

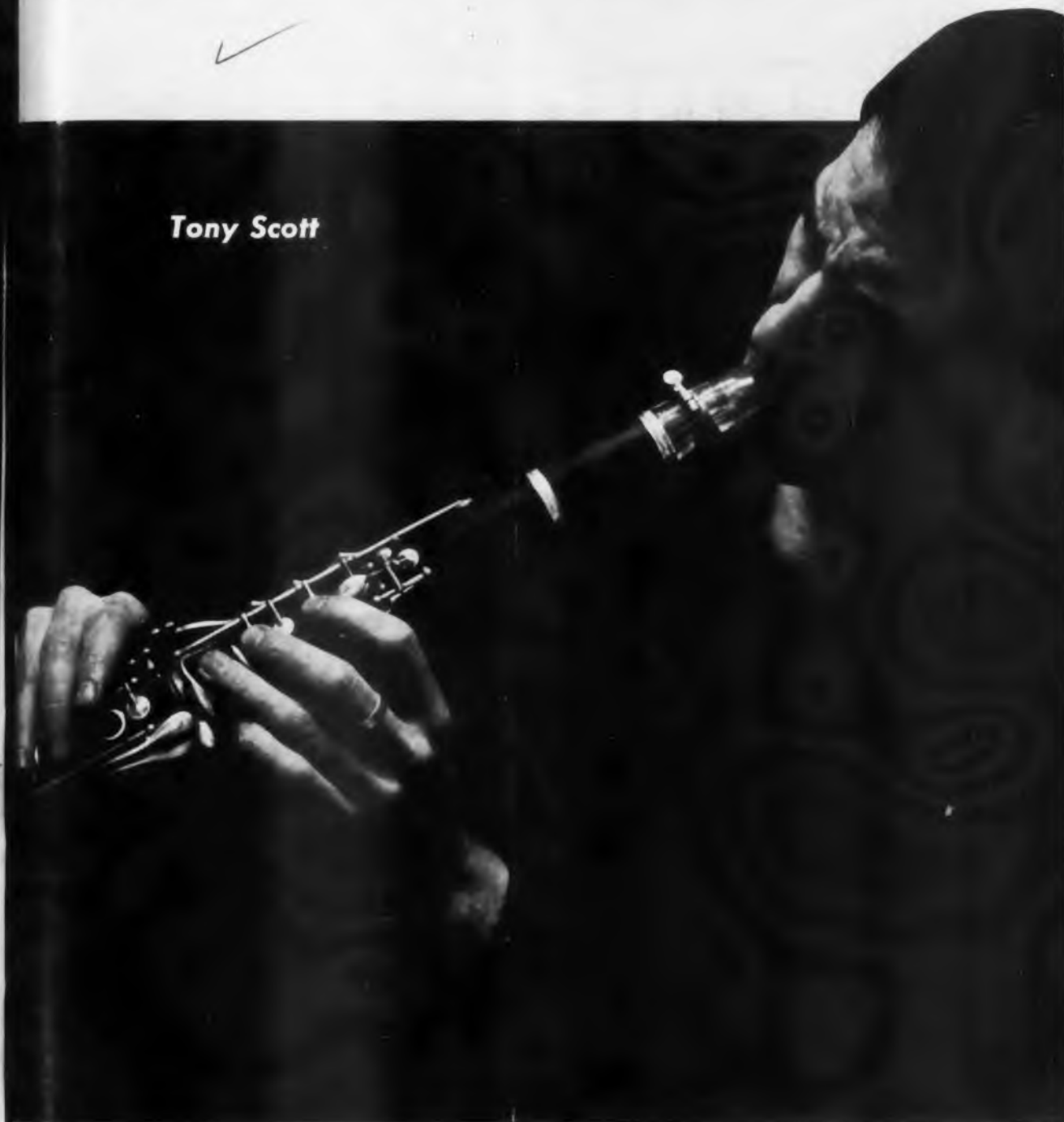
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October 17, 1956

down beat

Tony Scott



at Hentoff • Leonard Feather
Alph J. Gleason • Barry Ulanov

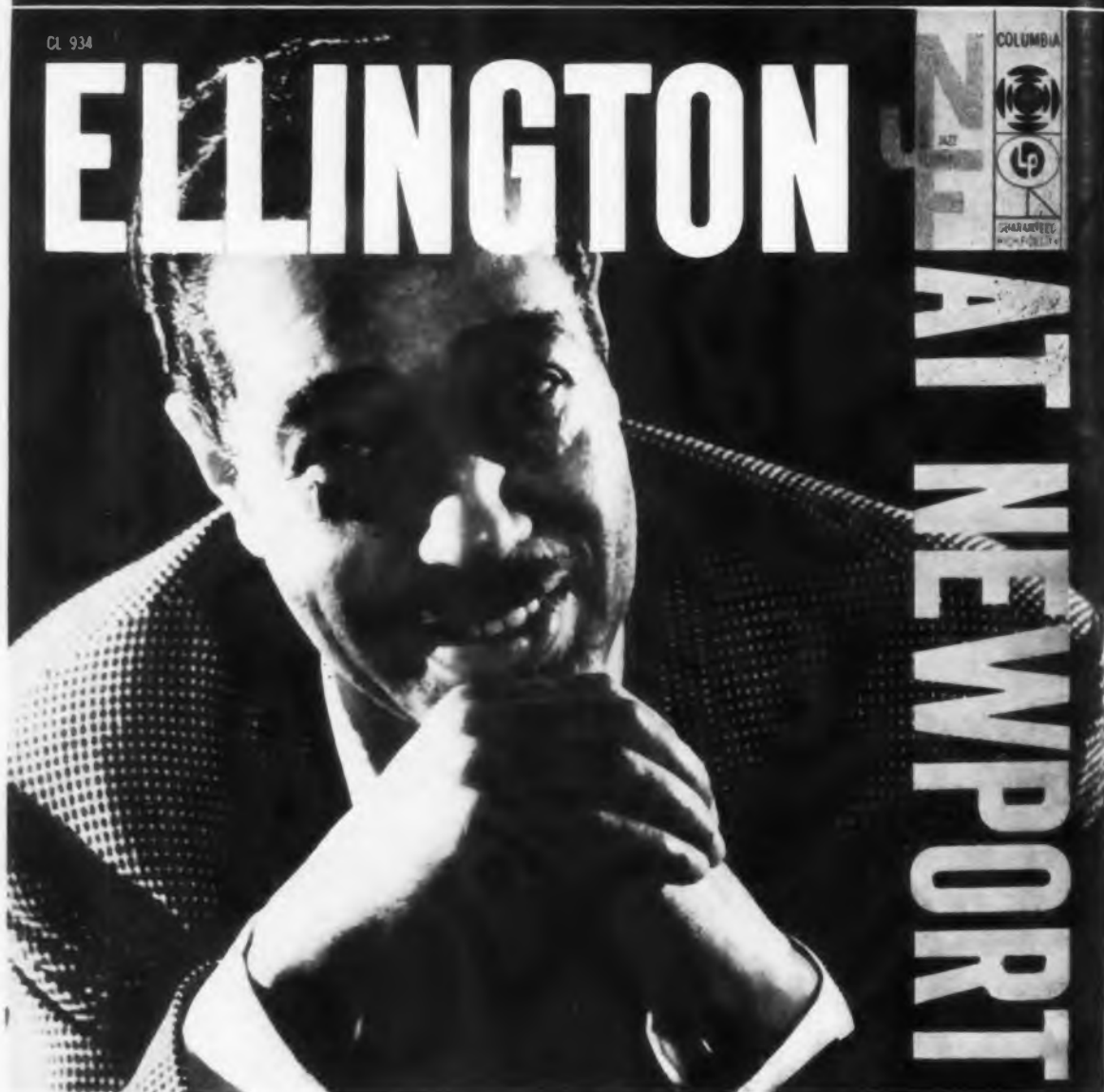


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Welcome Back . . .

Escanaba, Mich.

To the Editor:
Attention Art Pepper:

Welcome back to the jazz scene. I have been wondering what happened to you. Now that I know the full story, may I be the first among a legion of Art Pepper listeners to be elated at your return to activity on the modern music scene. We truly need your horn.

I feel a close attachment to you, Art, because it was your warm solo on *Over the Rainbow*, with Shorty's Giants back in 1952, that started me listening more intently to modern sounds. At that time I had just returned from Korea and was quite a mixed up kid. Music was my only means of satisfaction. I used to spin the Giants' side over and over. In this I found peace.

Loving music as I do, it was only natural for me to become a disc jockey, and being such I often inquired to numerous sources as to your whereabouts. It makes me very happy to at last know you are well and recording again.

Art, today the jazz musician is becoming more and more a leader in society. As long as a man is true to himself and has faith in God and lives true to his convictions, he will make it. Art Pepper is such a man. I am glad you made your story public. It will be another star on the banner which shows that a person can "kick the habit." God bless you and keep you, Art.

Again may I say, we need your horn.

Leon W. Bailey

Irked . . .

New Haven, Conn.

To the Editor:

I have been a reader of your magazine for quite some time. In all my years of reading *Down Beat*, I have never read an article that irked me so much as the one by reader Jay Feerman (Chords and Discords, Sept. 19). Jay sets himself up as a critic, but obviously he is of immature mind. I respect his right to think as he does but I would like to set him straight on a few facts.

From talking to people from all walks of life, I find that the Welk band has great public appeal also that it is an excellent dance band and here I would like to emphasize the two words... dance band. It is exactly that... with an added flair for showmanship. O.k., Jay, so you think it's corny. Remember one important thing, most people are not "hip" like you. A great many people like corn. As you get a little older, you'll find that the jazz that's played today will eventually sound corny a few years from now... and you'll still like it because it will bring back a few fond memories... or sumptin'. So 10 or 20 years from now, let's face it, you too will be a cornball!

Pete Smith

Chicago, Ill.

To the Editor:

Is Jay R. Feerman an authority on all kinds of music? I've been playing

music (all kinds) for 16 of my 24 years, but I don't claim to know it all. Surely the gentleman betrays his ignorance on the subject when he puts down Lawrence Welk so vehemently.

Showmanship is over half the battle as far as a musician is concerned. After watching Welk and his orchestra, I didn't see one of his men look bored or dragged. To me they seem quite happy with their work. It has been reported Lawrence Welk's men enjoy security second only to studio men. They must have what it takes or Dodge wouldn't sponsor them for a full hour. Part of what it takes is simplicity and sincerity, two basic forms of composition. To this let us add honesty and down to earth talent. Lawrence Welk and his orchestra possess these qualities and many more.

Let's face it, Mr. Feerman, the public digs the enduring kind of music Lawrence Welk and his band play. I like jazz and classical music but if I were offered a chair in Welk's band I'd accept it gladly... in fact, I'd charter a jet for the west coast.

John P. Kent

Boston, Mass.

To the Editor:

The whole Lawrence Welk story (Jay Feerman's letter in Sept. 19 issue) as well summed up recently by Bob & Ray with this comment—"We'll now have *Polka Dots and Moonbeams* by Lawrence Welk as soon as we get out our square turntable."

George A. Chapman

Disappointed . . .

Denver, Colo.

To the Editor:

I have a gripe!

In your Aug. 22 issue of *Down Beat* you very highly recommended a record by Billie Holiday. It sounded very good—the review, that is—so the next time I went to my record shop, I asked for it. It wasn't in but they tried to order it. Next time I came in they told me it could be obtained only through a record club.

If that is the case, it seems to me they shouldn't get such publicity through *Down Beat*. Of what use are your reviews if the records are unobtainable?

I don't plan to join another record club every time I want an album. Such records should be reviewed through the club only if they can't be purchased elsewhere.

Vera L. Duehr

(Ed. Note: *Down Beat's* reviews are not so much recommendations of purchase as they are (1) notice that the recordings are available, and (2) our evaluation of them. We do not suggest that you do or not join a club to get them. We think it is our function to let you know they are on the market.)

Takes a Stan . . .

San Leandro, Calif.

To the Editor:

After picking up your Sept. 19 issue and reading Norman Granz' letter I was completely disgusted. Granz seems to know less about jazz than Lawrence Welk. He said in a few words that Kenton's band didn't compare with that of Count Basie or Duke Ellington.

In my opinion, Basie's band is no more than rock 'n' roll and one of the biggest reasons is the talentless Freddie Green. If Basie ever told him to take a solo he'd be stuck, he can't do anything but plink out monotonous

(Turn to Page 37)

the first chorus

By Jack Tracy

REP. FRANK THOMPSON JR. (D-N. J.) has announced that he will introduce a bill in the next session of congress to eliminate the 20 percent federal entertainment tax.

Thompson says, "While Americans in all walks of life are now beginning to appreciate our own music, it is still very hard for a musician to earn a living, and if something is not done soon to correct this situation, it soon may reach a point where it is not possible for more than a few musicians to make a living at all.

"One of the principal reasons for this unfortunate situation is very simply that the places where music is being played are finding it extremely difficult to stay in business.

"Cabarets and night clubs, hotel dining salons, and so on, are all existing on the slimmest of profit margins or going out of business. All too frequently they are being forced by high taxes, among other things, to drop live entertainment and living musicians in order to stay in business."

THIS IS NOT, of course, an idea original with Thompson—the dropping of the 20 percent tax. The American Federation of Musicians has been plumping for it for years. But in Thompson, music has a friend—one who might be able and willing to carry the fight to a vote. He was one of the men who spoke strongly against Sen. Allen Ellender (D-La.) when Ellender wanted to prevent jazz groups, among others, from being a part of our cultural exchange program.

We are all for the elimination of the tax—one which we think is unfair. As a wartime measure, it was an expedient means of obtaining additional revenue. But to continue to impose what amounts to a 20 percent penalty upon persons who want to hear live music makes little sense. To be sure, the tax is imposed only in cabarets—not concert halls. But it is not in the concert halls that a vast majority of musicians seek steady employment, or where the vast majority of listeners want to hear music.

One example of a situation undoubtedly contributed to by the tax is the fact that in New York there are now just 14 hotels that provide music and dancing. There used to be 50. Comparable situations exist in every major city.

MANY night club owners will tell you they will not put music in their spots so long as it means they have to raise prices 20 percent. They'd rather use a jukebox, which pays them money.

We are as certain as the AFM is, and as Rep. Thompson is, that the tax is keeping many musicians either unemployed or on a parttime basis.

You could hear more music, and without paying a tax to do so, if you would write now to your congressman and ask that he support the measure Thompson proposes.



down beat

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special feature

This issue's *Record Whirl* section contains a complete roundup of music on television for the fall and winter season. Broken up into divisions like Bands, Singers, Spectaculars, etc., it gives you a full view of the current TV picture.

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down beat



Tony Scott, whose career has taken a bright turn of late, after several years of running into dead ends, is this issue's cover subject. Now waxing for RCA Victor with his own small group and also doing big band dates, Tony tells his story to Nat Hentoff on page 11.

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NEW YORK

JAZZ: Drummer **Joe Morello** has left **Marian McPartland** to join **Dave Brubeck** . . . **Dizzy Gillespie** will definitely reform his big band after the JATP tour . . . **Lee Konitz's** new unit includes **Billy Bauer**, **Peter Ind**, and drummer **Dick Scott**. They play the Ball and Chain in Miami Oct. 15 . . . **Bill Savory** is preparing a package of five 12" **Django Reinhardt** LPs for Angel. They'll also be available singly . . . Columbia will release **Leonard Bernstein's** *What Is Jazz?* . . . English reports are that **Louis Armstrong** will star in a British musical film in December . . . **George Wallington** recorded for Atlantic with **Teddy Kotick** and **Nick Stabulas**. He goes into Birdland Oct. 14, his first date as a leader there. Gale now books him . . . **Bud Powell's** first LP for Victor is scheduled to consist entirely of ballads . . . **Fred Waring's** Shawnee Press will publish the compositions in **Brubeck Plays Brubeck**. They may also publish some of Dave's classical pieces, including a piano suite . . . **Emil Richards** is **George Shearing's** new vibist. He was with the Connecticut Symphony before the war, played with **Toshiko** while in Japan, and has recently worked with **Chris Connor** and **Flip Phillips** . . . **Horace Silver**, with **Art Farmer**, **Hank Mobley**, **Doug Watkins**, and new drummer **Louis Hayes**, being booked by Shaw . . . Prestige recorded **Tenor Conclave** with **Hank Mobley**, **John Coltrane**, **Zoot Sims**, **Al Cohn**, **Red Garland**, **Paul Chambers**, and **Arthur Taylor**.

Whitey Mitchell on a longterm gig at the Montclair Supper club in Jackson Heights . . . **Art Tatum** due on the Sunday **Steve Allen** show Nov. 11 . . . **Phineas Newborn** has a week at Cafe Bohemia Oct. 12 . . . **Roy Eldridge** due back at the Bohemia in early November . . . **Jonah Jones** and **Dorothy Donegan** at the Embers . . . **Marian Anderson's** nephew, 19-year-old trumpeter-writer **Jimmy DePriest** played his first major club date with his quintet at Red Hill Inn. He's due to start his own Philadelphia radio program . . . **Rex Stewart** will lecture at Bennington (a full course) and Dartmouth, Union, Williams, and Sarah Lawrence this season, as well as continue to be music programmer on WROW, Albany, and play Friday and Saturday at the State Line . . . **Willie (The Lion) Smith** celebrates 40 years of music at Central Plaza Nov. 25 . . . **Don Elliott** is at the Composer . . . **Bert Meyers**, ex-caretaker at Charlie's Tavern now working at Junior's bar on 52nd St.

ON STAGE: **Judy Holliday's** leading man in *Bells Are Ringing* will be **Sidney Chaplin**, son of the comedian. **Jerome Robbins** is the director . . . First major role to be assigned in the **George Abbott-Bob Merrill** musical version of *Anna Christie* went to newcomer **G. D. Wallace**. Wallace will first replace **John Raitt** in *Pajama Game* while Raitt goes to Hollywood to make a film version of the musical. Rehearsals for *Anna Christie* start in March . . . On the Phoenix theater schedule for this season is a new musical interpretation of *Tom Sawyer* by **Bruce Geller** and **Jack Urbont**.

ENTERTAINMENT-IN-THE-ROUND: **Harry Belafonte** will receive the **James J. Hoey** award for Interracial justice from the Catholic Interracial council in October . . . **Kaye Ballard** opened the season at the Bon Soir with *Portia Nelson*, the *Three Flames*, **Jimmy Daniels**, **Warren Vaughan**, and **Bruce Kirby** . . . **Lee Kraft**, formerly personal manager for **Miles Davis** and others, now an agent at **Shaw Artists** . . . **Wild Bill Davis's** new sidemen are drummer **Ralph Jones** and guitarist **Wally Richardson** . . . **Judy Garland** is at the Palace.

RECORDS, RADIO, TV: Former **Dizzy Gillespie** singer **Joe Carroll** has a new Epic LP due with **Osie Johnson**, **Milt Hinton**, **Oscar Pettiford**, **Jimmy Cleveland**, **Seldon Powell**, **Urbie Green**, **Ray Bryant**, and **Jimmy Oliver** . . . **Sonny Lester** is now assistant to **Bob Thiele** and head of Coral and Brunswick . . . According to excise tax figures, the record business is up 30 percent . . . **Jack O'Brian** reports that **Frank Sinatra** gets \$40,000 for singing three songs Oct. 5 on the *Dinah Shore* show . . . **Vincent Lopez** inaugurates a new 45-minute Saturday show Oct. 13 on WCBS-TV (6:15 to 7 p.m.). It'll be the orchestra's TV debut. Singers will be **Judy Lynn**, **Teddy Norman**, **Eddie O'Connor**, and former bandleader **Johnny Messner**.

(Turn to Page 33)

Tiger Rag

Chicago—An enterprising magazine called *Tiger* has just announced a modern jazz poll. "Recognizing that in the past," *Tiger* says, "there have been various polls in regards to the classical jazz stylists, *Tiger* is asking its readers to let it know who they feel are the leading modern jazz stylists."

A list of nominees follows for whom *Tiger* readers are asked to vote. Included among several younger modernists are Mugsy Spanier, Slam Stuart, Jess Stacey (sic, sic, sic), George Wettling, Teddy Powell (Teddy Powell?), Tommy Dorsey, Bud Freeman, Jimmy Dorsey, and Tab Smith. They forgot Buddy Bolden.

Here's Latest On Anglo-U.S. Music Swap

London—The latest road map for the often confusing Anglo-American exchange itineraries shows Lionel Hampton opening his British tour Oct. 21 at Empress hall in London. Hampton will be in Britain for 25 days. In return a British band, Vic Lewis, comes to the United States for 25 days. As happened previously with Freddie Randall (who was exchanged earlier this year for Louis Armstrong) the Lewis band is being lost in a rhythm and blues package opening in Pittsburgh Oct. 11.

Appearing with Lewis will be British tenor Tommy Whittle, who is part of a solo exchange for Sidney Bechet who recently played Britain. Bechet, though living in France, is still an American citizen.

British booker Harold Davison, a key hand in the chess game, meanwhile, is trying to set up a Duke Ellington-Johnny Dankworth exchange which might have Duke in England in January. Davison also hopes to convince Norman Granz to tour England with JATP next March.

Shearing, Taylor, Hipp, Johnny Smith Swap Talent

New York—George Shearing, Billy Taylor, Jutta Hipp, and Johnny Smith have been involved in interlocking sidemen switches. Drummer Percy Brice has left Taylor to join Shearing, replacing Bill Clark. The new drummer with Billy Taylor is Ed Thigpen, who has been working with Miss Hipp.

Shearing vibist Johnny Rae, meanwhile, has left to join Johnny Smith. Replacement for Rae was not set as of presstime. Jutta, meanwhile, has hired drummer Al Beldini and bassist Bill Takas.

Shorty 'Shocked' By Suit; 'Didn't Steal From Stevens'

Hollywood—Jazz trumpeter Shorty Rogers has described as "quite a shock" the suit for \$50,000 brought against him and other defendants by film composer Leith Stevens. The suit charges Rogers with taking credit for film scores composed by Stevens. "He (Stevens)

claims I made representation to the effect that I composed and scored music for *The Glass Wall*, *Private Hell 36*, and *The Wild One*," Rogers says.

"This, of course, was noted in the *Esquire* article by Arnold Shaw. As I have never spoken with Mr. Shaw or been interviewed by him, I am at a complete loss as to his source of information. Certainly, I have never made such a direct statement.

"I was employed only to orchestrate some music and make certain arrangements for these pictures. It would seem possible that most of my music is pretty much identifiable as my own definite style, that it may have been assumed by others that this music was scored and composed by me.

"I repeat, I have never taken credit for any work that was not mine, nor do I feel that it should be so assumed, as my work can stand on its own merit.

"As I recall, Mr. Stevens has received full credit on both screen and records for his work. It has never been my desire nor do I feel that I have any beneficial reasons to claim anyone else's work as my own.

"I am most unhappy about this situation but can only say that I have nothing but the utmost respect for Mr. Stevens' work and that we have personally enjoyed a friendly and productive relationship together."

Also named in Stevens' suit are writer Shaw, *Esquire* magazine, and Leonard Feather's *Encyclopedia of Jazz*. The Rogers suit was filed in Los Angeles, the latter three are named in a similar suit filed in New York City.

Nat Cole Shatters All Grove Records

Hollywood—Nat Cole's long-awaited debut Sept. 5 at the Coconut Grove broke every existing record for the supper club. An estimated 350 were reported turned away for the first Saturday night show, with 179 disappointed for the second go-round.

During his date, the pianist-vocalist cut a new album for Capitol, using a trio backing guest stars Harry Edison, Juan Tizol, Willie Smith, and Stuff Smith.

Scotched

Chicago—Erroll Garner had an idea for a jazz LP until frowns from upper echelons canceled it. He had planned it to consist of originals called *Creme de Menthe*, *Creme de Cacao*, B&B, etc. Title? *Cordially Yours*.

20th 'Down Beat' Poll Now Open

Chicago—It's poll time again. For the 20th consecutive year, *Down Beat* readers are asked to name their favorites by casting ballots in this magazine's Readers Poll. The first ballot is on page 46.

One addition has been made to this year's ballot. The individual instruments division has been swelled by the addition of a flute category. So many jazzmen have been adopting the instrument in the last few years we have given it a spot of its own.

And again you will be asked to place a person in the Music Hall of Fame. Previous winners have been Louis Armstrong, Glenn Miller, Stan Kenton, and Charlie Parker.

No ballots postmarked later than midnight, Nov. 14, will be tallied, and, as usual, all votes will be carefully screened. You may vote only once, and only on the official ballot that appears in *Down Beat*.

Complete results will appear in the Dec. 26 issue.

Britain Wants More Torme

London—Mel Torme's British successes have led to negotiations for a prolonged Torme return here next year. He is expected to work Britain from June to August and will probably begin his tour at the Paladium.

Before leaving England this fall, Torme was scheduled to record with Ted Heath and also with the Cyril Stapleton orchestra.

Under present arrangements, the records are to be available only in Britain and other European countries. Torme continues to make British TV guest shots and may prepare a series for the BBC to be broadcast after his departure.

Music History In January

New York—American *Cavalcade of Music*, Mike Levin's projected ABC-TV musical history show, is being readied for network presentation in January. Levin, who conducts *Down Beat's* *Why Fidelity?* column, will write, produce, and direct the show.

caught in the act

Montebello Jazz Concert; Pasadena Civic Auditorium, Pasadena, Calif.

EMOTIONAL IMPACT was immediate, powerful and sustained. Presented to jazz constants for the benefit of rheumatic fever victims, the concert sponsored by Montebello's 20-30 club and held in the Pasadena Civic auditorium Aug. 31, supported a level of jazz excitement seldom, if ever, achieved in these parts.

Though the house was poor, the music was the richest. Art Pepper's inspiring opener initiated the evening's program that showcased for the most part a quality and variety in performances clearly pointing up the fresh and virile direction jazz is taking in and around Los Angeles.

With six groups on the bill—four quartets, one trio and one octet—proceedings began with Pepper heading a rhythm section comprising Ronnie Ball, piano; Ben Tucker, bass, and Frank Capp, drums.

IN THIS, his first concert appearance in some time, Pepper demonstrated his peerless fluency on alto, particularly in the ballad *Over the Rainbow* and on the fast *Cherokee*, with Ball's sensitive comping notable.

Pianist-songwriter-singer Bobby Troup, better known of late for his narration of the KABC-TV show *Stars of Jazz*, led guitarist Al Viola, drummer Don Heath, and bassist Jim Aton through a quick set of vocal-instrumental numbers more noted for light and charming, nimbly stylized entertainment than for qualities usually ascribed to jazz.

Bobby's rapid, hip vocals on *Lemon Twist*, *Lullaby of Birdland*, and the cutely bright *Cuckoo* were supplemented by several fine Viola solos.

AN UNEXPECTED treat followed as woodwind man Buddy Collette romped through a swinging set backed by Hampton Hawes, piano; Red Callender, bass; and Gene Gammage, drums.

Hawes, just returned from a road trip with his own group, made this benefit at the last minute and proved ideal foil for Collette's biting tenor in the up tunes, *I'll Remember April* and *Blues in B Flat*. Buddy took the slow *Tenderly* as a flute solo, yielding to Hamp for a colorful, imaginative chorus. Callender of the metronomic fingers laid down an unrelenting beat bolstered by Gammage's tasteful drums throughout the set. Gene is one of the newer, younger jazzmen developing so well.

After intermission, the Dave Pell octet served a pleasing contrast in sound with its full-voiced arrangements by Rogers, Paich, et al. They skipped with facility through *Prom to Prom*, *Memphis in June*, *Suddenly It's Spring*, and a humorous *Mountain Greenery*—as well as backing Lucy Ann Polk in four well-sung tunes. Lucy Ann remains one of the young champs in the band vocalist ring, for she sings with beat, sweet voice and adequate, if not consummate, jazz feeling.

THE ONLY REAL jazz stimulation in the Pell group however, was gen-

erated by trumpeter Jack Sheldon, who continues to improve with each hearing and displays a fast, wailing, open-horn style that now appears to ape no one.

Pete Jolly's compatibly integrated trio in their belated concert debut seemed to reach the audience more so than other groups. Pianist Jolly; Bob Berteaux, bass, and Bob Neal, drums, played a brilliant set of four numbers, with all three particularly outstanding on *Blues*; a relaxed walking wailer.

Thou Swell saw Pete developing double-handed complex patterns to stop-time; *Skating*, an original of Jolly's, is a funky line that builds in the piano man's hands. Berteaux proved by his performance that he's a rising young bassist with powerful tone and good musical ideas.

The closing set of the evening was played by the Warne Marsh quartet consisting of Ball, piano; Jeff Morton, drums; Ben Tucker, bass, and Marsh on tenor. This group is new to the coast both in organization and musical conception.

UNABASHED DISCIPLES of Lennie Tristano, Marsh's men nevertheless speak with eloquent voices of their own. Tristano's influence is most evident in tunes like the Ball original *Diggin' In* and *Background Music* with fast, complex unison lines for Ronnie's piano and Warne's fluent, swinging tenor.

On the opening blues and the ballad *Crazy He Calls Me*, the spare beauty of Ball's middle-register solos mark him as a truly singular piano voice. The Marsh group is on the west coast to stay, and its influence cannot but soon be felt.

Contributing in large part to the smoothness of the program, Don Clark's emceeing struck the right note of informality—a sort of unstudied, absolute informality that drew chuckles from an audience already tickled with the sounds.

—tynan

Erroll Garner: London House, Chicago

Erroll Garner, jazz' most delightful leprechaun, is the Saroyan of pianists.

His approach to the instrument is esthetically sound, his expression captivating and meaningful. He radiates the profound joy that comes from being a genuinely creative, satisfied artist. There's no exaggerated seriousness about Erroll. He knows what he wants to achieve; he knows how he intends to do it. And along the path from means to end he swings with excitement.

Garner's sound is perfectly suited to the modern, comfortable London House atmosphere. Whatever ennui, chatter, or dish juggling that goes on in the audience is crushed by Erroll's vigorous onslaught. If anyone could command attention at a food testing convention, Erroll could.

His first-night program included an abundance of standards. He made *Just One of Those Things* a precise, potent excursion into the land of tasteful intensity, with probing left-hand rhythm. *It All Depends on You* and *I Could Have Danced All Night* were more of the same, brilliantly percussive, romantically conceived.

His *I'll Remember April* is packed with the Garner free-flowing spirit. As



Erroll Garner

a first-rate chordal arabesque, it showed him at his swinging best.

As versatile in expressing mood as any contemporary, Erroll weaved *Misty* with obvious, delicate affection. *Someone to Watch Over Me* and *Nearness of You* emphasized this ability to caress a tune without turning it into maple syrup.

Garner's inimitable joie de vivre is communicated forcefully and eloquently to his audience. The London House opening-night crowd shared a good deal of Erroll's enthusiasm, indicating that his five-week stay will be a highly successful one.

He opened minus a drummer, but with capable Eddie Calhoun on bass. Local drummer Mickey Simonetta filled in opening night and joined Erroll and Eddie in having a ball. —gold

Buddy Rich Sextet; The Sands, Las Vegas

One of the more anarchic contributions to the entertainment business is an innovation called the "showbar lounge," widely featured in Las Vegas' glorified hostilities. On an elevated bandstand behind the bar, entertainers stoically meet the challenge to perform in unceasing competition with clanking slot machines, whirring roulette wheels, and rattling dice. In such din lies much frustration for artists like Buddy Rich, singer Claire Hogan, and the sidemen in Buddy's newly formed unit.

But with Harry Edison, trumpet, and Chicago tenor man Kenny Mann responsible for most of the solo work, some good jazz invariably happens. Backed by a Rich-led rhythm section with Benny Aronoff, piano; Dempsey Wright, guitar, and Richie Surnock, bass, Edison and Mann are happily booted through such heads as *Swinging the Blues*, *Jump for Me*, *The Squirrel*, and *Jive at Five*. While Sweets doesn't get a chance to blow the soft, muted things of which he is master, his playing, even amid the aforementioned chaos, is virile and imaginative. Few jazz trumpeters today can match his free, unaffected eloquence.

One of the newer figures on modern tenor, Kenny Mann plays a vigorous (Turn to Page 35)

Republicrat

San Francisco—Turk Murphy and his band were hired for the Republican National Convention, and in the process were also seen nationally on TV. Turk enjoyed the publicity, and enthusiastically turned the money over to Adlai Stevenson's campaign.

Rumsey Starts New Lighthouse Concerts

Hollywood—Howard Rumsey, bassist-leader of the Lighthouse All-Stars has initiated a new series of biweekly concerts at the Hermosa Beach jazz spot.

With different groups featured at the Monday and Tuesday twice-monthly bashes, the Buddy Collette quartet led off the series, which is to continue indefinitely.

A group of star sidemen from the Stan Kenton band led by altoist Lennie Niehaus and drummer Mel Lewis was scheduled to play Oct. 8 and 9 with a combo organized by Jimmy Giuffre due in Oct. 22 and 23.

New Piano Post

Cincinnati—Frank L. Reed, formerly director of public relations for C. G. Conn, Ltd., has been appointed to the newly created position of executive vice-president of the National Piano Manufacturers association. He will organize and direct a promotion program for the piano industry.

Down Beat Readers To Help Name 'Jazz Milestones' Sides

Chicago—The first LP in *Down Beat*-RCA Victor's jointly-promoted *Jazz Milestones* series—*The Great 16*, with Muggsy Spanier's Ragtime band—is being released this month. It will be followed next month by a Duke Ellington collection.

Down Beat readers will select the sides to be included in the third LP, to be called *A String of Swingin' Pearls*. This LP, scheduled for February release, will consist of 16 memorable sides, not currently available, by famous small bands of the 1930s. In Victor's vaults are masters by such groups as Johnny Hodges, Fats Waller, Eddie Condon, Gene Krupa, Lionel Hampton, and Chu Berry.

Readers are asked to send their suggestions, all 16 if desired, to *Down Beat* by midnight, Oct. 31. Naturally, the tunes selected must have been released by Victor and must represent small band jazz of the 1930s. With that as your guide, let nostalgia take over and help recreate great moments in jazz history.

Sixteen of these moments are present in the Spanier LP. Muggsy's group, when these tunes were recorded in 1939, included George Brunis, Rod Cless, Ray McKinstry, George Zack,

Read Wins Again In Court; AFMs Demurrers Denied

Hollywood—Cecil F. Read, leader of AFM Local 47's rebellion against the federation's president, has won another courtroom scuffle in his battle to reverse a one-year suspension the AFM has pinned on him. A series of demurrers to Read's suit filed by federation attorneys were denied by Los Angeles Superior Court Judge Leon T. David.

One of the principal motions filed by the federation attorneys was a request to strike out charges that the AFM is completely "dominated and controlled" by James C. Petrillo, the president.

READ'S ATTORNEY, Harold A. Fendler, countered by reading excerpts from statements made here by members of a U. S. congressional committee who conducted an investigation into the Local 47 rebellion.

Sample: "Members of the AFM enjoy about the same measure of freedom as the members of Hitler's Reich. They obey him or else."

Read's first victory came recently when he secured a court injunction restraining the AFM from interfering with his employment as a top-rated trumpeter pending trial of his suit. The court gave the AFM a nod, however, by ruling that Read could not attend meetings or take part in union activities.

READ AND HIS supporters are hoping for an early court victory, reinstating him to full membership.

It's a good guess that if he gets a favorable court decision in time, Read will run for the presidency of Local 47 against incumbent John te Groen, a

Petrillo supporter, at the local's general election, which takes place in December.

In any event, Read supporters, who now control the board of directors, are expected to make a strong bid for the local offices of president, recording secretary and financial secretary.

Local 802 Ban On Buying Into Shows Stirs Controversy

New York—A controversy is brewing in AFM Local 802 over executive board approval of a resolution prohibiting musician members from investing funds in a Broadway show which hires them.

The board approved the edict, to become effective Oct. 15, and it was immediately contested by society bandleader Meyer Davis. He filed an appeal with AFM President James C. Petrillo, and asked suspension of the Oct. 15 date pending his appeal.

Davis, an investor in several Broadway productions, was upheld in 1953 when he objected to a similar local edict. The international executive board of the AFM ruled the measure unconstitutional. Davis said he will protest the resolution up to the supreme court if necessary.

Al Manuti, local president, termed the earlier edict "ambiguous" and added that members had lodged complaints against the measure, declaring that they were in better position to obtain theater jobs if they could buy a part of the show.

LaPorta To Wax Brahms

New York—John LaPorta's next LP for Fantasy will have on one side a Brahms *Sonata for Clarinet and Piano*. Zita Carno will be the pianist. On the other side, LaPorta will play a set of standard tunes with drummer Clem DeRosa and pianist Jack Keller.

We Goofed

Chicago—Two photo credit lines were inadvertently dropped in recent issues of *Down Beat*. The inside back cover photo of Don Elliott in the Aug. 8 edition was taken by Burt Goldblatt, and the striking cover portrait of Anita O'Day in the Sept. 5 *Down Beat* was taken by Herman Leonard.

Jazz Doesn't Need Gulda's Approval: Teddy Charles



(Bob Parent Photo)

By Teddy Charles

FRIEDRICH GULDA, the excellent classical pianist, recently has stated his ideas on jazz, some expressed at the Newport Jazz Festival in a panel discussion, others in Leonard Feather's *Blindfold Test* (*Down Beat*, Sept. 19).

Though we jazz musicians find Gulda's words interesting, and we welcome criticism, we do not require the approval of a classical musician to convince us of our worth.

Unfortunately, this confidence in our own art is not shared by some critics, and many fans. They seem to find comfort in the crumbs of approval from the classicists.

Now, though we welcome such criticism, because of the possible effect on the aforementioned critics and fans, we must carefully examine Gulda's views and qualifications in this field.

I believe I would be accurate in summing up the gist of Gulda's recent statements thusly:

- American jazzmen are incapable of understanding and utilizing our recent European harmonic developments; we did it better 30 years ago than you ever will.

- I, Gulda, a European, can play and compose with the best in the American jazz idiom, and can, with authority, criticize even those jazzmen who have made jazz their lives' work.

- Even though my fame is as a pianist alone, I am a European and can therefore identify myself with all the developments of composition in the entire culture of Western music.

To deal with these points generally, I'm sure most artistic musicians everywhere, and especially those in jazz, are interested only in the musical results, regardless of the composer's or performer's origin, or the derivation of his ideas.

For instance, in evaluating the work of Bartok (whose name Gulda has a tendency to drop), it is not a damning fact that his early ideas came from Strauss and that his later melodic and harmonic innovations were absorbed from studying the peasant music of Arabia, Serbia, Croatia, etc. (the origins of which Bartok indicates were Eastern and Near-Eastern). Moreover, I'm sure Gulda as a pianist would be last to deny himself the pianistic resources, mechanical and musical, that may have been developed in other than his own country.

FURTHER, following Gulda's expressed ideas on not touching "Euro-

pean" harmonies, isn't it extremely arrogant of him to imagine that he can play and compose using "American jazz harmonics?" Haven't we done that much better?

Obviously, it would be easy to carry this fallacious nationalism (or continentalism) to similar absurd dead ends, not only in the arts, but to the whole of human culture as well.

At this point, if it isn't already clear, I'll state that I believe (and this isn't exclusively an American idea) that the great contributions to art by individual men belong to all humanity; the greater the contribution, the greater its universality.

SPECIFICALLY in relation to this discussion, if our jazz is valid enough to have meaning to Gulda as a means for his self-expression, he must expect the musical traditions of other parts of the world to reach us and become a part of our self-expression.

Now I would like to discuss Gulda's *Blindfold Test*, and whether it sheds any light on the value of his criticisms.

He confuses Ruby Braff with Bix Beiderbecke and then supposes Count Basie (really Nat Pierce) is on piano. This would indicate unfamiliarity with traditional jazz ("I never heard Bix . . .") and confusion as to who played with whom and who lived when.

Gulda mistakes a French horn for a trombone. To assume a musician of Gulda's stature is incapable of hearing the distinction between these instruments is ridiculous. One must then conclude Gulda doesn't really hear things he dislikes (or dislikes things he doesn't really hear).

Mistaking the playing of Seldon Powell and Tony Aless for west coasters further indicates unfamiliarity with jazz styles.

IN REFERRING to Mel Powell's *Sonatina*, Gulda says, "If this continues in the same vein as it has begun you can take it off . . . from the classical point of view it lacks everything . . . lacks form and development of ideas. This strikes me as if somebody has had a glance at classical music and behaves very childishly . . . if this is a jazz player, or if he has been, I recommend that he go back and study. I wouldn't rate it as jazz, and if I were his teacher of classical music I would make him sit down at the piano and study harmony, counterpoint, and form."

If I'm not mistaken, Mel Powell, one of our best jazz pianists, earned

a degree from studies with Paul Hindemith (a European) at Yale. Anyone familiar with Hindemith's methods as a teacher knows this involved more than a "glance at classical music." Moreover, we must credit Gulda with prescience to know if the piece "lacks form and development" from the way it has begun.

Gulda confuses Bob Graettinger's writing with Bill Russo's. More unfamiliarity with style.

Now on my piece, *Green Blues*, Gulda says, "I don't think it makes sense to compose a thing without harmony and then end with a clear, fat, nice B-flat major chord."

For Gulda's information, the harmonies in the first four measures following the introduction are:

F7(13) F#°7 G4G#min6 Fmin

MOREOVER, I defy Gulda to indicate anything in this piece which is an imitation of a European idea, rather than an outgrowth of the jazz tradition (with which I grew up, though my parents were European). Though I am happy he could hear the nice B-flat major chord on the end, it seems that harmonies much more complex than this are not Gulda's meat. This is evident in his own writing and playing as I heard it at Birdland and Newport. And, in a larger sense, this reveals the reason for Gulda's deafness to any jazz beyond the early '40s, and to contemporary composers in general.

Insight into this deaf spot was revealed at Newport, when Gulda called Bartok an "atonal" composer. Bartok was in no sense an atonal composer, since atonal means without tonality, and Bartok, by his own words, would have none of this.

Perhaps to Gulda's ears these things have no tonality. Even more revealing is his statement on the Graettinger piece in the *Blindfold Test*. "I think by now you know my dislike for efforts to please the longhairs with so-called jazz."

THE DEEPER IMPLICATIONS of this outburst are best left to a qualified psychoanalyst, but to me it exposes Gulda's unreal thinking. I hope I may be permitted to extrapolate my own conclusions from this and all the foregoing.

First, Hindemith, in his book *Composer's World*, emphasizes that on the contemporary scene the best performers

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Scott Free

Tony's Career Now On Move After Running Into Many Slowing Snags

By Nat Hentoff

TONY SCOTT'S jazz odyssey has been a long one on a road that often has turned back on itself and sometimes has seemed to hit a dead end.

Only within the last two years has Scott begun to acquire a growing public, critical attention, and the convinced support of a record company. But he's still not on a paved highway. The bookings continue sporadic, and many of the critics still hear the Scott of five or 10 years ago instead of his present maturation.

The journey into uncertainty began in Morristown, N. J., June 17, 1921, when Anthony Sciacca was born to a guitar-playing barber and a mother who knew violin. One of Tony's earliest memories is of a brief summer trip to Sicily, his family's old country, when he was 6.

HE REMEMBERS—and still has a picture of—his father sitting in on guitar as part of a fiery jam session marked especially by a tarantellian clarinet. In the picture, watching as part of the second line, is the sound-struck 6-year-old.

Back home Tony began to face audiences the next year when he and his older, guitarist brother began to sing together and, among other things, to imitate the Mills Brothers at family gatherings, amateur shows and the like. When he was 12, Tony went out as a single to CCC camps. He also started the clarinet around that time.

While vocally imitating instruments, Tony had flipped particularly over clarinetist Clarence Hutchenrider in the Glen Gray band.

By 14, Tony had formed a group from high school colleagues with bass, drums, and a pianist, Bobby Tucker, who was later to be noted as a superb accompanist for Billie Holiday and Billy Eckstine.

The combo played a range of gigs from settlement house dances at 50 cents a night to bigger jobs at \$2. Two years later, Scott had begun to absorb Goodman, who became "the absolute end" to him. Tony also had started playing alto, and his band used to play such arrangements as Lunceford's *For Dancers Only*.

IN 1938, a high school graduate Tony took a year to study privately with jazz pianist Duke Anderson in Newark, who showed him a lot of changes. When he entered Juilliard the next year, Tony's piano audition piece was *Sophisticated Lady*.

At Juilliard in New York City, Scott majored in clarinet but also was very intense about his study of piano and learned to play a lot of it in about three years. In the school at the time were Ellis Larkins, Eddie Wasserman, Calvin Jackson, George Weiss, later to be a song writer, and Harry (The Hipster) Gibson.

Tony formed a large band whose startling specialty was Tony's swing arrangement of *Afternoon of a Faun*. Characteristically restless and hungry for jamming, Tony also set up sessions at Juilliard, both separate scenes and during intermission at rehearsals of more formal affairs.

While at Juilliard, Scott was told about Minton's by Wasserman, and Tony began going there to listen. "I remember around 1941," he says with some awe, "hearing Ben Webster, Pres, and Don Byas there at the same time." Soon he began to sit in at Minton's but not with the major leaguers at first.

HARRY LIM WAS running sessions at the Village Vanguard at the time, and Tony also blew there. He recalls particularly the encouragement given him at the Vanguard by Roy Eldridge and Art Tatum with Art once lifting his hands from the piano to applaud Tony.

"Up until I was 18," explains Tony, "I had really been imitating Benny. Then, from studying so much and playing, I began getting more independent. I was learning more chord changes and was using alternate changes from what I'd learned playing piano, and I began fooling with polytonality. I was practicing clarinet and piano like a dog."

In 1942, Tony went into the army and was stationed at Governor's island. In retrospect, he says this was one of the low points in his musical life: "I got so frustrated and felt I was playing so badly, I wanted to throw the clarinet against the wall."

He stopped practicing, felt he might go overseas at any time, and fatalistically lost interest in music. Yet at the same time he had four bands going—a big one in which he blew lead alto; a Dixie-type combo in which he played tenor; a swing group with himself on clarinet, and a Basie-type rhythm section with Tony on piano. He averaged four dances a week and managed to make the regular army band requirements.

"There was a time when all the clarinets used to rehearse at 8 a.m.," he recalls, "and rather than hear all those out-of-tune clarinets doing their scales so early, I took latrine duty instead for a year."

AROUND 1943, Tony began visiting 52nd St. often on his time off and began to hear a lot of Charlie Parker. "The first time was when I was sitting in with Don Byas," he says. "Bird came in and started playing *Cherokee*. Now Byas could play fast, but Bird! My mouth dropped. And I was supposed to blow right after him. I felt so miserable. Hearing him got me interested again in music."

"Whenever I could get to the street, I'd sit in all I could. When a half hour was over at one club, I'd go on to the next. I'd sit in with Sid Catlett,



(Mike Miller Photo)

Roy Eldridge, Byas, Webster, Erroll Garner, Stuff Smith, Tiny Grimes, and I also got to know Billie Holiday well. Anyway, I'd blow from joint to joint."

Out of the army in February, 1945, Tony worked briefly with Trummy Young and then joined Buddy Rich's big band on third alto. "By this time I was starting to get my own style, and was very much pulling away from Goodman. Hearing Bird and Dizzy was a major influence, but I had started moving away from Goodman much earlier. And my style was becoming a driving one. I'd always been playing with tenors and trumpets and on gigs with swinging bands, so I needed and wanted to wail."

"As a result, I was playing with too much guts to get a good clarinet tone, so I had to concentrate on that. I was

trying actually to swing like a tenor and trumpet, and the big influences on me were Roy and Ben and then Bird. In fact, on alto, I may have been the first one on the street to imitate Bird because I'd heard so much of him there."

SCOTT WAS WITH Rich for two weeks. ("It only took me two weeks to dislike him so intensely, and I hate him to this day.") Tony swore off big bands, returned to 52nd St. working off-nights at the Down Beat club and the Deuces with his own combos and jamming the rest of the time on the street or at Minton's or anywhere. ("I still prefer the jam session feeling to arrangements, and I still feel the future of jazz is with the expanding improvising soloist.")

Tony's first record date on his own was for Gotham in 1947. Now collector's items, the three sides had Webster, Trummy, Dizzy (under the name of B. Bopstein), Jimmy Jones, Gene Ramey, and drummer Eddie Nicholson. On one side, Sarah Vaughan sang Duke's *All Too Soon* with a solo by Ben Webster.

Scuffling through the late '40s and early '50s, Scott hit a low point in 1951. "I decided I would never make it as a jazz clarinet player," he says. "Everybody was passing me by. No critics dug me; I was getting no publicity. Benny had had it for so long, and then Buddy seemed to have it sewed up. I got pretty depressed. I had to take all kinds of gigs to keep working, and from 1950 to '52 I didn't have a single job on clarinet. By then I decided I'd better learn flute and try to prepare for a studio job."

"YOU SEE," Tony reflects on his period of deepest depression, "for many years I felt a need for recognition, and I didn't get it from the critics, nor was I ever able to keep a jazz group going long enough to get it from the public. I did get it though from certain musicians especially, and I'd like to tell publicly what it meant for me when certain musicians, whom I idolized, would ask me to play. Musicians like Ben Webster, Art Tatum, Sid Catlett, Roy Eldridge, and later Bird. That meant a lot to me."

Early in 1953, Scott joined Duke Ellington for a month on tenor, flute and alto. Although some of the men in the Ellington band gave him a hard time with reverse Jim Crow, Tony found the experience "a gas musically. It was a kick picking up a piece of music with 'Frog,' Ben Webster's nickname, on it. Duke gave me a solo on *Sophisticated Lady*, and I had a flute solo on *Can't Get Started*."

During the rest of '53, Tony began to regain confidence in himself musically. There was a Minton's date for two weeks with Philly Joe Jones, Milt Hinton and Dick Katz that resulted in Scott's first album, *Music After Midnight*, which Johnny Mandel had taped at the club. "Then there were more months of turmoil," he says, "writing arrangements for unknown singers and playing every kind of gig."

In the summer of '54, Tony played piano in a strip joint, Georgia's Blue room, with associates such as Milt Hinton, Kenny Clarke, Charlie Mingus, and sitting-in visitors like Charlie Parker

Ferguson Band In Great Debut

Maynard Ferguson; Birdland, New York

Maynard Ferguson's All-Star "Dream Band of Birdland" (*Down Beat*, Sept. 5, Oct. 3) is the kind of shouting projectile that may help detonate a return to musical bands and kids who ask for autographs of sidemen.

Ferguson's men roared through a Birdland stay that had to be extended by a week and they picked up as cheerleaders most of the musicians in town, plus a large supply of patrons who may have come initially to hear Al Hibbler but left with high tide memories of the Ferguson band.

The rhythm section unveiled a drummer, Jimmy Campbell, long respected for his taste with the polite Don Elliott group and with other bands before, but not suspected of possessing the drive and heated imagination that he joyously unleashed night after night, swinging this 12-piece band that sounded like 20. Jimmy, moreover, was able to propel the band without over-riding it. He kept a healthy balance soundwise in between whispering and

and Bennie Green. There were 10 acts and three shows a night

IN THE LAST several months things have been looking forward if not always up. Scott won the New Star clarinet division in the '53 Critics' Poll, the main event in '55, and took second place to Goodman by only five points this year.

Victor has decided to back Tony with a full-scale exploitation campaign and will release a new album, *A Touch of Tony Scott*, on which Tony heads a 20-piece band in five tracks with arrangements by Eddie Sauter, Jimmy Mundy, Ralph Burns, and Tony; three with a tentet in charts by Johnny Carisi, Al Cohn, and George Siravo, and four quartet sides with Tony's present group, pianist Bill Evans, bassist Les Grinage, and drummer Lennie McBrowne.

In recent weeks, the quartet has worked the Brass Rail in Chicago, the Rouge lounge in Detroit, and the Town Tavern in Toronto. They open Oct. 9 at Marina's in Washington.

The Willard Alexander office is also talking in terms of forming a big band behind Tony, and Victor hopes to get a Scott dance band LP out by February so that the band can be booked for the spring college season. The big band Tony has in mind would also have smaller jazz units within the orchestra and would have a book that would cover jazz clubs as well as dances.

"I think," Tony adds, "that what's been lacking in the band business is bandleader material, a man who is a leader and a leader who can blow his horn. With that kind of a leader and with good men, a band can make it. I've been thinking about a big band for a long time. Music is my life, my love, my hobby, and also my business. This way maybe I can contribute something musically and also make some money at it."

yelling. He was, in short, conscious of dynamics, a rarity among many of his contemporaries.

Milt Hinton, making one of his rare club appearances in months, filled the room with his warmth, tone, beat, solo conception, and ability to fuse the rhythm section. Pianist Hank Jones cannot avoid being a major help to any band of any size he works with.

IN THE REEDS, Al Cohn, Budd Johnson, Ernie Wilkins, and Herb Geller made a strong, surging section and soloed with force and individuality. The two crack trombones were Jimmy Cleveland and Sonny Russo, and the biting, building trumpet section was composed of Nick Travis, Al DeRisi, and Joe Ferrante. When Ferguson joined the three, he made it like five. Most of the trumpet solos were by Maynard (who doubled on valve trombone), but the other three also had solo spaces, particularly the incisive, direct Travis. In this band everybody blew.

The book, an extraordinarily cohesive collection considering how many writers are represented, is made up of some 50 numbers, of which 30 were done specifically for this unit. (The band, incidentally, had only five rehearsals before opening at Birdland, but sounded a week later like long-term associates.) The writers include Bill Holman, John Mandel, Wilkins, Marty Paich, Willie Maiden, Manny Albam, Jimmy Giuffre, and Bob Brookmeyer. The scores heard in the sets under review were uniformly clean, clear, often imaginatively unfolding, and almost always based on ingratiating, relatively simple, and unpretentious lines.

The enthusiasm of the band was almost a palpable force that reached out and shook the audience. Ferguson himself, realizing intelligently that "many other trumpeters are more competent in a small band than I am" has never been in a framework more fruitful for his playing than this medium-size group. The size of the band is just right for his power, range, and sense of drama. He blows with more jazz feeling and taste than I've ever heard him display before, and when he does ride into the upper reaches of the sky, he usually does so not as a stunt flyer (as with Kenton) but as a builder, bringing the rest of the band behind him, and in rising musical logic. He also, incidentally, plays the valve trombone well with characteristic energy and, in this context, vigorous taste.

AMONG THE PARTICULAR pleasures remembered by this reviewer was Bill Holman's *Inner Space*, set up by tasty Jones, muted Ferguson, and then Johnson, breaking out in a blues cry on tenor, and working with big-toned power into a controlled shouting statement with answering brass welling up behind him to punctuate his preaching. While Budd's ideas as such were not always very fresh, they were basic, earthy, and satisfyingly related into climaxes. The forceful presence of Budd symbolizes that this is a band with strong roots in the jazz of the late '30s and early '40s. The soloists are largely modern, but theirs is a modernity that, in most cases, has evolved out of listening and playing experience in the music from which modern jazz inexorably grew.

Jazz

At The Lenox Music Barn



(Bob Parent Photo)

Music Barn panelists here include moderators John McLellan (back to camera), John Mehegan, Max Roach, Wilbur DeParis, Oscar Pettiford, Bill Russo, Dizzy Gillespie (barely showing), Sonny Rollins, and Rex Stewart.

JOHN LEWIS of the Modern Jazz Quartet interrupted the final concert, Sept. 2, at this summer's Berkshire Music Barn season to say:

"This past week has been one of the most exciting events in, so far as I know, the history of jazz. We have had panels of musicians, musicians talking to each other about their musical problems and making real communication. This kind of communication is very rare for us. We see each other very seldom, and when we do, we're generally crying on each other's shoulders, talking about no gigs and no money. But this week we talked about our music."

Lewis was referring to a precedent-setting series of five panels Aug. 27-31 on all but one of which the participants were musicians only.

The panels were held in the Music Inn, owned by Stephanie and Phil Barber, who also operate the nearby Music Barn, where concerts are held.

THE GUESTS AT THE INN, near Lenox, Mass., not allowed to participate in the panels, could listen if they chose. As a result the musicians didn't have to stop to define basic terms and each night appeared to forget after a time that there was an audience at all. Each panel lasted more than three hours.

Fortunately, all the panels were taped, and as soon as transcripts of the panels are available, edited portions of them will appear in *Down Beat*. These were the musicians who participated and the subjects they discussed.

Monday: Improvisation—Charlie Mingus, Milt Jackson, Dick Katz, Jimmy Giuffre, Pee Wee Russell, John Lewis, Sammy Price, Oscar Pettiford.

Tuesday: Composition and Instrumentation—Bill Russo, Giuffre, Teddy Charles, Teo Macero, Quincy Jones, Lewis, Willie (The Lion) Smith, Oscar Pettiford.

Wednesday: Rhythm—Price, Connie Kay, Percy Heath, Katz, Wilbur De Paris, Ray Brown, Max Roach, Giuffre.

Thursday: Instrumental Tradition and the Development of Instrumental Techniques—Rex Stewart, Sonny Rollins, Roach, De Paris, Russo, John Mehegan, John (Dizzy) Gillespie, Pettiford.

Friday: Jazz and Its Audience—Communication—Gillespie, Willis Conover, Pete Cameron, De Paris, George Wein, Monte Kay, Russo, Leonard Feather, Nesuhi Ertegun.

Conover of the Voice of America moderated the first three panels. John McLellan of WHDH in Boston moderated the fourth, and Bill Coss of *Meltonome* was in charge of the fifth.

On Aug. 30 in the Music Barn a unique jam session was held, with all

the proceeds distributed equally among the musicians participating. The session was unusual in its mixing of styles and personalities.

AFTER A SOLO recital by Willie (The Lion) Smith, the second set had Ruby Braff, Pee Wee Russell, and Wilbur De Paris blowing over a rhythm section of Max Roach, Ray Brown, and Sammy Price. Rex Stewart was added, and a high point of the evening followed as Jimmy Giuffre and Pee Wee Russell played a moving blues duet backed by Connie Kay, Oscar Pettiford, and George Wein. The first half ended with the same rhythm section and a front line of the sharply eloquent Stewart and Giuffre doubling tenor.

The equally provocative second half opened with John (Dizzy) Gillespie, Sonny Rollins, Pettiford, Roach, and John Mehegan. The quintet became a trio as Roach, Rollins, and George Morrow played Sonny's convincing jazz waltz.

A second special project involved composer-instrumentalists Teo Macero, Giuffre (baritone), and Bill Russo improvising on *Body and Soul* with no rhythm section for the opening and close. In between, Brown, Dick Katz, and Kay made up their rhythm team.

PETTIFORD ON CELLO, flutist Herbie Mann, Brown, Kay, and Katz then proceeded with their version of *Body and Soul*, to be played, Pettiford pointedly announced, "with a pulsating beat and the melody."

Teddy Charles appeared and played one number with Giuffre, Kay, and Heath, plus a jamming piece with Katz, Macero, and Russo.

This singular concert ended with a band composed of Gillespie, Rollins, Milt Jackson, Brown, Roach, and Lewis. It was an unusual series of unexpected spontaneous experiences. The concert was taped for the Voice of America.

A second more thoroughly planned concert took place Sept. 2. It was opened well by the Modern Jazz Quartet. An especial, fresh hit was scored by jazz dancer-choreographer Lee Becker with Jackie Walcott and John Foster. The three dancers turned out to be, as announcer Conover predicted, "three new instruments."

They danced to records of Gerry Mulligan's *Bark for Barksdale*, Dinah Washington's *Love for Sale*, Bud Powell's *Un Poco Loco*, the Modern Jazz Quartet's *One Bass Hit*, the drum section from the MJQ's *La Ronde*, and George Shearing's *Tiempo de Cienega*. The Becker group danced with pulsating lines, leaping and mime-explosive humor, and pointed drama. One observer noted that they "made the music seem as if it were watching them."

MULLIGAN BROKE INTO his own set to declare: "I want to say something about Lee Becker. She kills me."

Gerry blew with wit and warmth accompanied by the Modern Jazz Quartet and later with Giuffre added. The concert ended as Giuffre combined with MJQ in three new pieces, the most notable of which were Lewis' *A Fugue for Music Inn* and Giuffre's *Fun*, which begins with a smiling line and continues happily to develop in an unusual variety of colors, dynamics, and structural ingenuity.

The foregoing chronicle of just one week at Music Inn and the Music Barn is all the more remarkable when viewed against the entire summer season there. The Barbers had been presenting a series of Sunday night jazz concerts at the barn beginning with Louis Armstrong July 1 and a corollary series of Wednesday night programs starting with Count Basie July 4.

Among others heard during the season—not jumbled together in one "mammoth festival," but singly—were Chico Hamilton, Dave Brubeck, Erroll Garner, Duke Ellington, and others. There were also folk music concerts by artists such as Richard Dyer-Bennett and an evening of calypso, West Indian, and Cuban music.

AT THE INN, for the two weeks before the musicians' panels, there had been lectures by Marshall Stearns and Prof. Willis James on jazz and pre-jazz history; a seminar on *Jazz as a Social Force* with James, Stearns, Langston Hughes, the Rev. Alvin Kershaw, and literary critic Stanley Edgar Hyman; a talk about the culture of Pakistan by a visitor from that country, and a jazz quintet headed by Sammy Price.

—nat

Contemporary Started As Classics Label

By John Tynan

CONTEMPORARY RECORDS may be the only jazz record label that began life with classical releases. Today, claims Lester Koenig, president, the firm ranks first of the jazz independents after Clef-Norgran.

Koenig frankly admits that when he started the label in 1950, it was his intention to try launching a company specializing in contemporary classical works. Already the operator of a struggling Dixieland plattery, Good Time Jazz, Koenig was interested in the modern classicists. The writing of George Barati, conductor of the Honolulu Symphony orchestra, won his particular attention at the time. Barati had privately recorded a string quartet of his own on a label bearing the name Contemporary.

Koenig liked the name so much, he requested and was granted permission to use it for his new label. Barati's work, along with another string quartet by Dr. John Vincent, head of the music department of the University of California at Los Angeles, was released on a 10" Contemporary LP in the spring of 1953.

About that time, recalls Koenig, he became aware that a great number of modern jazz musicians were influenced by contemporary classicists. The idea began taking shape that if he was going to record modern jazz, these men would be the perfect instruments.

WHILE KOENIG was absent on a business trip, his associates in the new firm, Bob Kirsten, Neshui Ertegun, and Jack Lewarke (Jack today heads the California distributorship) became acquainted with Shelly Manne and the rest of the jazzmen working at the Lighthouse, Hermosa Beach. That acquaintance led before long to the first of Contemporary's albums *Jazz a la Lighthouse*, featuring Shelly, Howard Rumsey, et al.

The signing of Manne shortly thereafter to an exclusive recording pact was the first step in Contemporary's policy of building a solid base of contracted artists. One of the main reasons for signing Manne, states Koenig, was because he felt they both shared the same views on modern jazz. Shelly was assured that with this new company he would be free to experiment and the available recording facilities.

Next on the Contemporary roster was Barney Kessel . . . and after Barney came Lennie Niehaus and Hampton Hawes when they were discharged from the army.

MEANWHILE, Koenig's scouting of the European jazz scene resulted in three interesting albums released late in 1953. They were *Henri Renaud's All-Stars* (C2502), *Dizzy in Paris* (C2504), and the Lars Gullin album, *Modern Sounds: Sweden* (C2505). A year later Koenig introduced a modern piano man from France with the release of Martial Solel's first album (C2512).

Once Contemporary finds an acceptable artist, states Koenig, he is left alone. The company reserves the right to disagree with any recording plans

the musician may make, of course, but to date this prerogative has never been exercised, he says. What Contemporary strives for primarily, Koenig adds, is to create an atmosphere at the record date free from strain and a&r man pressure. Realizing that each musician is a "unique individual," those in charge of the date don't try to "expert" them, figuring that the artists know what they want to do and can do it best if left alone.

KEY MAN in insuring the best possible fidelity of a Contemporary recording is engineer Roy Du Nann. Described by Koenig as a brilliant engineer, both in maintenance and as recording supervisor, Du Nann was for a number of years director of recording at Capitol Records. After a date, in Koenig's audio room, the engineer checks tape and test pressings, insuring against any loss of frequency response. The final tape copy sent to the record manufacturer is prepared so that all that need be done is to follow the written instructions on the container and have made a master copy of the record.

One of the more unusual aspects of Contemporary Records is its recording studio, which is the warehouse in back of the company offices. Though he had previously used the Capitol studios for most Contemporary dates, Koenig began using his own back premises for two reasons—one being the obvious economy of not having to hire expensive studio space; two, the natural acoustics of the place.

EVERY RECORDED performance

for the past few years has been taped stereophonically for the day when the market is ripe for stereo tapes, states Koenig. Meanwhile, Contemporary is concentrating on doing technical justice to its artists, and Koenig tells with evident pride of the numerous citations bestowed upon his label for having achieved a level of fidelity in recorded sound that is reputedly "second to none."

In the near future, reveals Koenig, he will realize his original ambition to launch a classical label. Composer John Vincent even now is working on a new piano quintet for release when ready in the forthcoming "Classical Series" of Contemporary Records. His aim, the executive says, is to release in the next few years as much contemporary classical music as he can.

The company's "Popular Series" is to enjoy similar expansion in future. While they are not in unrelenting quest of new talent for this division, if an artist of surefire caliber comes along, there would probably be little argument about a recording contract.

A final distinguishing characteristic of this rather individual business firm lies in the fact that its full staff of 12 employees consists of avid record collectors. Koenig himself began seriously collecting records in 1934; his present co-execs, David Stuart and Bob Kirsten, are also longtime aficionados. This makes for a community of interest that is reflected in the entire staff's high state of enthusiasm for the company and all its works.

'Voice' To Beam Newp't Festival

The Voice of America's *Music USA* program will broadcast the third Annual American Jazz Festival, from Newport, R. I., to all parts of the world, beginning Monday Oct. 15. Here's the broadcasting schedule:

MONDAY, OCT. 15

Count Basie orchestra
Modern Jazz quartet
Toshiko Akiyoshi
Interview with Toshiko by Willis Conover
Remarks by Louis L. Lorillard and U. S. Senator Theodore Francis Green

TUESDAY, OCT. 16

Sarah Vaughan
Eddie Condon and All-Stars
Interview with Condon by Conover

WEDNESDAY, OCT. 17

Charlie Mingus Jazz Workshop
Jutta Hipp
Count Basie orchestra
Interviews with Louis and Elaine Lorillard, John Hammond by Conover

THURSDAY, OCT. 18

Count Basie orchestra
Coleman Hawkins and Buck Clayton
Interview with Hawkins by Conover

Forum Highlights: Marshall Stearns, Gene Hall, George Wein, Bruce Cameron

FRIDAY, OCT. 19

Kai Winding-J. J. Johnson Quintet
Dave Brubeck quartet
Interviews with Winding, Johnson, Brubeck, Leonard Feather by Conover

MONDAY, OCT. 22

Ella Fitzgerald
Louis Armstrong
Interviews with Fitzgerald and Armstrong by Conover

TUESDAY, OCT. 23

Louis Armstrong
Phineas Newborn Jr.

WEDNESDAY, OCT. 24

Teddy Charles Tentet
Interview with George Simon by Conover

THURSDAY, OCT. 25

Mario Palmieri
Friedrich Gulda

Forum Highlights: Nat Hentoff, David Broekman, Tony Scott, Jimmy Giuffre, Quincy Jones, Gula.

FRIDAY, OCT. 26

Duke Ellington orchestra
Bud Shank
Teddy Wilson
Interviews with Billy Strayhorn, Shank, Giuffre by Conover

MONDAY, OCT. 29

Teddy Wilson
Jimmy Giuffre
Anita O'Day
Interviews with Neshui Ertegun and O'Day by Conover

TUESDAY, OCT. 30

Friedrich Gulda
Chico Hamilton quintet
Duke Ellington orchestra

WEDNESDAY, OCT. 31

Duke Ellington orchestra
Interview with Ellington by Conover

Here are the meter bands, for various parts of the world, on which the Voice of America will beam the Newport Festival.

Area	Greenwich Mean Time	Band
East Asia	1400-1600	25, 31
Southeast Asia	1400-1600	19
Australia, New Zealand	1000-1200	31
Near, Middle East	1900-2100	25
Africa	2000-2100	16, 19

JATP Of Mixed Values, Many Musical, Some Not

Mid-September again brought hypertension in Brooklyn, a shortage of teachers almost everywhere, and Jazz at the Philharmonic. JATP's annual cross-country pilgrimage began this year in Carnegie hall instead of Hartford. The night was rain-whipped, but the audience was large, enthusiastic, and attentive though a few were occasionally boorish.

The first set, the Swingers, involved Oscar Peterson, Jo Jones, Ray Brown, Herb Ellis, Roy Eldridge, Flip Phillips, and Illinois Jacquet. It was largely an unfortunate beginning.

The rhythm section, it is true, was full-sounding and on time. Oscar always comps with a rare combination of power and discretion; Ray Brown is Ray Brown; Herb Ellis is one younger guitar soloist who also still enjoys and can play first-rate rhythm guitar, and Jo Jones blended well in beat and sound with the Peterson trio.

BUT THE HORNS were tawdry on all but the ballad section. On the medium-up and the later fast section, both Flip and Illinois began their solos bootingly. Although their ideas were familiar to the point of prediction, both were professional up to the inevitable tasteless point when they rose in fervor as they diminished in sincerity and pandered to the *Confidential* readers in the audience.

Roy was a major disappointment. Granted this was the first night and granted that he needs space and time to warm up in, Eldridge nonetheless failed to pace himself on the rockers and as a result, sounded much more frantic than inventive.

The ballads were more satisfying. Flip on *These Foolish Things* and Illinois on *Ghost of a Chance* were not particularly fresh conceptually but were tasty, and Illinois—except for a few too many flourishes—was particularly powerful sensually.

ROY, HOWEVER, was the significant horn on the ballads, blowing with warm, throaty dramatic impact and strong conception on *Body and Soul*. On the fast blues that closed the set, the only high point was a well-constructed, witty, and masterfully assured drum solo by Jones.

Norman Granz proceeded to introduce the Modern Jazz Quartet as possessing "a different kind of excitement—the intellectual kind." This doesn't tell the whole story. There is more emotional depth, however occasionally limited its range, in the MJQ than in the noisome bridge of bellows that Jacquet and Phillips construct for JATP.

The MJQ's set consisted of D&E; Milt Jackson's penetrating evocation of *Willow*, *Weep for Me*; John Lewis' subtly whirling, tightrope-walking-dynamics arrangement of *God Rest Ye Merry, Gentlemen*, and Milt's *Bluesology*, introduced by Lewis as exemplifying "the basic foundation of jazz—the blues—you can't get away from it."

THE MJQ, appearing for the first time on JATP, is a major asset to the program. The unit provides a welcome contrast with the often frowzy opening



Dizzy Gillespie
'Shoutingly Brilliant'

set, and in itself, it plays with distinctive invention, emotional intelligence, and a healthy refusal to make like Pinky Lee, no matter what the circumstances.

Lewis, Percy Heath, and Connie Kay remained as Milt Jackson withdrew, and the Moderns set began with hornmen John (Dizzy) Gillespie, Sonny Stitt, and Stan Getz.

Their program consisted of *Groovin' High*; a slow solo round for each horn, and *Shaw 'Nuff*. The set was generally successful. The rhythm section was sound but could have let itself out more.

On the up-tempos, Dizzy was, for the most part, shoutingly brilliant, reaching for the unsafe and making it. Stitt was passionate, powerful, deeply swinging, and yet still so directly in line to Bird that he lacked basic individuality. Sonny is exciting and valuable to hear as a valid inheritor of the Parker vocabulary, but he cannot be a major figure in his own right until he is able to tell more of his own story and rely less on Bird's.

GETZ, LIKE STITT, was new to JATP. He swung on the vigorous numbers but was less cohesive than usual and relied on a fairly weighty number of clichés to keep his characteristic fluency alive. Getz, however, was at his considerable lyrical best on the ballad interlude with a superbly constructed and emotionally forceful *Little Girl Blue*.

Stitt blew *Melancholy Baby*, and Dizzy played with *Night in Tunisia*. On the latter, Dizzy's tone was as round and glowing as I've ever heard it, and his conception and feeling for dynamics were expert, but the rhythm section was sometimes in another country.

The second half began with the Gene Krupa quartet. Though theirs was hardly a memorable contribution, it was an improvement over last year's desert valley days.

Eddie Shu again played tenor, alto,

Case In Point

Lenox, Mass.—During a Music Inn panel discussion on the jazz audience and the need further to enlighten sections of it musically, John (Dizzy) Gillespie recalled:

"I was in Geneva, N. Y., one time, and between sets, a couple of kids from Cornell invited me to their table. First question they asked was: 'Mr. Gillespie, is it true you copied Stan Kenton?' I missed the next three sets."

and trumpet but was not as wholly egregious this time. His ideas were hugely banal but except for his excruciating alto tone, he was tolerable. Gene had his one bathed-in-light exhibition of exhibitionism but otherwise was acceptable albeit heavy.

Able bassist John Drew helped the set, but the major jazzman in the unit is pianist Dave McKenna, a two-handed, imaginative, swinging musician who deserves better than a role in this soap opera.

PETERSON'S TRIO brought the program back to a higher collective jazz level. The key Peterson number from the audience standpoint was a long, luxuriously relaxed *Easy Does It* that, as did the rest of the set, offered a pulsating lesson in how to achieve a mounting series of climaxes. The set as a whole indicated again that the essential virtue of this unit is their marvelously cohesive closeness and imaginative warmth as a trio.

Ella Fitzgerald came on, backed beautifully by the Peterson trio and soon by the invaluable Jo Jones. Ella sailed through a characteristic, musically set, beginning with *Just One of Those Things*; wailing gently through an almost wholly wordless *Satin Doll*; singing a lyrically lonely *Solitude* to the sole accompaniment by Ellis, and scattering an up-tempo blues, based more or less on *Roll 'Em, Pete*. The audience demanded encores, and a rhythmically sensitive *Cheek to Cheek* followed.

THE WRAP-UP WAS A *Lady Be Good* with Ella and a riffing background by Roy, Flip, Illinois, Dizzy, Stan, and Sonny. Ella's closing gimmick this year was a harmonica. Her conception-intentions in playing it were obviously admirable, but her technique was groping.

This was a JATP of mixed values. The Krupa set is expendable musically. The Swingers set would benefit enormously by a moratorium on Phillips and Jacquet and the substitution of jazz tenors of unmistakable stature like Coleman Hawkins or Ben Webster.

JATP, after all, is 17 tours old by now. Isn't it about time that Granz dropped the musical strip-teasers and fielded a team musically solid all the way through?

Danny Russo, 71, Dies

Hollywood—Danny Russo, 71, retired bandleader and songwriter, died here Sept. 5. Among the songs he wrote are *Imagination* and *Because of You*. He retired in 1937 and had lived in Hollywood since then.

counterpoint

By Nat Hentoff

SIR THOMAS BEECHAM, with customary sandpaper candor, has proclaimed that the renowned Edinburgh festival—and all similar festivals—are “bunk.” Said Sir Thomas, “They are for the purpose of attracting trade for the town. What that has to do with music I don’t know.”

Having made the round this summer of a string of “jazz festivals,” I am led to roughly the same conclusion about this relatively new phenomenon among American festivals. Newport was pleasant, a few times exciting, infrequently informative, but basically a package show. The New York Jazz



festival at the Randall's Island stadium was nothing but a package show (a less-than-capsule art exhibit was the producers' one hasty gesture toward imaginativeness in presentation). Even as a package show, it was no well programmed. The New York Jazz festival

satisfied intermittently more by the law of averages than by the skill of the producers. In any case, I seriously question the validity (acoustical, musical, architectural, emotional) of presenting so personal a music as jazz at one tiny end of what appeared like a good-sized county. The optimum rapport between an audience and a jazzman is really not the same as between an audience and a centerfielder. The same criticism is true of Newport. George Wein needs an architect next year and not just one versed in acoustics.

THE EMBARRASSMENT called the Connecticut Jazz festival already has been keened over in this magazine at sufficient length. I also will forebear detailing an occurrence humbly titled the World Jazz festival in Central Park this summer. This latter nonevent is part of a bumbling lunging for publicity by a quasi-musician with dreams of Granzdeur, and it is too bad he conned several ingenious consular officials to speak at the affair.

As for Ellenville, the first jazz festival in the Catskill mountains, I cannot speak from having been there. Several musicians and auditors, however, and the listed program itself indicated that Ellenville, too, was just another commercial anthology.

Let me make clear that so far as these promotions mean more work for musicians, I am all for the current indications that next year there will be more Ellenvilles, Newports, and even Grossville, Connecticut.

But I wish these promoters would not call their overfamiliar merry-go-rounds “festivals.” A festival should connote an event that, among other contributions, has made possible the commissioning and performance of new works, the presentation of new or relatively new musicians, and the avoidance of such palpably noncreative experiences

as Louis Armstrong at Newport and George Shearing at Randall's Island.

MOST IMPORTANT, a festival must connote a different and deeper communication between musicians and listeners than a package show, by its very acquisitive nature, can provide. A festival made up of many “acts” a night is very likely to be no festival at all. It's quite possible to have a memorable festival with just one combo. It is almost impossible to have a real one with the kind of supermarket programming that has been prevalent.

Newport admittedly has been valuable as the first of the “festivals,” and the general publicity it brought jazz has been largely helpful. But Newport has not grown in intent. Its panels and most of its “new music in the afternoon” are obviously nonorganic adjuncts to the main business at hand—making money.

I still don't understand why Newport calls itself nonprofit. Especially after this year and its deal with Columbia records. If Newport were nonprofit at soul, it would not have started—and certainly not have sustained—three years of circuses.

Almost all the others after Newport have been nakedly profit-seeking with the music secondary. From that kind of motivation come “festivals” that sound like some B pictures and have the appearance of almost all A pictures.

THERE HAVE BEEN two important exceptions. Barry Ulanov has already described some of the productive pleasures of the way jazz was integrated this summer into the Shakespearean festival at Stratford, Ontario (*Down Beat*, Sept. 5). I would add to Barry's account that jazz is regarded and publicized as MUSIC at Stratford, not as slightly chi-chi or neurotic esoterica. Also at Stratford, there is a rundown of each program on the afternoon of the first of the two evenings given by each combination of units. This simple, intelligent rule allows for better mike and instrument placing.

The other exception has been the extraordinary summer at Phil and Stephanie Barber's Berkshire Music Barn in Lenox, Mass., about which more in succeeding columns.

But as for Newport, Randall's Island, Connecticut, Ellenville, and their inevitable re-imitators, I hope—but do not expect except perhaps for Wein—that their promoters will spend part of the winter in the kind of reappraisal that will diminish the number of attractions at each and that will increase the quality of the music as well as the fresh contribution of each festival itself to jazz via new works, new and neglected older musicians properly presented, new musical approaches, etc.

Contributing gigs is fine; but a more durable contribution by these promoters would be authentic festivals that would attract more and more intelligent listeners to jazz and would thereby assure many more gigs under much better conditions in the future.

Except for Stratford and Lenox, I doubt very much whether any of the other festivals have attracted many new listeners to jazz; or if they have, whether they have held them once the lengthy motley evenings were through.

barry ulanov

By Barry Ulanov

THE ERA of the chorus musician is over in jazz. I make this momentous pronouncement with full awareness that it will probably fall on deaf ears—those of the chorus musician.



I am also aware that the term “chorus musician” is not a generally familiar one, but certainly what that well-heeled worthy plays is familiar enough. A few words may bring him into clear-

er focus; a few more—I hope—may persuade a few others that his era is approaching its close or has already ended. All right now: from the top.

By the chorus musician I mean the jazzman who can think only in symmetrical terms, who can blow only in four- and eight-bar phrases, whose solos string choruses together with a kind of sorry precision that reflects the exactness of the unoriginal mind rather than the exacting demands of the imaginative thinker. I am talking about the musician whose performances are just so many short, painfully brief statements—never a clearly, thoughtfully constructed whole.

It's true that in recent years the chorus musician has wandered away from the safe and the comfortable in jazz on occasion, playing so-called far-out figures, even whole choruses of apparently daring jazz. But that has been more force of circumstance than change of conviction: the “far-out” and the “daring” have, upon close examination, all too often turned out to be the ill-understood or misunderstood, sometimes nothing more than out-of-tune dislocations of a tune, a line, a chord progression, inserted barbarously in an attempt to sound modern, up-to-date.

THERE IS, after all, no substitute for knowledge of a craft or an art. Either you really feel comfortable with the formulations of the creative modernist in jazz or hideously out of place, left behind—because disconnected, because you simply don't have the equipment. And, left to fend for yourself, you can either fake your way through a patently empty parody of the modern or you can fall back on the tried, the true, the secure—and the equally empty. The chorus musician usually takes the safer of the two courses presented, the second. And thus are clichés perpetuated.

It seems to me that the really quite trying performances of our security-loving friend are about to go, to disappear from jazz. For the time being, anyway. Until a new set of clichés has been molded for a new generation of cliché experts. But now, this year or next, in this particular development of the modern jazz era, we are about to be presented with something fresh and new. Or at least that is my happy thought, my possibly bemused speculation, the result of recent listening ex-

periences in clubs, in concert halls, and on records.

Trying to organize these experiences into something like a coherent whole for a chapter for a book on jazz I am writing, I have found what seems to be a governing principle in these performances, one that is at odds with the musical policy and playing personality of the chorus musician. There seems to be a growing concern with extended expression in jazz that makes of a solo one long, connected statement.

THERE IS MORE development than heretofore in these solos, more pushing toward an inevitable end to these statements, more order, although rarely of a simple balanced sort. And there is a greater emotional depth to these solos, much more of the personal and the individual in them and consequently much less of the familiar and the hackneyed.

These jazz musicians have something on their hearts and souls as well as their minds, and seem determined to get it across to an audience, however incompletely and uncertainly.

This is the true function of improvisation in jazz: to relieve a man of the burden of ideas, of feelings, of communications he must make to stay alive as an artist. It takes him out of the chains of school boy servitude, this sort of spontaneity. He is no longer simply a bopper or a cool jazzman or any other kind of musician produced by a school and selling, always plugging, his alma mater. He is that best of all artists, an individual, with the best and the worst of others to guide him in his art, but ultimately only with himself to present and with nobody else standing behind him or in front of him or—worst of all—inside him.

MANY OF YOU may not remember it, but bop started as a revolt against the safe and secure schools, the prescribed formulas, the policy of the well-worn and the personality of the super-salesman of schools in jazz. Bird and Dizzy, Fats Navarro, Miles, Leo Parker, Max Roach—all those who helped make the bop revolution—conscientiously eschewed the obvious, turned away with something approaching contempt from the fixed bridges, the inevitable variations on the inevitable tunes and chords, the uninspired and uninspiring syncopations.

It's hard to remember this now of the first bopsters and their first brilliant contributions to jazz. It's hard to remember because, no matter how unpleasant it is to realize it today, no matter how much one wants not to acknowledge it today, bop has itself hardened into a cliché-ridden expression dominated by chorus musicians with little or nothing to say. The creative bopster of yesterday has become the hollow chorus musician of today, a parody himself, a caricature of all the things the founding fathers of his school were in revolt against when they played their first overtures up at Minton's and down on 52nd St.

The uninspired bopsters are not alone in thus offending. Their unimaginative west coast opposite numbers are doing the same thing with their disorganized, poorly tutored experiments, more pretense than substance and essentially without honest

the hot box

By George Hoefer

JAZZ LORE HIGHLIGHTS many fabulous personalities whose careers sometimes defy explanation. One of these is John Dickson (Peck) Kelley, a pianist and bandleader of the Houston-Galveston, Texas, area, whose jazz



piano genius has been praised to the nth degree by Jack Teagarden, Muggsy Spanier, Ben Pollock, Harry James, John Hammond, Paul Whiteman, and many others who have auditioned him on his home grounds.

The man practically never has played outside the Lone Star state. He hasn't recorded or allowed his piano notes to get on the air waves in spite of lucrative offers in the past from Rudy Vallee and others.

This legendary musician has been the subject of a feature article in Colliers; Decca Records offered a contract for an album; Paul Whiteman and Jack Teagarden made the piano chair in their bands available to him at around \$300 a week (Peck consistently made \$50 per in Texas), and Sam Beers of Chicago who ran the famous jazz spot, the Three Deuces, begged Kelley to let him feature his barrel-house keyboard. It was just no dice as far as Peck was concerned.

AFTER THE MAGAZINE piece brought many curious listeners to the Southern Dinner club in Houston, Peck was heard to mutter, "Take a good look, folks; here is the monkey; we're going to put up a trapeze next week."

Back in 1940, Kelley still was living in the house in Houston where he was born in 1899. He still may be as far as is known. His professional life was spent leading five-to eight-piece bands in Texas ballrooms and cabarets.

One of his early groups was named Peck's Bad Boys and included young Jack Teagarden on trombone. His hearers have said he excels as a dance band pianist as well as having an innate ability as a solo artist.

For many years he was unable to read music and during that time developed wonderful improvisational powers. His interpretations of such tunes as *Night and Day* would include interweavings of Haydn, Mozart, Beethoven, and Gluck. He also was heard to instill his blues style into Debussy numbers and boogie woogie on Bach's toccatas and fugues.

IN SYRACUSE, N. Y. there is a technician named Earl Seairight, who, back in the '30s was known as Earl Kent, a professional alto sax and clarinet man with Joe Haymes, Will Osborne, and others. He also spent

inspiration. But more of this next time. There is a great deal more to be said, and right or wrong, I should like to try to say it.

Granz Adds A New Bunch To Record Roster

New York—Norman Granz has added to his record roster Kay Thompson, Stuff Smith, guitarist Howard Roberts, Harry Edison, and re-signed Charlie Barnet.

Among Granz' new recording projects is a set of Ella Fitzgerald singing Duke Ellington songs, backed by Ben Webster and Smith. Ready for release is an LP co-featuring Ella and Louis Armstrong backed by the Oscar Peterson trio and Buddy Rich in a collection of standards. A three-12" Charlie Parker LP collection is due in October. Included are several unissued tracks, among them a Parker duet with Coleman Hawkins on *Body and Soul*.

While in New York, Granz recorded pianist-singer Blossom Dearie, who originated the Blue Stars. He also edited a set John (Dizzy) Gillespie cut in South America with Brazilian bands. Granz is planning to issue this year's Hollywood Bowl concert on two or three 12" LPs with Ella, Louis, Art, Tatum, the Peterson trio, and the jam session.

Also figuring in Granz' record plans is a Stuff Smith trio set, a Tatum-Webster session to be followed by a Tatum-Gillespie collaboration, and a Rich big band album with arrangements by Marty Paich. Title of the latter is *This One's for Basie*.

Russ Garcia is writing a string date for Buddy DeFranco based on standards from musical comedies, and Quincy Jones is readying Ray Brown's first LP under his own name.

two periods of five months each with Kelley around 1931 in Texas.

Earl had wandered into a Houston dance hall while playing with the Allen brothers wild west outfit. Kelley was playing with a small band, and Earl sat in for kicks that were to last almost half a year. Earl says they did leave Texas twice, once for a Mardi Gras parade in New Orleans and again for a three-day wedding party in Mexico across the border from Laredo, Texas.

SEARIGHT REMEMBERS Kelley as an untalkative but philosophical type of person, with a piano style similar to that of Bob Zurke, who came along quite a bit later. Hammond in 1939 rated Kelley on a par with Joe Sullivan and Jess Stacy.

Through the years, Kelley remained adamant, always averring he wasn't good enough for the "big time," and besides he wanted to stay near his family (parents and cousins—he was unmarried) and live like he wanted to. No forced rehearsals, hurrying to make dates, or frantic living for him. He would point to his suit, shoes, shirts, and cigar saying, "I've got another one of each at home, so what do I need with all that money they keep offering?"

This columnist would be interested in hearing how Kelley is faring today if anyone knows.

FOUR LADS—CLAUDE THORNHILL

On the *Sunny Side* (Columbia CL 912) is a vigorous combination of appealing voices and a vibrant, swinging band. The Lads slickly sing their way through a tasteful assortment of tunes; the Thornhill group moves excitingly with them to create some of the happiest sounds on pop records today. The ballad sound and the up-tempo sound are handled with equal ease and emphasis on *Taking a Chance on Love*, *These Foolish Things*, *Bidin' My Time*, and nine others. A splendid melange for a very wide potential audience.

SAMMY KAYE

What Makes Sammy Swing and Sway (Columbia CL 891), an almost unanswerable question, is the title of Kaye's adventure into the realm of swing. Kaye's definition of swing amounts to the selection of standard instrumentals (*Tuxedo Junction*, *In the Mood*, *Jersey Bounce*, etc.) and applying sway to them. This is accomplished through the use of a "swinging string" section and the limited jazz expression of saxophonist Sam (The Man) Taylor. Kaye fans may find this palatable. The melody, in every case, is preserved in formaldehyde.

ELLIOT LAWRENCE

Dream (Fantasy 12" LP 3-226) is an exemplary, beautifully recorded soft dance program on which pianist-arranger Lawrence leads his all-star Fantasy and occasional weekend band: Cohn, Marowitz, McKusick, Richmond, O'Kane, Levinsky, Travis, Glow, Fishelson, DeRisi, U. Green, Selden, Bert, Berger, French horn Tony Miranda, oboe Fred Pfeiffer, and a rhythm section of Russ Saunders, Sol Gubin, and the leader.

Arrangements and originals are by Lawrence except for one apiece by Frank Hunter and Charlie Naylor. The blend of the sections and band, the delicate communal feeling for dynamics, the subtle pulsation all underline annotator George Simon's assertion that while this is mood music, it's several cuts above most albums so intended, being "much more intimate . . . musical . . . and danceable." Dim the lights and dance. But keep an ear open for Urbie Green.

CARMEN McRAE

Blue Moon (Decca 12" LP DL 8347) is a thoroughly satisfying, touching and re-energizing recital by Carmen. She sings with sweet, flexible strength 12 well-selected numbers including *Lush Life*, the too seldom sung-by-jazz-singers *Lilacs in the Rain*, *I'm Putting All My Eggs in One Basket* and such relatively unfamiliar material as *Nowhere* by Joe Mooney, *Laughing Boy*, and *Summer Is Gone*.

Tadd Dameron backs her with a swinging big band on four of the more overtly rhythmic pieces while Jimmy Mundy leads an orchestra including strings on the others. Carmen's diction

is liftily clear, she sings as if she understands and feels the lyrics, and, all in all, she is a most welcome artist in what is largely a present scarcity with regard to younger vocalists of quality.

THE MELACHRINO STRINGS

The Melachrino Strings guide you on a delightful excursion through one of the world's most memorable cities in *Paris—the Sounds: the Sights* (RCA Victor LPM-1261). The sounds of the city, the tempestuous sighs of Parisian life, are crystallized in the music of the people, documented by salutes to Her Majesty from Ravel, Debussy, Poulenc, Offenbach, and others.

The package is a plush one, with salon photos and text by *Esquire's* travel editor Richard Joseph, who exhibits a disciplined adoration for the Parisian *savoir vivre*. The fidelity is crisply impressive, from the sound of the Metro to conversation along the Champs and the gentle rhythm of the Seine.

Although somewhat addicted to perpetuating the stereotype, this is a proud bow, melodically sound, to an illustrious city. If you've ever been captivated by its vivacity, or dreamed of same, this is definitely for you.

PEREZ PRADO

Prado's orchestra, even when mediocre, has more rhythmic potency than a good many groups. In *Havana, 3 a.m.* (RCA Victor LPM 1257), Prado is not always at his best, but the driving sounds, the percussive brilliance, is in evidence. Most of the tunes are Latin American standards, like *La Comparsa*, *Besame Mucho*, *Boia*, and *Peanut Vendor*. There's a Prado original, *La Farazona*, too. Perez has done better in the past, but between grunts, a good deal of tropical warmth is radiated. Pleasant listening in or out of Havana.

WALTER SCHUMANN

Though Not a Word Was Spoken (Victor 12" LPM 1266) may well be the most delightfully fresh mood music album of the year. Schumann's renowned voices sing not a word throughout the LP; they move as instruments in choir and sometimes solo-wise. Generally, he uses nine girls and 16 men though he varies the number, and the instrumental backgrounds also vary from a rhythm section to a full orchestra.

For contrast, Schumann utilizes a solo instrumental instrument on nearly every number to converse with the voices. Among the soloists are tenorists Babe Russin and Justin Gordan, trombonists Francis Howard and Si Zentner, various pianists including Paul Smith, accordions, a harmonica, celeste, harp, and flute. The numbers vary from a Chopin *Prelude to Sentimental Journey*, *Black Is the Color of My True Love's Hair*, and *La Danza*. For day-and-night-dreaming relaxation, this is the set.

GEORGE WILLIAMS

George Williams, a competent pianist who has arranged for Jimmie Lunceford, Glenn Miller, Gene Krupa, Ray Anthony, Harry James, and others, directs his own group on *We Could*

10 Top Disc Stars Of All Time Feted

New York—The 10 top popular recording artists in the industry's 75-odd years were honored with Apollo awards at the disc jockey salute to the diamond jubilee of the recording industry in the Coliseum here Oct. 7-17.

Selected for the awards were Rudy Vallee, Kate Smith, Bing Crosby, Frank Sinatra, Perry Como, Paul Whiteman, Benny Goodman, Glenn Miller, Ella Fitzgerald, and Al Jolson. Ten New York disc jockeys, including Martin Block, Jack Lacy, and Bill Randall shared the emceeing.

Richard Himber conducted a large orchestra at the daily and evening performances, headlined by appearances of Bill Haley and his Comets, the Platters, and the Blockbusters.

The event originally was slated to have been the diamond jubilee of the recording industry, but became a disc jockey salute when the sponsors received no official sanction from the Record Industry Association of America.

Dot Enters Pop Field With Vaughan, Boone

Hollywood — Henry Onorati, vice president in charge of album releases for Dot Records, has announced the firm's entry into the popular album field. Spearheading the new policy is the best-selling *Golden Instrumentals* LP by Billy Vaughn, followed by a new Pat Boone album, *Howdy*.

Onorati announced the release of 13 new albums, plus 16 LP catalog items issued sporadically, and said there will be regular monthly releases in the future.

Make Such Beautiful Music (RCA Victor LPM 1205). The group includes such stellar jazz figures as Ernie Royal, Hank Jones, Charlie Shavers, Eddie Bert, Al Cohn, and Urbie Green. Working essentially on dance band arrangements, they play cohesively on a dozen "beautiful" tunes, including *But Beautiful*, *You Are Too Beautiful*, and *Oh, You Beautiful Doll*. The result is a pleasing contribution to the current dance band scene.

JACQUES YSAÏE

More Parisian sounds from RCA Victor, this time inspired by *The Follies of Paris* (RCA Victor LPM 1260). Jacques Ysaïe and his orchestra revive some of the more memorable moments in Parisian music hall history, recalling songs fondled by Mistinguette, Chevalier, Josephine Baker, and Edith Piaf. In reality, it is a musical tour of the city at night, with more meaningful notes by Richard Joseph. Melodic and nostalgic, this is an apt introduction to a lustrous city. The cover, unfortunately, depicts the American version of a Follies scene.

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6

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**7**

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**8**

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Krupa and Rich
Clef MGC 684

**9**

June Christy
Misty Miss Christy
Capitol T 725

**10**

Milt Jackson
Opus De Jazz
Savoy MG 12036



Jazz Best-Sellers

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 150 retail record outlets across the country, and represents a cross section of shops, not just those which specialize in jazz.

11 Gerry Mulligan

Mulligan Plays Paris Concert
Pacific Jazz 1210

12 Four Freshmen **Four Freshmen and Five Trombones**

Capitol T 683

13 Miles Davis - Milt Jackson
Quintet - Sextet

Prestige 7034

14 The Jazz Messengers **Volume 2**

Blue Note 1508

15 Dave Brubeck

Brubeck Plays Brubeck
Columbia CL 878

16 Oscar Peterson **Plays Count Basie**

Clef MGC 708

17 Anita O'Day

Anita
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18 Chris Connor

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19 Gene Krupa

Drummer Man
Verve 2000

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jazz records

All records reviewed by Nat Hentoff unless initialed by Jack Tracy or Ralph J. Gleason. Ratings: ★★★★★ Excellent, ★★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Birdland All-Stars Vols. I & II

I: *A Bit of the Blues*; *Two Pairs of Aces*; *Minorin' the Blues*; *Phil 'Er Up*; *Roulette*; *Last Lap*

II: *Hip Boots!*; *For Kicks Only*; *Ah, Funky New Baby*; *Birdland Fantasy*; *Playboy*; *Conte's Condolences*

Rating: Vol. 1 ★★
Vol. 2 ★★½

Since the notes carefully avoid stating flatly whether or not these were recorded at actual concerts, I will give them the benefit of the doubt and accept that they were. Otherwise, with studio facilities and a second chance, it's hard to see why it was necessary to make such genuinely uninteresting albums.

The arrangements are all by Manny Albam and Ernie Wilkins and are competent for what they are: brief outlines for jam session blowing. It would take major artists to transform them into something, and unfortunately there is only one major artist among the horns, Al Cohn, and two among the rhythm, Kenny Clarke, and Hank Jones. It is not enough.

But when Cohn or Hank is blowing, the session becomes something. The rest of the time it is a rat race, interspersed with applause and announcements and marred by RCA's peculiar sharp sound.

The second volume has a much better feeling about it, almost as if it were separated by a quantity of time from the first. In Nat Shapiro's otherwise excellent notes, there is the publicity claim that the Birdland tour took in just under \$500,000 in 37 concerts which would average out to a bit more than \$13,500 a concert. A likely story.

The personnel is Conte Candoli, Kenny Dorham, trumpets; Phil Woods, alto; Cohn, tenor; Jones, piano; John Simmons, bass, and Clarke, drums. (R.J.G.) (RCA Victor LPMs 1327/28 12" LPs)

Herbie Brock

Please Be Kind; *Didi*; *Easy To Love*; *There's a Small Hotel*; *Prelude to a Kiss*; *Born To Be Blue*; *Midnight Sun*; *Too Marvelous for Words*

Rating: ★★½

Solo is the first LP by Miami pianist Brock and was recorded there at the Onyx club. Since Savoy calls this a jazz set, it'll have to be reviewed by jazz criteria, mine at any rate.

Brock opens with warm pleasant, two-handed Wilsonian piano on *Please*. On his own *Didi*, he romps somewhat Tatum-like in an impressive display of technique as well as feeling for this approach to the piano.

But in the next three tracks, he unveils his weakness as a jazzman. Large sections of all three are devoted to impressionistic, rhapsodic soliloquies that often have the most tenuous relationship to jazz. They're charming enough

and cleanly played, but even on their own terms aren't especially fresh or striking. In short, during these long asides, Brock indicates he could be a superior cocktail pianist in a very sophisticated room, but is a long way from the front rank of contemporary jazz pianists.

My own strong inclination, in any case, is to take Debussy or Ravel straight, not in a quasi-jazz context.

That Brock, essentially a lyricist, has something quite attractive of his own to say, is evident in the closing sections of *Prelude to a Kiss* via a relaxed series of variations rooted in Wilson-Tatum but also personal. There is more of his soothing ease in *Blue* and *Midnight*, although I could do without the right-hand celeste which obtrudes for a time in both. Brock's style is gentle enough without tinkling besides.

Marvelous is semi-Tatum "up" again, and it's energizing, since so few of the younger pianists make that full a use of both hands. But it's still derivative as is, for that matter, most of Brock. At his best, particularly in the seemingly casual but attractively lyrical passages cited above, Brock is delightful for a certain mood. But thus far he lacks range and depth of individual conception jazzwise. (Savoy 12" LP MG 12066)

Miles Davis

Dr. Jackle; *Bitty Bitty*; *Minor March*; *Changes*

Rating: ★★★

A basic personnel of Miles, Milt Jackson, Percy Heath, Arthur Taylor, and pianist Ray Bryant becomes a sextet on the first and third tracks with altoist Jackie McLean. Both are his tunes. *Bitty* is by Thad Jones, and Bryant contributed *Changes*.

In contrast to many current sets that emphasize written frameworks and/or extended form, these conversations are in the tradition of improvised solo jazz with practically all the responsibility on the soloist, however fetching be the starting lines and sequence of changes.

Bags' statements are as close to "pure" elemental jazz as the Hot 5 Louis. Nothing he plays is extraneous or self-consciously rhetorical; it's all part of the swinging marrow of his jazz self-expression. Miles, more reflective, is less abandoned than Bags but no less hot-from-the-inside. McLean has the least solo space, and blows what he has with jagged warmth.

Bryant is impressive here, playing with logic, imagination, heat, and force. Rhythm section is steady. Bags is fine all the way through; Miles flows particularly in his muted solo in the oddly melancholy *Changes*, but also has intense personal reflections of value elsewhere. A no-frills, this-is-my-story collection, the LP is recommended. (Prestige 12" LP 7034)

Kenny Dorham

The Prophet; *Blues Elegante*; *DX*; *Don't Explain*; *Tahitian Suite*

Rating: ★★

This splinter group of the Jazz Messengers is in the process of making a series of ABC LPs of which this is the first. The personnel includes Dick Katz, piano; J. R. Monterose, tenor; Sam Jones, bass, and Arthur Edgehill,

drums, and the five tunes include four originals by Dorham.

Dorham, while at time a trumpeter of taste with a Milesian emotional cast, seems unable to sustain either mood or linear structure to the lengths necessary when two or three tunes occupy one side of a 12" LP. There are good moments, particularly in *Elegante* where he is quite moving (all the solos are good on that track) and on the ballad, *Don't Explain*, where he plays with a sense of rapture that is delightful, especially his quotes from *Comes Love*.

But on *DX* for example, he loses the initiative. Monterose's excellent chorus on this track, incidentally, makes up for the squeaking reel on *Suite*. Overall, this is a very uneven LP, and ABC might well consider scrapping portions of sessions like this. (R.J.G.) (ABC 12" LP ABC-122)

The Drum Suite: Albam-Wilkins

Dancers on Drums; *Brialing*; *Chant of the Witch Doctors*; *Skinning the Valres*; *Cymbalisms*; *The Octopus*

Rating: ★★★★★

Go out and buy this album right now. It's one of the best LPs so far this year and may end up being one of those we all play over and over for years.

It is a six-part suite for four drummers (O. Johnson; G. Johnson; T. Sommers, and D. Lamond) written by Ernie Wilkins and Manny Albam. The drum solos are written, and no one has more than eight bars at a time. As a suite and as a performance, it is entirely successful. It has the same sleek, powerful, beauty that a Mercedes Benz has—not an ounce of fat on it.

The writing is fine, flexible (whether for large-band or the small-group passages, both Wilkins and Albam are unusually efficient) and the playing is practically flawless. The drums never overwhelm the band's swinging and instead are integrated craftily.

A rather large roster of musicians—I wouldn't have the vaguest idea exactly how many—takes part. Soloists include Joe Newman, Conte Candoli and Ernie Royal; Al Cohn and Hal McKusick; Jimmy Cleveland (listed as O'Heigho) and Urbie Green. They manage a uniformly high standard of playing.

But it is as a piece of writing by the two composers and as a performance by the drummers and the orchestra as a whole, and not on the merits of the individual soloists, that this album gains its strength.

The band sound is modern Basie-Herman with occasional dabs of Ellington (wa-wa mutes and colors). There are passages that have overtones of west coast sessions (particularly in *Chant*).

But at no time does this suite become dull, repetitive, or lack excitement, freshness, and vitality. Honors should be divided equally between the composers and among the drummers.

John Wilson deserves a medal for his extensive past performance chart of who does what (if he did it without help, he deserves more than a medal—he deserves a franchise). Without it, the album would be less fun. With it, a most interesting parlor game of listening for the drum breaks can be played (there's one by Lamond at the end of *Skinning* that fractures

me) and Jack Lewis of RCA deserves thanks for originating the idea. The recording is among RCA's best, and the session was blessed by good luck. (R.J.G.) (RCA Victor LPM 1279 12" LP)

John Graas

Minor Call; Mozartesque; Le Chasse; Friar Tuck; Canon Ball; Pick Yourself Up; Andante; Allegretto; Softly the Horn Blows; Lighthouse 6/4

Rating: ★★★½

Jazz-Lab-1 is the first of a projected series on Decca by John Graas. Each volume is promised to be "different" but the predominating influence in all will be counterpoint. (Why?) Graas has set musical sketches of fragments of four of the tracks in the notes, and copies of his notations can be obtained by music students if they'll write to Decca. Students are also invited to send him questions and comments c/o Decca, 50 W. 57th St., N. Y. On the 10 here, Graas utilizes different-sized groups from a quintet to a nonet. The musicians involved are Herb Geller, Bob Enevoldsen, Dave Pell, Larry Bunker, Howard Roberts, Curtis Counce, Claude Williamson, Red Norvo, Marty Paich, Ronnie Lang, Don Fagerquist, and Graas on French horn. All play and solo well except that Graas has to learn to phrase more flexibly and to flow more when blowing jazz.

Graas' main contribution thus far has been as a writer. While not yet a writer of unusual force of emotion or penetration of ideas, Graas does compose skillfully, and his imaginative need to keep searching for widening ways of writing-in-jazz make this a good set for students as intended. Graas wrote Track 2 (based on an actual Mozart theme) and Track 4 (a canon), and they're charming though slight. Ed Loe's *Le Chasse* is thematically banal. Tracks 1 and especially 5 are less successful Graas compositions, though both contain good soloing. Tracks 7 and 8 are two jazz sections from Graas' Symphony in F Minor (the other two were on Decca's Jazz Studio 3). The *Andante* is romantic, simple, attractive. The *Allegretto* doesn't come off as funky here as Graas apparently believes, and in any case, should have more vigor and/or humor and more fresh thematic substance. Tracks 6, 9 and 10 are pleasant, but have little depth. (Decca 12" LP DL 8343)

Vince Guaraldi

Django; Fenwyck; Farfel; Never, Never Land; Chelsea Bridge; Fascinating' Rhythm; The Lady's in Love with You; Sweet and Lovely; Osoobucco; Three Coins in a Fountain; It's De-lorely

Rating: ★★★★★

In an era when too many jazz pianists limit themselves to a narrow range of moods and skills, San Franciscan Guaraldi (who has been with Woody Herman the last year) is an expanding pleasure to hear. A jazzman with deep roots in his language, Vince projects clearly an individual musical personality—direct, emotional, inventive, tied-to-no-school.

Vince, moreover, is a man of wide-ranging sensitivity. He and his equally large-sized guitarist, Eddie Duran, and

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able bassist, Dean Reilly, can make John Lewis' *Django* their own while remaining true to the blues-requiem-honesty of the piece. Vince can be naturally funky on his own *Farfel*: can be unabashedly romantic without making arpeggio confetti out of the song as in his solo monologue, *Never*; and can appreciate the potential for lyrical reflection from *Chelsea Bridge*. *Rhythm* and *Lady* are straightaway swinging.

Sweet is played with a pulsating tenderness and sustained taste. Duran's Mexico-tinged *Ossobucco* is a relaxed gas (Vince lays out on this). The slowly unfolding *Coins* becomes a better tune than I'd remembered, and *Delorely* winds up the set well. Very good recorded sound. I hope a lot of pianists get to listen to this LP. (Fantasy 12" LP 3-225)

Billie Holiday

Prelude to a Kiss; When Your Lover Has Gone; Please Don't Talk About Me When I'm Gone; Nice Work If You Can Get It; I Gotta Right To Sing the Blues; What's New; I Hadn't Anyone Till You; Everything I Have Is Yours

Rating: ★★★★★

This is apparently the third LP (the second available in retail stores) made from the August, 1955, California session that was one of Billie's most productive in several years. The first was *Music for Torching* (Clef 12" LP MG C-669). The second was a mail order set put out by the American Recording Society that actually is made up of seven tracks of the set under review and two from *Torching*.

The excellent accompaniment is by Harry Edison, Benny Carter, Barney Kessel, Jimmy Rowles, John Simmons, and Larry Bunker, with a considerable amount of good solo work by Edison, Carter, and Kessel.

As I stated in the reviews of the previous two albums, this is Holiday as she now is—no softening, no looking for ghosts of the past. I feel there is no one in jazz who can come close in terms of emotional penetration to the Holiday on these tracks. For those who say they liked the youthful Holiday and don't dig Billie in middle age, I would suggest they not abandon these records yet, and instead save them for their own middle age. The cover is absolutely ridiculous. (Clef 12" LP MG C-713)

Jai & Kai

Night in Tunisia; Piece for Two Trombones; Rise 'N Shine; All at Once You Love Her; No Moon at All; Surrey with the Fringe on Top; Peanut Vendor; You're My Thrill; Jeanne; Four Plus Four; You Don't Know What Love Is; The Continental

Rating: ★★½

There are overtones of Kentonian brass in this LP, which offers the Trombone Twins, plus six other bone-stars (U. Green, B. Alexander, E. Bert, J. Cleveland, B. Varsalone, and T. Mitchell). J&K occasionally switch to the trombonium (an upright valve trombone), and two of the six added horns are bass bones.

All of this adds up to a situation in which, no matter how well the selections may be played, the total effect is monotony of color and emotion

which is aggravated by the echo chamber. There are 12 tracks of which only *Surrey* was intriguing for me.

The lengthy notes include a breathless account of the session, and the cover marks the Columbia debut of Arnold Roth, an excellent artist previously seen only on Fantasy LP's. (R.J.G.) Columbia CL 892 12" LP)

Sonny Rollins

False Hot; Kiss and Run; I Feel a Song Comin' On; Count Your Blessings; Pent-Up House

Rating: ★★★★★

Sonny Rollins Plus 4 is the Max Roach-Clifford Brown quintet before the bitter accident. George Morrow is on bass, and the late Richie Powell on piano. Sonny wrote the captivatingly-realized jazz waltz and also the last track, which is, I think, the most image-evoking title of the year. At the time of the crash, the quintet had begun to reach a rare fused unity that came from playing long hours together and, basically, from a warm similarity in musical viewpoint. The newest member, Rollins, had apparently become comfortable and relaxed in the combo.

Powell had improved very much, as is tragically evident here and on the *Basin Street EmArcy LP* (*Down Beat*, Sept. 10). He was playing with much more confidence, drive, and imagination.

Brownie was moving inexorably toward status as one of the very greatest of jazz hornmen, turning more and more of his irrepressible exuberance in the joy of playing and in having such command of his horn into consistently explosive flying, rising lines that were less and less deflected by flurries of somewhat gratuitous notes, although the dizzying speed and fluency remained.

Morrow had grown considerably and Max continued to be a source of power and stimulation, searching out fresh, challenging broken-rhythm patterns while driving the band.

All this actuality and promise of the quintet is here, with Rollins playing the most sustainedly creative tenor I've heard on record by him before. His impressive rhythmic strength is there as always, but the conception has broadened and relaxed and there is less of the inflexible hardness that had marred some previous performances. The record is very much recommended. (Prestige 12" LP 7038)

Les Strand

I Hear Music; A Foggy Day; My Funny Valentine; Isn't It Romantic?; I Cover the Waterfront; How Long Has This Been Going On?; Fine and Dandy; Willow Weep for Me; Bidin' My Time; Yesterdays; Dancing on the Ceiling; Fascinatin' Rhythm

Rating: ★★★★★

Having been unable to raise as many huzzas as my colleagues when organist Jimmy Smith arrived, I am pleased to be able to point to this album as what I had long hoped for—a jazz organist with consistent taste, a feeling for dynamics, and personal invention on ballads as well as swingers. Chicagoan Strand, 31, is heard on record for the first time, and why a&r men have waited so long is strange. He does not swing as hard as Smith, but he does swing,

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and he has a sensitive hand for dynamics so that he can swing on several different sound levels, an accomplishment that is most welcome in the course of a 12" LP.

He also has a mature, continually intriguing conception that is a ball to follow and try to anticipate. His harmonic skill is almost sensual in the strength and savor of its blendings. His single-line blowing is equal to a very good jazz horn, and his use of the organ-ensemble is tastefully controlled by a firm but flexible hand. Conception-wise, Strand is fresh, so fresh that he makes *Funny Valentine* a new experience again.

Unlike Smith, Strand feels a ballad in other than soap opera or movie score terms. Strand uses a Baldwin rather than the usual Hammond organ, and it has a better sound. The explanation in the notes is that the Baldwin "has a richer set of harmonics—natural harmonics rather than the tempered ones of a Hammond." But it's still not an essentially pleasant sound, and I'd much rather hear a man of Strand's touch and musicality on a pipe organ. Even this electronic organ comes out tonally tawdry, but Strand is so good a musician he largely transcends the basic flaw of electronic organ sound.

The notes also point out that Strand "is the only jazz musician who began as an organist," which may well account for his idiomatic ease with the instrument. Chicago drummer Max Mariah accompanies Strand with exemplary discretion, time, and sound. Mariah is a regular member of the Art Van Damme quintet. Recommended. (Fantasy 12" LP 3-231)

Don Stratton

Black Bottom; Royal Garden Blues; Wigglin' an' Gigglin'; Sow Goo Mang; What Is This Thing Called Love?; Charleston; Sunday; Yesterdays; Mo-xahala; R.H.S.

Rating: ★★½

Modern Jazz with Dixieland Roots is 28-year-old trumpeter Stratton's first LP. He's an alumnus of the Nat Pierce, Morrow, Thornhill, and Lawrence bands. His valuable cohort on five of the tracks is 30-year-old trumpeter Phil Sunkel. Sunkel and Stratton wrote two originals apiece for the date. Rhythm section is bassist Chuck Andrus, drummer Karl Kiffe, and Dave McKenna and John Williams splitting piano chores. Ex-Herman tenor Dick Hafer is on the five with Williams, while Sunkel is with McKenna. The notes helpfully provide a solo chart for when Sunkel and Stratton are both on the same track. The set swings, and these are clearly modernists with roots not only to some extent in Dixieland, but more tellingly in the blues and in the best of the swing era. The originals are mainstream and are based on relaxing, engaging lines. Also it's bracing to hear a two-brass team again.

Both Stratton and Sunkel are good, if not yet individually memorable soloists (Sunkel is sure to make a major mark as a writer if he gets a chance, and perhaps as a hornman, too). Both have good conception that should develop into more personal speech and both could think in terms of a rounder tone. Hafer comes on with real force, big tone, and much inside emotion. Both



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pianists are valuable, and both are welcome individualists. Andrus and Kiffe keep good time.

The set is kicks and might be a bridge-with-handrails for still recalcitrant traditionalists who don't know yet how close Charlie Parker was to Sidney Bechet or the early Louis or Freddie Keppard. Engineering could have provided more presence for all instruments. (ABC-Paramount 12" LP ABC-118)

Lucky Thompson

Tom-Kattin'; Old Reliable; Deep Passion; Translation; Tricotism; Bo-Bi My Boy; A Lady's Vanity; OP Meets LP

Rating: ★★★★★
Tune for Tex; Where or When; Mr.

E-Z; Kamman's A' Comin'; Ever So Easy

Rating: ★★★★★

On the first set, for ABC, Lucky has Jimmy Cleveland, Hank Jones, Oscar Pettiford, and Osie Johnson on the initial four. The rhythm section is fine; Hank and Oscar solo with characteristic excellence; Jimmy blows with swift invention; and Lucky plays, as he does throughout both LPs, with depth of emotion, a full, virile, passionate tone, flawless time, and enveloping warmth. Note especially *Deep Passion*, which is all Lucky, on which he elaborates with lovely, flowing ease and latent dramatic power in the tradition of Coleman Hawkins' rhapsodies.

The second four are even better. There are just three instruments — Lucky, Pettiford, and guitarist Skeeter Best. The rapport is superb, with Oscar swinging the basic time with more strength and supple sureness than most full rhythm sections, and soloing well. Skeeter comps with functional economy and taste, and Lucky blows his heart out in one of the most sustained examples of creative, soulful improvisation ever recorded. Five stars easily for this second side. It is an indictment of all jazz a&r men that this and the Urania below are Lucky's first LPs under his own name. There is no excuse. (ABC-Paramount 12" LP ABC-111)

For Urania, Lucky's colleagues were Billy Taylor, Jimmy Hamilton, Pettiford and Johnson again, and on the first three, Urania's a&r man, Sidney Gross on guitar (do you suppose Lucky asked him to sit in?). Hamilton's neat, fluent clarinet is tasteful and is more outspoken than usual, but lacks some of the vigor and cry that a soloist complementing Lucky should have. Gross goofed anyway in not having the second horn a brass one.

The rhythm section is good, though Taylor doesn't fuse as relaxedly with Osie and Pettiford as Hank Jones. His solos, while vigorous, also fail to penetrate quite as deeply as Lucky's. Lucky wails all the way, and on *Where*, builds another long, passionate but controlled meditation. Also outstanding are Oscar and Osie. Recorded sound on the Urania is particularly good. (Urania 12" UJLP 1206)

Stu Williamson

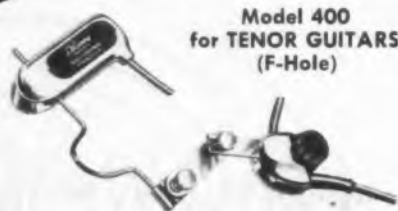
Pee Jay; Just Friends; Darn That Dream; Hungry Child; Big Red; Red Cross; Talk of the Town; Oom's Tune; Rose Bud

Rating: ★★

The 23-year-old trumpeter Williamson in a blowing session with Bill Holman, Jimmy Giuffre on baritone, and a constantly cooking rhythm section that contains his brother Claude on piano, Leroy Vinnegar, and Mel Lewis. There are four clean, loose Holman originals. The one that comes off best is the funky, as the current phrase of approbation goes, *Hungry Child*. *Oom's Tune* is by Mariano, and *Red Cross* was Bird's.

Stu continues to improve, but still has a way to go with regard to increasing his range of expression, freshness of ideas, feeling for dynamics (which are quite limited in his work), and the need for a fuller tone. His lack of major stature is most clear in his two solo tracks (3 and 7) on which he plays competently but without the soaring and/or digging creative fire of an important soloist.

Mariano blows with more open passion than any one else on the set, though Claude, always virile, comes close. Giuffre is good on baritone and Holman acceptable though not memorable on tenor. I can't see any particular reason for recommending this album except for *Hungry*, since there are so many LPs of the same general professional but unremarkable level on the market. (Bethlehem 12" LP BCP-55)



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why fidelity?

By Michael Levin

SOME COLUMNS AGO I was muttering about the bad sound balances on most TV musical shows. My principal beefs were the lack of balance between the sections, the inability of most shows to get presence in the middle sections, and the shallow timbre to the reeds particularly.

There have been letters from several



of you as to why this need be; there have also been some annoyed growls from friends of mine in the hideo field who feel that these comments were unnecessary public washing of trade linen.

Well, now, that may be. But it does seem to me that music can sound better

than it presently does on most television shows.

If you had worked some of the TV shows I have, you could understand why the music sounds as it does.

In addition to the balance problems I've grumbled about previously, there is the problem of rehearsal. Fast as good studio bands are, on the average show, they are very lucky if they get more than the minimum two-hour rehearsal call required by union regulations. No matter how good a band is, it takes more than two hours' going-over of a full score for a show to get really precise bite and attack on phrasing, dynamic balance, and, most of all, complete relaxation.

It's a major source of wonder to me that some of the music gets on the air at all, and it's an everlasting credit to the arrangers and copyists who make last-minute changes and the conductors who are required to cut "two minutes and 33 seconds out of the show" eight minutes before it is over.

THE CHIEF PROBLEM is that TV studios are not built to handle audio. And second, that the problems of TV are so taxing that by the time the picture problems are licked, it's air time and there is just no time left to worry about audio except that it be there in some form or other.

Various suggestions have been made to solve these problems. One is to get directors who know and care about music. Just as many directors are primarily concerned with camera as opposed to dramatic problems, so do many of them neglect music and leave it in the hands of other people on the show.

Another is to put the bands in separate studios so that they can be balanced and feed the music to the studio where the cameras are.

This is all right so long as the music is not combined with dancing and singing, group or solo, on camera. When it does, how do the soloists hear the music? They get it through cue speakers on the floor.

WHETHER IT IS psychological or not, this never seems to be completely satisfactory. Singers complain that they really can't hear the music, or if it is

classics

By Imanuel Willheim

THE JAZZ FIELD is generally considered to be rather removed from those areas in which the music historian delves. It is therefore somewhat amusing to find at least one topic of musicological research which the jazz musician approaches with an incomparably healthier and more comprehending attitude. This is the history and practice of musical improvisation.

Nowadays, the classical musician looks at improvisation with a considerable degree of suspicion. He accepts unquestioningly the theory that a composer's best efforts can be achieved only in the privacy of his studio where he leisurely may select, develop, file, and polish his musical thoughts. This

loud enough so that they can, it starts to interfere with the vocal balance against the original music feed. Dancers say that the lag between the original band beat and the beat as it gets to them is such that no matter how hard you try, you are never precisely on time.

It is quite true that you can prove from an audio engineering standpoint that with cue speakers properly placed, the lag should be no different than if the band were in the studio itself.

Be that as it may, dancers do not like it.

Hit Parade solves some of its problems by prerecording in rehearsal. That is, to permit the vocal group to move freely on camera, and to get proper balance, the group and orchestra parts are pre-recorded with a radio balance. Even some of the soloist parts are included. However, when the soloist is close to camera, he has to be cued in live—there is too much danger that the lip sync will not work out properly.

Also, this method doesn't work out satisfactorily when a fast show with a great many different musical cues is on, since the prerecording method can't allow for any of the flexibility that is needed with live cuing.

THUS AT THIS POINT there is no really precise answer to TV audio—save to balance the band as well as possible in a place in the studio where the singer's and dancers can best hear it, prerecord that which is possible, and go with the rest.

It has been suggested that in really big TV studios, perhaps the band should be suspended from a platform in the center of the studio. Just what this would do to the lighting is not mentioned—nor what the hazard pay would have to be for horn men blowing 20 feet off the ground before they even take off.

Perhaps another answer is a network of cue speakers evenly balanced over the floor—although this would obviously require some delicate audio cuing to avoid feedback when a live mike is in the area.

Mostly the answer is for you, the public, to complain loudly enough so that the industry really feels the problem is important—which at this point, it doesn't.

New Columnist

(Commencing with this issue, a new classics columnist joins the Down Beat staff of writers. He is Imanuel Willheim, Vienna-born violinist and musicologist who holds Bachelor of Music, Master of Music, and Master of Arts degrees, and currently is working on his Doctor of Philosophy dissertation in musicology. He has a broad background in the history of musical aesthetics and the history of performance practices, and he played violin with the New Orleans Symphony in the 1948-'49 season and with the St. Louis Symphony in 1950-'51. His column will be a regular feature.)

opinion, together with a belief that only such finished compositions deserve a performance, fosters an essentially negative attitude toward improvisation.

We might think that the classical musician can maintain this attitude with impunity. After all, isn't he concerned only with the reproduction of an explicitly written-out part? Not always. Take, for example, the music of the 17th and 18th centuries.

MOST MUSIC of the baroque period (circa 1600-1750) is written in a manner quite similar to that of a modern "fake book." It provides for a melodic skeleton and the so called "figured bass" or "thorough bass," which indicates the bass part as well as the harmonic progressions by means of numbers placed below the bass part. Thus, the composition is outlined harmonically and melodically, requiring the performer to do his own filling in of the musical details.

It is precisely this filling-in process which causes our classical performer considerable anguish. Usually he resolves his dilemma by ignoring it. That is to say, he plods from chord to chord without so much as adding a note. The end result of this prosaic treatment is variously mistaken for the "purity" of baroque music, for grandeur, austerity, or what have you.

Jazz musicians know that similar effects can be achieved by taking the chord progressions of any pop tune and dragging them to death.

Frequently performers will "realize" (technical term for the above filling-in process) the bass; however, they will carefully abstain from changing the melodic line. The result of this treatment is the familiar sound of Vivaldi concertos and Handel sonatas where we find a busy sounding piano (harpsichord) part in realized form and a slow "majestic" violin or flute or vocal solo part which is not realized.

ONLY GRADUALLY are musicians beginning to work up enough courage to accept the fact that most melodies of baroque slow movements were intended to be elaborated in an improvised manner. Yet, even when the modern performer accepts his obligation of filling in, of developing, of embellishing the given material, he does so with pencil and paper and possibly with the help of musicological reference books. True improvisation does not take place.

The performer lacks the training which would enable him to extemporize

freely, but what is worse, he lacks the awareness that improvisation gives the performer a satisfaction all its own. Brought up in a tradition of interpretation which bestows little freedom on the performer, he worries about the "correctness" of his playing, about the historic faithfulness of his tempi, and about his artistic responsibility. With this approach to music it is hard to develop skill at improvisation.

It seems quite plausible that here the jazz musician, with his unselfconscious approach toward improvised playing, could make a valuable contribution to the playing of old music. This is not to say that jazz musicians should be urged to "take rides" on Vivaldi figured basses. It is rather the jazz training in improvised playing which the classical

musician could use to great advantage.

When we consider the fact that more and more young American musicians undergo an apprenticeship in jazz concomitant with their classical training, then this beneficial influence of jazz upon classical music does not seem too far fetched. Perhaps a re-introduction of improvisation when playing baroque music will, in turn, lead to a revived appreciation of improvisation as such.

At any rate, it is time that the classical musician leave his interpretative confines, at least occasionally, and venture into the realm where he is not only performer but also composer, where he may give expression to his spontaneous musical imagination.

Perhaps, jazz can help him on this road.

the devil's advocate

By Mason Sargent

Bartok to Bach: With the frustrating wealth of LPs available, it is rash to prescribe "essentials" for libraries other than one's own. Yet I would recommend unhesitatingly to anyone within range a strongly successful coupling of two of Bartok's most rhythmically and coloristically intriguing scores, *Sonata for Two Pianos and Percussion*, and *Musica for Strings, Percussion, and Celeste* (Vox PL 0600) with the young German conductor, Rolf Reinhardt, and the Pro Musica Orchestra, Stuttgart . . .

Equally productive of hours of seemingly limitless emotional - intellectual stimulation are Johanna Marzy's three albums of Bach's *Sonatas and Partitas for Violin Solo* (Angel LPs 35280, 35281, 35282). The 32-year-old Hungarian-born musician plays these exactly satisfying works with lucid assurance and illuminating warmth. There are excellent notes by the Bach authority, Walter Emery.

For Children and Francophiles: Book-Records, Inc., 222 E. 46th St., New York City, issues few records, but each is a durable criterion of what creative record-making can be. *Golden Slumbers* (10" LP 1020) is in the usual Sound-book format of the label—a 10" LP containing 16 lullabies from America, France, Germany, England, Jewish lore, etc., set in a book containing an essay on the lullaby, words and music of each song, and 26 duotone reproductions from work with children by artists like Picasso, Renoir, Rubens, Kollwitz, early Italians, etc. As many LPs as there are, this can easily and accurately be termed valuably unique.

Adults as well as kids also should enjoy *Songs in French for Children* (Columbia CL 675) by Lucienne Ver-nay with Les Quatre Barbus. There are English translations of the delightfully varied, sometimes sad and often happy songs . . . Not for children are some of the songs in the savory bouillabaisse, *Cordialement Paris* (Epic LP LN 3253), a collection of songs by such idiomatic Parisians as Geneviève, Philippe Clay, Gilda, and others. Both- any Beardslee has prepared clear, sensitive synopses . . . The beguiling Patachou has been beautifully recorded in *Patachou: Paris C'est Une Blonde* (Audio Fidelity AFLP 1814) Her program, in French and English, varies from *Le Fiacre* of the early 1900s and Charles Trenet songs to Cole Porter and even a most continental *Ma Fanny Valentine* . . . *The Pleasures of Paris* (Columbia 12" LP KL 5069) not only contains a luxuriously full-sounding performance by Eugene Ormandy and the Philadelphia Symphony orchestra of the complete ballet, *Gaîté Parisienne*, by Offenbach but also features a large, wonderfully illustrated folder on the sights and some of the history of the city.



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Chico's Choices

By Leonard Feather



the blindfold test



It is doubtful that any other combo leader in jazz has made the jump from sideman to maestro in recent years more rapidly or more successfully than Chico Hamilton. The Los Angeles-born drummer, a sideman with name bands throughout the 1940s and subsequently a member of Lena Horne's accompanying trio for several years, did not really get into action as a leader until 1955. His first Pacific Jazz LP with his remarkable quintet was made before the group was permanently organized, but it was not long before agents, night club operators, recording executives, and more important, fans and fellow-musicians, became deeply interested in the quintet's work.

Today Chico has just about the hottest new combo in the country. He also has, I was happy to discover, a sharp and attentive ear and an honest approach to the blindfold test technique. Because of his association with the original Gerry Mulligan quartet, I tried to trick him with record No. 3. Chico was given no information whatever, either before or during the test, about the records played.

The Records

1. Shelly Manne. *The Girl Friend* (Contemporary). Andre Previn, piano; Leroy Vinnegar, bass.

It sounds like a whole lot of people. I'm not familiar with the recent crop of piano players around. It has a Brubeck influence, but I won't say it was Dave. I've heard Toshiko, but not this Jutta Hipp. Maybe it's Jutta. I don't think it necessarily swings—it's too congested—too much anticipation. It's as though they were trying to play everything they knew in eight bars. The drummer had a hard time, and in all probability he was doing the best he could, but the piano stayed on top of the beat so much he didn't have a chance to sit back and relax. I don't know who the bassist was. He sounded fairly good... It just occurred to me it could have been one of the west coast piano players—they think differently pianistically out there. I'd say about two stars.

2. Clifford Brown-Max Roach. *Powell's Prances* (EmArcy). Richie Powell, comp. and piano; Sonny Rollins, tenor.

I don't know who that was, but I'll give it five stars for this particular type of jazz. It was exciting and had continuity. It might have been either Max Roach or Art Blakey. The trumpet was Clifford, and Sonny Rollins on tenor. It's a great composition and tremendous drumming.

3. Lars Gullin. *Holiday for Piano* (Prestige). Gullin, baritone sax; Ake Persson, trombone; Simon Brehm, bass; Jack Noren, drums.

That was Gerry Mulligan and Bobby Brookmeyer. The rhythm section seemed weak, due to the fact that the horns were predominant throughout. I didn't think it was too coherent composition-wise. I lost interest in it after a while. It didn't have the fullness and the roundness Gerry has usually done on the quartet-ish type things. Melodically it had things that would sustain it a little bit, but the over-all effect wasn't strong. I'd give it two-and-a-half-stars.

4. Jazz Messengers. *The Theme* (Blue Note). Art Blakey, drums; Horace Silver, piano; Kenny Dorham, trumpet; Hank Mobley, tenor sax; Doug Watkins, bass.

I know that was Art Blakey. It was

poorly recorded, but was exciting and had a tremendous amount of drive in it. For that I'll give it four stars. I believe it was Horace Silver on piano, but I haven't been too familiar with the personnel of the group. I think it was Kenny Dorham on trumpet—he's one of my favorites. Art sounds like three or four different drummers playing all at the same time and it all makes sense. He's one of my favorites, too.

5. Lionel Hampton Big Band. *Swingin' on C* (Clef). Rufus Jones, drums; Eddie Chamblee, tenor sax.

To begin with, it was good to hear a big band sound again. At first I thought it was Lionel, but now I don't think so. It's an old Jimmie Lunceford theme on one of his compositions. I didn't particularly care for the drummer. He could have taken a little more charge of the band. I don't know who the sax was, but I believe it was a baritone... I'm not too familiar with the Hawkins style of playing. He had a real happy feeling in the solo work. I'll give it two stars because it really didn't say much composition-wise.

6. Charlie Mingus. *Portrait of Jackie* (Atlantic). Mingus, bass; Jackie McLean, alto.

That might have been Oscar Pettiford. I think it must have been the bass player's date. I thought the bass was excellent, but it could have been recorded better sound-wise. It was a beautiful melody on the horns, but I thought it got a little congested. Other than that, it was good. I don't know who the alto was—the alto players sound so much alike now, and I don't particularly care for that sound on the alto. I'd give it three stars because there was some good thought... It might have been Mingus.

7. Stan Kenton. *Fuego Cubano* (Capitol). Comp. Johnny Richards.

If that was Stan Kenton, it was very good. Being a drummer, I'm more interested in the over-all or ensemble sounds than I am in solos, unless a solo is extremely outstanding. I thought this was wonderful orchestrating on this particular number. The band was very clean and it was very well recorded.

I'd give it five stars because it said something, was very well played, and I liked it.

8. Buddy Collette. *Jungle Pipe* (Contemporary). Collette, flute; Barney Kessel, guitar; Ernie Freeman, piano; Larry Bunker, drums; Joe Comfort, bass.

I knew it was Buddy Collette because we play the same composition. It's *Jungle Pipe*. What can I say about Buddy Collette except that he's Buddy Collette, and I think he's one of the finest musicians on his instruments around today. He gets the true sound out of each particular instrument that he plays, and that's very rare. I like this very much. I definitely like the group. It's hard for me to rate it, because it's very good and yet it's almost as if I would be rating one of the things we would be doing with the quintet, for the simple reason that we have played this with practically the same arrangement except that we use a cello and also have a double-time movement. It's very subtle the way Buddy does it, very clean. I'll give it four stars.

9. Shorty Rogers. *Planetarium* (Atlantic). Rogers, flugelhorn; Lou Levy, piano; Jimmy Giuffrè, tenor sax; Shelly Manne, drums.

It's a cute little tune. The ensemble work was very good between the two instruments and the piano player was swinging. Sounded a little bit like Russ Freeman, so if it was, it must have been Shelly Manne. These drummers all have good groups! I like the tenor solo in spots—it's kind of earthy and sounded Pres-ish. I didn't think too much of the trumpet, but the over-all sound of the quintet was good. I'll give it three stars. I don't think it was Shorty, but it might be—I'd say between Shorty and Shelly.

10. Jo Jones. *Caravan* (Vanguard). Rudy Powell, clarinet; Lawrence Brown, trombone.

The master! I love him, I love him! Five stars. That was Jo Jones and I can't say enough about him. This is the man for whom the instrument was made. Jo is responsible for me in many ways, and I attribute what success I have to him. He's really Mr. Drums!



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Levister In Debut With LP On Debut

New York—Debut has recorded an initial LP by composer-pianist Alonzo Levister, whose works for dance groups and choruses have been performed in the New York area and who has three piano compositions being considered for performance by Ray Lev, Hazel Scott, and Phillipa Schuyler.

One side of the Debut date is given to Levister's *Manhattan Monodrama*, a ballet in three movements commissioned in 1953 by Donald McKayle of the Modern Dance company. The work "portrays life on a street in Harlem and the frustrating sense of loneliness of some of its people."

The second side contains five short Levister pieces. The musicians on the date are Gigi Gryce, alto and clarinet; Lou Mucci, trumpet; Lorin Bernasohn, cello; Earl Griffith, xylophone and vibes; Morris Lang, tympani, tambourine, and triangle; the composer on piano.

Jazz For Stevenson Concert Set Oct. 21

New York—Jazz for Stevenson, part of a movement to organize the performing arts behind Democratic presidential candidate Adlai E. Stevenson, is scheduled to present its first concert at the 46th St. theater here Oct. 21.

Billy Taylor, Tony Scott, Gerry Mulligan, and the Modern Jazz Quartet are among the jazz artists scheduled to appear. Several other concerts in the series are being planned.

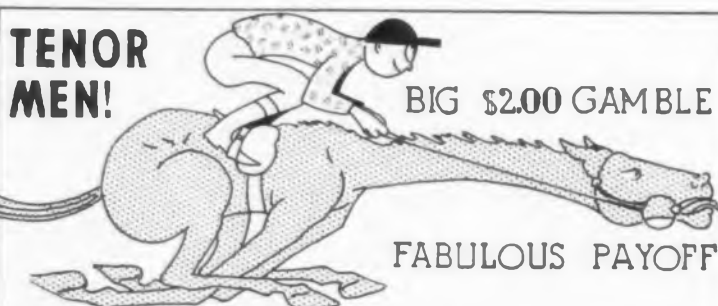
Waller In Management, Signs Louis Jordan

Hollywood—Ben Waller, for decades one of the entertainment world's more colorful personalities, has entered the personal management field, with Louis Jordan as the first client signed. Pianist Camille Howard and r&b guitarist Johnny Watson also have been signed by Waller.

During his career as theatrical agent, Waller is credited with pioneering r&b entertainment on the west coast.

Storyville Next?

New York — French jazz pianist-arranger Andre Persiani, in this country for recording sessions, has been working on the Liberty Belle and Hudson Belle riverboats for several weeks. Persiani has recorded a jazz date for Angel with Ernie Royal, Taft Jordan, Dick Vance, Lawrence Brown, Henderson Chambers, Eddie Barefield, Hilton Jefferson, Seldon Powell, Budd Johnson, John Burks, Arvell Shaw, Charlie Smith, and himself on piano. On some of the sides there were Lamar Wright, Herbie Jones, and Tyree Glenn.



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feather's nest

By Leonard Feather

Let's Play 20 Questions:

1. Wouldn't even the clumsiest ad libbing be an improvement on the carefully prepared scripts on that NRC morning radio show called *Bandstand*?
2. Who and how many are the persons who provide the audience to justify the release, in these United States, of an album entitled *Belgian Jazz*?
3. Will somebody please buy a grammar book for the agency cats who dreamed up the singing commercial that asserts, "Winston tastes good, like a cigaret should"?
4. Personal to Serge Chaboff: do you know that for the last year and a half, without having heard a further word from you, I have been holding the manuscript of your autobiography, and that I am still wondering what to do with it?
5. If Helen Merrill can be selected by a Buenos Aires paper as the best new singer of the year, how come she can't win a poll, or even steady lucrative employment, in her native land?
6. Why didn't Stan Kenton just keep quiet?
7. Now that Duke Ellington is with Columbia Records, is there possibly at long last, a chance that some CBS bigwig will fix him up with the regular television series he has so long deserved?
8. Why doesn't Dave Brubeck make more records like that very pleasant solo album released recently?
9. Why doesn't Paul Desmond form his own combo?
10. If, as Ted Hallock convincingly pointed out in the Oct. 3 *Down Beat*, there is no jazz in Russia, why do people insist on writing articles on jazz in Russia?
11. Why didn't "James Updyke," the pseudonymous author of *It's Always Four O'Clock*, use his regular name—was it because he was in some way abashed about being identified with a novel concerning jazz?
12. If so, why?
13. Who and how many are the persons who provide the audience to justify the release, in these United States, of an album entitled *Swiss Jazz*?
14. With all due respect to Cannonball, Phil Woods, and my other favorite alto men, whatever became of the closest to Bird of them all, a cat named Lou Donaldson?
15. Why didn't Hamp Hawes ever answer the Levin-Hentoff-Feather *Dissonant Thirds* reviews of his trio?
16. When are all we jazz critics going to get together and form a firm pact agreement to a six-month suspension (with six-month options at the readers' discretion) on "empathy," "integrate," "cohesive," and "relaxed"?
17. When is Milt Jackson going to integrate (there I go) the Modern Jazz Quartet by growing a beard?

18. If the assertion of a correspondent, Gregory E. Callaway of the USAF, stationed in Las Vegas, is correct—namely, that in the last 20 months Sarah Vaughan, Ella, Billie, Nat Cole, Sammy Davis Jr., Terry Gibbs, Ellington, and Basie have all, in effect, kowtowed to Jim Crow by appearing at the major hostilities there—then why can't a committee of artists be formed to insist that Las Vegas needs them more than they need Las Vegas, and that they won't play their again until democracy hits the burg?
19. Who and how many are the persons who will provide the audience to justify the release, in these United States, of an album entitled *Outer Mongolian Jazz*?
20. How soon can I get a copy?

Pell In Publishing Field With Stocks Off Album

Hollywood—Dave Pell's first venture into the music publishing field will be the release of stock arrangements of two originals in his latest RCA Victor album, *Jazz Goes Dancing*. The two numbers chosen are Marty Paich scores of *Dance for Daddy* and *Prom to Prom* and will be published by Pell's own firm, Bimbo Music Co.

The scores, Pell said, will not be modified in any way from the recorded versions. Aimed at school small groups, they can be played by seven-piecers as well. Sole selling agent for international distribution is Carlvi Music.

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RAY BUSATKO—bass horn	VERNE BOTTENFIELD—piano, organ
FRANCIS MACA—sax	HAROLD LOEFFELMACHER, JR.—bass horn, baritone

*see NBOA Poll results, DOWN BEAT, 10/3/56

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(Jumped from Page 6)

Chicago

JAZZ, CHICAGO STYLE: Dave Brubeck's quartet will be at the Blue Note for four days starting Oct. 24, followed by the Count Basie and Richard Maltby bands . . . Erroll Garner winds up a successful stand at the London House on Oct. 17. Eddie Heywood taking over, Japanese pianist Toshiko a possible future booking . . . The erudite sounds of the Charlie Mingus Jazz Workshop group, opening Oct. 10 at the Modern Jazz room, will be followed by those of the Max Roach quintet, with Don Byrd, on Oct. 24 . . . Cy Touff and his bass trumpet have joined Danny Alvin's Kings of Dixieland at the Tom Tom lounge. The group is currently in its 46th week . . . Johnnie Pate's trio is at the Pershing lounge . . . Trumpeter Jimmy Hle formed a new group to play the Whip, Crawford and Elston, where he's set four days a week. The no-piano band includes Marty Nichols, trombone; Ray Daniels, clarinet; Sy Nelson, bass; and Buddy Smith, drums . . . WNIB, the FM station, has added another jazz show to its lineup. Johnny Gerschl's Saturday afternoon Modern Jazz Room brings to 14 the total hours of jazz programming each week. Dick Buckley broadcasts nightly, 7 to 9 p.m., from the Carnegie theater . . . Joe Napoli, in town with Bud Shank during the latter's date at the Modern Jazz room, announced he has severed managerial ties with Chet Baker. He handles Claude Williamson now, and also manages Romano Mussolini, who may be coming to the States soon for a tour. . . Pianist Ed Higgins' trio working at the Brass Rail . . . Ditto Gene Esposito (with Guy Warren on drums) at The Scene, under new ownership since Max Miller sold out.

ADDED NOTES: Louis Armstrong follows Patti Page at the Chez Paree on Nov. 2, with the Vagabonds taking over two weeks later . . . Composer-arranger Ted Fio Rito now heading the band at the Chez . . . The Empire Room's annual original musical review, *Hey Day*, is scheduled from Oct. 4 to Dec. 22. It stars Paul Hartman and Bill Tabbert. Rod Alexander directed and choreographed and Hattie Smith wrote the show . . . Marty Faye's noon to 2 p.m. WAAF show now originates from the Black Orchid, with recordings and interviews . . . The new Calypso Fiesta at the Blue Angel features Mexican Antonio Perrusquia, ex-Cugat songstress Gloria Ruiz, calypso singer Johnny Barracuda, and dancer Carlisse Novo . . . Mr. Kelly's celebrity night on Mondays has featured Jerri Winters and Lucy Reed in recent weeks.

Hollywood

THE JAZZ BEAT: Carson Smith has left the Chico Hamilton quintet. There was no new bassman set at presstime . . . Jimmy Giuffre will reorganize his "Tangents in Jazz" four . . . Pete Jolly trio and Howard Rumsey's Lighthouse All Stars have signed with ABC . . . With the dissolution of Shorty Rogers' Giants, Larry Bunker and Lou Levy went with Peggy Lee to Vegas . . . Anita O'Day works a month in Hawaii shortly after her current stint at Long

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Beach's Hotel Riviera Canterbury room . . . Tenor man Arno Marsh, who came west with the Kenton band, has put in for his Local 47 card and will work on the coast. Thus, both unrelated Marshs are now here, with Warne working his own quartet.

NITERY NOTES: The Peacock Lane, corner of Hollywood & Western, is latest addition to list of swingin' rooms here, with a year 'round jazz policy now in force that will showcase both name combos and singers. First attraction was a doubleheader of Chet Baker and Cal Tjader that opened Sept. 20 . . . Art Blakey and his Jazz Messengers

follow the Wild Bill Davis trio into Jazz City the 12th, with a double-barreled attraction upcoming Nov. 9 with the Bud Shank quartet and Jimmy Smith's trio . . . The Firehouse Five Plus Two played a wild one at Happy Koomer's 400 club Sept. 29 while regular Teddy Buckner was blowing the roof off at the annual Dixieland Jubilee same eve . . . Howard Rumsey's new policy of bi-weekly Monday and Tuesday guest groups at the Lighthouse is adding up to a lot of great modern jazz for those who feel like extending the weekend . . . And next door at the Hermosa Inn there's lots more happening in a different groove as Tom Riley

and The Saints put down the two-beat message devilish well . . . Shelly Manne & Men have quietly found a new home at Santa Monica's Harbor Inn till Nov. 6. Owner Ken Browne is making a regular affair of the Sunday 3 to 8 sessions with top names coming down to sit in.

There's a renaissance at the Haig these eves with the healthy sounds of the Curtis Counce quintet, featuring Frank Butler, a sensational drummer, held over indefinitely. Buddy Collette was slated to go in Sept. 14 but had to beg off . . . The Red Norvo trio opened a new Culver City room, The Culver Inn. Red's got Jimmy Wyble,



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guitar, and Buddy Clark, bass . . . There's a new crop of jammers at Earle Bruce's Big Top these nights including an outstanding young trumpet man named Bill Hobart; Snuffy Smith, pianist; Robin Andrews, tenor man from Seattle; a swinging N.O. drummer, Reed Vaughan, and bass player Paul Bearings . . . Johnny Lucas and his Blueblowers are back at the Beverly Cavern Monday nights.

—tyman

San Francisco

Guitarist Eddie Duran has joined the show at the Fallen Angel to be featured as a soloist during the intermissions . . . The Gateway Singers have completed their first LP for Decca and it is due out this fall . . . Johnny Glasel may join Turk Murphy on trumpet . . . Marty Marsala took a band into Storyville during owner-leader Bob Scobey's absence in Las Vegas . . . Lionel Reason, formerly with Kid Ory, is now the intermission pianist at the Hangover, replacing Joe Sullivan . . . George Lewis' first LP on Cavalier has just been released.

JATP booked in for four shows in two days in the Bay Area on Oct. 13 and 14, playing matinees at Sacramento and San Jose and evenings at San Francisco and Oakland . . . Bob Mielke's Bearcats now playing Fridays and Saturdays at Reno's in Oakland . . . Ex-Kenton tenor Dave Van Kriedt now working as a transportation specialist in San Francisco.

Peter Rabbit, organ and piano; Jimmy Lomba, tenor, and Bobby Ross, drums, now at Ernie & Julie's on Jackson St. . . . Anson Weeks, dance band leader of the early '30s, now has the gig at the Palace Corner. Later this fall Red Nichols is expected to open there . . . Singer and altoist Don Conway, has returned to the Bay Area after several years in Seattle.

—ralph j. gleason

New Orleans

Leon Kelnor's Fountain lounge orchestra is now quintet size since he let two of his three tenor men go. This evens it up with Peter Toma's combo which shares the same stand for alternate dance sets . . . Bernie Cummins followed Ted Weems into the Blue room. Old-timer Weems, with whom Perry Como was band vocalist back in the '30s, put away his baton at the conclusion of this engagement to enter the disc-jockey and promotion fields in Memphis . . . Bob Hernandez and the Tribemen, who got rave notices during their recent stand at the New Frontier in Las Vegas, made a return engagement to the Dream room in September and were followed by the Al Belletto sextet.

Clarinetist Pete Fountain is in and Tony Costa out of Al Hirt's semi-Dixie sextet which is playing weekends at Pier 600 . . . Guy Mitchell followed Jerri Adams at the Safari lounge.

—dick martin

Miami

Gerry Mulligan, signed for the Ball & Chain in mid-September, caused Miami jazz fans a big disappointment when he came down with flu just before his scheduled appearance. But the picture's still bright— slated for a week apiece are Charlie Ventura, Lee Konitz, and Chris Connor with Oscar Peterson

and George Shearing coming during winter months . . . The Onyx room, of the Coral bar is now called Herbie's room, after its leading light and part-owner, Herbie Brock, whose solo piano album on Savoy label is now available . . . September heard Helen O'Connell at the Fontainebleau . . . Richard Hayman at the Eden Roc displayed showmanship and versatility in a crack solo harmonica act . . . Harry (The Hipster) Gibson, who's sampled the stands in just about every nitery in town, is now at the Gold Key.

—june garrett

Cincinnati


Dan Belloc's orchestra brought Moonlight Gardens' dancing season to a close . . . Johnnie Ray followed Buddy Lester and the Lancers at Beverly Hills for two tear-filled weeks . . . Joni James got Castle Farm off to a fast start for the 1956-'57 season . . . Proof that there's money in corn was evident when Lawrence Welk's variety show played Cincinnati Garden for a one-niter. An SRO crowd of 12,500 paid \$43,000 to hear Welk's bubbly rhythms.

—dick schuefer

Montreal

Paul Bley played a couple of very interesting weeks at the Windsor Penthouse. Marc Sebastian, a familiar name at that Windsor street steakhouse, switched over to the Cafe Minuit . . . Lil Armstrong, Jo-Ann Campbell, Wyoma Winters, Jerry Van, and Kenny Davis' Redheads made the El Morocco the most talked about place in town during the post-Labor Day period . . . The Johnny René orchestra, the Ernie King trio, and singer Paul Breckenridge are virtual permanents at the Montmartre.

—henry f. whistm

caught in the act 

(Jumped from Page 8)

style not obviously beholden to anyone. His statements are pungent, his attack precise, and his conception always swinging. The tasteful flute figures he plays behind Claire Hogan's vocals are effectively executed.

Miss Hogan displays a husky, attractive voice with good intonation and the feeling of plenty of reserve power. Her version of *Lazy Afternoon*, sung with feeling and sensitive regard for the lyrics, was, however, out of place in the noisy showbar. While Frank DiVito sat in for Buddy, Claire smacked out *Love for Sale* and Rich took over a conga drum. Edison's choruses on this and the following *It's All Right with Me* were memorable, exciting interludes.

Buddy, as usual, exhibited thrillingly consummate control of his instrument. Probably because of the group's showbar location, though, he sang not a bar nor trod a measure. His oft-promised song-and-dance act belongs in the main room, anyway; but since the superlative Frank Sinatra was breaking it up there, admirers of Buddy Rich, hooper and songster, found themselves holding yet another raincheck.

—tyman



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By Hal Holly

We dropped in at RKO studios recently for a chat with **Eddie Fisher** on the final day of shooting on **Bundle of Joy**, in which Eddie makes his film debut as co-star opposite **Debbie Reynolds**, his wife.

It was just about the last scene, the one in which the young lovers, after the usual misunderstanding, have their usual reconciliation and end up in each other's arms. It's a light comedy, with songs, rather than a typical film musical, and that's about all we learned about the story. How did he like the movie business?

"Absolutely fascinating," Fisher replied. "It's like moving into a whole new world—in fact, for me it is a whole new world since I was never in front of a motion picture camera before in my life."

How does it compare with television, the medium in which he has made a major success?

"Well, in some ways films are more demanding, and you can't tell whether your show is a success or a flop until months later when the picture is released. But the main difference is that in the movies when something goes wrong, you can shoot it over again."

Fisher's television shows are strictly "live." As a rule, he does not even prerecord his songs as do many TV singers. On the subject of prerecording, the general practice in motion pictures, he had this comment:

"Working to the playbacks while being photographed gave me a little trouble. Not as to synchronization—that was easy enough—but I found it harder to achieve the spontaneity in delivery that I consider very important. All in all, I prefer the freedom you feel singing lively directly to a live audience."

What about his plans for movie work?

"They say they want me for another picture here at RKO, but I'm going to wait and see how I do in this one. Anyway, my television show will keep me completely tied up until next summer."

ON AND OFF THE BEAT: Columbia producer **Sam (Swingin' Sam) Katzman** has completed casting of music names for the follow-up to his first rock 'n' roll opus, **Rock Around the Clock**. The follow-up now bears the title **Rhythm and Blues** and will feature the **Bill Haley** combo, singer **Alan Dale**, **Little Richard**, **The Frantics** (wow!) and platter chatter man **Alan Freed**. Meanwhile, Katzman, possibly thinking in terms of a cycle of some kind, has registered claim to the following movie titles: **Jukebox Rhythm**, **Jukebox Fever**, **Rhythm at the Jukebox**, **Rock Your Blues Away**, and **Everybody Rock**. . . . And the **Trenier Twins**, who can take as much credit (or blame) as anyone for the current rock 'n' roll fad, have been set for a featured spot in an up-coming 20th-Fox feature, **Do Re Mi**, starring **Tom Ewell** and **Jayne Mansfield**. . . . Add list of projected biofilms on musical personalities we reported in our Oct. 3 issue: **Lonesome Road**, this one on **Chester Austin**, who still holds some all-time marks for record sales. . . . **Sylvia Fine**, **Danny Kaye's** former wife, has been signed to write some special songs for **The Red Nichols Story**, in which Danny will star as Red. But there will be at least eight to 10 of the old standards associated with Nichols incorporated in the soundtrack.

A Hollywood trade paper reports **MGM** is planning a biofilm on **Cole Porter**. Maybe it doesn't matter, but have they forgotten that Warner Brothers made one not so many years ago under the title **Night and Day** with **Cary Grant** in the role of the songwriter? . . . **Harry Belafonte** draws a top role with **James Mason** and **Dorothy Dandridge** in **Island in the Sun**, **Darryl Zanuck's** first independent production for 20th-Fox release. Belafonte also has an assignment to compose and sing some numbers for the score of a forthcoming **Barbara Stanwick-Joel McCrea** starrer, **Trooper Hook**.

By Jack Mabley

REFLECTIONS ON A TV SCREEN: We waited with great curiosity to hear **Charles Laughton** introduce **Elvis Presley**. Where else but on **Ed Sullivan's** show could such a thing happen? How would the caustic, cultured Laughton handle this specimen of animated vulgarity?

In case you missed it a few Sundays back, Laughton said approximately, "Now we take you to Hollywood and **Elvis Presley**." After Presley finished, Laughton said, "Well, well, well, that was **Elvis Presley**." He DUCKED the issue.

The appearance of **Elvis** on television is becoming something of a national event. It seems only a few months ago that we were puzzled by what he was attempting to convey on the **Dorsey** show on Saturday night when he was little more than a throw-in act.

He has sold some 5,000,000 records since the critics first began insulting him. We watched with more respect on his most recent appearance. The squeals and screams in the audience only recalled the previous generations' reaction to **Sinatra**, **Rudy Vallee**, and a couple of others.

THERE REALLY ISN'T ANYTHING new about Presley. He possesses the chemical that seems to agitate unstable and demonstrative juveniles, only he does it in hillbilly and manages to convey an air of incredible coarseness which was lacking in **Vallee** and **Sinatra** at their worst.

Well, Presley marches on. Let's talk about a new show which is billed as a musical. It is called **Hey, Jeannie** after its star, **Jeannie Carson**, a very pretty girl. Miss Carson and cast burst into two songs on the first show, **Take Me Out to the Ball Game** and an Irish jig of some kind.

Allen Jenkins, an alumnus of the old **Warner Brothers** stock company, played a **Brooklyn** cab driver, and the producer turned the crank on the laugh machine every time somebody said "Brooklyn," which was frequently. It was an awfully sad show, and Miss Carson is so fresh and so talented and so wasted.

THE HIT PARADE IS BACK for the fall, too, with the same artists it had last year, but we were unwilling to give up watching the **Miss America** contest to watch **Snooky Lanson** sing **Hound Dog**. Or was it **Dorothy Collins**?

The **Miss America** deal is one of the better special events on TV. It is well produced, and to me has a great deal more human interest and suspense than the **Academy Award** shows. Some of the girls have acting and musical ability to go along with their looks.

The television bosses are beginning to worry about the feature movies that are flooding the market from virtually all the Hollywood studios. They might bring a major change in viewing habits.

CONSIDER THE FILMS FROM just one studio—**MGM**. A lot of the old movies are dated, but still have a strong curiosity value. Such as **Grand Hotel**, **Judy Garland's Meet Me in St. Louis**, and **Fred Astaire's Easter Parade**. But a flock of films might get a lot of us into the theaters again, and certainly will get tremendous living room audiences. Garbo in **Ninotchka**, which I recall as one of the most charming pictures I ever saw. **Robert Montgomery's Night Must Fall**, **Muting on the Bounty**, **Goodbye, Mr. Chips**, **Mrs. Miniver**.

In the big cities with independent stations, these films might wallow the daylight out of the top-rated, standard, **Class A** television shows.

They could become the highest-rated programs on the air. And they could force their way into the prime viewing time, at the expense of live dramas, situation comedies, yes, even **The Hit Parade**.



Your 1956 Readers Poll Ballot Is On Page 46

(Jumped from Page 4)

rhythm. A good indication the Basie band stinks is that he records for Granz and no artist in their right mind would.

As for Ellington he's the same with such sloppy soloists as Harry Carney and Johnny Hodges. Just look at the lineup of such honkers that Granz puts on his lousy records—Flip Phillips, Illinois Jacquet, Buddy Rich, and all the rest of the honkers and noise makers.

As for the JATP I'd just as soon go see Elvis Presley than watch honkers like Ben Webster and Lionel Hampton. As for Kenton, there's a fine band with such outstanding soloists as Bill Perkins, Lenny Niehaus, Kent Larsen, and Mel Lewis. I think Kenton was right about everything in his telegram. Anybody that would vote Harry Carney top baritone saxophonist must be nuts. Rob Gordon should have taken it in a sweep, dead or not he's superior to any baritonist that's lived or ever will live. And Kenton should make Basie and Ellington hide their heads. That's all.

Buddie Akacich

P.S. If you don't print this after printing that trash about Kenton by Granz I'll see that myself and all of my friends never buy a *Down Beat* again.

(Ed. Note: We're printing it. We didn't want to lose the two-copy sale.)

Digs Critics . . .

Charleston, W. Va.

To the Editor:

I have been reading in your pages and elsewhere, the recent discussion of the function, if any, of the jazz critic.

This is a wail (old-fashioned type) from the wilderness.

As I do not play, I am not qualified to say whether the critic validly serves the jazz musician. However, having spent a lot of money for jazz records over the last 10 years, I wish to point out a matter I think important to the jazz listeners.

Many of us have few opportunities to hear any live music of much value and depend on records for enjoyment. In these days of the 12" LP, we do not have the necessary hours to spend in a music store listening to records. Unfortunately, our local merchants do not allow records out of the shop upon approval (This is probably an important factor in the success of the mail order clubs).

Therefore we often buy before hearing. I have often discovered, to my sorrow, that buying a record by a man or a group whose work I have liked in the past is no guarantee that I will like the newer effort. So I depend upon the critics. Over the years, and it doesn't take too long, I have become familiar with the tastes, enthusiasms, and prejudices (I guess that one is a fighting word) of most of the published critics. I find that after reading several reviews of a particular record, I have a pretty fair idea of what to expect. By depending on the critics so much, I may miss some good stuff by

not having time to spend in music stores—but I am seldom disappointed in what I do buy. So I suggest that we keep the critics and publish more jazz record reviews.

Incidentally, I am very happy to see the reappearance of Mike Levin in your pages. I consider him to be a most fair and balanced critic, and, but for him, I would have missed a lot of good music during the last half of the '40s.

Robert K. Kelly

In Re Elvis . . .

Brooklyn, N. Y.

To the Editor:

I found your article on *Elvis Presley—Can 50,000,000 Americans Be Wrong?* (*Down Beat*, Sept. 19) very interesting. However, I disagree with you completely on your statement that people who like Elvis' kind of music are shallow and undeveloped in their knowledge of good music. After making that harsh statement, I think you're the one who is shallow and undeveloped! Elvis Presley has talent and has a better voice than most singers around today.

Mrs. Ida Guida

Bronx, N. Y.

To the Editor:

You have some nerve stating that people who buy and enjoy Elvis Presley have "shallow" and "undeveloped" tastes in music. I'm no teenager, but I do buy and enjoy listening to records by Elvis Presley, who, in my opinion, as well as many others I'm sure, has more talent and a better voice than most singers around today. He deserves every bit of the success he has achieved, regardless of what your "low-quality" magazine states, or what your ignorant writers think! Jazz is senseless, noisy and confusing, so why should we listen to meaningless music!

Johnnie Petrilla

Pawtucket, R. I.

To the Editor:

An ever-growing number of teenagers are recognizing Elvis Presley for the type of person he is. Do not think we all like him. He has displayed, well, the type of person he is. At least he is something to be made a poor example of.

Robby Johnson

New York City

To the Editors:

I just read your piece . . . *Can Fifty Million Americans Be Wrong?* in the latest *Down Beat*. I had to write and tell you that I have tried many times to say the same things you have, but never have said them as well. . . .

Harriet Wasser

Bayside, N. Y.

To the Editor:

Since when is rock 'n' roll and Elvis Presley records "low-quality" music? There's nothing wrong with this form of music. Jazz is a lot of noise, too!

Jackie Fabella

Brooklyn, N. Y.

To the Editor:

Since when are you an authority of "low quality" music? What do you know about good music period! There are a lot of great singers and entertainers like Steve Allen and Ed Sullivan who think Elvis Presley is great

and state he also has more talent than most singers around today, so who are you to criticize Presley or the people who support him? If there is anyone who has "undeveloped," "shallow," or "low quality" taste, it's you and your crummy prejudiced magazine.

Vinnie Liscardi

Rhythmical Communion . . .

Charleston, S. C.

To the Editor:

The article, *Thielemans on Rhythm*, in the Sept. 19 *Down Beat* interested me very much. Especially the words on rhythmical communion. I'm not a psychologist but I do have a deep interest in the subject and its relationship with music. I'm a musician with trombone as my instrument.

"Rhythmical communion" possibly stems from musicians who have great familiarity with their instruments and have attained a conscious independence, combining that ease with the primary subconscious instinct of "herd" movement. "Herd" movement is possibly a combination of the intuitive, sensory, and moving centers. For example, a herd of cattle stampeding. Even though there is no definite direction, the movement of the herd is like one. Also a definite rhythm is heard and felt. Another example is in ancient folk dances and its corresponding instrumentation. The far eastern and middle east especially.

This primary force, I believe, is the determining factor of the layman's likes and dislikes of all music. Primitive tribal dances achieve a high emotional degree that possibly could be effected by "rhythmical communion." Rhythm and blues, which is a direct descendant of primitive sounds, also achieves the raw connection, by its simple chord structure and accented off-beat. The feeling that Thielemans and Eldridge talk about cannot be attained with just the basic force brought to the surface in an undisciplined, unaware manner. It can only be felt when the musicians subtly effect shades and colors.

In a sense it can be likened to the colors of the spectrum. If the primary colors are used as is, without knowledge, the primitive is attained. But when the primary colors are in the hands of an artist who has studied the effects and causes, tone and harmonious patterns are brought forth.

And as Roy Eldridge states, the "I'm going to outblow you" attitude cannot bring on a oneness that is needed for "rhythmical communion."

Simplicity and awareness can make good jazz.

Peter Terpatzi

Home, James . . .

St. Paul, Minn.

To the Editor:

What with the Jazz Critics' Poll having been covered recently by your fine magazine, and the Readers' Poll coming up in a few months, I thought a note of praise should be in order for an enduring musician who has been and will continue to be a winner in any music poll, Harry James.

Harry and his swinging orchestra are the kind of legendary aggregation one hopes to see and, when the time does come, is not soon forgotten.

Richard Bobnick

band routes

EXPLANATION OF SYMBOLS: b—bathroom; h—hotel; nc—night club; ci—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AT—Allbrook-Pumphrey, Richmond, Va.; AT—Abe Turchas, 309 W. 5th St., NYC; GAG—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kuzko Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NO—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Eddie (Statler) Washington, D. C., h
Allan, Tommy (Madura's Danceland) Whit-
ing, Ind., h
Anthony, Ray (On Tour—Chicago Territory)

MCA
Arlen, Ben (Statler) Detroit, Mich., out 11/4,

h
August, Jan (Sheraton Astor) NYC, h

Hair, Buddy (Melody Mill) Chicago, b

Barlow, Dick (Draite) Chicago, h

Barnet, Charlie (Palladium) Hollywood, Calif.,

10/17-28, t

Barron, Blue (On Tour—Midwest) MCA

Bartley, Ronnie (On Tour—Midwest) NOS

Basie, Count (On Tour—Midwest) WA

Beecher, Little John (On Tour—Midwest) NOS

Benette, Tex (On Tour—East Coast) MCA

Burr, Miesha (Walhof Astoria) NYC, h

Brown, Les (On Tour—West) ABC

Byers, Verne (On Tour—Texas Territory) NOS

Calot, Chuck (On Tour—Dallas Territory)

MCA
Carle, Frankie (On Tour—California) GAC

Carter, Tony (Starline) NYC, h

Calame, Bob (On Tour—Midwest) NOS

Cavallero, Carmen (Steak Ranch) Atlanta,

Ga., out 10/13, r

Chavies, Los (Statler) Detroit, Mich., 10/25-

11/3, h

Commanders (On Tour—Midwest, East) WA

Day, Richard (On Tour—Midwest) GAC

Eberle, Ray (On Tour—East Coast) MCA

Elkart, Les (On Tour—Chicago Territory)

MCA
Ennis, Skinnay (On Tour—South) MCA

Ellington, Duke (On Tour—East) ABC

Evans, Sticks (Waxen Wheel) NYC, nc

Fields, Shep (On Tour—Texas) GAC

Fina, Jack (Baliuse) Galveston, Texas, nc

Flanagan, Ralph (On Tour—East, South) GAC

Foster, Chuck (Arazon) Chicago, 10/21-12/23,

b

Garland, Gabe (On Tour—Greenland, Iceland)

Bob Bennett

Glasser, Don (On Tour—Kentucky) OI

Goodman, Benny (On Tour—Midwest, East)

WA
Grady, Ed (On Tour—Midwest) GAC

Hawkins, Erskine (Lyric Band Club) Han-

over, Pa., 10/22-28, nc

Henderson, Sketch (On Tour—East) WA

Holmes, Allen (New Yorker) NYC, h

James, Harry (On Tour—West) MCA

Jerome, Henry (Edison) NYC, h

Johnson, Buddy (Rock 'n' Roll Show) 10/11-

11/1, GG

Jordan, Louis (Jimmy Camber's) Brentwood,

Md., 10/9-14, r

Kaye, Sammy (On Tour—Chicago Territory)

MCA
Kenton, Stan (On Tour—Midwest) GAC

King, Henry (Shamrock) Houston, Texas,

9/12-11/7, h

King, Wayne (On Tour—Chicago Territory)

MCA
Kisley, Steve (Syracuse) NYC, h

Laine, Buddy (Chevy Chase) Wheeling, Ill.,

10/12-27, cc

Lewis, Ted (Beverly Hills) 10/12-25, Cincin-

natl, Ohio, cc

Long, Johnny (On Tour—South, West) GAC

Lombardo, Guy (Desert Inn) Las Vegas, Nev.,

9/25-10/22, h

Love, Preston (On Tour—Texas) NOS

Malthy, Richard (On Tour—East) ABC

Martler, Ralph (On Tour—Southwest) GAC

Martin, Freddy (Ambassador) Los Angeles, h

Masters, Frankie (Conrad Hilton) Chicago, h

May, Billy (On Tour—Southwest) GAC

Mercer, Jerry (On Tour—South) GAC

McIntyre, Hal (On Tour—Tennessee) GAC

McGrane, Don (Radison) Minneapolis, Minn.,

h

McKinley, Ray (On Tour—Midwest, East)

WA
Morgan, Russ (On Tour—East) GAC

Mooney, Art (On Tour—East, South) GAC

Monte, Marc (Plaza) NYC, h

Morrow, Buddy (On Tour—West) GAC

Munro, Hal (Milford) Chicago, h

Neighbors, Paul (Chase) St. Louis, Mo., out

11/1, h

Palmer, Jimmy (On Tour—Midwest) ABC

Pastor, Tony (On Tour—South) GAC

Peeper, Leo (On Tour—Texas) GAC

Petti, Emil (Statler) Hartford, Conn., h

Price, Lloyd (On Tour—West) GG

Prysock, Red (Dixie Pig Musical Bar) Pot-

tage City, Md., 10/16-23, b; (Tipplin) East

Berlin, N. J., 10/26-28, r

Ragon, Don (Fremont) Las Vegas, Nev., out

10/11, h

Ranch, Harry (Colony Club) McClune, Ill.,

10/9-12/16, nc

Rank, George (On Tour—West) GAC

Reed, Tommy (Muehlebach) Kansas City,

Mo., out 11/1, h

Reichman, Joe (On Tour—Texas) GAC

Rekiss, Billy (Palladium) Hollywood, Calif.,

out 10/14, t

Roth, Don (Kansas City Club) Kansas City,

Mo., nc

Rudy, Ernie (On Tour—South) GAC

Sauter-Finegan (On Tour—South, Indiana,

Ohio) WA

Sonn, Larry (On Tour—East) GAC

Spivak, Charlie (Texas) MCA

Strasser, Ted (Plaza) NYC, h

Sudy, Joseph (Pierre) NYC, h

Thornhill, Claude (On Tour—South) WA

Williams, George (On Tour—East) GAC

combos

Adderly, Julian (Blue Note) Chicago, nc

Alberti, Bob (Tony Pastor's) NYC, nc

Alfred, Chuz (Terrace) East St. Louis, Ill., nc

Allen, Henry "Red" (Metropole) NYC, cl

Australian Jazz Quintet (Blue Note) Phila-

delphia, Pa., out 10/13, nc

Bellefleur, Al (Dream Room) New Orleans, La.,

out 10/17, cl

Brubeck, Dave (On Tour—Midwest) ABC

Buckner, Milt (Harlem) Atlantic City, N. J.,

nc

Cole, Cozy (Metropole) NYC, cl

Collins, Smiline Jack (Sahara) Miami Beach,

Fla., out 10/9, h

Condon, Eddie (Condon's) NYC, nc

Davis, Eddie "Lockjaw" (Baby Grand) Wil-

mington, Del., out 10/15, nc

Dee, Johnny (Tropical Gardens) South River,

N. J., nc

Dixieland All-Stars (Hunt Club) Berwyn, Ill.,

nc

Duke, Billy (New Frontier) Las Vegas, Nev.,

out 10/21, h

Garner, Errol (Copa Club) Pittsburgh, Pa.,

out 10/21, nc; (Casino Royal) 10/22-28,

Washington, D. C., nc

Gibbs, Terry (Continental Rest) Norfolk, Va.,

10/16-21, r; (Red Hill Inn) Camden, N. J.,

10/23-28, nc

Hamilton, Chico (Black Hawk) San Francis-

co, Calif., out 10/15, nc

Hunt, Pee Wee (Crest) Detroit, Mich., out

11/4, cl

Jaquet, Hlinola (JATP Tour) GG

Jackson, Calvin (Blue Note) Chicago, 10/10-

21, nc

Jamal, Ahmed (Modern Jazz Room) Chicago,

nc

Jodimars (Vogue Terrace) McKeesport, Pa.,

10/22-28, h

Kaler, Alex (Ottawa House) Quebec City,

Canada, 10/1-27, h

Kaye, Mary (Sahara) Las Vegas, Nev., 10/23-

12/31, h

Land, Sonny (Come Club) Houston, Tex., out

1/10, nc

Mahon, Willie (On Tour—South) GG

Mason, Hob (Milla Villa) Sioux Falls, S. D.,

nc

Mason, Vivian (Hutton's) Hollywood, Calif., cl

McLawler, Sarah (Baby Grand) Wilmington,

Del., 10/15-30, nc

McPartland, Marion (Theatrical Lounge)

Cleveland, Ohio, 10/8-11/3, cl

Morgan, Al (Steak House) Chicago, r

Most, Sam (Stake) Chicago, cl

Mulligan, Gerry (Cotton Club) Cleveland,

Ohio, 10/22-28, nc

Ory, Kid (On Tour—West) MCA

Rico, George (Baneroff) Saginaw, Mich., h

Roach, Max (Mariana) Washington, D. C.,

10/16-31, nc

Sah City Fire (Otto's) Latham, N. Y., 10/9-

21, nc

Pacific Jazz Schedules 10 New 12-Inch LPs

Hollywood—Heaviest release schedule this year is now under way at Pacific Jazz Records, with 10 new 12" albums due to hit the dealers before the end of October.

Featured artists on the new releases include Gerry Mulligan (*The Blues*); Chet Baker (*Chet Baker Sings*, with Russ Freeman); Chico Hamilton (*Trio*), and John Lewis (*Grand Encounter*, with Bill Perkins).

Also on the PJ release list are new albums by Bud Shank, Perkins, and a Hoagy Carmichael vocal album in which the songsmith is backed by top coast jazzmen playing arrangements by Johnny Mandel.

Teddy Charles

(Jumped from Page 10)

are rarely the best composers (and vice versa) due to the tendency toward specialization. Hindemith feels even the greatest performers suffer a creative lack because their ultimate function is to *reinterpret* the ideas of others.

Perhaps it is this lack which has driven Gulda to jazz. In fact, Gulda has said he feels jazz is the contemporary music and deprecates the efforts of all 20th century composers.

Could it be that the complexities of both contemporary composing and contemporary jazz have forced Gulda to writing and playing over-simplified jazz and lashing out defensively at all he cannot comprehend?

I THOUGHT it interesting to hear Gulda play jazz. I'm pleased that he surrounded himself with such fine jazzmen. I found his arrangements and playing trite, circa 1944 in conception, harmonically limited, and melodically dull. As for composition, there was none. Generally his jazz ideas are superficial; he ignores the traditional. But I do feel, and it was expressed by other jazzmen and critics hearing him, that he could develop into a very fine jazz pianist.

We can use musicians of his accomplishments, but Gulda will find that jazz is not a sometime thing. First he must love it and believe in it as a living art capable of growth. Then, he must put in the hours and pay the dues like every other jazzman of worth. Otherwise, he won't even begin to grasp what it's all about.

Shank, Bud (Blue Note) Philadelphia, Pa.,

out 10/6, nc; (Basin Street) NYC, 10/13-16,

nc; (Rouge) Detroit, Mich., 10/17-28; (Paz

City) Hollywood, Calif., 11/5-12/8, nc

Shearing, George (Cotton Club) Cleveland,

Ohio, 10/15-20, nc

Swinging Gentlemen (Small's Paradise) NYC,

out 10/7, nc; (Ebony) Cleveland, Ohio,

10/8-15, cl; (Zanzibar) Buffalo, N. Y., 10/

16-21, cl; (Rock 'n' Roll) Pittsburgh, Pa.,

10/22-27, cl; (Orchids) Kansas City, Mo.,

10/31-11/6, cl; (Farmel) Dayton, Ohio,

11/8-10, cc; (Graystone) Cincinnati, Ohio,

11/11, b; (Crown Propeller) Chicago, 11/14-

25, cl; (Pep's) Philadelphia, Pa., 11/27-12/8,

nc; (Flame) Detroit, Mich., 12/10-22, cl

Taylor, Billy (Composer) NYC, out 10/24, nc

Three Jacks (Wheel) Colmar Manor, Md., cl

Three Sparks (El Cortez) Las Vegas, Nev., h

Troup, Robby (Keynote) Los Angeles, nc

Towles, Nat (On Tour—Canada) NOS

Turnabouts (Joker Club) Decatur, Ill., nc

Tyrones (Nitecap) Newark, N. J., 10/15-28, cl

Williams, Dave (Apex) Buffalo, N. J., out

11/2, nc

Young, Lester (On Tour—Europe) GG

Music On TV

RECORD *Wheel*

A Special Survey Of Music On Television For The Fall Season



October 17, 1956

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wn Beat

In The Whirl

By the Staff

PERSONALITIES: Bill Haley and his Comets have been signed to appear in their second full-length film for Columbia, thanks to the reception given their first, *Rock Around the Clock*. The new picture, slated for December release, will be called *Hi-Fi* and will feature six tunes by the Haley group. The group will tour Britain next February, to follow up the riotous reception given *Rock Around the Clock* there. In London, Manchester, and Liverpool, policemen and police dogs were called out to deal with teenagers who danced through the streets and blocked traffic after seeing the Haley film. Hot debates raged in London newspaper editorial columns over rock 'n' roll, and theater audiences were breaking it up by chanting "We want Bill" whenever the Comets were off screen.

Elvis Presley's first guest shot on the Ed Sullivan CBS-TV show recently jumped that program's Trendex rating to 43.7, the show's highest in about two years. . . . Robert Q. Lewis started a comedy-variety show on CBS radio to run Monday through Friday from 8-8:30 p.m. Ray Bloch conducts the orchestra, and Judy Johnson and Richard Hayes will split vocal chores. Hayes, just out of service, replaced Merv Griffin, who had TV commitments on another network. . . . Speaking of service, singer Charlie Applewhite, now in army uniform, is carrying on his show business career. His half-hour Saturday morning show on ABC radio was expanded at the end of September to a 55-minute show. Charlie hosted Tony Bennett on his first 11:05-noon *Song Hits from Around the World* show. . . . Bands are jumping on radio. NBC reports that its *Bandstand* morning show, from 10 a.m. to noon, has become solidly entrenched with sponsors, and is ready to roll for a long time.

Comedian Jack Benny and concert artist Jenny Tourel were scheduled to share the stage at Carnegie hall in a concert to benefit the "Save Carnegie Hall" campaign and the National Association for Retarded Children. Benny will perform the Mendelssohn violin concerto in E minor, accompanied by Alfred Wallenstein and the Philharmonic Symphony orchestra. . . . Frank Parker plays his first New York cafe date in years, when he opens at the Cotillion room of New York's Pierre hotel in February. . . . Caterina Valente, whose records of *Malaguena* and other Ernesto Lecuona songs sent her stock soaring, opens at the Cotillion room this month. . . . U.S. Rubber Co. may sponsor a proposed ABC-TV series, *U.S. Musical Almanac*, with Helen O'Connell.

Duell, Sloan & Pearce will publish *Eartha Kitt's* autobiography, *Thursday's Child*, Oct. 11. RCA releases an LP by her on the same day, with same title. . . . McGuire Sisters had to cancel their Chicago Chez Paree booking when Doty contracted infectious mononucleosis.



(Bob Parent Photo)

BARBARA LEA, named as new star girl singer in *Down Beat's* 1956 Jazz Critics Poll, received her plaque last month on NBC's *Tonight* show. Morey Amsterdam, presiding over affairs that night, made the presentation.

PRESIDENTIAL NOTE: President Eisenhower, who reputedly is a hi-fi fan and a music lover, was presented with the first pressing of a new Victor LP entitled, *The President's Favorite Music*. Ike picked the selections, ranging from Beethoven, Bach, Verdi, and Gershwin, to the theme music from the movie *High Noon*, and a spiritual sung by Marian Anderson. In addition, the President wrote the album notes.

THE RECORD WORLD: Harry Belafonte cut a new Victor LP, *An Evening with Belafonte*, while in Chicago for a record-smashing Empire room appearance. He has two LPs among the top selling pop albums. His *Calypso* is the nation's best selling pop LP, and Belafonte is No. 6. . . . The top five best-selling LPs, by the way, are Victor's *Calypso*, Capitol's *The King and I*, Columbia's *My Fair Lady*, Decca's *The Eddy Duchin Story*, and Victor's *Elvis Presley*. Julie London's *Liberty LP*, *Lonely Girl*, is making rapid advances toward the leaders. . . . Dinah Washington says she'll be parting company with Mercury in the fall, perhaps to join Norman Granz. . . . Victor recently recorded a new Lena Horne LP in Paris while Lena was having a successful stand at the Olympia theater there. . . . Columbia's Mitch Miller is concerned about the adult buyer in the singles record market. Recently, he said, "It's true we need the youngsters, but we also want them to remain with the label and continue to be record buyers when they grow up." By the way, CBS-TV is planning a regular evening show for Mitch. . . . Dot Records registered sales of more than 1,200,000 singles and albums for August, bringing its total sales since June to 3,500,000 records and albums. That's a 100 percent increase over the same period last year. The Dot people are saying with a big smile.

RKO Unique Records is all set to jump into the mail order music business. They've announced the beginning of a records-by-mail club in December. . . . At Prom Records, the label's resident orchestra will be headed by Jimmy Mundy, who wrote much of Count Basie's band book in the 1940s. . . . Charlie Fuqua's *Ink Spots* have been inked by Norman Granz for Verve Records. They'll cut 16 of the tunes made popular by the early *Ink Spots*, of which Fuqua was a member. . . . Al Hibbler may pop up soon singing duets with top artists on the Decca label. The singer, whose records have hit the jackpot recently, may be teamed with Bing Crosby and Sammy Davis Jr. in forthcoming record sessions. . . . Columbia Records unveiled its most promising new artists with a novel review at New York's Park Sheraton. The label's president, Goddard Lieberson, emceed the event and introduced singer Johnny Mathis, the new Boyd Raeburn band, Argentine pianist Villegas, the country singing team called the Collins Kids, singers Eileen Rodgers and Cathy Johnson, and leader-arranger Ray Conniff. To lend a hand, Columbia veterans Frankie Laine, Tony Bennett, Vic Dumone, and Wild Bill Davison also appeared.

HOLLYWOOD WHIRL: Nat Cole is singing happy songs these days. His opening night at the Cocoanut Grove in Los Angeles was a sellout which broke the room's all-time opening attendance mark. In addition, the club is reportedly sold out for the four weeks of Nat's engagement. . . . Margaret Whiting, Les Baxter, Jimmy McHugh, David Rose, Ella Mae Morse, and Gordon Jenkins were among those appearing as defense witnesses for Peter (Juke Box Jury) Potter at trial of suit in which he was charged with having swiped the format of his show. Potter won. . . . Movie-makers are really carried away with this idea of platter names singing tie-in songs behind main titles. You'll hear the Four Aces that way in *Written on the Wind* (Rock Hudson, Lauren Bacal), Guy Mitchell in *The Young Guns* (Russ Tamblyn, Gloria Talbott); *The Four Lads* in *Bus Stop* (Marilyn Monroe); Frankie Laine in *Gunfight at the OK Corral* (Burt Lancaster, Kirk Douglas); Kay Brown in *The Cruel Tower* (John Ericson, Mari Blanchard), and Pat Boone in *The Friendly Persuasion* (Gary Cooper, Dorothy McGuire).

Bands

THE NAME OF Lawrence Welk has become a trade mark for orchestra music on television for many Americans.

The almost unbelievable popularity of Welk's ABC show on Saturday nights from 9-10 has served to spark interest in dance bands as well as in Welk.

At NBC, studio officials report that mail response to that network's *Bandstand* show—featuring the nation's top big bands in daily shows from 10:30 to 11 a.m.—has been "just wonderful."

"NBC is pleased as punch with the show on TV and radio (10 a.m. to noon, Mondays through Fridays) and the affiliates are happy with it," said one of its producers.

Bandstand has aired the sound, and the picture, of such bands as Ray McKinley and the Glenn Miller orchestra, Xavier Cugat, Sammy Kaye, Tommy Tucker, Art Mooney, and Hal McIntyre.

UPCOMING ON THE show are appearances of the orchestras of Tommy and Jimmy Dorsey, Russ Morgan, Skinnay Ennis, Guy Lombardo, Les Brown, Tex Beneke, and Pee Wee Hunt.

At Dumont, network officials are pondering producing a rock 'n' roll show for a one-hour spot on Saturday nights. Format and plans were incomplete at presstime.

But the main item of wonder is Welk. Such popularity hasn't been in evidence since Liberace added his second set of candelabra a couple of seasons ago.

In many areas, Welk's show is kinescoped and aired during the week. This allows viewers in fringe areas to catch the live show on one ABC channel, then last week's program on another outlet.

The Welk boom has spurred Coral records, which has blossomed with an impressive array of his recordings. Others are on Epic; in all, the LP releases total more than 17.

THE SHOW'S FORMAT is simple: Welk appears and chats with his audience, leads the band through dance arrangements of pops, takes a whirl at the accordion, dances with singer Alice Lon, and features members of his band in solo spots.

The band, incidentally, seems to be composed entirely of musicians who are capable of doubling on virtually all known instruments. At times the five-member brass section appears on the screen blowing trumpets. A few bars later, four of them are playing trombones. Pianists are featured singers, and the reedmen double all around.

ABC, capitalizing on the Welk magic, has scheduled a second show for him. This one, to be aired Mondays from 9:30 to 10:30 p.m., is entitled *Lawrence Welk's Top Tunes and New Faces*.

This show will present newcomers, culled from radio and TV stations all over the country. Colleges and universities will also be scoured to bring new voices and personalities before the Welk bandstand.



Lawrence Welk and protege Myron Floren

"It's my belief that we will uncover truly outstanding talent that calls for proper spotlighting to give it the big break it needs to launch it toward show business stardom," the Champagne music maestro said. The Dodge Co. will pick up the tab for both shows.

THE WELK SHOW has paid off handsomely for the bandleader at the boxoffice, wherever he appears. In Cincinnati recently, his one-niter at Cincinnati Garden drew the largest advance ticket sale (at prices scaled from \$2 to \$5) ever given a similar attraction.

His appearances in Cleveland, Kansas City, Mo., and throughout the mid-west have met with similar advance sales.

The band's popularity has forced Welk to cut his appearances at the Aragon ballroom in Ocean Park, Calif., to three nights weekly.

In the long run, Welk's show is bound to open audiences to band programs, and prove to network officials that the at-home watchers will stay put and view shots of musicians at work without any dancers or window dressing to help sell the band.

During the summer, the Dorseys

subbed for half of Jackie Gleason's 8 to 9 p.m. spot on CBS.

ALTHOUGH THE format was just what the title of the show implied, the band did blow one or two numbers and spotted Charlie Shavers (always greeted by a burst of applause as he came down front to solo) as well as Tommy and Jimmy.

In between, there were singers and comedians. But the emphasis was on the band.

Bandstand presents Bert Parks as master of ceremonies on the show, and features occasional guests from the music world, in addition to the band. The idea of replacing a morning show aimed at women with two hours of bands and singers may be catching on.

OTHER THAN the in-the-works rock 'n' roll being mulled by Dumont, none of the networks appeared to be thinking of jumping on the bandwagon.

That would leave Welk with nearly half of the 4½ hours of orchestra music telecast weekly.

Leaving Basie, Herman, and many other swinging bands only NBC's *Bandstand* or guest shots on Steve Allen's *Tonight* to aim for.

Spectaculars

By Dom Cerulli

THERE'S A RUMOR GOING AROUND TV row in New York that the networks are scratching their heads and trying to think of another word to outdescribe spectacular. Judging from advances on the 90-minute big, big shows, they'll have to coin a mighty fancy word.

For instance, how can the publicists describe a show starring Dick Haymes, Louis Armstrong and his group, Kay Starr, Buster Keaton, and actor Robert Stack?

Or a 90-minute wonder showcasing George Sanders as a singer, Peter Lind Hayes and Mary Healy, Louis Armstrong (again), Dorothy Dandridge, Shirley Jones, Gordon MacRae, Dolores Gray, Sally Forrest, and music all by Cole Porter?

THE FORMER IS AN OPUS entitled *The Lord Don't Play Favorites*, NBC's season opener on the *Producer's Showcase* series. It was broadcast in color in mid-September from 8 to 9:30 p.m., and featured a score by Hal Stanley.

The latter is set to hit the nation's tubes, in color and black-and-white, Oct. 6 on CBS. It's a tribute to Cole Porter called *You're the Top*.

Porter himself is slated to appear on the show, and his songs are to be performed in lyric ballad style by MacRae and Miss Jones, torch style by Miss Dandridge, wittily by Sanders, swinging by Armstrong, and belted by Miss Gray.

The season openers on the two major networks merely heralded the things to come.

CBS recently signed Richard Rodgers and Oscar Hammerstein II to write, compose, and produce a 90-minute musical version of *Cinderella*. Julie Andrews, the female star of *My Fair Lady*, was signed to be *Cinderella*.

THE SHOW HAS BEEN tentatively set to go before the cameras on a Sunday in February. Rodgers and Hammerstein estimated they would write at least six new songs for the production.

For Christmas, CBS has scheduled a showing of the MGM film *Wizard of Oz*, starring Bert Lahr and Jack Haley, among others.

NBC has scheduled Gian Carlo Menotti's *Ahmal and the Night Visitors* for its Christmas presentation, already a television "traditional" performance for the Yule season. It will be one of the productions of the *NBC Opera Theater*.

Nanette Fabray will re-create the role she played on Broadway in NBC's production of *High-Button Shoes*, scheduled for the Saturday night spectacular Nov. 24 from 9 to 10:30. The TV version will contain two new songs with lyrics by Sammy Cahn, as well as the original score written by Cahn and Jules Styne.

Manhattan Tower, based on Gordon Jenkins musical love letter to New York, slated for the Oct. 27 Saturday night spectacular spot with *High-Button Shoes* the November Saturday night spectacular.

The *Producer's Showcase* series has an original musical, based on the old fairy tale of *Jack and the Beanstalk*, scheduled for presentation Nov. 12. This color show on NBC will feature newly developed TV camera work, to show the giant several stories tall, and a book and lyrics by Helen Deutsch with music by Jerry Livingston. They will produce 12 new tunes for the performance, which features comedian Billy Gilbert in the role of Poopedoop, Celeste Horn, Cyril Ritchard, and singer Peggy King, late of the George Gobel show.

THE DECEMBER *Producer's Showcase* presentation will be Sol Hurok's *Festival of Music*, a 90-minute excursion into the classics with leading opera and classical concert artists. Last year's program met with critical and popular approval, and this one, set for Dec. 10, is expected to outglitter the 1955 effort.

Ballet takes over the screen on April 29, when the *Producer's Showcase* time slot features the Sadler's Wells company in *Cinderella*. Last year the British company presented *Sleeping Beauty*, judged successful on all fronts.

Also under contemplation by NBC is a production of the musical *Pal Joey*, but no production details were yet available.

JUDY GARLAND IS EXPECTED to do another 90-minute appearance on the *Ford Star Jubilee* sometime during the fall.



Kay Starr and Buster Keaton were among a group of stars that kicked off NBC's *Producer's Showcase* this year with *The Lord Don't Play Favorites*. Louis Armstrong and Dick Haymes also were aboard.



Cole Porter will be honored this season by a spectacular called *You're the Top*, to be seen on CBS Oct. 6. Dolores Gray, at the piano, will be one of those featured, and Porter, shown here, also will be there.

Singers

FAMILIAR VOICES will fill the air—and the nation's television screens—this winter season.

Back again are Perry Como, Dinah Shore, Eddie Fisher, and Tennessee Ernie Ford, with variety shows built around their vocal talents.

For New Yorkers, and those within receiving distance of WRCA-TV, Rosemary Clooney sings her favorite tunes and chats with Jose Ferrer and other guests from 11:15 to 11:45 p.m. on Saturdays.

But for the rest of the nation along the networks, the singers' shows are led by the big four.

NBC whopped a program up in grand style for Como's opening show Sept. 15. In addition to regulars Mitchell Ayres and the Ray Charles singers, Perry welcomed aboard Irene Dunne, Sal Mineo, Patience and Prudence, and comedian Buddy Hackett.

COMO, WHOSE Saturday show is aired by NBC from 8 to 9 p.m., received four major awards for his initial year as host on the *Perry Como Show*: the George Foster Peabody award for TV entertainment; Emmy awards from the Academy of Television Arts and Sciences for being best program host and best male singer; Variety's Showmanagement Review special citation for being "this season's Trendex tilter;" and vocalist of the year award

in a poll of 450 TV editors conducted by *Radio Daily*.

Perry's opening show was telecast in color, and much of it emanated from the sidewalk in front of the Ziegfeld theater, where kleig-lighted opening night festivities were staged.

Tennessee Ernie, who went through the summer with a half-hour weekday afternoon show, is scheduled to unveil an evening program Oct. 4 from 9:30 to 10 on NBC.

The Walter Schumann Choir, Greer Garson, and Reginald Gardiner were set to be on hand in a show described by the network as "of the variety school."

DINAH SHORE has two shows. One is a 15-minute program from 7:30 to 7:45 p.m. And the other is a rotating show aired on one Sunday or Friday each month, and on which she will share alternate monthly appearances with Bob Hope.

Dinah's first hour-long program of the season, the *Chevy Show*, is set for Oct. 5 at 9 p.m. Frank Sinatra and Nancy Walker are to be her guests.

Coke Time with Eddie Fisher continues to occupy the 7:30 to 7:45 p.m. NBC spot on Wednesdays and Fridays. Eddie chats with guests and sings the top pops with Axel Stordahl's studio orchestra backing.

Frankie Laine, following a summer on the CBS network subbing for Arthur Godfrey, returns to a local show on Channel 2 in New York. Laine's summer show spotted him belting his old favorites and singing the newer pops, with guests, dancers, and comedians.



Eddie Fisher

VIC DAMONE'S summer show replaced *December Bride*, a comedy program. Damone sang the pops connected with him and the newer ballads, with backing by Tutti Camarata and his orchestra.

The summer scene was also highlighted by four-week appearances on the Perry Como hour by Tony Bennett, Julius LaRosa, and Patti Page.

For the most part, the big names held the regular spots and the TV appearances of the remaining singers were generally limited to guest shots on variety shows. That's how it shapes up for this season, too.



Dinah Shore and the Skylarks

Variety Shows

MOST OF THE OLD familiar faces are back on the television screens with variety shows this season, and several new ones are showing up, too.

Ed Sullivan, Arthur Godfrey, Steve Allen, and Bob Hope are among the former.

Ernie Kovacs, Ray Bolger, and Walter Winchell are among the latter.

The new faces aren't really new, but their shows will be.

Kovacs has been definitely set to spell Steve Allen on NBC's *Tonight* on Mondays and Tuesdays from 11:30 p.m. to 1 a.m. Allen will sit in on Wednesdays, Thursdays, and Fridays, as well as continue his hour-long Sunday show at 8 p.m. on NBC for three out of every four Sundays during the season.

Bob Hope will alternate with Dinah Shore on the *Chevy Show*, presented one Sunday or Friday a month.

WINCHELL'S NBC program will be a departure from his staccato news type of program. He'll present friends and celebrities from the show business world in his 8:30 to 9 p.m. spot Fridays, starting Oct. 5.

Washington Square, Ray Bolger's show, will alternate with NBC's *Wide, Wide World* for 14 Sundays from 4 to 5 p.m. The show will spot Bolger in at least one "typical" number, and will have a story line, with the same characters popping up from show to show.

Elaine Stritch is cast as the operator of a Greenwich Village inn who presents various personalities who got their start at the spot. She will also

perform, and from time to time the Washington Square Playhouse will be spotted in one-act dramatic presentations.

The dance team of Mata and Hari will also be a regular part of the show, and a love interest will be supplied by the leading lady of the Playhouse and a vocalist who sings at the Inn. The opening show Oct. 2 was telecast in color, and the final three of the season will also be colorcast and probably moved to week night spots.

Alistair Cooke and *Omnibus* moved to ABC last spring amid much tub-thumping, and the show appears slated to keep the high quality level it achieved in the past. It opens Oct. 7, and thereafter will hold the Sunday 9 to 10:30 p.m. spot.

SCHEDULED FOR *Omnibus* are repeat appearances by composer-conductor Leonard Bernstein, choreographer Agnes DeMille, and astute Boston lawyer Joseph N. Welch. In addition, several music-comedy vehicles are being written for comedian Bert Lahr.

Arthur Godfrey and his ever-changing friends are scattered throughout the week on two time slots, and the Godfrey *Talent Scouts* appear on Mondays on CBS from 8:30 to 9 p.m. *Arthur Godfrey Time* is aired Mondays through Thursdays over CBS from 10:30 to 11:30 a.m., and the *Arthur Godfrey Show* is telecast Wednesdays from 8 to 9 p.m. Among the Friends are announcer Tony Marvin and vocalist Jeanette Davis.

The Hit Parade, featuring Russell

Arms, Snooky Lanson, Gisele MacKenzie, Dorothy Collins, the dancers, and Raymond Scott's orchestra are back in the 10:30 to 11 p.m. NBC spot Saturday nights, covering the top seven songs of the week.

Frankie Carle's show, featuring Carle at the piano, can now be heard at 7:30 to 7:45 p.m. on NBC.

HERB SHRINER debuts a new show on CBS Oct. 3. With no set format, the Tuesday night 9 to 9:30 spot will feature Shriner's humor, his harmonica blowing, numbers by his harmonica band, and dramatic sketches and home movies.

For country and western fans, ABC continues *Ozark Jubilee*, with Red Foley heading the cast. The country gambol will romp from 10 to 10:30 p.m.

In the afternoon, the Bob Crosby and Johnny Carson shows occupy half-hour CBS slots. Crosby features the *Bob Cats*, the *Modernaires*, and vocalist Carol Richards, all squeezed into the 3:30 to 4 p.m. spot Mondays through Fridays. Carson's show occupies the 2 to 2:30 p.m. spot weekdays.

The Voice of Firestone presents Howard Barlow conducting the orchestra for great classical instrumentalists and vocalists, on Mondays over ABC from 8:30 to 9 p.m.

OF MUSICAL INTEREST may be the *Arthur Murray Dance Party*. Thursday nights on CBS from 10 to 10:30; the musical quiz, *Name That Tune*, Tuesdays from 7:30 to 8 p.m. on CBS; *Hey, Jeannie*, a musical situation comedy starring Jeannie Carson and Allen Jenkins, from 9:30 to 10 p.m. on CBS; and Ted Mack and the *Original Amateur Hour*, starting Oct. 7 and continuing on ABC on Sundays from 7:30 to 8:30 p.m.

These are the shows to watch for the occasional spots on which jazz artists appear as guests.



Dorothy Collins, Snooky Lanson, Russell Arms, and Gisele MacKenzie in a typical *Hit Parade* production.

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FRANKIE CARLE inaugurated his own show this fall on NBC, a pleasant, 15-minute segment at 7:30 p.m., EST, which also features guest vocalists, in addition to the pianistics-plus-rhythm of the bandleader.

STEVE ALLEN continues to feature top-drawer talent, including jazz personalities, both on his *Tonight* show, on which he appears Wednesday through Friday, and on his Sunday hour-long effort. Shown here: Steve on trumpet, Sammy Davis Jr., drums.



BOB CROSBY, the former bandleader, heads perhaps the best variety show during the daytime hours on CBS (3:30 p.m., EST). With him here are *Modernaires* Fran Scott, Hal

Dickinson, John Drake, and Allan Copeland, plus Paula Kelly, Joanie O'Brien and Carol Richards. Also on the show are the Bob Cats, the Matty Matlock-led jazz group.

Down Beat's 20th Annual Music Poll

All-Star Band

Trumpet.....

Trombone.....

Alto Sax.....

Tenor Sax.....

Baritone Sax.....

Clarinet.....

Piano.....

Guitar.....

Bass.....

Drums.....

Vibes.....

Accordion.....

Flute.....

Miscellaneous Instrument.....

Band Vocalist (Male).....

Band Vocalist (Female).....

Composer.....

Poll Rules

Send only ONE ballot. All duplicate votes will be voided.

Every living artist is eligible. Do not vote for persons who are deceased except in the Music Hall of Fame, where you may name any artist, living or dead.

The Music Hall of Fame

(Name the person who has contributed the most to music in the 20th century. Four previous winners Louis Armstrong, Glenn Miller, Stan Kenton, and Charlie Parker not eligible.)

Favorites of the Year

Dance Band.....

Jazz Band.....

Instrumental Combo
(3 to 8 pieces).....

Male Singer.....
(NOT working as a band vocalist)

Female Singer.....
(NOT working as a band vocalist)

Vocal Group.....

Personalities of the Year

(Name the person in each category—can be group, singer, leader, or instrumentalist—who showed the most consistently high level of performance during 1956.)

Popular.....

Jazz.....

Rhythm and Blues.....

Mail ballot to: Poll Editor, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill. Deadline, Nov. 14, 1956.

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Address.....

City..... State.....

Subscriber: Yes ☐ No ☐

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