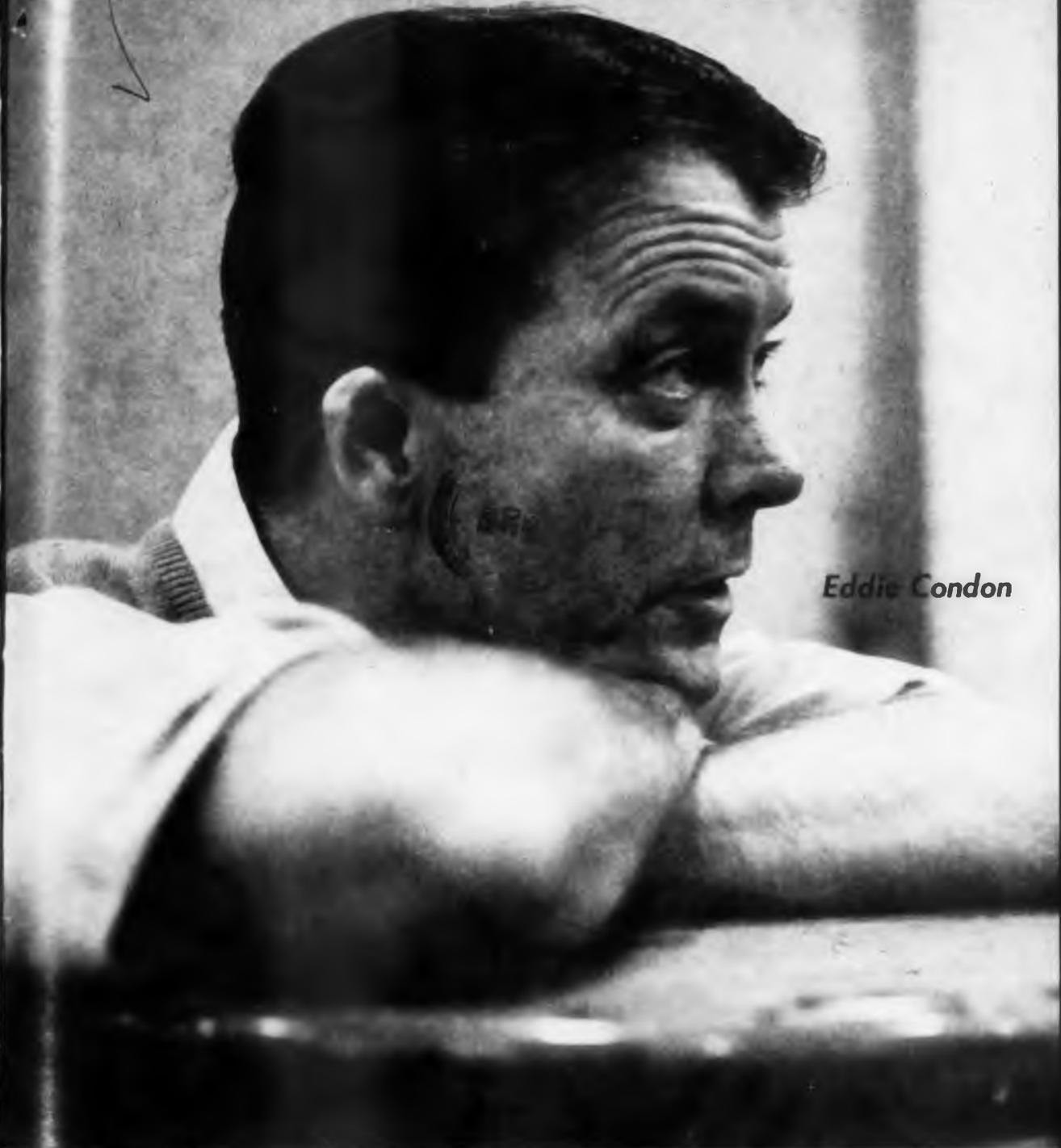


December 12, 1956

down beat.



Eddie Condon

Nat Hentoff • Leonard Feather
George Hoefler • Barry Ulanov



A Tribute To Art Tatum
Up Beat: Combo Score

CONN

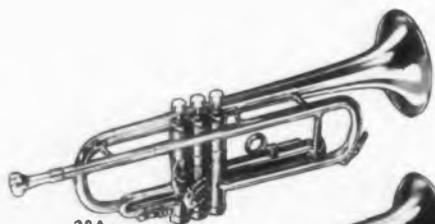
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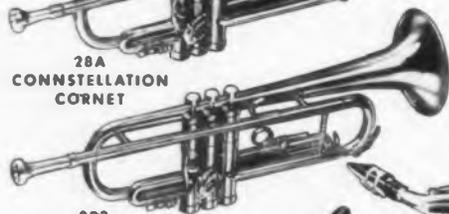
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Burlington, Calif.

To the Editor:

I would like to comment on several items that have appeared in your magazine.

First of all you review noisy bop in your record section and praise it highly. Then you turn around and give such singers as Elvis Presley and the like a bad review in your *Record Whirl* columns. To me and to every other perceptive person I know they are one and the same thing. They are both commercial, noisy, and out of tune. Actually Elvis himself is far more articulate and in tune than such a legend as Dizzy Gillespie and his high-note screechers. You make a legend out of Charlie Parker, a tenor man with no tone at all when you compare him with Dave Pell or Paul Desmond.

Also, you always put down anything with a tendency toward beauty. You do not like such excellent aggregations as the Lawrence Welk orchestra. You refuse to concede that their subtle and scintillating rhythms are far more "swinging" than noisy bebop.

I am considered very well rounded by my many associates. As you can see, I appreciate all kinds of good music.

Bob Clark

(Ed. Note: Yes, we see.)

Hearty Agreement . . .

Boulder, Colo.

To the Editor:

In the Nov. 14 issue, Ralph J. Gleason wrote a particularly fine review of "the tasteless Coral LP, *The James Dean Story*." I heard the aforementioned record and I can heartily agree with Mr. Gleason on its nauseating qualities. The biggest surprise I got when I heard it was the fact that Steve Allen did the narrating for it.

Also I might add that I enjoy all your feature writers. Your article on Coleman Hawkins was highly enjoyable. I am a great fan of the Hawk.

Douglas Newlin

Indebted . . .

Medford Lakes, N. J.

To the Editor:

Please extend our sincere thanks to Ralph Gleason for his review of *The Drum Suite*. This is one we would have passed up, but Mr. Gleason was so dogmatic in saying "go out and buy this LP" that we did. The result is a wonderful addition to our collection and we feel he did us a real service.

Charlotte Mulford

Misled? . . .

Francestown, N. H.

To the Editor:

Despite the fact that the executive editor has every right to express his opinions, I feel that his statements concerning my appearance on the \$64,000 *Question* last year and my re-

cent appearance on the \$64,000 *Challenge* are sufficiently misleading to deserve some brief comment from me.

1. While it is correct to say that I am interested in New Orleans and Dixieland jazz, and make a case for their validity today, it is not correct to imply that thereby I am innocent or disinterested in the later developments. As a matter of fact, I have been greatly impressed with the work of such individuals and groups as Mulligan, Marian McPartland, John Lewis and his MJQ, Don Elliott, Brubeck, among others. The full symphony of feeling that can be expressed in jazz is too complex to be scored for two saxophones, whether the single expressions represent only traditional jazz or whether conversely they represent more modern developments . . .

2. I would have expected greater charity and understanding from a dedicated jazz journal such as yours as regards my stumbling about on *Ory's Creole Trombone* and then falsely identifying it as *Muskrat Ramble*; likewise on the question about Lester Young. The day before the program or the day following it, poorly as it would have been, I could have sung, whistled, or groaned *Muskrat Ramble*. I could also have easily identified "Pres." For all my self-acknowledged limitations in jazz competence, my difficulty in this question was hardly one of having "no ear for music." I commit great understatement in saying that—perhaps peculiarly to me—the confusion and pressure situation of this program is

Will Bradley

Urbie Green

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not quite conducive to egency—as limited as my reasoning powers may be . . . All I am saying is that my judgment was terrible, but under the circumstances this did not necessarily have to do with a lack of ear for music.

3. I am the first person to be embarrassed by being designated as a jazz "expert." I have not in the past, nor do I now, have any pretensions whatever of being an "expert," nor did I have anything to do with such billing except offer objections. Such billing has to do with the format of the program and not with my lack of humility. I have had an interest and acquaintance with jazz since boyhood—and a genuine concern to have it accepted by Americans as a creative art. The truth is, I first appeared on the program with full consciousness of my limited experience and knowledge only because I was convinced by a number of people (including musicians) that I had a great opportunity to help destroy some of the tragic stereotypes about jazz that persist in the U. S.

I am certain that, in the minds of the producers, my qualifications included a degree of amateur competence in this field—a field that is not the one

of my vocation, or graduate work, or daily work—and that I might serve a role on behalf of this music. I could only have hoped that the editor would have sensed my motivation, and perhaps even a little of my discomfort of being billed an expert—a discomfort that accurately was sensed by many during my last appearance.

The cynicism about my role and motivation couched in the sarcasm of "the good Reverend" dissipates much of my hope that the personal criticisms and personal disruptions accompanying my participation in this program were worth the small contribution I had had opportunity to make toward a wider respect and acceptance of jazz.

Rev. A. L. Kershaw

How About It? . . .

Chicago, Ill.

To the Editor:

I've been reading *Down Beat* for some time now and you never write about Dave Brubeck. To me, he is better than anyone playing today. So how about it—let's see you write about Dave. I believe someone else would like it, too.

James Hunter

(Ed. Note: Dave who?)

Dig . . .

Bronx, N. Y.

To the Editor:

Attention: Barry Ulanov

About boppers . . . you're so right. This brief statement should really conclude this note, but let's at least say that at this point jazz exploration has been accomplished to the extent of "interval combination exhaustion" within the octave and to a changed harmonic structure even away from a typical modern jazz horizontal bass line. Harmonic possibilities of three notes or more are of course vast, and here is where I believe future progress will be made; not so much in line blowing . . .

John Mehegan and I feel that the roots of new, different, and "music played from the soul, as well as the fingers" jazz must come from some form of classical music rather than "out of the clear blue sky." My most humble advice to jazz musicians: do your digging into the works of immortal composers, say Bach, Debussy, Ravel, even some of the works of that little-known composer Ludwig Van Beethoven might very well prove fruitful translated and applied in 4/4 to some 20th century ballads.

Dick Collin

Kidding? . . .

New York, N. Y.

To the Editor:

You have to be kidding about your last *Blindfold Test* (with Bud Shank). Funky flutes make me, and all the good flute players I know, vomit.

Bud Shank knew all the jazzers of the flute, but he didn't know Harold Bennett. If he would listen more to Bennett and Julius Baker, he would stick to playing his jazz on alto and concentrate on getting a flute sound, if he can. Flute is not and never will be a jazz instrument. Maybe he should buy an oboe (he'd get more record dates) and play funk.

Billy Slapin

On the Head . . .

New York, N. Y.

To the Editor:

I should like to comment on a statement made by Nat Hentoff in his *Counterpoint* column of Oct. 31, wherein he said, "New York radio executives, as a species, are incredibly tone-deaf."

Mr. Hentoff has once again hit the nail on the head.

The lack of a pure jazz DJ show over New York stations is a pitiful thing. It appears that some other music form has gained preferred status in these boroughs, and what is worse, the jazz fan in the New York area has been told to go elsewhere. I for one refuse.

If we feel that the radio executives are in some way guilty of a misdemeanor, then the jazz fans in New York are, by their complacency, twice as guilty. The blame for this "crime" must also fall upon the listeners, for by sitting back and saying, "tsk, tsk, I wish there was a good jazz show on the radio every night," and not doing anything to secure it, they have allowed themselves to be stepped upon. Let us resolve that through protests and constant demanding, we can prove to the network brass that the jazz listening audience is a sincere and spirited number; we not only can, but we will.

Ken Harris



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the first chorus

By Jack Tracy

BEING IN day-to-day contact with the business, as well as the esthetic side of jazz, I constantly am growing more confounded by the lack of attention being given to one of its most vital areas, publicity.

There is, first of all, an astounding lack of knowledge on the part of most of the press agents for jazz artists and night clubs. Save for a tiny handful of real pros who usually are handling lucrative accounts, and do the jazz personalities more for kicks than loot, the field is barren indeed.

You would be surprised at the number of press agents working for jazz night clubs who not only do not know who Gerry Mulligan is, but don't know what a baritone saxophone looks or sounds like. They also do not know that such books as the *Encyclopedia of Jazz* exist, so they complain bitterly that no biographical material is available to them.

THEY ARE IN on a pass because almost no one has been astute enough to become a good jazz press agent with a working knowledge of the music and its practitioners.

The field is wide open, and the first men who come prepared with both jazz know-how and press relations know-how can make a comfortable living.

The booking offices themselves must stand a share of the blame for the lack of material available on jazz groups and musicians. Despite the fact that several agencies and personal management offices gross a huge amount of money yearly on their jazz groups, none has deemed it advisable, apparently, to hire a man whose sole function it would be to provide club owners and newspapers with press manuals that are (1) readable, (2) factual, (3) informative, (4) concise, and (5) up to date. And contain at least half a dozen 8x10 glossy pictures of the leader in which his face can be discerned.

IT STILL DOES not seem to have occurred to an office that since it gets 10 percent off the top of a man's salary, it could invest a small portion of that money in promoting that man. The better-known a talent is, the easier it is going to be to book him.

A typical example is at hand. It is a two-page, mimeographed brochure on Stan Getz, accompanied by one stock photo that is blurry and old. Only one of the pages says anything about Getz (the other being a "cover"). Someone who knows nothing about him could glean the following:

He is 27 (it does not give birthdate) and has been a musician for 15 years, having worked with Kenton, Herman, and Goodman (listed in the wrong order, naturally). He has recorded over 100 tunes (now there's an item of rare interest!) and he toured Sweden in 1950. He has won polls in both *Down Beat* and *Metronome*.

That's all.

NOW YOU TAKE that into the entertainment editor of a metropolitan newspaper, if you are a club owner or (Turn to Page 66)



down beat.

Volume 23, No. 25

December 12, 1956

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special feature

This issue's *Up Beat* section contains a complete combo arrangement of *Pussy Willow*, composed by Bill Russo and Eddie Petan and printed here for the first time. In addition, you'll find another article on a noted jazz society. It starts on page 57.

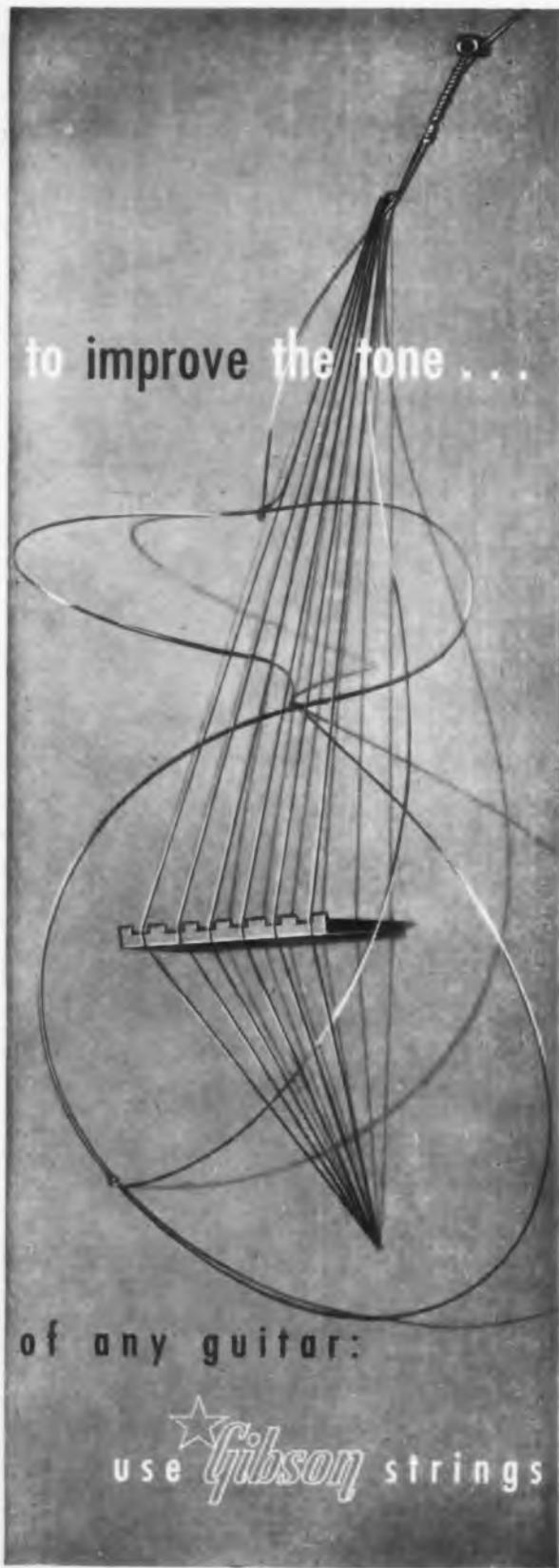
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On the cover of this issue of *Down Beat* is bon vivant, raconteur, author, night club owner, and parttime guitarist, Eddie Condon. We think you'll enjoy Dom Cerulli's cover story with the witty Mr. C. that appears on page 13.

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NEW YORK

JAZZ: Pete Cameron and Monte Kay have signed Jimmy Giuffre to a personal management contract and plan to book him on an extended tour starting in January . . . The George Braithwaite quintet won one of the Sunday afternoon competitions for new combos at The Pad sponsored by the Jazz Unlimited club, and was booked for a gig in the room. Attendee has been excellent for these tours . . . Dave Brubeck has returned to the San Francisco area for three months, and then heads out again in March. Among his new originals which will comprise his next album are *Histoire du Boy Scout*, *Ode to a Cowboy*, and *Tea Down Yonder for Two* . . . Chico Hamilton unit is at Basin Street weekend of Nov. 30. Pacific Jazz has apparently picked up an option on Chico's contract to the disappointment of Victor and Columbia, who were bidding hard . . . Kid Ory's drummer, Minor Hall, taken ill in Europe, had to return home. Ory replaced him with Wallace Bishop, once with Louis Armstrong and Earl Hines . . . Bob Reisner and Dick Gehman are collaborating on a biography of Charlie Parker, with Reisner gathering most of the raw material . . . John Hammond's newest protege is German clarinetist Rolf Kuhn, who has been appearing with Caterina Valente. He's signed with Willard Alexander, and will probably go out with a quartet consisting of Bill Clark, Joe Benjamin, and the new pianist from Chicago, Ronnell Bright.

Buddy DeFranco is back working the eastern clubs after a long absence . . . Dave Broekman included works by Teddy Charles in a recent Cooper Union Music in the Making concert. His own piano concerto will be premiered by the Symphony of the Air Feb. 17 with Leonard Pennario as soloist. It'll probably be out on Capitol . . . Lil Hardin Armstrong working Childs weekends, and looking for a steady gig here . . . John McHegan will be in charge of the jazz backgrounds for Tennessee Williams' new play, *Orpheus Descending* . . . Quincy Jones working with poet Langston Hughes on a "montage of emotion" that would combine poetry, traditional and modern jazz, and blues on a record . . . Jimmy Rushing doing a new album for Columbia . . . Joe Marsala, still concentrating on songwriting, has been playing Childs weekends but may soon head out to Aspen, Colo., again . . . Neapolitan City, a huge restaurant next door to Birdland, has been trying traditional jazz with Tony Parenti, Zutty Singleton, Sammy Price, J. C. Higginbotham, Louis Metcalf, etc. . . . Marian McPartland's new drummer is Armen Halburian . . . Chris Connor, Modern Jazz Quartet, and Les Jazz Modes make up the Birdland bill Jan. 3-9 . . . Al Bandini's band, with Eddie Wilcox on piano, is still at the Riviera in the Village . . . Erroll Garner's new drummer is Kelly Martin, formerly with Erskine Hawkins, Dorothy Dandridge, and Phil Moore.

ENTERTAINMENT-IN-THE-ROUND: Three movie companies—including Warners and Paramount—are interested in George Shearing's autobiography . . . At presstime, the Basic-Heath exchange was becoming complicated and it was undecided whether Heath would come here Feb. 8 as planned. Leonard Feather meanwhile created a furor in England with a front-paged *Melody Maker* article on the way British exchange bands have been slipped into rock and roll shows. Titled *This Is an Insult to British Bands*, the piece provoked the British Musicians Union to insist the situation not occur again . . . Lovey Powell at the Bon Soir; Serena Shaw at the Duplex; Pat Reed at the Pump room on East 47th; Don Abney alternating with Cy Coleman trio at the Playroom; Hamish Menzies and Rita Moss at the Beau Brummel . . . Billy Eckstine due at the Copa in Jan. . . . New ASCAP members include Johnny Desmond, Ozzie Nelson, Herb Shriner, and Jerry Colonna . . . Mrs. Don Palmer, former vocalist with Charlie Ventura as Beverly Brooks, gave birth to a daughter, Rosalie.

ON STAGE: Judy Garland's standing-room-only 10-week stay at the Palace was extended through January . . . Fran Warren replaced Julie Wilson in *Pajama Game* for four weeks . . . Dolores Gray will star in Richard Ney's musical, *But Not for Marriage*, scheduled to open in April. Louie Bellson wrote the music and Phil Lang, who orchestrated the score of *My Fair Lady*, is set to arrange Bellson's music.

RECORDS: ABC-Paramount dickering to buy West- (Turn to Page 44)

Dix Nix Hix Clix

New York—In a letter to Dorothy Dix, a young woman named Puzzled complained that her college boy friend likes classical music, and she finds "his intelligence too much." Further, she grouched, "I like rock 'n' roll, but he makes sarcastic remarks about Elvis Presley."

In advising Puzzled to keep seeing the lad, Miss Dix noted, "A collection of rock 'n' roll records can be stimulating, but how useful will they be in establishing a family, running a home, or providing for one's old age?"

True, Dorothy, but Presley's collection will do all those things, plus Cadillacs.

BG's Far East Tour Personnel Listed

New York—Presstime personnel for the Benny Goodman band on its six-week far east tour for the U. S. state department beginning Dec. 7 included John Frosk, Mel Davis, Billy Hodges, trumpets; Jack Rains, Rex Peer, trombones; Al Block, Budd Johnson, Bill Slapin, Peanuts Hucko, reeds; Bob Hancock, piano; Israel Crosby, bass, and Moussey Alexander, drums.

Benny's vocalist on the tour may be young Phyllis Powell of Fort Wayne, Ind. Miss Powell has worked with Texas bands led by Hal Gern and Jimmy Stier and also with Ted Weems and Jan Garber.

After two weeks at the Bangkok trade fair, the Goodman itinerary, as presently mapped, will include Cambodia, Malaya, the Philippines, Japan, Korea, and Hong Kong.

Richards Sees Band Start In December

New York—The 17-piece Johnny Richards orchestra will start to materialize in mid-December, the composer-leader estimated here.

Richards said he has a basic book of 24 of his own scores and anticipates commissioning work by other writers. The band's line-up will be the same as the studio orchestra Richards conducted on his new Bethlehem LP, *Something Else by Johnny Richards*: four trumpets; three trombones; a sax section of an alto, tenor, baritone to double on piccolo, and bass; French horn, tuba, piano, bass, and two percussion.

Richards said the band will be primarily a concert band, but also will "play dance music unlike anything they've ever heard . . . music they can understand." The orchestra would be geared to play a 2½-hour concert and a two-hour dance in the same evening for the same audience.

The booking agency for the band had not been set at presstime.

Tatum Death Brings Flood Of Tributes From Jazzmen

Hollywood—Art Tatum, who became a legend before he was 30, was laid to rest in Rosedale cemetery here Nov. 10. He was 46. Rushed to Queen of Angels hospital the night of Nov. 4, stricken with uremia, Tatum died at 1 a.m. the following morning. He is survived by his

bride of one year, Geraldine, and a son, Orlando, by a previous marriage, stationed with the army in Germany.

The pianist, who was almost totally blind at the time of his death, also leaves a mother, brother, and sister in Toledo, Ohio.

Taken ill on a concert tour, Tatum had returned from Cleveland to his home at 3670 Fairway Blvd., Los Angeles, two weeks before his death. The illness forced him to cancel a scheduled appearance on the Steve Allen Sunday TV show Nov. 11.

BORN IN TOLEDO on Oct. 13, 1910, Tatum at 13 began studying violin. A year later, however, he switched to piano and made his professional debut as a pianist at radio station WSPD in Toledo. After three years on WSPD, during which time he worked around his home town and Cleveland, he moved to New York in 1932 as accompanist for Adelaide Hall with whom he first recorded in August of that year. He cut his first piano solos in March, 1933.

With a steadily growing reputation among musicians and laymen throughout the '30s, during which he led his own band for three years at Chicago's Three Deuces, Tatum in 1938 played a highly successful London engagement which enhanced his international esteem.

In 1943, already recognized as the most individual and brilliant jazz piano stylist of his era, he began working with Slam Stewart and Tiny Grimes, who was later replaced by Everett Barksdale.

PROBABLY THE most ambitious effort to present the recorded music of the pianist was the release in 1954 by Norman Granz of the mammoth set of 10 12" LPs titled *The Genius of Art Tatum*. Issued in a limited edition, the package aimed to present, according to Granz, ". . . the final, definitive documentary recording of Tatum at his greatest." It was recorded in Hollywood during December, 1953. The 11th volume in *The Genius* series, with the pianist playing unaccompanied, was released last month on Clef (MGC-712).

Before the funeral procession left the little Neighborhood Community church on L. A.'s south side, accompanying Art Tatum on his last road trip, his fellow musicians and friends paid final tribute:

Benny Carter: "This is such a great and sudden loss, not only to the music business, but to the vast listening public. I say sudden because, though we knew he was dying, when I visited him about 12 hours before he passed, he was in good spirits and so full of life. He's left such a lot behind for all of us."

Stan Kenton: (By phone from San Francisco.) "His contribution to jazz

is something that is completely realized and accepted. We're all aware of that. But Art Tatum as a person stood in the top level of sensitive and appreciative people. I personally have been close to Art for a number of years and regret his loss more than I can say."

Art Blakey: "He was the greatest pianist that ever lived. I've known Art Tatum all my life and loved him as a musician and as a human being. Just can't understand why God is taking so many away from us."

Hampton Hawes: "A loss like this won't be realized by most people for a long time, maybe for another generation. A genius like that comes along perhaps once in many lifetimes. With Bird and now Tatum gone there aren't many more truly great ones left. My only regret is that I didn't get a chance to know him better while he lived."

Marty Paich: "It was a bitter coincidence that we lost two of the world's greatest pianists in one week: Walter Gieseking and Art Tatum."

Russ Freeman: "No one could ever take this man's place. All of us owe him so very, very much."

Pete Jolly: "Here was a man who was the Bird of the piano. He deserves a public tribute. There are lots of jazz piano players, but Tatum was a pianist."

Red Callender: "The greatest compliment of my life was to be picked to play with Art Tatum whenever he came to Los Angeles. His piano chair will never be filled—not in our time. I'm grateful to God for the privilege of knowing him for 20 years and of playing by his side."

Oscar Peterson: "We opened in Hollywood the night he died; it was the saddest opening night of my life. One of my chief regrets is that, according to our modern standards of listening and appreciation, it is only now that he's dead will Art Tatum fully receive the complete appreciation that should have been his in life." —*lyman*

Original Memphis Five, Connee Set LP On RCA

New York—Connee Boswell and the Memphis Five were signed by RCA Victor for a LP traditional jazz package.

Included in the Five will be original members Jimmy Lytell, clarinet; Frank Signorelli, piano, and Miff Mole, trombone. Sessions were scheduled to start this month. Billy Butterfield may be on trumpet.

caught in the act 

Billie Holiday, Chico Hamilton: Carnegie Hall, New York

Miss Billie Holiday, a skein of blues changes unto herself, was successfully presented in concert, evening and midnight, at Carnegie Hall, Nov. 10, by Don Friedman.

She did not appear until the second half of each program. The context in which she sang was the most extraordinary this reviewer has ever encountered in a concert hall. At a lectern on the left of the stage was Gilbert Millstein, a remarkable rocco prose stylist for the *New York Times* and other publications. Four times in the course of Lady Day's odyssey of the evening, Mr. Millstein read sizeable sections of her harsh autobiography, *Lady Sings the Blues*. And each time Mr. Millstein's preface to pain ended, Lady sang again.

Millstein had a challenging, enormously difficult assignment. He could easily have slid into melodrama or bathos. Instead, he read conversationally, clearly, with sensitivity, and with no mugging. Through most of his reading, the white of Miss Holiday's dress could be seen in the darkness among the musicians in the center and right.

One wondered what she was feeling as Millstein inexorably underlined several of the rawer, more self-excavating sections of the book. He read of the Jim Crow she had gaged at; her marriages; her addiction and imprisonment; her fights to find, let alone be, herself. At one point, while reading her indictment of the iniquitous discriminatory New York city police card system for people working in places where liquor is sold, Millstein was interrupted by spontaneous audience applause.

Billie can sing at Carnegie Hall, but she cannot appear, as she puts it, at the crummiest gin mill in New York because the police won't let her have her card.

Billie was backed by a marvelously discreet yet swinging rhythm section of Carl Drinkard, Chico Hamilton, Carson Smith, and Kenny Burrell. She had two sets of her horns. For half her recital, Coleman Hawkins and Roy Eldridge were on. For the other half, there were Buck Clayton, Tony Scott, and Al Cohn. Unfortunately, there were no instrumental interludes both to give Billie a rest and to fully complement her instrumentalized voice with talking horns. But the interweaving comments were generally apt and restrainedly eloquent.

As for Billie, she was in far better form than she has sometimes sounded and looked in recent years. Not only was there assurance of phrasing and intonation; there was an outgoing warmth, a palpable desire to reach and touch the audience. And there was wit. A smile often brushed Billie's lips and eyes as if, for once, she could accept the fact that there are people who do dig her.

After the opening song, *Lady Sings the Blues*, Billie awakened those songs whose titles instantly free-associate for most of us with a Billie record—'*Tain't Nobody's Business If I Do*:

God Bless the Child; Travelin' Light (sung softly behind Millstein); *Miss Brown to You; Billie's Blues; Too Marvelous for Words; Body and Soul; Don't Explain; Them There Eyes; Yesterdays; Please Don't Talk About Me When I'm Gone; I'll Be Seeing You; My Man; I Cried for You; Fine and Mellow; I Cover the Waterfront; What a Little Moonlight Can Do; Lover Man; I Only Have Eyes for You; and Strange Fruit.*

The beat flowed in her uniquely sinuous way; the words were made personal; and through everything, there walked Lady's sound—a sound simultaneously hard and soft, almost unbearably experienced and yet childlike. The audience was hers from before she sang, greeting her and saying goodbye with heavy applause. And at one time, the musicians, too, applauded. It was a night when Billie was on top, the best jazz singer alive.

There was conflict among some members of the audience as to whether the framework was in good taste, whether a concert was the place for that naked a self-revelation. And some blanched as well at words that never before had been heard on the stage of Carnegie Hall. But in this writer's view, what Billie had to say should be said aloud, and precisely in those places where good manners and "taste" have often substituted for the courage to see. How many symphony orchestras, for example, have played Carnegie Hall with not one Negro in the ensemble, and who cried out onstage then?

The first half of the concert involved the Chico Hamilton quintet—cellist Fred Katz, bassist Carson Smith, and two relatively new colleagues—Paul Horn, flute, clarinet, alto, tenor, and John Pisano, guitar. The unit was, as on all of its previous appearances in the area, impressively cohesive and skillful in its command of shadings within a rather soft palette. Intelligent lighting helped deepen each mood, and emphasized by contrast how little most jazz combos utilize lighting potentials.

The repertoire was familiar, somewhat too familiar by now—*I Want to Be Happy; A Fine Day; The Morning After; Buddy Boo; Reflections; and Blue Sands*. It is past time that the book be expanded and also that some deeper wailers be added. One welcome new work was *Mr. Jo Jones*, an affectionate portrait, largely executed by Chico. It's a brief, not too penetrating sketch, but does capture some of the idiomatic energy, high comedy, and taste of the master. The other new piece, Carson Smith's *Chanel No. 5*, is pleasant but is not a major contribution to a library which is already well stocked with perfumes.

Everyone's musicianship was expert, but Horn and Pisano thus far lack a degree of the emotional strength that made Buddy Collette and Jim Hall so particularly important to this combo.

Hot Cha-Cha-Cha

New York—A live series of mambo and cha-cha-cha sessions by Tito Puente and his orchestra debuted on WATV here early in November. The hour-long local telecast was highlighted by audience participation. Guests in the studio were invited to dance the mambo and cha-cha-cha while the program was on the air.

Stan Kenton Decides To Remain In West

San Francisco—Stan Kenton, playing his first location date in this city in almost five years—a two-week stand at the Macumba—disclosed that the band will remain on the Pacific coast throughout 1956 and probably for the first few months of 1957.

"We are going to concentrate on recording," Kenton said, "and try to get some records going for us. Our records are not heard on the air now, and we have to change this."

Kenton's formula for effecting this change is a projected series of singles designed for the pop market. "I don't know what we'll do yet, but it looks like I will write the arrangements myself and let our regular writers concentrate on the jazz book. Whenever we get a record moving pop-wise, it moves everything, albums and all, right down the line."

In past years Kenton has broken through to the pop market with such nonjazz discs as *September Song*, but his last bid for pop sales, a rhythm and blues tune, *Ting-a-Ling*, failed.

Another factor in Kenton's plan to remain on the coast for some time, is the reluctance of several key members of the current band to go on the road again so soon.

Victor Young Dead At 56

Hollywood—Composer Victor Young, who wrote the music for a large number of popular song hits (*Golden Earrings, Sweet Sue*, and many others), film scores (*For Whom the Bell Tolls, Love Letters*, etc.), died in a Palm Springs hospital of a heart attack on Nov. 10. He was 56 years old. At the time of his death Young was doing preparatory work on the underscore for *The Joker*, Paramount's Joe E. Lewis biofilm starring Frank Sinatra.

Young was born in Chicago, but his Polish parents sent him to Warsaw to receive his musical education when he was eight years old. He grew up there, made his debut as a concert violinist with the Warsaw symphony orchestra, and returned to the U. S. after World War I, most of which he spent as an internee in Kiev.

He is survived by his widow, Mrs. Rita Young.

CBS Radio Inaugurates Broadcasts From Birdland

New York—CBS network radio inaugurated a series of broadcasts from the bandstand at Birdland Nov. 4, with a 25-minute broadcast by John (Dizzy) Gillespie and his band.

Others set to follow in the 10:05 to 10:30 p.m. (EST) Sunday night spot included Duke Ellington on Nov. 11 and 18, Gillespie on Nov. 25 and Dec. 2, and Count Basie every Sunday in December.

Great Scott!

New York—Watch out, record companies!

Piano roll sales are higher this year than they've been at any time during the last 10 years. The rolls, which cover classical and pop music, are sold at the rate of 500 a week in Disneyland alone. That's the word from the Imperial Industrial Co., which manufactures most of them.

Petrillo Backers Pick Candidates

Hollywood—Leo McCoy Davis, president of the Negro AFM Local 767 here before it was joined with the white Local 47, has been nominated for the board of directors.

He is on the slate of candidates headed by John te Groen, the incumbent Local 47 president who is also leader of the faction supporting James C. Petrillo, AFM president.

The slate of candidates running in opposition to te Groen in the Dec. 17 election also has nominated a Negro from old Local 767—Marl Young—for a seat on the directors' board.

In the days before the amalgamation, Young worked actively for the integration of the white and Negro locals; Davis, as president, opposed the move.

Other candidates on the ticket headed by te Groen are Maury Paul, incumbent recording secretary; Bob Henon, incumbent financial secretary, and Joe Barros, for vice president. Others nominated for the board of directors on the te Groen ticket are Jimmie Grier, Dale Stoddard, Tony Ferraro, Gilbert Baumgart, Vladimir Drucker, Ted Dawson, and M. C. Berry.

The coming hotly contested election is expected to mark the culmination of the bitter rebellion against Petrillo.

Opposing te Groen for the presidency on the anti-Petrillo ticket is Eliot Daniel, long a successful composer-pianist-arranger.

Nominated for vice president is John Tranchitella; for recording secretary, Max Herman; for financial secretary, Warren Baker; for board of directors, in addition to Young, Maurie Harris, Vince De Rosa, Dale Brown, Herbie Harper, Virgil Evans, Chico Guerrero, and Lou Butterman.

Two Morrow Bandmen Injured In Car Crash

Hollywood—Pianist Dick Parent and trombonist Larry Valentino of the Buddy Morrow band were injured seriously in a car crash last month near Bozeman, Mont. They were on their way to a one-night date.

Parent suffered broken ankles, a broken hand, fractured pelvis, and a brain concussion; Valentino was cut badly about the face. Two other musicians in the car were bruised when a farm truck collided with their vehicle.

CBS Commissions Ramsey To Record Roots Of Jazz

New York—Jazz writer-researcher Fred Ramsey Jr. has returned from a month of filming and recording material on the roots of jazz in Alabama and Louisiana that will be shown as part of a new CBS-TV series, *Odyssey*. The hour-long program probably will be televised on a Sunday afternoon in the early part of next year.

Ramsey describes the jazz hour of the series as covering "the first beginnings, the root sources of the music, including the older strains—hymns, jubilees, early field blues—and goes through the brass bands into work songs and skiffle, then into New Orleans, and winds up with a brass band parade."

Ramsey says he hopes also to edit the film for distribution as an hour to an hour-and-a-half feature.

In the foreground of the hour on pre-jazz backgrounds is Horace Sprout, whom Ramsey already has recorded as part of his *Folkways Music from the South series*.

"He is cast to life," Ramsey declares, "as patriarch, musician, and rememberer of southern ways and songs. We have excellent takes of him singing some of the old hymns, the early field blues, and harp music. We were lucky in being able to assemble a small skiffle group—harp, guitar, washboard, jug—and in filming a dance sequence to blues-guitar accompaniment. And for the first and perhaps only time, with the co-operation of the Frisco railroad, a complete rail-lining sequence with a veteran caller, Joe Warner, lining out blues phrases for the track work sequence."

Folkways, meanwhile, is about to issue Vols. 8 and 9 of Ramsey's *Music of the South* project. Vol. 10 will be issued simultaneously with Ramsey's book on his research in the south, a volume currently in preparation.

Paris Bash Greet Birdland Troupe

Paris—The arrival of the touring Birdland '56 troupe with the Modern Jazz Quartet, Miles Davis, Bud Powell, and Lester Young was marked by an unprecedented reception at the Theatre de L'Ambassade. Organized and financed by the American embassy (William Weld, cultural attache) and arranged in conjunction with the L'Academie du Jazz, the event featured a concert by Le Jazz Group de Paris in honor of the visitors.

Andre Hodeir, music director of the Jazz Group de Paris, led his unit in *Jordu, Milano, Parisian Thoroughfare*, and his own *Paradise II*. Classical composer Georges Auric presented *Oscars du Disque de Jazz* awards to Milt Jackson and to John Lewis.

The two Birdland '56 concerts in Paris were so successful that a third was scheduled for Nov. 17.

Gillespie Band Members Listed

New York—Personnel of the reformed John (Dizzy) Gillespie big band includes Lee Morgan, Al Stewart (lead), Carl Warwick, Joe Caiani, trumpets; Melba Liston, Frank Rehak, Rod Levitt, trombones; Phil Woods, Billy Mitchell, Jimmy Powell, Benny Golson, Marty Flax, reeds; Al Haig, piano; Paul West, bass; Charlie Persip, drums, and Austin Cromer, vocals.

Arrangements are principally by Guney Jones, Ernie Wilkins, Tadd Dameron, and A. K. Salem. Gillespie is eager to build up the repertoire with particular emphasis on standards. "If you spend most of the night on originals," he said, "the people out front don't know what you're doing."

The band plays Peps in Philadelphia Dec. 6-15 and is also booked at Chicago's Blue Note Jan. 10-20. Gillespie hits the west coast in February for at least a month. At presstime he also was expected soon to record another album for Norman Granz.

Mingus' Workshop Hits West Coast

New York—Charlie Mingus' Jazz Workshop is booked into February. Part of the itinerary includes the unit's first west coast trip. At Peacock Lane in Hollywood until Dec. 6, Mingus plays the Black Hawk in San Francisco Dec. 10-23. He'll be back in New York at Birdland on Jan. 10 for two weeks and on Jan. 28 opens at Martin's in Washington for two weeks.

Mingus' present personnel comprises trombonist Willie Dennis, altoist Vernis (Bunky) Green, pianist Wynton Kelly, and drummer Dannie Richmond. He is also completing his second album for Atlantic. Included will be three Mingus originals—*Profile of Bud Powell*, *Tonight at Noon*, and *Tourist in Manhattan*.

Roach Plays YM Recital

Milwaukee—The Max Roach quintet appeared here this month in the first of a series of recitals sponsored by the YMCA's adult education program. An audience of approximately 300 heard Roach's group, which includes Sonny Rollins, tenor; Kenny Dorham, trumpet; George Morrow, bass, and Wade Legge, piano.



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Jazz' Evelyn Waugh

By Dom Cerulli

EDDIE CONDON, the Evelyn Waugh of the banjo, surveyed the scene from his living room window. Rain pounded into huge puddles gleaming across the street in Washington Square Park.

"Let's call up a hotel . . . any hotel," he said. "Ask if there are any dry towels."

One of the plankowners of the Chicago School of Jazz, Condon was recovering from a second bout with a virus. He prowled his spacious apartment restlessly, pausing to look from time to time at some of the mementos of his long career in jazz on his mantel or gracing end tables and walls.

"That's a Wetzling abstract," he said pointing to a colorful painting hanging over his living room mantle. "You know, I've got the first thing George ever painted."

"It's a picture of my oldest girl . . . She's 13 now. She hates it."

HE DISPLAYED A painting of a chubby-faced infant with black hair and blue eyes. "She's wearing a robe here that Joe Bushkin brought back from Tokyo or somewhere."

"I call it 'No Neck McGraw.' Wouldn't part with it for anything."

He returned the picture to its hanging place in his bedroom, a chamber highlighted by an enormous tie rack running virtually the length of one wall and giving the side a look of wall-to-wall bow ties.

As identified with Condon as the bow ties is his dedication to the promotion of jazz.

Born in Goodland, Ind., on Nov. 16, just 52 years ago, Condon grew up physically and musically in Chicago, where he picked up the banjo and ukulele. During the '20s he became associated with Gene Krupa, Bud Freeman, Frank Teschemacher, Jimmy McPartland, and Joe Sullivan.

LATER, HE BECAME associated with Red McKenzie and assisted in the siring of the McKenzie-Condon Chicagoans. He was also an intimate friend and co-worker musically with the legendary Bix Beiderbecke.

Reminiscing about the budding days three decades ago, Condon remarked, "They were the ones who were careless . . . but careless with an understanding."

"Brubeck, for instance, is not careless. He's a studied guy. And even if his picture ends up on the back cover of *Life*, he's still a studious guy."

"That alto player with him . . . Desmond? Paul Desmond, is he a big guy or what?" Eddie was assured that Desmond is among the mildest and gentlest of God's creatures.

"He sounds like a female alcoholic," Condon smiled.

EDDIE'S WRITING career includes volumes entitled *We Called It Music* and *A Treasury of Jazz*. Now and again he pops into print with a magazine article on jazz and the music scene.

"We've got one coming up, I think,

in the December *Cosmopolitan*. The title is *What Is Elvis Presley?*

"Right off we switch to Johnnie Ray. After hearing both those sending crooners, I said to somebody . . . I don't recall just now who it was . . . Let's go down to either the mountains or the Mississippi river and hear some group stuff."

Along the way, Eddie announced he also had written a piece for *Holiday* magazine, "about when Benny Goodman and I were kids."

"Benny's not a bad guy," Condon said. "I enjoyed those meals at his house. Even if I did live on the north side, Benny lived on the west side."

From time to time, the phone rang and Condon shuffled to answer it. From his telephone table at the end of a long, red-carpeted and red-walled hall, Eddie pointed around and shook his head:

"People come in here the first time, and they think they're in the Russian embassy."

EDDIE BEGAN TO emerge as a promoter of jazz sessions and concerts in the late '30s. In addition to a series of Town hall concerts in the '40s and the operation of his own night club in New York City's Greenwich Village, he and a group of kindred musicians have appeared at two of the three Newport Jazz festivals.

"This last one was like today," he grimaced, indicating the window and the still-pouring rain.

Eddie conducted his session at the festival in a downpour. He lugged his guitar case onstage and put it down on the sodden piano, where it remained through the set. At the outset, with water pouring down his face and running into his upturned coat collar, he announced to the audience huddled in ponchos and other plastic wrappings, "We're mixing it with water tonight."

He quoted Columbia's jazz a&r man as having told him that Columbia was recording the proceedings, adding, "And George Avakian tells me this is the first time a jazz concert was recorded under water."

At times through the set, Condon peered into the falling sheets of water to announce, "We're moving into the inner pool now . . . If the weather clears, we're flying in Elvis Presley . . ."

HIS ABILITY TO express himself concisely, often brilliantly and always with wit has won him friends and admirers from the literary and art worlds. They find that he's not merely a funnyman but a stimulating conversationalist with a rich and varied background from which to draw for illustration, color, and information.

Behind the wry turn of a witty phrase is the musician who has been around, observed, and remembered.

In 1948, he conducted an hour-long network television program called *Floor Show*, which featured Cutty Cutshall, Bobby Hackett, Billy Butterfield, Pea-



nuts Hucko, a dozen or so more musicians, and the Condon personality.

The show eventually died, but Eddie still remembers it sourly.

"I don't know why I feel so rotten about it," he said, "but I do."

"We had a basic band, and the Butterfields, the McGaritys, the Wileys . . . no blood relatives understand . . . would come in and out, and I'd call out who would play what. They said it was too informal . . . too reckless . . ."

"I created more ulcers over there. Vice presidents were firing vice presidents . . . but we were doing what we always do. We just set the boys up and let them go."

"Now everybody is doing informal shows. What more can I say?"

HE NOTED THAT Mr. and Mrs. Louis Lorillard, mainstays of the Newport Jazz festival, had moved to New York.

"I think they are very pleasant people," he said. "I'm glad they're abandoning Newport to rough it on Sutton Place. And I'm delighted neither plays a musical instrument."

He also noted that of George Wein, Newport impresario, it had been said "he should play piano, but not in public."

Condon added, "Okay—at a fire sale, though."

He paced some more and then picked up a newspaper which carried a full page of pictures of jazz artists. Under the headline "Go, men, go!" was a large picture of Eddie.

"See what I mean?" he asked. "See why I put on this jazz talk? Go, men, go!" He shook his head, and unfolded the page. In one corner was a large photo of Louis Armstrong.

"There is the absolute champ," he said. "When he plays, when he sings . . . just the absolute champ."

HE CROSSED TO a large glass bell under which rested a pair of Stetson patent leather and gray suede button shoes and a plastic banjo.

"This all came of a conversation I had with (John) Steinbeck once when we were standing in a men's room somewhere," he said.

"Steinbeck asked me why I didn't play the banjo anymore, and I told

(Turn to Page 52)

The History Of Columbia Is Saga Of Jazz

By George Avakian

THE HISTORY OF JAZZ on Columbia is almost a history of jazz on record. No company has recorded and acquired as many jazz masters as Columbia; through a process of mergers and purchases (mostly in the late '20s and early '30s) Columbia owns more labels than even its legal department can readily count.

The acquisitions include a vast backlog of early jazz, which, when added to the music recorded on the Columbia label since the Original Dixieland Jazz Band cut a couple of sides for it in 1917, constitutes the largest and most varied jazz catalog in the world.

Most of the early jazz owned by the company was recorded for two reasons: it was cheap to make, and it was music that sold so well in the south and the Negro urban areas that it could be profitably distributed in particular localities without bothering with national distribution. This was the "race record" business of the '20s and early '30s . . . the direct precursor of the r&b field.

All of Bessie Smith's records, King Oliver's Okeh's, the early Armstrongs, Ellington, and even some Bix Beiderbeckes came out this way. No one at Columbia (and Okeh and Brunswick, whose vast catalogs were among those acquired by Columbia) thought of these recordings as "jazz."

THEY WERE commercial records, and if the word jazz crept into their advertising, it was in a very minor and infrequent way. These records were "red hot," "guaranteed to put you in that dancing mood," "the latest hot stuff to tickle your toes," and they required only five to 10 musicians, who frequently got paid no more than \$5 a side \$10 for leader.

Royalties were small or nonexistent, but an artist like Armstrong, who became Okeh's biggest commercial success with his first records, quickly got top royalty, with advances that ran to \$1,000 a side.

The early '30s saw a big drop in phonograph and record sales; radio and the depression nearly killed the business.

But it was still possible to use combos to record pop tunes if you used guys who could improvise, thus avoiding the cost of arrangements. From this economic situation came the Benny Goodmans on the "royal blue" Columbia series, and finally a policy which permitted such delights as Teddy Wilson with Billie Holiday recording on Brunswick (then the company's chief label), along with Red Allen, Wingy Manone, and finally Mildred Bailey, Miss Holiday, and Maxine Sullivan—among many, many others—cutting standards as well as pops for the 35-cent label, Vocalion. It wasn't long before John Kirby's group could even record—and sell unusual original material.

AN UNUSUALLY GOOD reissue program, involving Vocalion reprints

of Armstrong, Ellington, Bix, Miff Mole, Nichols, Henderson, and other matrices from the '20s, came along at this time, again because this was cheap, commercial material, but it was also a boon to younger fans like myself who were too young to have known what an original Okeh label looked like. (Even Okeh was revived for a time in 1935, and the name was brought back again in 1940.)

When the United Hot Clubs of America was formed in 1936, and the Hot Record society a year later, both companies received permission from Columbia to use its dormant files as source material for their collectors' reissue programs. This right was rescinded in 1939 when Columbia went into the reissue business for itself.

Much of the jazz that got recorded as inexpensive but tasty material for the commercial market of this time was steered toward the company by John Hammond, who eventually became a full-time executive of the firm.

It was John who, in the late '30s, brought Benny Goodman, Count Basie, Harry James, and countless lesser names of the swing era to the label that had already become a showcase for most of the jazz talent of the era.

His recordings with Meade Lux Lewis, Pete Johnson, Albert Ammons, and Joe Turner (the same Joe Turner who is the boss of the blues today) sparked the boogie woogie revival; the old C-44 *Boogie Woogie* album turned into one of the biggest sellers in the album field up to that time.

THE WAR YEARS hit jazz at Columbia hard. The recording companies were tightly rationed in their use of shellac, and only a fraction of the releases ordinarily scheduled could be issued. Except for names like Goodman and James—by now both somewhat in the commercial field—jazz didn't sell well enough to be retained.

The immediate postwar period found the situation continuing; although small specialty jazz labels were springing up, the music they recorded didn't sell nearly well enough to merit Columbia's cutting into its still-limited supply of materials to broaden its scope once again.

Big Bill Broonzy and Memphis Minnie and the other out-and-out "race" artists of the prewar era could still sell in sizable quantities, but jazz as such was a luxury impossible to afford. In those days, Harry James had the largest long-term standing order in the history of the industry for new releases. Every new James record that came out had automatic advance orders of more than 600,000 copies!

NEVERTHELESS IT was possible to persuade the company to resume the reissue program, and several more *Hot Jazz Classics* albums (the series I had begun in 1940) were released. In addition, documentary albums on Sidney Bechet and Kid Öry were recorded.

But jazz was too specialized for this era of large commercial sales, limited

only by the supply of raw materials, which were still partially curtailed. The big switch to LP in 1948 similarly held down a marginal activity like jazz, but once it was established, a few jazz 10" LPs came out and did modestly well, though nowhere in a class with the best-sellers.

By 1952, however, a jazz renaissance was beginning, and when the 12" pop LP line was inaugurated in 1953, it was apparent that this was an excellent medium for jazz. The combination of the 12" LP and the rising interest in jazz enabled Columbia to enter the jazz field seriously, and soon the catalog which is today familiar to all (and if not, why not?) flowered to its present state.

Somehow this piece has omitted reference to the industry's three biggest jazz album sellers of all time, all of them on the Columbia label. Biggest is the Goodman 1938 *Carnegie Hall Jazz Concert*, followed by the broadcast records of that band (the *King of Swing* album). Next comes Brubeck's *Jazz Goes to College* which has grossed well over \$500,000.

The chances are that Columbia also may have the fourth, fifth, and sixth all-time best sellers because Brubeck, Garner, and Armstrong have all had other extraordinarily good sellers. But I hesitate to claim, as I feel I safely can with the first three albums mentioned, that they are indisputably above all competitive albums in sales.

Another milestone for Columbia was its recording of the first two Woody Herman Herds, as well as some of the Third Herd.

A WIDE VARIETY of jazz always has been the company's standard, and it continues today. The spectrum runs from reissues of great classics to Turk Murphy, Eddie Condon, the Buck Clayton jam sessions, Ellington, Garner, Kai Winding, J. J. Johnson, Dave Brubeck, the Jazz Messengers, Miles Davis, and many others, including such unusual items as the *What's New* album.

This policy will continue in the future, for jazz has obviously taken hold as a staple commodity in LP records (a most excellent medium for it, of course), and it is profitable to record (as can be seen by the number of companies that do nothing but).

In a major operation such as the Columbia label, it must fit into the pattern of the company's total output, which means that quality—not quantity—is the key.

One must remember that Columbia is many record companies in one—we compete with countless strong independents which specialize in just one aspect of the business. To retain a strong position in any one—such as we do in the extremely competitive jazz field—we cannot scatter many albums into the market hoping to have a couple of big ones. The result is that virtually every release has to count, and I like it that way; the challenge is that much greater, and so is the satisfaction when one succeeds.

By John Mehegan

ART TATUM was a big man. In a way, Art must have been a lonely man. This goateed world of three-buttoned suits was not for him. Art was a big man and he came from a line of big men.

Art was old enough to remember the days when pianists were "players." A "player" belonged to a tiny inner circle of men who, with reverence and pride, "played" the piano. This was a way of life. Not a neon-lighted profession with publicity men and disc jockey shows. It wasn't a question of working or of being professional, as much as it was a matter of playing. These men were rugged. Knock-down and drag-out fights at the keyboard always prevailed, and if a man was "cut," he went home and practiced and came back for more.

These were the great players—Jelly Roll, James P., Cripple Clarence, Lucky Roberts, Willie the Lion, Ubie Blake, and Fats. These were big men; they didn't need drummers to play time for them; bass players to play roots for them; guitar players to play chords for them; an agent to tell them what to play and how to play it.

This was a great, lusty crew, and Art was the last of them—and the greatest. Art cut them all. When a player was cut by Art, he stayed cut. Maybe it was "ragging the classics" or playing in 12 keys, or "blowing a stride" faster than anyone—it didn't matter, Art did it better.

WHEN ART started to play, it was rags, one-steps, the "classics," and occasionally a tune. Art had roots and he knew what to do with them. The stride bass on *Song of the Vagabonds*; the classicism of *Elegy*; the harmonic variations of his later *Tea for Two*—all these were facets of Art and his roots.

They said he didn't play jazz; they said he lacked taste; they said he didn't swing; they said he played repetitious runs; but Art went right on playing because Art was a "player."

In a sense, the passing of Art represents the end of an era which began in the '30s, reached its zenith in the '40s, and continued with less intensity into the progressive movement.

In discussing an artist of the stature of Art Tatum, it is important to distinguish between Tatum the individual and Tatum the representative of a line of descent. Everything that Art achieved had to be achieved. But for one man alone to encompass these achievements on so many levels rarely happens in any art form.

HIS ROOTS fall into two vast categories—jazz and classicism. His jazz roots pianistically were Fats Waller and Earl Hines. In the beginning, Waller's influence predominated with the pedaled 10ths in the left hand which Art later enhanced with the inner voices of a four- or even five-part sax section; the constantly recurring melodic phrases in the right hand interlarded with cascading scales and arpeggios. This was always to remain the essential framework of Art's playing. It was the influence of Hines' trumpet style that later enabled Tatum to free his right hand from the restrictive ragtime mannerisms of James P. Johnson and Fats Waller.



In Memoriam

By the early '30s, Tatum's basic aesthetic was clearly formed—the remainder of his life was concerned with the problems of refinement and a constant seeking for more intense emotional tools. A careful study of his amazing discography running from the early Decca sides to the *Genius of Art Tatum* series on Clef reveals the most compelling fact of Tatum's life—his consuming need to reach higher and higher levels of achievement. So much so that his life seems to be an endless overlapping of great inundating waves. Hardly one level would be reached before it would be overcome by a new, more dynamic intensity. This dialectic in Tatum's life is its essence and the key of younger musicians who would look to his greatness.

I know of no jazz musicians who could hope to even approach this almost Rabelaisian lust for life and feeling. Even within the hallowed confines of the "serious" arts, his counterpart is almost nonexistent. Picasso comes to mind as a man with a similarly consuming drive.

A SECOND KEY to Art's greatness lay in his vast knowledge culled from every conceivable facet of his culture. I suspect Art would listen to anyone who could play or write three consecutive notes. Aside from his pianistic roots going back to Jelly Roll Morton and any player after him, Tatum adopted trombone, trumpet, saxophone, guitar, and drum sounds to the piano. Tatum was an orchestra—rhythm section, brass, reeds, and even the vocalist.

Before Art, the harmony of jazz was that of French marching bands and Italian operas. But Art consumed everything he heard—Wagner, Debussy, Ravel, Tchaikovsky, Scriabin, Albeniz, and always Bach. On another level it was Cyril Scott, Lee Sims, Leopold Godovsky, even Zez Confrey. Teddy and Art saw things differently here. Teddy's greatness really lay in what he didn't play; with Art it was a vast maw of sound. To mold these streams of life and sound into a personal swing-

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Pate Gets Tagged With...

That 'Local' Stigma

By Don Gold

JOHNNIE PATE, 32-year-old Chicago bassist, currently is heading a trio at the Pershing lounge on the city's south side. Despite a considerable amount of pertinent experience, John is not one for unadulterated optimism.

"Being a local group is rough," he says. "No matter how good you are, you're considered a local group. Club owners don't want to pay as much for a group considered local."

He's considered remaining in Chicago, maintaining a worthwhile jazz group. But the problem of bookings is not the only one he faces.

"Being a bass player and a trio leader is a problem, because the bass is such a secondary instrument," Johnnie states. "The other guys do the work and eventually want to go out on their own. Pianist Ronnell Bright and I have remained friends since he left the trio. But he wanted to head east to try his luck."

HE HOPES TO hold his present trio of Floyd Morris, piano, and Wilbur Wynne, guitar, together because he feels it represents an ideal combination with infinite potential.

Lucrative and creative success for Johnnie would seem to be forthcoming, based on his work to date.

He began as a bassist while in the army in 1944. When he left the service, he spent time with a show band on the east coast. After a year of this, he returned to his home in Chicago to join the Claude Jones trio. Stints with Stuff Smith, Red Allen-J. C. Higginbotham, and Eddie South followed.

For 2½ years, he did the musical scoring for the shows at Chicago's Club DeLisa and accompanied Ella Fitzgerald and Sarah Vaughan during their Blue Note engagements. He refers to his experience with Ahmad Jamal's group in 1953 as "one of the most interesting musical experiences I've ever had."

DURING THIS post-1944 period, he was writing, too. He wrote two tunes for George Shearing, *Minoration* and *Appreciation*. He wrote *Assurance* for South. Recently, he wrote several tunes for his *Gig Subtle Sounds* LP.

He's been active in the recording world, too. He wrote and recorded *Current Jelly*, with South. He backed Audrey Morris on her Label X *Bistro Ballads* LP. He recorded his own trio (Ronnell Bright, piano; Charles Walton, drums) on a 10" *Talisman* LP.

Recently, he recorded two singles, the 12" LP for *Gig*, and provided the backing and arrangements for Corky Shayne's new *Salem* LP. The two LPs contained originals dedicated to three local disc jockeys, Mike Rapchack (*For the Love of Mike*) Daddy-O Daylie (*Stay in the Know*) and Sid McCoy (*The Real McCoy*).

THROUGH THESE full and valuable years, Johnnie has closely followed the careers and styles of other bassmen. He has something to say about a good many of them.



(Greg Harris Photo)

Johnnie Pate

Oscar Pettiford: "Oscar's the top man. He's No. 1 with me."

George Duvivier: "I walked into a place in New York in '52, heard George, and said, 'Who is this guy?' He's quite a musician. He's so far in front of most of them. Although he's often buried in the background for a singer, he's just too much."

Charlie Mingus: "I admire Mingus' technique, but he doesn't tell as much of a story for me as Pettiford or Duvivier do. I've listened to Charlie, talked with him, and know him, but I prefer Pettiford."

Milt Hinton: "I wish I had half of his recording jobs."

Richard Davis: "He's one of the most capable legitimate bassists. Jazz is new to him."

Ray Brown: "Ray would be my No. 2 or 3 man, after Pettiford and possibly Duvivier."

Red Mitchell: "Red is very good. And he's got quite an instrument."

Paul Chambers: "Paul is going to be fine. He's young, but he plays well. And when he finds himself . . ."

Jimmy Blanton: "That's the guy who started all this."

Percy Heath: "What Percy does is interesting, but I wish he had a bigger tone."

Leroy Vinnegar: "Leroy didn't do too much when he was in Chicago, but since he went west, he's doing well."

Don Prell: "That guy with Bud Shank is excellent. He sounded so good

Old Folks

New York—In his liner notes for Red Norvo's new Liberty LP, Richard Gehman tells of a jazz enthusiast of 17 or 18 who, according to Red, "has been after me to teach him. He's like apple-cheeked, he's so young. He went to the Newport Jazz festival, and when he got back, I asked him whom he'd heard there that he liked. He said, well, nobody much, but yes, there was this old guy there, this *old bopster*. He couldn't think of his name.

"I thought," Red continued, "*old bopster*? Who could that be? Come on, think of his name, I told the kid. Gee, I can't, he said. Oh, he was fine, this *old bopster*. Then he told me who it was. Miles Davis."

to me when I heard him on Steve Allen's show recently."

JOHNNIE SAYS HE isn't familiar with some of the newer bassists, and he refrained from comment on Slam Stewart and Chubby Jackson, stating that they've received sufficient publicity.

"Publicity doesn't make a musician play better," he says. "It forces you to live up to it. I don't let publicity fool me. I know how good or bad my group sounds."

Publicity often warps the truth, Johnnie adds. He cites Don Shirley as a case in point:

"Don plays well, but he isn't a jazz musician. He doesn't pretend to be. He may use jazz tunes in a classical treatment. But it's unfair to judge him as a jazz pianist. Of course, he has been limited to jazz clubs, but this is because a concert tour needs promotion and promotion costs money."

Johnnie says he hopes to make it with his current trio. In addition, he plans to continue his present activities as conductor-arranger for the Peacock and Duke labels and participate in local jazz concerts.

And he says, "I'll always want to write creative things. I've written a fine ballad, without lyrics, for my daughter, Yvonne. I hope to record it soon. I'd like to cut a few LPs a year, things I want to record."

He's at work on a twofold project now, molding his trio into a cohesive, swinging unit and battling the ramifications of the "local group" tag. He hopes that by accomplishing the former he can conquer the latter.

Chet Album Cover Wins Pacific Jazz A Prize

Hollywood—The Pacific Jazz album cover *Trumpet Artistry of Chet Baker* has been awarded a first prize in the '56/'57 Graphis Annual International Advertising Art awards record album division.

Commissioned by Dick Bock, Pacific Jazz president, as the first in the plater's *West Coast Artists Series*, the cover depicts an abstract, four-color trumpet and was painted by artist Bob Irwin with design by art director William Claxton.

By Nat Hentoff

GEORGE AVAKIAN, eastern director of popular albums for Columbia Records, divides his time about equally these days between pop and jazz LPs, but it is because of his latter productions that he is best known. He has, in fact, become the most renowned jazz a&r man in the world, except for John Hammond.

Avakian has established and continued to strengthen a personal reputation for taste, integrity, jazz knowledge, and a rare catholicity of perspective that enables him to comprehend the far range of jazz from pretraditionalists to blowers of atonal blues.

Aside from his a&r activities, Avakian has won durable respect as a jazz historian and worked along with Walter E. Schaap in editing the 1948 revision of Charles Delaunay's epochal *Hot Discography*.

AVAKIAN'S UNUSUALLY detailed and painstakingly researched liner notes—particularly on his invaluable reissue series of such jazzmakers as Louis Armstrong, Bessie Smith, and Bix Beiderbecke—can subsist by themselves as important contributions to jazz criticism. Another remarkable Avakian monograph is his text for Wally Rose's *Cakewalk to Lindy Hop: An Informal Musical History of Popular Jazz Dancing* (CL 782).

And what is most laudable from Columbia's standpoint is that Avakian functions with driving success in the hotly competitive, lungingly commercial record business.

His jazz albums have, for the most part, maintained a high level of musical substance, while also selling well, sometimes unprecedentedly so. In the past several years, Avakian's jazz LPs, in fact, have continually outsold most of the jazz sets produced by the other major labels. The reason perhaps has been that he knows his materials better. And he also has had gratifying sales success with many of his pop LPs.

George Avakian

Columbia's A&R Director Boasts One Of Longest Jazz-Waxing Careers

AVAKIAN FUNCTIONS with an assurance of operation that comes of long and, in his case, history-shaping experience. In 1939, while still at Yale, he produced the first "live" jazz album. He was instrumental a couple of years later in producing the first large-scale reissue program. And in the early '50s, he, more than any other single recorder, fathered the 12" popular and jazz LP.

Avakian first approached the recording whirlpool while still at the Horace Mann School for Boys in New York. His listening began with Glen Gray Casa Loma records when he was about 15. Fletcher Henderson, then Duke Ellington, Fats Waller, and Louis Armstrong sides were added. By his senior year at the school, George had started to buy records at the collectors' mecca, Milt Gabler's Commodore Music shop, and began investigating those few clubs that housed jazzmen.

While a freshman at Yale, Avakian met Marshall Stearns, then in the graduate school. Stearns at the time was executive secretary and founder of the United Hot Clubs of America and possessed, as he does now, a rich and awesome record collection. A group of aficionados met at Stearns' every Saturday night to bask in the recorded heat. Avakian nourished himself on the jazz roots of early Armstrong, Ellington, and Bessie Smith.

ALSO AT YALE, George taught himself clarinet, largely because of his enchantment at how Pee Wee Russell and Frank Teschemacher had transmuted the instrument, and he played

on occasion at a tavern in the town with payment in one slice of pizza, two beers, and a shot of the bar special.

He previously had taken rather forced piano lessons for several years until he was 14, but it was the clarinet that he approached with passion.

Stearns was also reviewing at the time for *Tempo* magazine, a forthright publication edited by Charlie Emge, who for many years has been *Down Beat's* valued Hollywood bureau chief.

On the New Year's eve of Avakian's freshman year, Stearns asked Avakian to review a Basie-Goodman benefit concert in his place. Avakian turned in his first professional reportage for \$5, commenting in the course of his piece that the biggest kick of the night were the solos by Lester Young and Hershal Evans.

Avakian's status as a jazz writer reached another plateau when he was offered the job of reporting New York news for *Tempo* once a month. The salary was \$5, plus an airmail envelope. Avakian conscientiously roamed his beat for a year until *Tempo* was purchased by *Down Beat*, and he then wrote occasionally for *Down Beat* while still at Yale.

AT 19, AVAKIAN instituted a recording project that was to determine his career although he, an English major, daydreamed in those years of being a famous fictioneer.

Through the months of listening to Stearns' treasures, Avakian came to the conclusion that the quality of recorded sound had improved considerably over that of most of the early jazz recordings. A corollary conclusion was that there were many valuable jazzmen dating from the '20s, several of whom had rarely been recorded under optimum circumstances, and that these musicians should be recorded now to take advantage of the improved sound, and while they were still playing well.

Avakian, who had come to know Pee Wee, Bud Freeman, and Eddie Condon quite well, was fearful from his under-20 vantage point that even these "old men in their 30s only had five or six years to go."

Avakian and a collector friend, John Treudley from Youngstown, Ohio, developed, through correspondence, several "dream albums" a major label ought to record. Treudley wisely figured that Decca was the likeliest company to approach, because Decca was the first label to have issued popular albums on a serious basis and about this time was releasing one or two and sometimes three or four a week. And Decca's programming was on a wide, fairly adventurous scale.

AVAKIAN THEN wrote cold to Jack Kapp, the head of Decca, and outlined three albums—Chicago, New Orleans, and Kansas City.

At that time there was no apparatus as now exists to propagate jazz. The few jazz magazines were smaller and



George Avakian and Dave Brubeck

were geared much more for musicians than fans. There were only, Avakian recalls, about three jazz clubs in New York, two in Chicago, and an occasional gig like the Dodds brothers and Lonnie Johnson in a neighborhood saloon in Chicago. In Los Angeles, there was no jazz.

Jazz fans were small in number and as a buying force, meant nothing. Avakian's letter to the head of a major label, who had no idea of who Avakian was, seemed at the sending a brave but wasted gesture.

Kapp answered the letter, saw Avakian, and shocked him by telling him to go ahead and record the Chicago album. It was a historic decision because up to this point, no one had ever produced a series of sessions directly aimed at being a cohesive entity for a jazz album. All of jazz recording theretofore had been singles. The only jazz albums had been formed of reissue material like the *Classic Swing* albums on English Brunswick in 1935, which were made up of reissued Gennetts by Oliver, the New Orleans Rhythm Kings, and Bix and the Wolverines.

IN THIS COUNTRY, there had been Warren Scholl's Bix reissue album on Victor around 1936-7, and the Bessie Smith album John Hammond had prepared for Columbia in early 1938 after Bessie had died. That album, by the way, was numbered C-8, only the eighth popular album Columbia had ever issued. And Decca had put out an album of Bob Crosby reissues.

For nine months, Avakian labored getting the musicians together, programming the tunes, and doing just about everything connected with production. The album was finally made up of three sessions under the leadership of Condon, Jimmy McPartland, and George Wettling, all cut in 1939.

The album continues to be rewarding to hear 17 years later, and is, in fact, still available on Decca 12" LP 8029. For the set, Avakian wrote what was to become a characteristic mark of an Avakian album—a long, detailed set of notes that analyzed the "Chicago style."

In return for all this work, Decca paid Avakian a handsome \$75, which didn't quite cover his expenses to Chicago. When Avakian soon accepted a job at Columbia, Decca felt aggrieved and asked George why he hadn't stayed to make his fortune with them. Other hands, at any rate, produced the New Orleans and the Kansas City albums.

IN FEBRUARY, 1940, Hammond called Avakian and offered him a part-time job going through the matrix files at the Columbia factory to organize groundwork for a series of reissues. Avakian, now in his junior year, accepted the post for one day a week at \$25.

"The job," George remembers with collector's fervor, "was a dream. They had nothing but masters racked up in rows and rows and rows in the basement with no idea of what they were."

"Among other surprises, he discovered six unissued Armstrong Hot Sevens that might have been forever lost had it not been for his digging zeal. Among them were *S.O.L. Blues*, *The Last Tune*, *Ory's Creole Trombone*, and *12th Street Rag*. He also unearthed some unissued Ellingtons and Bessie Smiths, plus second masters on several

other dates, some of which have yet to be released.

By the time of his graduation from Yale and immediate drafting into the army, Avakian had produced for Columbia eight to 10 *Hot Jazz Classics* albums and some 60 to 70 reissue singles. He had been on the dean's list during his early Yale years but just about squeezed through for graduation. In the jazz record field, however, he already had earned a degree with honors.

FOUR AND A HALF years in the army limited Avakian's contact with jazz drastically. He does recall doing some record reviews for Art Hodes' *Jazz Record* magazine and reviewing therein some records without hearing them. "I had a fabulous memory then, not now, and wrote a review of the Noone Brunswick album that I hadn't heard for two years. But I knew every note of those records and later checked to find that my review had been thoroughly accurate."

A civilian again in 1946, George still hoped to be a writer. He sold one piece to *Mademoiselle* for \$500, some smaller articles on jazz, and took over Carleton Brown's column in *Pic*. But he found it impossible to sell any of his fiction.

At Hammond's suggestion, he returned to Columbia for one day a week, and then three days, and finally in late 1948, he took over Columbia's international department. The post primarily involved foreign language records to be released in the United States.

The polka phase of the foreign language market was beginning to expand, and George's first record date, Frankie Yankovic's *Blue Skirt Waltz*, whirled into Columbia's biggest seller of that slack era in the record industry. So moribund was the record business at that time that Columbia was considered by many to be strangely reckless in introducing the LP that year. The resultant shake-up in the patterns of the industry, of course, proved a boon to all labels.

JAZZ AT THE TIME was also slow-selling, and about all Avakian was able to get permission to do in that sphere was to record "documentary" sets by Kid Ory and Sidney Bechet and a few sessions with Duke Ellington and Benny Goodman.

By the fall of 1951, the international department was dissolved. Avakian took a trip to Europe, and returned in December to find he had a new job. Goddard Leiberson was intrigued by the rising market for pop LPs and asked George to outline a program of pop and jazz albums for the label. Soon the job expanded out of hand, so lively were production and sales, and Paul Weston was appointed west coast director of pop albums with George in charge in the east.

Two soon weren't enough, and now there are Avakian, Weston, Irving Townsend, and Lowell Frank. Weston's assistant, who divide up the album work. There are also Avakian's astute assistant, Cal Lampley, and Al Ham, an a&r-engineering liaison and research man.

Stan Kavan has been placed in charge of scheduling and production details, a laborious assignment that Avakian had to include in his duties for a long time; and Nat Shapiro has further lightened Avakian's exhausting responsibilities by taking over the foreign end

of Columbia's a&r operations. Avakian, who used to make some 60 new albums a year, every year, and assemble as many as 150 conversions from the catalog, now can only handle about 30 percent of Columbia's total pop album product personally.

Avakian is eager to emphasize that "I am not just a jazz a&r man, but an executive of the company who also produces the great majority of its jazz albums. My real mission at Columbia—and, fortunately, the jazz albums help it because they are an integral part of our pop album line—is to produce the most imaginative and most profitable pop albums I can think of."

AVAKIAN HAS BEEN responsible for such lucrative volumes as *Christmas with Arthur Godfrey* and *All the Little Godfreys*, one of the biggest album sellers in history, and collections by Johnnie Ray, Carmel Quinn, and Frank Parker, and Marion Marlowe.

His jazz activities are familiar to readers of this magazine, having included, among many others, all-star jam session LPs by Buck Clayton and sets with Armstrong, Condon, Turk Murphy, Ellington, Dave Brubeck, J. J. Johnson and Kai Winding, the Jazz Messengers, Rita Reyes, Teo Macero, the Newport festival albums, and unreleased Miles Davis seminars.

He has continued his invaluable reissue series, each volume of which is distinguished by meticulous accuracy in discographical and biographical details and knowledgeable care in production.

At present, Avakian is thinking, because of deadline pressures, of beginning to delegate some of the liner note assignments he has hitherto handled almost entirely by himself for jazz LPs.

In retrospect, Avakian says he feels that his major accomplishments as an a&r man have been, above all, two LPs: *Louis Armstrong Plays W. C. Handy*, which projected a revitalized Louis on record after several drably commercial years, for the most part, on Decca, and *Lotte Lenya Sings Berlin Theater Songs by Kurt Weill*, a superbly produced collection of provocative material sung with Billie Holiday-like intensity and idiomatic penetration by Weill's widow.

"Among the Garners," Avakian continues, "I think *Caravan* is the greatest (Erroll is practically my favorite artist to record). Among the Brubecks, I will always be moved most by *Audrey*, which was recorded under incredible conditions in one fast take with no preparation whatever, and is the most perfect blues since I can remember; not a note should be changed. Everything Mahalia Jackson has ever done for me I have loved. I adore her as I adore Lenya; both are magnificent interpreters, one with a colossal voice, one with none."

AS AN A&R MAN, Avakian states, "The first thing I want to do, if possible (and it isn't always) is to get to know the artist and let him know me. All music is emotion, and intensely personal. Mutual sympathy and understanding makes my job easier and the musician's much easier."

He does relatively little instructing of the artists with regard to the music they choose to record and how they play it. "I feel that all artists—jazz and pop—should be given a fairly free voice in what they want to do," he

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It Doesn't Sing

New York — Henri Salvador, French pop singer, arrived here for club and television engagements and brought with him the following translation of the verse and chorus of his latest French best-selling record, a disc called *Rock and Roll Mops*:

*Thanks to the gleam in my eye,
She fell like a feather*

Into my great big orangutan arms.

*(refrain) Dupont! Bring me
without hesitation: Rock and roll-*

mops.

Bread and butter

Rock and roll-mops

And the beefsteak hash

Makes me feel like a cannibal!

Who knows, if they hop up the lyrics a bit, it may go well here.

Dorsey's Changes, Dates Announced

New York—Tom Widdicombe of St. Louis has joined the Dorsey Brothers band on drums. Buzz Brauner is back from the armed services on tenor, replacing Pat Chartrand. Chief arrangers continue to be Howard Gibeling and Ernie Wilkins with more scores now coming in from Sy Oliver. There are also some Tadd Dameron charts in the book.

The band opens at the New Frontier in Las Vegas on Jan. 21 for three weeks and then will work its way back east with one-niters. Possible future plans include an Anglo-American band exchange or a West Indies tour. Next date at the Hotel Statler in New York opens Good Friday and will extend until the end of June, with an option to Aug. 15.

Norgran, Down Home, Clef LP Prices Up \$1

Hollywood—A price increase of \$1 has gone into effect on all 12" jazz album packages on Clef, Norgran, and Down Home Records, sales director Bernie Silverman has announced. He gave "production costs of such specialized merchandise" as the main reason for the increase.

Jazz albums previously selling for \$3.98 will now retail for \$4.98 on the three labels, Silverman said, but prices on the pop Verve label remain unchanged at \$3.98 to \$4.98.

Hindemith For Angel

New York—Composer Paul Hindemith will conduct the Philharmonia Orchestra of London in recordings of his own works for the Angel label. Included will be the *Konzertmusik for Strings and Brass*; *Symphonia Serena*; *Clarinet Concerto*, with Louis Cahuzac as soloist, and the *Horn Concerto*, with Dennis Brain as soloist.

barry ulanov

By Barry Ulanov

"SOMETHING'S GOTTA be done about these drummers! They're murdering jazz!" Twice recently I've heard these cries, cries of anguish. Both times from musicians. The first a pro of long standing, the second a younger musician, very much a modern musician, who phrased his objections in more moderate language than I've indicated, but made just that point.



Periodically, one hears complaints about drumming and drummers in jazz. I remember a positive onslaught of complaints, mutterings and mouthings, yipes and gripes, in that curious cooling-off period that separated the swing years from the bop.

And now it's with us again, because this is a great time of self-examination for jazz, self-examination and re-examination, a time of close examination, and in jazz the beat is bound to be looked at and listened to very closely in any serious appraisal of rights and wrongs, achievements, and failures.

THE SECOND OF my anguished musicians was surely the more penetrating. He made his point in a series of probing questions after a speech I delivered in Hartford, Conn., a few weeks ago on the place of jazz among the arts of our time.

He's a pianist, a thoughtful pianist, who has pondered long and carefully the problems that he must face—that he's already faced—in playing jazz today with other musicians and particularly with the members of what used to be called "the rhythm section."

Among others, he has apparently put in some time with one of the more provocative of the modern composer-performer-leaders, one who has at least experimented with the idea of changing the conventional role of the drummer. And he likes, this pianist does, the changes thus far effected by this man and by others, by such musicians as Lennie Tristano and Jimmy Giuffre. He likes their experiments as much as he detests that barrage of heavy artillery which most jazz drummers still lay down over a band, a band of any size, a band which they are ostensibly supporting and helping to swing.

ACTUALLY, IT'S worse than it's been in a long time, this military approach to the drums. Partly because small groups with drummer-leaders, distinguished and undistinguished drummer-leaders both, have sprung up in increasing number in recent years. Partly because in this transitional period for jazz, one of the few things that could be counted upon to give security to any and all schools was a pronounced beat. And partly because

we always shall have with us those un-subtle folk who think that there's nothing more wonderful on earth than the opportunity to play hot floor, tapping loudly and lewdly to a loud drummer—nothing more wonderful except a 3,200-bar drum solo, for which they are even willing to relinquish their democratic right to blow floor.

I know that many drummers—some of them among the worst offenders—agree that this sort of drumming does jazz no good at all, ruins their own playing, and has no future except a financial one.

I know that the best drummers of our time have, at one time or another, essayed a role like a horn's, actually constructing lines on melodic principles, setting their accents and textures, their sounds and beats in place beside those of the saxes and trumpets, piano, guitar, and bass.

IT'S IN THIS section of the band—little or big or middle-sized—that jazz has been most delinquent. It made something resembling progress in the first years of bop, only to see that advancement disappear in the rush back to a chunky syncopation that came with the swing revival and the re-arrival of the chorus musician.

In addition, a few men have tried to restrain their rhythm sections, by dispensing with either drums or piano, sending either or both of those instruments to join the guitar in limbo, which makes some sense, at least as an experiment, as a change, as an attempt to get away from the maddening monotony of the average rhythm section.

But it's not enough and it isn't really appropriate: the way to end a tic in a nervous eye or a dancing cheek muscle isn't to cut off one's head.

The beat always will be basic to jazz. It's one of the defining elements of this music, much more than it is of most musical genres, for all the importance rhythm plays in every kind of music. Just because it is so important, however, it must be treated with greater respect than it has been for the last eight or 10 years, and with more understanding, more sophistication, more speculation and imagination.

MANY PERSONS have complained of the artificiality of Tristano's matching of his piano and a bass-and-drums rhythm backing by speeding up the tape on which he had recorded himself. But that was an imaginative use of rhythm; that was an attempt to turn that backing into an effective counter-part—or counterpoint, to be more precise—of the tricky, tense, and tingling use of different times, one against the other, which characterizes his playing today.

Won't others—like Lennie in his tapes and Giuffre in his laboratory offerings—make similar attempts? Won't somebody try what Charlie Parker wanted to do just before he died—to get a composer particularly skilled in writing for percussion, such as Edgar Varese, to score a richly inventive rhythmic background against which to improvise?

Are we doomed forever to one-a, two-a, three-a? Must we be so hide-bound?

For Christmas

AN AVALANCHE OF records is headed for the markets this Christmas season. From the largest companies to the tiniest independent label, the package push is on the classical, pop, and jazz fields.

Several of the firms are even offering record-sized wrappings and ribbon to take care of that end of the gift-giving. Others are packaging their wares in special seasonal boxes. And many are offering dealers special discounts and guarantees to help the merchants with stock and selling problems.

From RCA Victor comes an impressive array of packages. Among them is the three-record complete Phoenix Production of George Bernard Shaw's *St. Joan*, starring Siobhan McKenna.

IN THE POP FIELD, Victor offers a repackaging of two 10-inch Perry Como recordings of Christmas songs in a newly designed 12-inch disc. Also being pushed as Victor gift items are *Christmas Hymns* by George Beverly Shea; *Paris—the Sounds and the Sights* by the Melachrino Strings, complete with an illustrated brochure on the French capital; Eartha Kitt's *Thursday's Child* (give the book and the record), and an impressive list of new classical works.

Strictly for the season, Victor has *Christmas Hymns and Carols* sung by the Robert Shaw Chorale and *Your Favorite Christmas Carols*, performed by Mario Lanza. In addition, Victor is reissuing several of last year's seasonal best-sellers, *Christmas in Hi-Fi* by Melachrino and *The Sounds of Christmas* by the Three Sons.

IN THE POP FIELD, they're pushing Eddie Fisher with his soundtrack from the movie *Bundle of Joy*.

Over at Columbia, the label has set up a new Christmas gift subscription plan for its club members. Members pay \$25 and receive three bonus records in addition to a choice of six regular selections.

For the yule market is a package titled *Stingiest Man in Town*, from the NBC-TV musical based on Dickens' *Christmas Carol*. Columbia's yearend release schedule calls for issuance of 43 albums in the classical, pop, jazz, and children's fields and all timed to be available for early and last-minute Christmas shoppers.

Included in the releases are five records by Leonard Bernstein, either as conductor or commentator; four albums recorded at the Newport Jazz festival; two records by the Philadelphia Symphony orchestra conducted by Eugene Ormandy, and a half-dozen seasonal albums.

In addition to *Stingiest Man in Town*, Columbia has *Songs of Christmas* by the Norman Luboff choir, *Ski Trails* by Paul Weston and Jo Stafford, *Calypto Christmas* by the De-Paur Chorus, *Ring! Christmas Bells* by Arthur Lunds Bigelow, and *Christ-*

mas Carols by the Rev. Sydney MacEwan.

Decca has sets of records bound together by the Petty girl made popular in *Esquire* as one of its season highlights. But specifically for the Christmas market, it will release 17 12-inch records and 27 10-inch discs. Among them will be several new holiday releases and repackagings of material by Fred Waring (*The Song of Christmas*), Bing Crosby (soundtrack of the movie *White Christmas*), and the Four Aces (their *Merry Christmas* album).

CAPITOL HAS A release schedule of 34 records for the Christmas market. Among them will be some new additions to the *Capitol of the World* series, and reissues of popular Christmas fare such as Buddy Cole's *The Organ Plays at Christmas* and Jo Stafford and Gordon MacRae's *Songs of Christmas*.

Yingle Bells by the late Yorgi Yorgesson will be with us again, as will the other novelties: *Rudolph the Red-Nosed Reindeer*, *All I want for Christmas Is My Two Front Teeth*, *Frosty the Snowman*, *Santa Baby*, and *I Saw Mommy Kissing Santa Claus*. But this year's emphasis will be on packages and albums rather than on singles.

MGM has issued the soundtrack to *The Wizard of Oz*, with Judy Garland, Ray Bolger, and Bert Lahr, to tie in with the CBS-TV premiere of the old favorite. In addition, six new packages are ready to hit the record counters. They include packages by the Ray Charles singers, Jonie James, Mary Mayo, and David Rose.

Mercury has 10 reissues for the Christmas shopper, including albums by Patti Page and Jan August, and new albums, *Hi-Fi Harp at Christmas* by Carlos Salvedo and an album cut by Radio City Music hall organist Ashley Miller. Packaging of Mercury's Christmas albums will enable purchasers to use records instead of greeting cards—in special instances, of course.

CORAL IS READING 22 albums, among them a series called *And Then I Wrote*, featuring a pop composer playing and discussing his own works. Needless to say, a good chunk of Coral's releases is composed of I.P.s by Lawrence Welk, including a package of Christmas songs for which nearly 50,000 advance orders have been received. In addition, the label will release special Christmas singles by Welk, Dorothy Collins, and reissues of last year's successful singles.

Norman Granz plans release of nearly 75 albums, including a Verve *Christmas Spectacular* by Spike Jones; some 20 jazz albums on Clef, Norgran, and Verve and about five on the traditional jazz label, Down Home.

In addition to the huge release schedules of the larger firms, there will be a minor deluge from the smaller and newer labels.

popular records 

ROBERT CLARY

Bouncy Mr. Clary is back again with a 12-tune offering entitled *Hooray for Love* (Epic LN 3281), a lively and varied performance ably mounted by Neal Hefti and his orchestra.

Prettiest offering in the set is the lovely *Avec Ce Soleil*, sung in French in Clary's husky-voiced style. He is his ebullient self in *Hooray for Love*, *Thou Swell*, *Triplets*, and *Love Is a Simple Thing*, in which he sings a round with himself. He dips into the Calypso vein for *White Witch* and *Calypto Blues*. For the very touching *Ship Without a Sail*, he becomes quieter and wistful, but returns to the happy mood on *Le Gamin de Paris*. The cover pictures are a lot of fun, too.

CHRIS CONNOR

He Loves Me, He Loves Me Not (Atlantic 12" LP 1240) is an LP that has been prepared with consummate care and taste, a tribute to Nesuhi Ertegun. Ralph Burns conducts a large orchestra of strings, woodwinds, reeds, and rhythm in his own caressing, unobtrusive, "romantic-mood" arrangements. The choice of tunes is superb, including a particular gem, one that Billie Holiday and other jazz singers ought certainly to investigate—Vernon Duke's *Round About*, recorded here for only the second time.

Other excellencies of choice are the melody if not the lyrics of Arthur Hamilton's *About the Blues*, Elisse Boyd's and Murray Grand's *Thursday's Child*, and such estimable standards as *Angel Eyes*, *Why Can't I*, *Suddenly It's Spring*, *Oh! You Crazy Moon*, *But Not for Me*, and *I Wonder What Became of Me*.

But then there's Chris. This is one of her better, perhaps her best LP. Her warmth of sound, hardly individual but certainly attractive, is in full form. Her phrasing is much less distorted than is usual in clubs (the keeping of the tempos to a uniform slow walk helps in this regard). And she does reasonable justice to what the lyrics are saying. Yet she is not a penetratingly personal singer. She does not ignite a song. She lacks depth. John Wilson has contributed an excellent essay on the history of female jazz singing.

ANITA ELLIS

I Wonder What Became of Me (Epic 12" LP LN 3280) presents Anita Ellis, a wonderfully accomplished singer who can range with convincing ease from night club dates, movie dubbing for Rita Hayworth and Vera Allen, to *Threepenny Opera*. Her return to records is welcome, for here is a singer with strong, full sound and control; sensitivity and intelligence of phrasing; excellent time, and much more warmth than most of her contemporaries.

She is framed in serviceable arrangements by Luther Henderson, who also conducts. Mel Davis is on trumpet. Choice of tunes is generally good with standards like *Wait Till You See Him*, *I Loves You, Porgy*, and *Something to Live For*. There are also intriguing,

relatively unfamiliar songs by Bart Howard (*Walk Up*), Robinson (*Four Walls and One Dirty Window Blues*) and Barber-Fuller (*Roller Coaster Blues*). The album is marred only by an embarrassingly mawkish narration written by Davis Grub (author of *Night of the Hunter*) and spoken (under protest, I hope) by Anita. You ought to get this nonetheless; Anita is a real pro at creating song-drama.

GEORGIA GIBBS

Swingin' With Her Nibs (Mercury 12" LP MG 20170) is just that. Miss Gibbs swings through 12 standards, backed by Buddy Weed, piano; Tony Mattola, guitar; Jimmie Crawford, drums, and Arnold Fishkind, bass. The quartet provides the rhythmic impetus for Miss Gibbs' flights through such tunes as *Deed I Do*, *I Get a Kick Out of You*, *Let's Do It, On the Sunny Side of the Street*, *I've Got It Bad*, and *The One I Love Belongs to Somebody Else*. Miss Gibbs' virile, sophisticated sound makes the most of the tunes and her impressive feel for the beat genuinely justifies the album title. Glen Osser did the tight, astute arrangements and Miss Gibbs and the quartet took it from there. The result is an enjoyable excursion by one of our most knowing pop singers. Miss Gibbs is hip in an accurate, not Presley, sense.

CASS HARRISON TRIO

For *The Duke and I*, (MGM E 3388), pianist Harrison reached into the Ellington vaults and came up with 10 Duke tunes, some of which have been out of circulation too long. Most interesting track in the set is *The Gal From Joe's*, taken at a slow, moody pace. Rhythm contributions by bassist Mort Herbert and drummer Cozy Cole are fine. That it fails to strike the spark is evidenced by its appearance for review here rather than under the jazz category.

Harrison's style lacks essential virility and though polished is not moving. Among the pieces are the catchy riff tune *Move Over*; a pretty *Yearning for Love*; *Riding on the Moon*; *Dancing on the Stars*; *Stevedore's Serenade*; *Lost in Meditation*; *Blues of the Vagabond*; *Azure*; *Swamp'n About Rhythm*, and *Prelude to a Kiss*.

TED HEATH

Rodgers for Moderns (London LI-1500) contains a dozen of Richard Rodgers' better-known show tunes done in the spit-and-polish Heath manner. The band shows flashes of excitement in the Mulligan-ish *My Heart Stood Still* and *This Can't Be Love*, but for the most part the offering is clean, somewhat self-conscious dance music.

Aside from a neat tenor on *The Lady Is a Tramp*, the solos are all run of the mill. *There's a Small Hotel* is unique in that it is taken at up-tempo, but still nothing happens. The band's style is described somewhere in the notes as "immaculate and vigorous," which it is. But it is this antiseptic quality about the music which seems to stifle the band's over-all sound. There's always the feeling here that if the rhythm section loosened up a little, the band would start to swing.

BETTY MADIGAN

Am I Blue? (MGM 12" LP E3448) is Miss Madigan's first venture into the world of the LP. Out of the endlessly rocking cradle nurturing new vocalists, Miss Madigan steps forward with a delightfully straightforward approach. Although the content lacks variety, Miss Madigan illustrates the value of understatement in ballad interpretation. She has a delicate, perceptive pop appeal. She realizes the value of dynamics and injects a minimum of pseudo-dramatics into this collection. It is an LP of sensitive, understanding singing, without coyness created by an a&r man or fad-inspired tricks. Included in the dozen selections are the title tune, *I Get Along Without You Very Well, Love, You Funny Thing*, *Ev'rytime, Please Be Kind, I'll Never Be the Same*, and *Trouble Is a Man*. The obvious conclusion is that this first LP deserves a second.

RITA REYES

The Cool Voice of Rita Reyes (Columbia 12" LP CL 903) introduces the Dutch singer who is currently here for a second and longer stay and may emigrate to the States permanently. George Avakian does Miss Reyes a disservice by overpraising her in the notes. She is not, on any evidence presented here, "one of the very, very best (jazz singers) anywhere in the world." Some may doubt that she's a jazz singer at all, at least not the way Billie, Ella, and Anita are.

Rita does have warmth, and her phrasing and sound are jazz-influenced. But she could swing more flowingly than she now does, her phrasing could be more supple, and she doesn't have a particularly personal style of unusually imaginative merit, except for an attractive accent that is, however hardly as charm-laden to this reviewer as it is to the annotator. There are 12 standards. On the first six, cut in Holland, she's backed by drummer-husband Wes Icken's combo, a capable but hardly inspiring unit. She is better served on the final six, recorded here, by the Jazz Messengers. Miss Reyes is a pleasant addition to the body of peripheral jazz singers, but she's not in the jazz big leagues yet.

SARAH VAUGHAN

Sassy (EmArcy 12" LP MG 36089) presents Sarah in a worthy collection of such urban tales as *Lush Life*, *Shake Down the Stars*, *Rodgers and Hart's My Romance*, Cole Porter's *I Loved*

Him, the Benny Carter-Ray Sonin *Lonely Woman*, *The Boy Next Door*, and *Old Folks*. The plush, bestringed background has been scored skillfully by Hal Mooney, who also conducts.

Since the set is directed obviously at a pop audience and since the orchestral context is somewhat constricting, albeit cushioned, the LP will not have as much appeal to the jazz listener as some other Sarah sets have. Sarah does sing with rich sound, maturing phrasing, fine time, and a welcome absence of exaggerated stunt-flying. It's too bad, however, that Bobby Shad doesn't record Sassy more often in a free-rolling jazz date with just her trio and a few horns. But this is certainly a superior package of its romantic kind. Sarah could still use some diction lessons.

DINAH WASHINGTON

Dinah Washington in the Land of Hi-Fi (EmArcy 12" LP MG 36073) is a 100-proof, bonded antidote to the affected line of pink gin, female, quasi-jazz singers of the past couple of years. Dinah is a shouter with a beat that can shake bridges; and in everything she sings, there is the earthy honesty of the blues and gospel singing. Admittedly Dinah is not the subtlest nor the most supple phraser of lyrics, but she is becoming more and more effective on standards; and invariably, her interpretation, while it may be debatable, is certainly hot, fresh, and invigorating.

Among the standards are *Our Love Is Here to Stay*, *My Ideal*, *I've Got a Crush on You*, *Sunny Side of the Street*, and *If I Were a Bell*. There's also Phil Moore's *There'll Be a Jubilee*. Hal Mooney's backgrounds include strings on several tracks. The most apposite, smoothly rocking scores, however, are the stringless, big band charts. No personnel is listed, an EmArcy goof, except for a one-tune mention for Junior Mance and another for Cannonball. Dinah is a bell—a big brass one that fortunately nothing can muffle.

STAN WILSON

Ballads and Calypso (Verve 12" LP MG V 2019) is Stan Wilson's latest guided tour through a segment of folk land. The selections represent a judicious series of extracts from the world of folk music, with emphasis on ballads and calypso. Wilson is at his best on valid folk tunes, like *The Fox*, *Blow the Candles Out*, *Sixteen Come Sunday*, *When I Lay This Body Down*, and *Tol' My Cap'n*. The Walter Winchell calypso is delightfully humorous and *The Old Lady Who Swallowed a Fly* is a cleverly-constructed study of chain reaction. However, it is somewhat difficult to justify the presence of *The Cry of the Wild Goose*, *One for My Baby*, and *They Call the Wind Maria*, which deviate from the traditional perspective. Wilson's voice bears considerable emphasis, if sometimes thin, and he succeeds in the story telling function so vital in such a collection. His diction is not as satisfactory as it could be, particularly in tunes which are often more stories than songs. In general, however, this LP should appeal to folk music enthusiasts.



—Weizmann

- 1** **Ella Fitzgerald**
Cole Porter Song Book
 Verve MGV 4001-2


- 2** **Stan Kenton**
Cuban Fire
 Capitol T 731


- Ella Fitzgerald-Louis Armstrong**
Ella and Louis
 Verve 4003


- 4** **Stan Kenton**
In Hi-Fi
 Capitol T 724


- Miles Davis-Milt Jackson**
Quintet-Sextet
 Prestige 7034


- 6** **The Modern Jazz Quartet**
Fontessa
 Atlantic 1231


- 7** **Gene Krupa-Buddy Rich**
Krupa and Rich
 Clef MGC 684


- J. J. Johnson-Kai Winding**
Jay and Kai plus 6
 Columbia 892


- 9** **Albam-Wilkins**
Drum Suite
 RCA Victor LPM 1279


- 10** **June Christy**
Misty Miss Christy
 Capitol T 725



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 Erroll Garner** **Concert by the Sea**
 Columbia 883
- 12 Perkins-Lewis** **Grand Encounter**
 Pacific Jazz 1217
- 13 Basie-Williams** **The Greatest**
 Verve 2016
- 14 Chico Hamilton** **In Hi-Fi**
 Pacific Jazz 1216
- 15 Milt Jackson** **Opus De Jazz**
 Savoy MG 12036
- 16 Louis Armstrong** **Ambassador Satch**
 Columbia CL 840
- 17 Clifford Brown and Max Roach**
At Basin Street
 EmArcy 36070
- 18 Shelly Manne** **My Fair Lady**
 Contemporary 2527
- 19 Shorty Rogers** **Martians Come Back**
 Atlantic 1232
- 20 Dinah Washington**
In the Land of Hi-Fi
 EmArcy 36073



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Jazz Reissues And Collations

ALBUM, CONTENTS

Allen-Eldridge-Manone-Newton:

Trumpeters' Holiday
(Epic 12" LP LN 3252)
She's Crying for Me; West Wind; Shoe Shine Boy; Body and Soul; Believe It, Beloved; Rosetta; Wabash Stomp; Heckler's Hop; After You're Gone; Jitters; Frankie's Jump; Tab's Blues

Armstrong-Allen-Singleton Dodds-Noone:

New Orleans Jazz
(Decca 12" LP DL 8283)
8:10 Blues; Perdido Street Blues; Coal Cart Blues; Down in Honky-Tonk Town; Canal Street Blues; Down in Jungle Town; King Porter Stomp; Shim-Me-Sha-Wabble; Red Onion Blues; Gravier Street Blues; Keystone Blues; New Orleans Hop Scop Blues

Sidney Bechet Jazz Classics, Vol. 2

(Blue Note 12" LP 1202)
St. Louis Blues; Up in Sidney's Flat; Lord, Let Me in the Lifeboat; Pounding Heart Blues; Changes Made; High Society; Jazzy Blue; Jazz Ma Blues; Blues for Tommy; Old Stack O'Lee Blues

Coleman Hawkins-Ben Webster:

The Big Sounds of
(Brunswick 12" LP BL 54016)
Lover, Come Back to Me; The Man I Love; Sweet Lorraine; Got Happy; Blues Changes; Crazy Rhythm; I Got It Bad, and That Ain't Good; Spang; Dark Corners; Blues, Mr. Brim; Frog and Mule; Jeep Is Jumpin'

Woody Herman: Progressive Big Band Jazz

(American Recording Society 12" LP G410)
Four Others; Blue Lou; Motem Stomp; Stompin' at the Savoy; Mambo the Most; Castle Rock; Celestial Blues; Men from Mars; Perdido; Terrisita; Woofie

Jimmy McPartland: And His Dixieland

Band
(Brunswick 12" LP BL 54018)
Jazz Me Blues; Riverboat Blues; I'm Coming, Virginia; Sorry; Since My Best Gal Turned Me Down; Louisiana; Singin' the Blues; Clarinet Marmalade; In a Mist; Ostrich Walk; Davenport Blues; 'Wau Down Yonder in New Orleans

The Metronome All-Stars

(Columbia 10" LP Houseparty Series CL 2528)
King Porter Stomp; All-Star Strut; Royal Flush; I Got Rhythm; Sweet Lorraine; Nat Meets June

Muggsy Spanier: The Great 16!

(Victor 12" LPM-1295)
Relazin' at the Touro; Mandu, Make up Your Mind; Bluin' the Blues; That Da Da Strain; Sister Kate; At Sundown; Lonesome Road; Eccentric; At the Jazz Band Ball; Dinah; Big Butter and Egg Man; Livery Stable Blues; Black and Blue; Riverboat Shuffle; Someday, Sweetheart; Dipper Mouth Blues

SUMMARY

Titles represent three sides each by Wingy, (1934-6), Red (1935), Roy (1937) and Frankie (1939) in that order. Wingy, who sings two, is warm and assertive. Red is forcefully poignant, and his two vocals indicate how underrated his touching, honest, oddly attractive voice is. Also his horn speaks tellingly. Roy's three are drivingly, explosively exciting, and Frankie's show how irreplaceable was his so-personal horn. All four leaders have several distinguished sidemen. A valuable collection.

All made in New York and Chicago in 1940. First four are the best with excellent Louis and Bechet and two superb Louis vocals. Next four have Allen, E. Hall, B. Morton, L. H. Armstrong, Pops Foster, B. Addison, and Z. Singleton (Allen is leader on first two and Zutty on last two). These have several hotly eloquent passages as do the last, more raggedy four. The first two have the Dodds brothers, N. Dominique, P. Jackson, R. M. Jones, L. Johnson, J. Lindsay and last two have same personnel except for Noone, and drummer Tubby Hall. Good notes by C. E. Smith. A worthwhile, blues-rooted assemblage.

The soaring, roaring, vibrato-wide Bechet in another sturdy collection, this time of dates from 1939-51. Among the differing sidemen are Sidney De Paris, Dickenson, Hodes, Foster, Manzie, Johnson, Kaminsky, Lugg, Bunn, Catlett, Nicholas, Alvin, Bunk Johnson, Sandy Wilson, Cliff Jackson, Kirkpatrick, etc. Some of the results are uneven, but there is much expressive strength also, particularly in the *Pounding Heart* and *Blues for Tommy* (Ladnier) with Frankie Newton and Higginbotham. There is more Bechet clarinet than soprano in this volume, but there is a good-sized portion of the latter, too.

First six, originally made in 1943 for Signature, have barrelhouse Ben with E. Larkins, J. Shirley, O. Pettiford, and M. Roach on two and Pettiford, E. Heywood, and young S. Manne on four. Characteristic, big-boned, full-toned Hawk and several energetic Pettiford solos. No data on the Webster, but they were probably made circa 1944 or 1948. *Corners* and *Jeep* have Tony Scott, a forthright I. Sulieman, Des Thornton, S. Catlett, J. Simmons, and Bill DeArango. The lucid, lyrical guitar of DeArango is probably the one on the rest with perhaps the same rhythm section. Not all is the best Ben but there are several sensual, meaty sections worth the ride, along with the Big Ben beat.

A happy, often shouting collection of big band Woody originally released as singles and, in part, on LP for the Mars label from 1952 until Woody went with Capitol. Arrangements are mostly by R. Burns and N. Pierce or are heads. Bill Simon's admirable notes give full personnel and solo credits. Among the Herdsmen are Rehack, Fontana, A. Marsh, C. Jackson, C. Touff, D. Fagerquist, Bill Perkins. The most wailing of all is the climax-climbing *Mambo the Most* (and the *Utmost*). Simon also contributes a good brief history of big band jazz and of Herman specifically. Sam Taylor guests on *Castle Rock*. Dig Touff's freiliche-mambo. A mail order LP.

Four sides have been added to the excellent *Shades of Biz* (10" LP 58049). He's joined on these four by Marian, Bud Freeman, Bill Stegmeyer, Cutty Cutshall, among others. And on *Mist*, an impressionistic opening and close (with oboe) has been set by Dick Cary. Dick is on piano through the original eight with McGarity, Cutshall, Caceres, Hucko, Barnes, S. Block, P. Ricci, Wettling, Stegmeyer. It's all a tasteful tribute to Biz while maintaining the McPartland individuality as well, and as such, contains both lyricism and drive. Mrs. McP. is also an asset (dig *Jazz Me*).

Poll-winners seminars rarely result in memorably cohesive recordings as much of this LP redemonstrates. First two are 1940, the third is '41, the fourth a year later, and the last two 1946. Best tracks gestalt-wise are the last two with L. Brown, J. Hodges, an unbilled tenor who sounds like C. Hawkins, H. Carney, N. Cole, B. Rich, C. Shavers, E. Safranski, etc. Sinatra sings with casual charm on *Lorraine* while J. Christy is tasty on *Nat Meets June* with the liquid Cole. There are some snatches of useful fire on the other four with such as James, Teagarden, Goodman, Carter, Miller, Stacy, C. Christian, Krupa, Eldridge, Cootie Williams, McGarity, Basie, F. Green, Higginbotham, Barnet.

The first in *The Jazz Milestones* project of this magazine and Victor Records, being a culling of vintage items from that label's large jazz wine cellar. These are among the best, most integrated, exciting Dixieland records ever made. All were cut in 1939. Fred Reynolds has chosen nine alternate masters, so don't discard your originals. Basic personnel was Spanier, G. Brunis, the late R. Cless. Tenors alternated among McKinstry, Billings, and Caiazza with pianists Bushkin and Zack, and changing drummers and bassists. For collective zest and solo conviction, many of these are among the imperishables. The cover is something else.

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jazz records

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

American Jazz Festival at Newport

Louis Armstrong—Eddie Condon *Indiana; A Theme from the Three-Penny Opera; Whispering; Bugle Blues; Ole Miss; Dippermouth Blues; Bye and Bye; Squeeze Me; Struttin' with Some Barbecue; Big Butter-and-Egg Man*

Rating: ★★★

Volume one of the first commercially available set of LPs from the Newport festival, these being performances only of Columbia or freelance artists at the 1956 edition. George Avakian's notes continue the fiction that Newport is "nonprofit" and understandably, I suppose, overlook several serious defects of the festival production, not the least of which were the debatable circumstances (none of the fault of which was Columbia's) under which this recording contract was awarded by festival officials. Anyway, the four-LP package begins with five numbers (four tracks) by Louis Armstrong's combo with Ed Hall, Trummy Young, Billy Kyle, Barrett Deems, and bassist Dale Jones.

Louis failed to honor a promise to prepare fresh material for the festival. As a result, Avakian could only salvage these tracks that didn't conflict with material released too recently on other labels; and as it is, a fair amount of splicing had to be done to make some of these acceptable. The rhythm section is heavy and stodgy; Kyle is more mechanical than involved; Trummy Young is brutally unimaginative; Edmond Hall is fine; Dale Jones is over his head even in this mostly coasting combo. Louis has some good moments and sings *Mack the Knife* yet once more. Nothing imperishable here.

Condon's swampfighters include Wild Bill Davison, Lou McGarity, Peanuts Hucko, Bud Freeman, Gene Schroeder, Jack Lesberg, and Cliff Leeman. Condon restricts himself to trenchant asides to the audience and the truculent elements. Except for the competent but rather too Goodman-derived for this context Peanuts, this is good lusty booting Dixieland with added marks for Bill, Bud, McGarity, and the especially rain-hampered rhythm section. (Columbia 12" LP CL 931)

Dave Brubeck—Jay and Kai

In Your Own Sweet Way; Two-Part Contention; Take the "A" Train; I'm in a Dancing Mood; Lover Come Back to Me; True Blue Tromboniums; Newport

Rating: ★★★½

Volume two's first side is devoted to two extended interpretations by the Brubeck quartet with Paul Desmond, Norman Bates, and Joe Dodge. Des-

mond was imaginative, cohesive form and it is his work on all four of the Brubeck numbers that makes this part of their set especially worth having been preserved. Dave, however, while exultant in feeling, is overpercussive in the last three and since Dodge meets his hammering mood, there is less flow to the rhythm than would be optimum (vigor and implicit fluidity are not necessarily incompatible). And in the romantic *Way*, Desmond swings but Dave does only minimally.

Jay and Kai's able rhythm section includes Dick Katz (who solos well, also), bassist Bill Crow, and drummer Rudy Collins. The trombonium, played on *True Blue*, is the "upright valve trombone" that appears to more valuable for its visual novelty thus far than for any particular musical asset inherent in its nature. These three numbers indicate that Jay and Kai split none too soon, because the original freshness of the unique instrumentation had become increasingly diluted by a degree of slickness in the arrangements and an over-all need for contrasting horn timbers—although Kai and particularly J.J. continued to blow inventively, by consequence of which saving fact there are several kicks in their triptych. (Columbia 12" LP CL 932)

Duke Ellington-Buck Clayton All-Stars

Take the "A" Train; Sophisticated Lady; I Got It Bad and That Ain't Good; Skin Deep; You Can Depend on Me; Newport Jump; In a Mellotone

Rating: ★★★½

First side (four tracks) are Duke. *Train* has spirited Ellington piano and band but an undistinguished Ray Nance solo. Harry Carney is rollingly big-boned in *Lady*, while Hodges is silken sensuality in *Bad*. *Skin Deep* is given over, for the most part, to a marathon drum solo by Sam Woodard. There is continuity in the monolog, but as a builder of imaginatively contrasting timbers, rhythms, and moods, Sam is thus far no Jo Jones or Shelly Manne as a soloist.

Clayton's all-stars were Coleman Hawkins, J. J. Johnson, Dick Katz, Gus Johnson, and Ella Fitzgerald's bassist, Benny Moten. All play with fluent individuality, and it is gratifying to hear how solidly these jazzmen, some of them identified with different styles, fit in this kind of mainstream swinging. For emotional drive and imagination, this second side is preferable to the first. (Columbia 12" LP CL 933)

Duke Ellington

Newport Jazz Festival Suite; Jeep's Blues; Dimuendo and Crescendo in Blue

Rating: ★★★★★

First side is entirely made up of the *Suite*, written for Newport and performed at several festivals thereafter. The three movements are *Festival Junction*, *Blues to Be There*, and *Newport Up*. *Junction* is hardly memorable thematically, with a too-long rhetorical prelude by Jimmy Hamilton. But there

is an agreeable string of solos by Jimmy, Duke, Willie Cook, Paul Gonsalves, Britt Woodman, Harry Carney, Quentin Jackson, Russell Procope, and Cat Anderson (who ends up on an asteroid). It's a swinging opening. There is more substance and arresting unity in the *Blues*, the second section, which contains thoughtful comments by Duke, Procope, on clarinet, as well as Nance on trumpet. The final panel, like the first, is less interesting for its overall pattern than for the potential of its soloists. Hamilton, Gonsalves, and Clark Terry, in this instance, are only moderately effective. The work as a whole is some distance from a major Ellington achievement. In the triptych round at the end, Terry comes off best.

Jeep, a Hodges vehicle, is funky at an unhurried pace. Then came the deluge, the *Dimuendo and Crescendo* with the 27 rocking choruses in between by Paul Bunyan Gonsalves that turned the final Newport night into Dionysian rites and convinced nearly everyone present, including me, that a memorable event was occurring. Hearing the phenomenon several months later, away from the charged open air volcanic atmosphere, I feel that the emotional brush fire that ignited and united the audience remains an indelible memory, but I'm afraid the music that caused the conflagration doesn't wholly hold up. Admittedly it's bracing to hear the work itself (though I'd also suggest you listen to the original recording for the power it can sustain in a more integrated and shaded performance). It's also kicks to hear and feel Duke's vitality on piano and in his vocal exhortations. And certainly, there is a gripping, rising excitement in the remarkable length and spare consistency of Gonsalves' solo over a rhythm section rocking in a uniquely heated groove (and aided by the coxswain-strength of Jo Jones, an assist the notes explain). And the long, climbing ensemble close over a grating, shouting audience of 7,500 is also an experience that will chill you.

Yet although Gonsalves, as Avakian notes, knew how "to tread the narrow path between Spartan simplicity and embroidery to a degree just short of destroying the hypnotic effect (he) achieves by adhering to the rhythm section's conception," the fact remains that Paul wasn't saying too much except rhythmically, and after a number of hearings, even the contagious excitement of the beat and the crowd can diminish for lack of sufficient imaginative content in the conception.

Yet again, it's certainly a rare, exciting experience, even if you weren't there to remember sights as well as sounds, and of all the four Newport albums, this is one I'd recommend you buy if you're on a budget. It is too bad that Newport, in its haste to get enough money to cover some of its expenses, didn't try to work out a pool recording with other companies so we could have had a really representative selection of the festival highlights (Mingus and Hamilton and Charles, for example). And it's too bad George Wein just didn't produce a better festival. But Avakian did as well as he possibly could with the material available to him in these four volumes. (Columbia 12" LP CL 934)

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Candido-Al Cohn

Mambo Inn; I'll Be Back for More; Stomping at the Savoy; Candi Bar; Broadway; Perdido; Indian Summer; Candido's Camera; Poinciana; Cheek to Cheek

Rating: ★★

Whatever value, musically, this album has is in the tenor choruses by Cohn, and although he sounds fine and relaxed and occasionally inventive, there is always that monotonous rapping on the old inn door behind him that makes some persons think there should be a governor placed on all conga and bongo players—something that limits them to eight-bar breaks. Candido is worse than most because he goes for himself even when trading fours with the tenor. It is impossible to escape the feeling that this is a drag on the improviser.

The rest of the band, Joe Puma, guitar; Dick Katz, piano; Ted Sommer, drums, and Whitey Mitchell, bass, performs adequately, and both Katz and Mitchell contribute pleasant moments. However the drums are over-recorded in spots to add to the heavy rhythm.

Mambo Inn and *I'll Be Back for More* (which reminds one of Duke's *Everything But You*) are the nicest numbers, getting a relaxed Latin feel and having very good Cohn solos. The good old typewriter quote ("qwertyuiop") shows up in *Cheek to Cheek*, courtesy of Katz.

The notes are somewhat muddy. Candido is credited with playing on Gillespie's *Manteca*, and I listened in vain for the "indefinable horn feeling" he is supposed to get on *Perdido*. (R.J.G.) (ABC-Paramount 12" LP ABC-125)

Mike Couzzo

Fools Rush In; Lover Man; Ten A.M.; That Old Feeling; I Cover the Waterfront; Easy to Love; Blue Jeans; Bounce for Mike

Rating: ★★½

The 31-year-old tenor, Couzzo, a former sideman with Tommy Reynolds, Joe Marsala, Bob Astor, Shep Fields, Tommy Tucker, and Elliot Lawrence, is now a New Jersey contractor with jazz presumably having become an avocation. His horn is unadventurously modern, with strong swing era roots out of Hawkins. Although he blows with a virile tone, big beat, and logic, he does not have a distinctive style nor does he have very much that is powerfully penetrating to say. (His most eloquent track here is *Lover Man*). His superior accompaniment is by bassist Vinnie Burke, drummer Nick Stabulas, and "the bear"—young, leaping Eddie Costa on piano. The last three merit and have received a higher rating on their own. The three rather familiar "originals" are by Burke. (Jubilee 12" LP 1027)

Illinois Jacquet-Ben Webster

I Wrote This for the Kid; Saph; Mambochito Mio; The Kid and the Brute; September Song; Jacquet's Dilemma

Rating: ★

The Kid and the Brute is the title and refers to Jacquet and Webster. However it is not, except for two long,

dull tracks, a Jacquet-Webster LP at all but one by a small band with trumpet, baritone, and trombone—all unidentified in the casual notes, but possibly Mathew Gee and Russell Jacquet.

The title number and the first track each offer Jacquet and Webster with a rhythm section. The first is a slow, r&b type of thing, and the second is medium-tempo with Latin overtones. Both are difficult listening, being dull, harsh, and strident and including all the bad features of both tenors. Of the other sides, *Saph* offers some fine trombone and baritone and is a good band side. Not recommended except for die-hard Jacquet fans. (R.J.G.) (Clef 12" LP MG C-680)

Jackie McLean

Sentimental Journey; Why Was I Born?; When I Fall in Love; Contour; Abstraction; Confirmation

Rating: ★★★★★

Tracks by a quartet, quintet, and sextet featuring McLean and consisting of his alto, plus Doug Watkins, bass; Mal Waldron, piano; Arthur Taylor, drums, for the quartet; Donald Byrd, trumpet, for the quintet, and Hank Mobley, tenor, for the sextet.

There have been times in recent months when it seemed that none of the young New York musicians (the geographical term is used not to mean point of origin but point of operations) was able to play with grace, beauty, and delicacy. However, on *Abstraction*, Waldron's original, this is all proved untrue. It is a slow, lyrical number in which McLean blows reflectively, Byrd solos in a mute most thoughtfully, and Waldron contributes a lovely piano solo with changing color and shifting moods. Waldron also solos excitingly on *When I Fall in Love*.

On the opening track, *Sentimental*, as well as in other spots, McLean is in full command of his musical gifts and plays with ease, sureness, and fire. Byrd does not sustain his solo on *Confirmation*, but on this track there are some good splits between McLean and Mobley.

The rhythm section seems flawless throughout and never rushes or interferes. (R.J.G.) (Prestige 12" LP 7048)

Gil Melle

The Set Break; Weird Valley; The Arab Barber Blues; Nice Question; Moonlight in Vermont; Long Ago and Far Away

Rating: ★★★★★

On *Patterns in Jazz*, writer-baritone saxist Gil Melle uses a basic unit of guitarist Joe Cinderella, Oscar Pettiford, and Ed Thigpen. They're on the two longer tracks, *Arab* and *Question*. On the others, Eddie Bert is added. Because of the consistent quality of musicianship by all concerned, and Melle's thoughtful frameworks, this is an above-average LP. Pettiford is big and dependable; Thigpen indicates once more not only how tasteful a drummer he is but how sensitively he feels and can measure dynamics. It's a mystery why he is used so relatively seldom on jazz record dates. Bert, the young old pro of jazz trombonists, is a valuable added voice.

Melle plays some of his best horn on records in so far as extended improvisation is concerned. He has ap-

parently relaxed as a soloist; and consequently his tone is warmer, his phrasing more rolling, and his beat more fluid. Although the writing is not as cohesive and provocative as on his recent Prestige set (*Down Beat*, Oct. 31), Melle's lines are attractive and he avoids the easy cliché. Because it is more personally Melle, I prefer the Prestige LP, but this, too, is worthwhile, and those who'd rather hear more extended blowing will particularly dig it. (Blue Note 12" LP 1517)

Red Norvo

Sweet Georgia Brown; It Could Happen to You; All This and Heaven, Too; Fascinating Rhythm; Rhee! Oh Rhee! Get out of Town; Ship without a Sail; Porsche

Rating: ★★★½

On *Vibe-rations*, Red's associates are the late Bill Dillard, guitar; Jack Montrose, tenor, clarinet, flute; Robert Drasnin, flute; Bill Kosinski, English horn; Gene Wright, bass; Bill Douglass, drums. The rhythm section has the rare combination of pulsating sureness and a light, ensemble-conscious, fluid, knitted sound. Dillard's loss was obviously a great one. He plays here with impressive warmth, ideas, and time. Red himself is, as always, youthfully imaginative and a marvelously relaxed master of the vibes. At 47, he remains a musician who transcends stylistic lines. His contributions to jazz have been many and major. He is the best and the most personal soloist on the date.

Montrose blows good, vigorous tenor. Drasnin's flute is skilled but lacks funk. Kosinski makes his assignments. Chief liability of the set are the anemic arrangements, most bloodless in the rather wispy ensemble sound, and the rather routine nature of the ensemble figures. The date would have been more successful either as a straight blowing session or with more challenging frameworks. Anyway, it's worth owning for Red, the rhythm section, and Dillard. Good, pointed notes by Dick Gehman, and fine sound. (Liberty 12" LP LJH 6012)

Tito Puente

What Is This Thing Called Love?; Tiny—Not Ghengis; What Are You Doing?; Honey; Lotus Land; Lucky Dog; Birdland (Bohemia) After Dark; That's a Puente; Yesterdays; Terry Cloth; Tito 'In

Rating: ★★★½

Puente Goes Jazz hardly exemplifies the birth of "a solid new form: Latin jazz," as the rectangular notes proclaim. It's an amalgam of a Latin rhythm section, modern-touched big band arrangements, and jazz soloists—a mixture more or less similar to several previous usages of jazzmen with other Latin bands. In a ridiculous goof, annotator David Drew Zingg gives no personnel and no information about the arrangements. So far as I can get the data, the horn solos are by trumpeter Nick Travis, altoist Gene Quill, and tenor Marty Holmes. Bernie Glow is in the trumpets on some sides. The rhythm section has Alvin Gellers, piano; Robert Rodriguez, bass; Barry Galbraith, guitar; Teddy Sommer, drums; William Correa and Ramon Santamario, bongos.

Tito is on vibes and timbales. The writing is by Sommer, Holmes (*Yesterdays* is his), Gigi Gryce (*Bohemia*), Puente, and I believe, A. K. Salim.

The band—particularly the biting brass section—swings hard, spurred by the bongo-strong rhythm section. The arrangements—except for the impressionistic *Lotus Land* with Tito on vibes—are direct and make for vigorous impact. Nothing especially imaginative in the scoring, but little that is pretentious either. The horn solos are appropriately fiery. An odd note is the disheartening sight of a major record label yielding to the owner of a night club and ordering the title of Oscar Pettiford's *Bohemia after Dark* changed to *Birdland after Dark*. In summary, a generally invigorating big band set with added Latin rhythmic impetus. (Victor 12" LPM-1312)

Jimmy Raney

Isn't It Romantic?; How Long Has This Been Going On?; No Male for Me; The Flag Is Up; Get off That Roof; Jim's Tune; No One But Me; Too Late Now

Rating: ★★★½

Jimmy Raney's first full LP for ABC-Paramount features Bob Brookmeyer, plus Osie Johnson, Teddy Kotick, and pianists Dick Katz and Hank Jones on four apiece. Among the several virtues of this recital in the art of quick-thinking improvisation on relatively challenging thematic- and chordal structures is the lucidity and logic with which all here approach, develop, and roof their solos. The two pianists combine swift taste with excellent.

The two horns (counting Raney) individually unfold into fresh imaginative patterns and collectively could be twins in so far as their play of minds and emotions travel sensitive, complementary lines. The heads are neatly intriguing (including the originals which are more blueprints for blowing at this session than intended for future repertoire use, I would guess). In summary, superior modern jazz chamber work, an example of the not-too-frequent phenomenon of postgraduate jazz musical intellects making of their satisfying ad lib searching an emotional experience. The ballads (Tracks 2 and 8) are performed with unhackneyed sensitivity. (ABC-Paramount 12" LP ABC-129)

Raney-Wayne-Garcia-Puma

Two Dreams of Soma; I'm Old-Fashioned; You Stepped out of a Dream; Time Was; Scholar's Mate; Easy Living; Ain't Misbehavin'; Gone with the Wind; If I Love Again; Yesterdays

Rating: ★★★½

The Four Most Guitars (anybody for Farlow, Kessel, Green, Roberts, etc?), while a presumptuous title, does present four fine modern jazz guitarists. Jimmy Raney is on four with Hall Overton, Teddy Kotick, Nick Stabulas, and trumpeter John Wilson (3). Chuck Wayne has three with Dave McKenna, Oscar Pettiford, Sonny Igoe, and altoist Dave Schilkraut (2). Final four are co-led by Joe Puma and Dick Gar-

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cia with bassist Dante Martucci and
 drummer Al Levitt.

Although there is good blowing by
 all four, the anthology is not entirely
 satisfactory. I question first of all the
 sense of lumping four guitarists to-
 gether instead of aiming at a cohesive,
 varied program by one (as in Jimmy
 Raney's more satisfying session for the
 same label). A second factor is that
 none of the arrangements are especial-
 ly memorable, and in the case where
 the most challenging framework was
 needed — the Puma-Garcia sides — the
 charts are rather dull. The two horns,
 Wilson and Schildkraut, are capable,
 but not outstanding. The rhythm sec-
 tions are very good, especially Wayne's.
 Worthwhile mainly for the guitaristry
 of all four, and also valuable as a re-
 minder that Chuck still has a lot to
 say in jazz.

Fran Scott's cover-to-warm-your-
 hands-over is admittedly a striking
 commercial asset, but is also the reductio-
 ad-dadaism of the growing tendency
 toward covers that have no organic re-
 lationship with the music inside. Excel-
 lent notes by Tom Stewart. (ABC-Para-
 mount 12" LP ABC-109)

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Sweet Lovin' Mama (Original Memphis Five); Sweet Man (California Ramblers); Stampede (Red and Milt's Stompers); Eccentric (Wild Bill Davison); Yank's Blues (Yank Lawson); Lonesome Road (Muggsy Spanier)

Vol. 10

New Orleans Revival:

Weary Blues (Kid Ory); Make Me a Pallet on the Floor (Bunk Johnson); Careless Love (George Lewis); Antigua Blues (Lu Watters' Yerba Buena Jazz Band); Dawn Club Joys (Bob Helm); St. James Infirmary (Dixieland Rhythm Kings)

Rating: ★★★★★

"This," Charles Edward Smith underlines in his excellent essay in this package, "is the parent style, root and branch." The essential scope of the graphic history herein is self-sounding in the list of titles and artists above. There are five 12" LPs in a sealed, handsomely nongarish leatherette album. Each 12" LP is composed of two "volumes" (hence the list of 10 volumes above). By my count, 29 of the 60 tracks have not previously been issued on Riverside. Total price is \$25, and the LPs will not be available singly.

There is no space to point up sides that struck me as especially significant, although I must underline the flower vendor in the Charleston street cries (recorded in the early 1900s), the sermon, the blues volume, and the surprise of how Duke sounded in 1926. What this collection obviously represents is a short but substantial history of pre-swing-era jazz on record.

Admittedly \$25 is heavy money, but I cannot conceive a more important investment for the young jazz listener. The older listener theoretically knows this material, or most of it; but an appalling percentage of jazz partisans in their teens and early '20s is remarkably ignorant of the roots of Bird.

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RIVERSIDE RECORDS

418 West 19th Street

New York 19, N. Y.

Down Beat

Page 38

December 12, 1951

Brubeck, the Modern Jazz Quartet, Sonny Rollins, Kenton, Basie, etc. It is they who most need this collection; and it is they who will be most grateful, I think, to be made aware of how varied and time-deep the sources of jazz are.

There is a large illustrated folder in the album that contains a 20,000-word introductory essay by the dean of jazz critics, Charles Edward Smith, whose knowledge of basic backgrounds in jazz cuts the rest of us, except perhaps Fred Ramsey and Bill Russell. Smith's series of insights, newly written for this album covers many areas germane to the origins and nature of classic jazz. It's well and wittily written, one of the most enjoyable sets of reflections on jazz historiography in recent years.

Emphasizing that "music is heritage, not heredity," Smith covers examples of pre-jazz acculturation in the south; the brass band heritage in New Orleans (with one reference dating back to 1727); the etymology of various early jazz terms including "jazz"; the social history of Negroes in New Orleans and the effect of post-1895 Jim Crow in New Orleans on the growth of jazz; early New Orleans jazzmen; the traveling to Chicago (did you know that one of King Oliver's mutes was a child's sand-pail?); the second line in Chicago; early New York jazz; Harlem clubs and jam sessions ("Bix at one grand piano and Father Earl Hines at another"); the "jazz age" as it was and wasn't; and a bit on revivalism. It's a fine welcome to the club.

The indefatigable Orrin Keepnews follows with three pages of three-column discographical notes on each track with personnel, original label, and other salient data. By all means, save up for this. And I would also strongly suggest that several of the younger critics (who seem to think that most jazz before the '30s was desperately primitive) spend some ear-time on this partial summary of our richly alive heritage. (Riverside five 12" LPs SDP 11)

Sonny Rollins

Tenor Madness; When Your Lover Has Gone; Paul's Pal; My Reverie; The Most Beautiful Girl in the World

Rating: ★★★½

On *Tenor Madness*, Sonny is backed by Miles Davis' muscular rhythm section—Philly Joe Jones, Paul Chambers, and Red Garland. On the title track only, he's joined by Miles' tenor, John Coltrane. It's this long number that is the least effective in the album because of Coltrane, who appears to be pressing and lacks Sonny's compactness of impact. But on this, as on all the tracks, Sonny blows well, and there's a forceful, cohesive solo by Chambers. Red solos pleasantly in his spare manner throughout the session, and Philly Joe is expertly exciting. To Sonny's credit, incidentally, is his continuing use of relatively unfamiliar material for a modern jazz date—e.g. *Lover, Reverie, and Girl*.

Evident here, too, is the increasing ability of Rollins to meld some mellowness with his habitual angularity. And in the slow tracks, he also shows growing indications of lyricism, a quality



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not conspicuous in his work before. The *Madness* track may be what should have been an interestingly balanced all-Rollins LP. (Prestige 12" LP 7047)

Art Tatum-Buddy DeFranco

A Foggy Day; Lover Man; Making Whoopee; You're Mine, You; Deep Night; Once in a While; This Can't Be Love; Memories of You

Rating: ★★★★★¹/₂

This is Buddy DeFranco's best album yet. His co-leader is Tatum, with time-steady backing by Red Callender and Bill Douglass. Art is in expansive, sometimes near-stomping form, and throughout is exhilarating. Buddy, first of all, has the ear and technique to keep up with Art, veering around high-speed chord corners with assurance. Secondly, Buddy plays with more warmth here than has been characteristic of much of his earlier work, and there is a corollary increase in a feeling of relaxed fun that has also not always been prevalent in his previous playing. He still could open himself emotionally more—as, for that matter, could Art at times. But for a highly literate, pulsatingly idiomatic, post-graduate dialogue between two professionals, this is one of the better sets in recent months. Bill Simon provides a brilliant four-page history of the clarinet in jazz, an essay that projects a standard for educational album notes that neither ABC-Paramount or Epic have yet met in their series. (American Recording Society 12" LP G 412)

Lucky Thompson

Thin Ice; Blues for Frank; A Minor Delight; Takin' Care O' Business; Sophisticated Lady; These Foolish Things; When Cool Night

Rating: ★★★★★

Recorded in Paris in February, 1956, this is the first of the many sessions Lucky cut in Europe to be released here. The rhythm section, a good one for France, has pianist Henri Renaud, drummer Dave Pochonet, and bassist Benoit Quersin. Lucky extends himself with just bass and drums on the first. Emmett Berry is the only horn on the convincing *Blues* that also has sympathetic piano by Renaud. Lucky and Emmett both blow on the next two, and it's a ball to hear Emmett's uncluttered, swinging, warmly direct personal voice in this tasty a context.

Lucky limns a full-blown *Lady*, and Emmett reminisces without sentimentality in *Things*. Both make the final *Night*. Star of the date is Lucky, an unfailing source of imaginative and rhythmic strength, a major jazzman who has had so little of the rewards his work deserves. I, for one, by the way, am delighted to see a 10" LP again. (London Ducretet-Thomson 10" LP D93098)

June In Providence

Providence, R. I.—June Christy was set to finish November with a week's booking at the Celebrity club here. She was preceded by the Max Roach quintet. The Gene Krupa quartet is due in for a week starting Dec. 3.



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Leonard Sorkin conducts in two directions. Jack Halloran chorus in foreground and Concertapes orchestra in background join to make *The Sound of Christmas*, latest stereo recorded tape by Concertapes, Inc. Bill Putnam's new Universal Studio in Chicago is the scene.

A Stereo Holiday

STEREOPHONISM is the philosophy which advocates a speaker for every ear, two in every garage, and one for the road.

In keeping with this step toward wonderland, recording companies are excitedly placing microphones at strategic intervals to produce stereophonic tapes.

Fortunately, these efforts are judiciously directed toward a meaningful end: public enlightenment, in terms of the vast potential inherent in accurately, powerfully reproduced sound.

ONE OF THE current feats in this field took place recently at Bill Putnam's stereo studio in his Universal Recording Corp. layout in Chicago.

Here, instrumentalists, vocalists, arrangers, conductors, and engineers pooled their creative abilities to devise and exploit stereophonic recording in the production of *The Sound of Christmas*.

The project began with a series of meetings between conductor Leonard Sorkin and associates George Sopkin, Abram Loft, and Irving Illmer. Arrangers Bill McRae and Wayne Robinson sat in. They selected familiar Christmas music, such as *Adeste Fidelis*, *Jingle Bells*, and *Silent Night* and then worked out arrangements designed to take fullest advantage of the stereo potential.

JACK HALLORAN joined the group to devise special arrangements for his chorus, featured on the tape. Finally, Putnam was called in to supervise the technical process.

Putnam's stereo studio covers 100,000 cubic feet. Huge reversible splays line

the wall to provide for varying the acoustics over a reverberation time from that of a room of 20,000 cubic feet to that of a room of 125,000 cubic feet. These curved splays, smooth on one side, covered with pegboard on the other, also vary the absorption coefficient from approximately 10 to 80 percent over a wide frequency range.

The 12-position control console was designed specifically for stereo recording. In addition, Putnam used five mikes, two at the right of the orchestra and one on the left, and one at each side of the chorus.

To obtain a special effect, Halloran has his chorus on the march, as in a church processional. *Adeste Fidelis* begins as a faint whisper which becomes a vibrant, full sound as the singers approach the mikes.

WHEN THE SESSION ended, everyone was weary. Sorkin had spent six hours on the podium. The percussionist had been scampering from right to left and around behind the orchestra; the pianist had rushed to play a celeste placed in front of the woodwinds.

The result was the production of a stereo tape with an impressive quality of presence. Much of this quality was attributed to the precise co-operation of all concerned, including the achieving of delicate balances by the musicians themselves, rather than the recording engineer.

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—gold

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reel music

By Jack Tracy

THE CATALOG of prerecorded tapes continues to grow.

And among the impressive additions to it this month are three sessions on Pentape by Duke Ellington, Clark Terry, and Muggsy Spanier which cannot be purchased on records, and a stereophonic Jazztape session by the Paul Severson quartet which has appeared in part monaurally on the Academy label.

All three of the Pentapes were recorded by Bill Putnam's Universal Studios in Chicago and are of beautiful fidelity. Ellington's is a small band date (Pentape RT-800) with Duke on piano; Ray Nance, trumpet; Johnny Hodges, alto; Jimmy Hamilton, clarinet; plus trombone, bass, and drums, made early this year. The four sides are *Way Back Blues*; *Where's the Music?*; *Rubber Bottom*, and *Play the Blues and Go*, all highly satisfactory additions to any Ducal library.

First two tracks are short but powerful and swinging statements from the unit, with solos subordinate to the group effort. *Bottom* has moving, muted Nance, coasting Hodges, good Hamilton, and tight ensemble. *Play the Blues* is the longest and best effort of the date, as everyone opens up, Duke plays superbly, and the horns chase each other engagingly before it all ends with a typical Ellington flourish.

Trumpeter Terry's personnel includes Chicago studio musicians Earl Backus and Remo Biondi, guitars; Mike Simpson, tenor; Bob Acri, piano, and Mel Schmidt, bass. Four standards (*Caravan*; *Basin Street*; *Candy*, and *Taking a Chance on Love*) and two wailers (*Something Borrowed and Blue* and *Daylight Express*) comprise the session. The latter two provide chief kicks, with Clark darting about like an uncontainable hummingbird. *Express* sets a rolling groove immediately, then ends with Terry playing choked-horn Rex Stewartisms. Valuable chiefly as a showcase for Clark's trumpet, of which more should be heard on recordings (Pentape RT-900).

Spanier's group marches through *Darktown Strutter's Ball*; *St. James Infirmary*; *When the Saints Go Marching In*; *Jazz Me Blues*; *Tin Roof Blues*, and *Muskrat Ramble* in typically breezy and punching style. They've all traveled these routes countless times before, but the unquestioned professionalism of all concerned and the dispatch with which they go about their jobs makes it all hefty, hot, and hearty fare. Muggsy's plunger mute has seldom been used as effectively as on *Tin Roof*, by the way (Pentape RT-600).

I have one major complaint to record, however, not only about these tapes but about nearly every other I've seen. Nowhere do they list personnel, dates recorded, authors of tunes, or any of the pertinent information we have come to expect on LPs. I had to make several telephone calls to get what amounted to guesses on the Ellington and Terry personnels, and Spanier's wasn't available.

(Turn to Page 51)



Wax For Max

By Leonard Feather



Max Roach is one of the most distinguished representatives of a burgeoning trend among drummers to become combo leaders. In an era that finds the drum solo a quintessential element of every jazz concert, it is not surprising that about half of America's most distinguished percussion artists form their own groups. Within the last couple of years, Chico Hamilton, Art Blakey, Shelly Manne, Max, and Louie Bellson are among the many who have earned additional fame as leaders.

Like the others in this gallery, Roach has qualifications for leadership beyond his astonishing instrumental ability. Not the least of these is his over-all knowledge and understanding of jazz, melodically and harmonically, as well as rhythmically.

For Roach's *Blindfold Test*, I included records by three of his old bosses (3, 5, 7). Max was given no information, before or during the test, about the records played.

The Records

1. Joe Newman-Frank Wess. *The Late, Late Show* (Vik). Hank Jones, organ; Barry Galbraith, guitar; Osie Johnson, drums; Newman, trumpet; Wess, flute.

I thought it was nice, but who it is I don't have the slightest idea . . . It might be a wing of Count Basie's band. I haven't heard it before, but it's an outstanding group. I'd give it four stars. Sounded like Sweets on trumpet . . . There was a flute, but I don't know who was playing it.

I heard a guitar and an organ, but I don't know who was playing the organ—it wasn't Basie. The rhythm section sounded all right . . . Sounded like it might be Sonny Payne. Was that a Basie wing or west coast band or what?

2. Woody Herman, Junior (Capitol). Richie Kamuca, tenor.

That's another group that isn't a standard group. It's not an active working group. It was pretty cliché, musically, and the rhythm section lagged . . . Only one star. It sounded weak, without spirit, and the arrangement wasn't too good . . . Might have been Zoot on tenor, but I'm not too sure.

3. Dizzy Gillespie. *Caravan* (ARS).

Five stars! That's Diz in there. I don't know who the rhythm section was, but I think the percussion solo—although it was very good—could have had better form. I know I heard a conga drum, timbales, bongos, a bass, a flute, and the King. The life Dizzy gives the tune is the reason for the five stars. He wakes everything up.

I've known Diz since 1941 or '42. I used to go up to Minton's whenever Cab would come to town, because most of the guys from his band would go up there to jam. We fellows from Brooklyn used to go there all the time—Ray Abrams, Leonard Hawkins. I've been admiring Dizzy for a long time.

4. Max Bruehl. *Coop De Graas* (EmArcy). Shorty Rogers, composer; Bruehl, baritone. Well, I know it wasn't Gerry Mulli-

gan. If it was, that was one of his weaker moments. I like Gerry's work, and any rating I give this record is because it's a credit to the style that Gerry more or less created. It didn't sound like it was the original cat, so I'll give it two for effort anyway.

5. Benny Carter. *The Song Is You* (Norgran). Bill Harris, trombone; Buddy Rich, drums; Ray Brown, bass; Oscar Peterson, piano; Herb Ellis, guitar; Carter, alto.

Five stars! That was Benny Carter, of course, on alto; Bill Harris on trombone, Buddy Rich on drums, Ray Brown, bass; Oscar Peterson, piano; Herb Ellis on guitar. I go along with all those guys . . . I don't have to go any further. Those are real professionals to me as far as jazz is concerned.

6. Kenny Clarke-Candido. *Rhythmorama* (Blue Note; in Kenny Burrell LP). Drum duet.

That's Art Blakey and Candido. I thought it was wonderful, and nobody else in the world but Art and Candido could do that type of thing and keep it interesting. This is very difficult for these two instruments for that length of time. I'll give it four stars. Everything was good and most adequately covered.

7. Coleman Hawkins. *La Vie En Rose* (Vik). Manny Albam, arranger.

Five stars! You're putting on masters here! That was Coleman Hawkins. I know it was Hawk—it couldn't have been Flip. The arrangement could have been better . . . They could have given Hawk more leeway. The background could have been even more enhancing than it was. Hawk has that healthy jazz style that so many people are striving for on tenor sax. I think Bean is in a class by himself—a past master, long proven.

8. Chico Hamilton. *The Morning After* (Pacific Jazz). Hamilton, composer; Jim Hall, arranger; Buddy Collette, clarinet; Hamilton, drums.

It was Chico Hamilton's group . . . Buddy Collette. It might have been

Buddy's music, too. I like Chico's group, and for the composition which I thought was very good—four stars.

9. Teo Macero. *24 + 18 +* (Columbia).

I don't have the slightest idea who it is. With all due respect to these musicians, I can't give any stars at all for that. It had very bad form and design. It even sounded like an insult to classical artists and classical music. I really like serious and classical music. I don't know what the composer had in mind, unless he was writing background music for some horrible theme. I suppose I could give it one star for the fact that there were instruments involved.

10. Jimmy Giuffre. *Fascinating Rhythm* (Atlantic). Shelly Manne, drums; Jimmy Rowles, piano.

Ha! That's crazy! Sounded like Jimmy Giuffre on clarinet. I'll give it five stars. Could that be John Lewis? It's Shelly on drums. I like that . . . Giuffre sounds nice.

Afterthoughts By Max

I have much respect for Kenny Clarke and Art Blakey. Kenny never ceases to amaze me. I'm happy that these people are around: Phineas Newborn, John Lewis, Jimmy Giuffre, Shelly Manne, Chico Hamilton, Art Blakey, not to mention those past masters, Diz and Hawk. Also Benny and that crowd . . . Miles.

On the big band scene there's Basie, Tito Puente . . . Blues singer Ray Charles. Elvin Jones from Detroit is a young drummer on the scene—with J. J. Johnson, I believe . . . Kenny Dennis in Philadelphia. Those are some of the guys I've heard recently. Philly Joe Jones, of course.

I heard someone else just recently—Paul Motian, the drummer with Tony Scott's group . . . The Mitchell-Ruff Duo has a unique way of doing things that is expressive. There's a lot of new talent around. And I like Sonny Rollins, Kenny Dorham . . .

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strictly ad lib 

(Jumped from Page 8)

minster Records. Asking price reported to be more than \$2,000,000 . . . Singer **Jack Huskell** signed for four sides on the Caravan label . . . **Fred Elsass**, one of RCA's top recording engineers, suffered a fatal heart attack at Camden, N. J. He was 58 . . . The Hi-Lo's signed with Columbia . . . **Portia Nelson** made a set for Signal Products, with **Ralph Burns** backing . . . **Roy Eldridge**, intent on establishing himself with his own combo, is using pianist **Johnny Acea**, bassist **Ted Sturgess**, and **Frank Brown** on drums . . . **Louis Jordan** recorded for EmArcy with **Ernie Royal**, **Jimmy Cleveland**, **Budd Johnson**, **Sam Taylor**, **Ernie Hayes**, **Mickey Baker**, **Wendell Marshall**, and **Charlie Persip** in arrangements by **Ernie Wilkins** and **Quincy Jones** . . . **Billy Maxted** at Nick's with **Sal Pace**, **Jack Fay**, **Lee Gifford**, **Chuck Forsyth** and **Sonny Igoo**.

RADIO-TV: The 6:30 to 9 a.m. (EST) CBS radio eye-opener features a house group of **Mary Osborn**, guitar; **Tony Aless**, piano; **Tyree Glenn**, trombone; **Andy Fitz**, clarinet, and **Buddy Jones**, piano. **Jack Sterling** heads the extended early, early show . . . **Bing Crosby** will star in a Christmas Eve radio spectacular entitled **Christmas Sing with Bing**, from 9 to 10 p.m. (EST) on CBS radio. Sitting in with Bing will be **Rosemary Clooney** and the **Norman Luboff Choir**, accompanied by **Paul Weston** and his orchestra . . . **Buddy Weed**, bassist **Arnold Fishkind**, and guitarist **Tommy Kay** have an ABC radio network series from 11:45 to noon (EST) daily.

Chicago

JAZZ, CHICAGO-STYLE: Kai Windling's septet and **Teddy Charles'** quintet are at the Blue Note, with **Fats Domino** set to move in Dec. 5. **Duke Ellington's** band follows, through Jan. 6. **Dizzy Gillespie** and **Oscar Peterson** are the first two in next year's series. CBS-radio is doing a network show from the Note Wednesday evenings 10-10:30 p.m. (CST) . . . **Marian McPartland** is at the London House until Dec. 16. **Toshiko** will pick up where **Marian** leaves off and participate through a swingin' New Year's eve. **Barbara Carroll** opens for a month on Jan. 2 . . . **Singer Peggy Connelly** is at Mr. Kelly's, with **Faith Winthrop**, **Jackie and Roy**, with singer **Maya Angelou**, move in Dec. 5. **Hamish Menzies** and **Georgia Carr** will be at Kelly's during January, with **Anita O'Day** holding forth during most of February . . . **George and Oscar Marienthal**, owners of Kelly's and the London House, are discussing plans for a weekly half-hour TV show using talent from the two spots.

Sonny Stitt will rule at the Preview's Modern Jazz room until Dec. 3, when the decorators move in. **Tony Scott** brings his group in for Christmas, with the **Modern Jazz Quartet** scheduled for a January opening . . . **Charlie Ventura** currently is wielding his horn at the Brass Rail. He'll be there until mid-December.

ADDED NOTES: Cab Calloway follows the **Vagabonds** into the Chez

Down Beat

Paree Dec. 10, with the Vagabonds returning for a week on the 15th. Jerry Lewis opens Dec. 27 for 10 days, with Roberta Sherwood-Myron Cohen, Libera, and Sammy Davis Jr. following in that order . . . Leo Delyon, Abbey Lincoln, and the Tune Tattlers are at the Black Orchid. Larry Storch is set to open Dec. 27 . . . The Blue Angel's newest calypso extravaganza includes the largest cast ever assembled at the club. Among those in attendance are Princess Abilia, King Christian I, Lord Rafael, and Lady Angelica.

Hollywood

JAZZNOTES: Chet Baker has reorganized his quintet, replacing Pete Littman with Larry Marable on drums, and Jimmy Bond with Scotty O'Farrell on bass. Bond joined Ella Fitzgerald's accompanying trio . . . Bud Shank opens in Holland the first week of March. Chuck Flores rejoined the quartet on drums . . . Pete Jolly trio just about set to play Chi's London House in January or February. It will be the pianist's first out-of-towner since he went on his own . . . Chico Hamilton's group shot back east, is due in D.C. Dec. 12 . . . After completing a short for Universal Int'l, the M. Ferguson band returns to the Peacock Lane Dec. 24; then the trumpet man heads back east . . . John Graus signed Dave Axelrod as personal manager . . . Art Pepper moved into the Haig for Sunday afternoon sessions and Tuesday (off) nights . . . Buddy DeFranco quintet, after Basin Street stint, currently on tour in the east with Howard Roberts, guitar; Jim Gannon, bass; Bill Bradley, drums.

NITESCENE: Biz has never been worse in local spots, but there's still good jazz aplenty—everywhere. Cannonball at Jazz City beginning Dec. 7, with the Pete Jolly trio alternating. Billie Holiday returns Dec. 21 and Jolly stays on. Sarah Vaughan opened at the Mocambo Nov. 13 . . . Before moving up to Hollywood & Western, Jolly wails weekends at Huntington Parks Rendezvous.

Teddy Buckner still blowing at the 400 club . . . Bob Cooper of the Lighthouse All-Stars is scoring a movie for Northrop Aircraft for release to TV and schools . . . The Topper club remains a mecca for cats out Rosemead way weekends with Jack Millman and group just thriving . . . Joe Adams' new club, the Desert Sands, opened with the Sonny Criss quintet. The altoist has Ernie Andrews making with the vocals . . . Stan Getz was penciled in to make the Peacock Lane early in December, but deal wasn't set at presstime.

SUPPER SPOTTINGS: The Interlude got a swingin' successor to Frances Faye in Josephine Premice; will continue the topflight talent policy . . . Billy Eckstine bowed at the Cocoanut Grove Nov. 21. It's his first L.A. gig since European jaunt . . . Gogi Grant was first current pop singer to make the Statler's Terrance room in evah so long. May start a trend to that type talent at the plushy room.

ADDED NOTES: When at Hermosa and feelin' two-beaty, don't pass Tom Riley's Saints smacking it out at the Inn on Pier Ave. . . . Warne Marsh



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quintet went into Whisling's for the weekends on Sunset at Wilcox.

WAXED NOTES: **Howard Roberts'** first for Clef has four fiddles, **A. Stoller**, drums, and **B. Enevoldsen** on bass this time . . . **B. Collette** and **R. Norvo** backed **Bobby Troup** on a new Liberty disc . . . **Red Callender** just finished cutting his second Modern album. He's featured on tuba with **Red Mitchell** playing bass . . . **Art Pepper** will have a Contemporary album soon with octet and smaller combos featuring **C. Candoli**, **F. Rosolino**, **R. Mitchell**, **H. Hawes**, et al. His Jazz: West LP has just been released.

—*tyman*

San Francisco

Eddie Duran and **Dean Riley** are working a bass and guitar accompaniment to **Al Hibbler** during the latter's Black Hawk date in November. Fantasy has signed Duran for LPs . . . **Johnny Mathis** is held over at Fack's II . . . **Richard Wyands**, pianist with **Jack Weeks** band at Fack's II, has joined **Ella Fitzgerald** as accompanist. **Steve Atkins**, who doubles on trombone and piano, replaced him with Weeks . . . **Virgil Gonzales'** sextet is playing an after-hours club, Pond's . . . **Boo Pleasant** is entertaining at the Cellar . . . **Israel Del Pina**, Latin singer who started the mambo craze in Frisco, is now at the Copacabana . . . **Paul Miller**, guitarist on the **Don Sherwood** show, is featured in a couple of numbers in the **Albert White 23 Skidoo** LP on San Francisco Records.

Al Leavitt, former disc jockey and currently proprietor of San Francisco Records, plans a new jazz label, San Francisco Jazz, and will record the **Rudy Salvin** rehearsal band and the **Gonzales sextet** . . . Drummer **Johnny Berger** is back in town . . . **Dave Van Kreidt**, former **Dave Brubeck** and **Stan Kenton** sideman, is teaching in Vallejo and playing weekends at the Elbow room . . . **Peggy Tolk-Watkins** has taken back the Tin Angel, waterfront Dixieland club she sold to **Max Weiss** of Fantasy. That's her painting of three elephants on the cover of the new **Paul Desmond** LP . . . **Kenton** played a series of concerts at local schools and colleges after his **Macumba** date . . . **Charlie Mingus'** Jazz Workshop is booked into the Black Hawk on Dec. 11 . . . the Fairmont Venetian room has decided to stay open. **Georgia Gibbs** is booked in for February.

—*ralph j. gleason*

Washington, D. C.

Chico Hamilton played a highly successful week at **Olivia's** Patio lounge in late November. Impressive numbers saw **Paul Horn**, tenor-flute, and **John Paesano**, guitar, two former Washington musicians with the present group . . . **Jack Nimitz** in Nov. 26-Dec. 1 at the Vineyard. Guitarist **Charlie Byrd** follows for two weeks . . . The Mayfair now has **Dixieland** on weekends. **Country Thomas** is the current attraction . . . Billed as "Jazz for Moderns," the **Teddy Carter** quartet is in for a long stint at the Village inn . . . **John (Dizzy) Gillespie** and big band brought a swinging one-riter to the Capitol Arena on Nov. 12.

Earl Swope has been in and out of the Patio and Vineyard the last two months. His trombone is being beckoned

by recording companies. Their call is deserving recognition for him . . . The **Airmen of Note**, the official dance band of the U.S. Air force, has left Washington for a four-week tour of Europe. Jazz tenor man **T. P. Newsom** recently was discharged and went with **Les Figgart**. He was replaced by **Frank Vicary**. Newsom's many fine arrangements were left in the book on his departure.

—*thomas tomlinson*

Cincinnati

Teddy Raymore, a pianist with excellent taste, is now at the **Roselawn Tavern** on a weekly basis along with vocalist **Shirley Hunter** . . . Jazz on the local airwaves is almost nil since **George White** left for a suburban Detroit station and **Rex Dale's** jazz show was dropped from WCKY. At present, **Dick Pike** of WNOP is the only disc jockey in the area with a modern sounds show . . . A strange occurrence was the booking of the "Biggest Show of '56" at Cincinnati Gardens the same night the **Ray McKinley** band played **Castle Farm**. More than 8,000 were attracted to the rock 'n' roll show where **Vic Lewis** and **Tommy Whittle** excelled, while a mere 250 dug the swingin' **McKinley** crew.

—*dick schaefer*

Toronto

Town Tavern has **Lurlean Hunter** returning for a week, followed by the **Billy Taylor** trio . . . **Phil McKellar** brought a concert into Massey hall Nov. 26 that featured the **Count Basie** band, **Joe Williams**, **Chico Hamilton**, **Gerry Mulligan**, **Australian Jazz Quartet**, **Erroll Garner**, and the **Kai Winding** septet . . . The **Peter Appleyard** quartet is doing good business for the **Corsair**. Peter will remain until Christmas and will be followed by other jazz names.

—*roger feather*

Montreal

The Circus lounge in Hull, a short trip from Montreal, booked in **Lurlean Hunter** for the first three weeks in December. Next year will start off with **Jackie Cain** and **Roy Kral** for two weeks beginning Jan. 14, **Marian McPartland's** trio for two weeks beginning Jan. 28, the **Don Elliott** quartet for three weeks beginning Feb. 11, the **Pat Moran** quartet on March 4, the **Billy Taylor** trio on March 18, and the **Barbara Carroll** trio on April 1.

Laverne Baker, **George Kirby**, and the **Arleigh Peterson** dancers combined to give the El Morocco one of its freshest shows in years . . . **Tiny Perkins** and **His Five Sons** of **Wasteland** have been making a lot of radio appearances lately as well as being contracted to a stay at the Astor cafe . . . **Roland Lavalée**, a local jazz pianist, had one of the coolest wedding receptions, with **Mac Wein** and **Freddie Nicholls** each leading 15-man groups . . . The **Four Lads** played a week at the **Bellevue Casino** at the end of November . . . **CMB's Jazz at Its Best** show brought back its popularity poll this fall with only four categories—band of the year, combo of the year, singer of the year, and instrumentalist of the year. The next **Down Beat** will include the results.

—*henry f. whiston*

Down Beat

feather's nest

By Leonard Feather

A FEW WEEKS ago, the Dave Brubeck quartet played a concert for a large and enthusiastic crowd at the Brooklyn Academy of Music. This was

neither surprising nor depressing; success and the Brubeck quartet go merrily hand in hand. What was depressing, however, was the fact that just a week earlier, in the same hall, for the same concert promoter, Duke Ellington and his orchestra had played to a house

that was more than half empty.

It was the first time in years that the Ellington band had played a full concert in the New York area without the time-consuming burden of a half-dozen other acts.

This was a chance for the Duke and his men to play all evening long to their hearts' and their audience's content. Yet I came away with a melancholy feeling that what is still, at its optimum moments, the world's greatest jazz orchestra, led by the world's most respected jazz composer-arranger, is being by-passed and neglected almost entirely on familiarity-breeds-contempt grounds.

RALPH GLEASON said it very eloquently in these pages; all of us here at *Down Beat* have written it, said and felt it, yet our combined efforts seem inadequate in getting it across to you, Mr. Average Jazz Concert Ticket Buyer: Ellington is still The Man.

If you are one of those who neglected to see him during a recent opportunity, please tell me why. Is it because he happens to be old enough to be your father, or possibly your grandfather, that you feel his music must be passé? Is it because his sidemen are not familiar through dozens of combo LPs? What does the band lack, in your ears?

After his phenomenal success at Newport last July and the cover story in *Time* the next month, one would have thought that Ellington would be hotter than he had been in years. Admittedly the *Newport Suite* is not much more than a series of backgrounds for blues solos; granted the most unusual and startling Ellington work of all time, *A Drum Is a Woman*, has still to be released; but surely the Ducal works of the last three decades, still occupying a fair portion of the footage at any concert by the band, cannot have become so mortal so soon?

IF JAZZ IS thus ephemeral, if the great men of our music must wait until long after their passing and return reincarnated for their first glimpse of full recognition, then the passing of almost two centuries since Mozart has not taught society a lesson.

Let's be specific. If Clark Terry were running around like Joe Newman or Ruby Braff, recording LPs right and left, he might be sought after as the

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inimitable originator, the superb trumpet artist he is. If Ray Nance or little Willie Cook had any kind of a solo buildup, they, too, might find as much of a personal public following as, say, Conte Candoli.

If the style that the late Tricky Sam Nanton gave to jazz had the validity granted it by every musician and critic of any standing, Quentin Jackson must be one of the worthiest sons of the hierarchy he founded. Britt Woodman, a trombonist capable of better taste and stylistic range than he has shown lately, admittedly deserves more and better attention from his boss.

As for the reed section, it would appear that the esteem in which men like Hodges, Hamilton, and Carney are held by fellow musicians should speak for itself; yet the fans who failed to show up at the Brooklyn Academy probably rushed there during ensuing weeks when the stage accommodated lesser but more-recorded and probably younger and fresher faces.

DUKE'S TWO rhythm sidemen, Jimmy Woode on bass and Sam Woodyard on drums, haven't gone the familiar route of so many of today's bigger jazz names: they aren't alumni of the Herman, Hampton, or Kenton bands and are not habitués of the combo bands of New York and Hollywood. Does this make them personae non gratae with you-all?

Of course, I'm not absolving Duke himself of all blame. His attempts to compromise with what he believes to be the prevailing wind of public opinion have produced many anomalies, reminding us that he is one of the few who could be more commercial by not trying to be.

But I still say—and am most eager to hear some views on this (but keep your letters to 250 words tops)—that it's puzzling how too much solid diamond jazz can lie unclaimed in the window while the customers fall over one another grabbing for zircons.

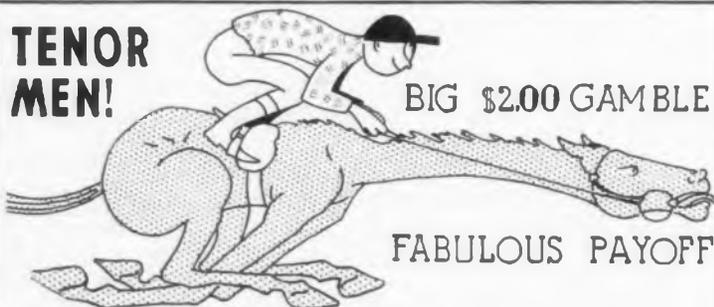
Savoy Preparing Four-Trombone LP

New York—Ozzie Cadena of Savoy Records is readying for issue a four-trombone session with Jimmy Cleveland, Bill Hughes, Henry Coker, and Benny Powell. Also present were Frank Wess on flute, bassist Eddie Jones, Chicago pianist Ronnell Bright, Kenny Clarke, and Freddie Green. Arrangements were by Frank Foster.

Cadena has cut a set for Regent, the Savoy subsidiary, on which harpist Dorothy Ashby is joined by flutist Wess, Jones, Wendell Marshall, Ed Thigpen, and Bright. Also for Regent was a session under Bright's name with Kenny Burrell and Leonard Gas-kin.

Lee Morgan, the Philadelphia trumpeter now with John (Dizzy) Gillespie, recorded his first LP for Savoy with Hank Mobley, Hank Jones, Doug Watkins, and Art Taylor. Savoy also has bought the Discovery catalog and expects initially to release LP's by Red Norvo, Art Pepper, and Paul Smith.

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perspectives

By Ralph J. Gleason

IT WAS a Sunday night when the word spread round the night club circuit in San Francisco that Art Tatum lay dying in a Los Angeles hospital and had been given the last rites.



Oscar Peterson, concluding an engagement at the Black Hawk, got a telephone call from Harry Edison. Tatum was dying and calling for Oscar.

It was a somber evening. For a musician who never had been a hit with the broad general public, it was amazing how people buzzed about it.

After the last set at the Black Hawk, Peterson drove right down to Los Angeles, but he was too late. The one man whom all pianists agreed on was dead at 46.

It's odd to reflect that many of the newcomers to the world of jazz may never have seen him in person. True, his tour with the Kenton band on one of those three-ring jazz circuses brought him before the eyes of thousands who might never have encountered him otherwise. But by and large, Tatum had been seen only fleetingly on the jazz scene in the last couple of years.

Yet he used to slip into San Francisco now and then, hole up at a swank hotel, and hold court as pianists trooped from all around to see him. And a year or so ago he played a couple of lovely weeks at the Black Hawk when the audience was 50 percent musicians of all kinds.

TATUM'S STYLE may have stood between him and the public. There's a disc jockey in northern California who never plays Tatum because he thinks Tatum doesn't swing. Yet this is the most juvenile of reactions.

"There are a lot of kids around who can play a whole lot of right hand piano but no left hand at all," Art told me once while watching a TV football game (that's what I said). No one ever could make that allegation stick against him.

The night before he died, Jimmy Lyons and Oscar Peterson were talking about him on KNBC, and after Oscar had concluded a long eulogy, Lyons' remarked, "and he does it all with only three hands." When Tatum did the most complicated things imaginable on the piano, they looked easy. And any time he wanted to get down in the pea patch and cook with the swingers, he could out-funk and out-folk anybody you can name.

WE ARE NOT LIKELY to have another like him. It matters little how many good ones there are. This was a man who made you stop and listen. There are very, very few pianists in any phase of music who have complete command of the instrument. Tatum was one.

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By George Hoefler

ISHAM JONES, who died after a long illness in Hollywood, Fla., was reputed to be the first man to make a million dollars from songwriting. He composed *I'll See You in My Dreams*, *It Had to Be You*, *The One I Love*, *On the Alamo*, *No Greater Love*, *Swinging Down the Lane*, and some 200 other songs that reached the publication stage.

For almost two decades (1920-40), Jones was the leader of one of the outstanding dance bands in the country, and was noted as a highly musical leader who refrained from the use of girl vocalists, novelty numbers, or style gimmicks.

One of the last bands led by Jones before his retirement around 1936 was the first band led by Woody Herman. This group recorded in 1936 as the Isham Jones Juniors for Decca.

The Juniors included Chelsea Qualey, trumpet; Sonny Lee, trombone; Saxie Mansfield, tenor, and Howard Smith, piano. One of the tunes they made was



the famed *Fan It*, featuring Woody's vocal, and another *Nola* highlighted Smith's barrel-house piano chorus.

Smith was destined to help make Tommy Dorsey record-wise with his work on *Boogie Woogie*. When Jones disbanded in March, 1936, the Juniors reorganized and incorporated under Herman's leadership and became the Band That Plays the Blues.

WHEN THINGS GOT rough with the Ben Pollock band in late 1927, Benny Goodman left to accept an offer from the Jones orchestra, then playing at the Million Dollar Rainbow Gardens on Chicago's north side. BG was only 18 then, and the Jones job paid him his largest salary to that time—\$175 a week.

Jones was born in Coalton, Ohio, in 1893, the son of a coal mine boss. While Isham was still quite young, the family moved to Saginaw, Mich., where he drove a mule and a string of coal cars until he had a close call in an accident and decided underground life was not for him.

He first broke into music by assembling a band for a local church. When a song script of his became a hit in Saginaw, he went on to Chicago to seek his fortune.

JONES PLAYED piano, violin, and saxophone and had organizational talent. He was never the typical band-leader personality-boy type, but in the early days of the popular band, that was not required of a leader. When he was 20 years old, he became a vau-

deville headliner with his own band.

The Jones orchestra moved into the College inn of the Hotel Sherman in Chicago and stayed from 1920 through 1924 as the house band. The one gimmick, or novelty, that ever became identified with the Jones orchestra came during the College inn days. This was the laughing cornet of a young cornetist named Louis Panico of Naples, Italy, who joined the band in 1921. Panico introduced the laughing style on the band's version of *Wabash Blues*.

The Isham recording of this tune on Brunswick became a big seller for its day, as any record collector knows after seeing the disc represented in many piles of old records. Panico's style became a characteristic that identified the Jones band for many years.

Roy Bargy, who later became an assistant director in Paul Whiteman's organization, played with Jones at the College inn.

AFTER A DECADE at the inn and the Rainbow Gardens, Jones left Chicago and during the '30s played coast to coast with his band. The coming of swing music and stylized bands gradually discouraged Jones. He decided to concentrate on writing songs in 1936, and by that time he was already independently wealthy from his royalties.

He kept busy with many varied enterprises during his retirement. At one time he owned a general store at Shafers' Crossing, Colo. A year ago he moved from California to Florida, where he had been ill for nine months before his death.

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Art Tatum

(Jumped from Page 15)

ing concept is the clue to Art's greatness. Art lived in a big world. No cultist, no sectarian, the world of sound was his universe.

One cannot talk about "Tatum"—one talks of Early Tatum, Middle Tatum, and Late Tatum. Early Tatum is crude, brash, violent—a man fighting the keyboard. Middle Tatum is probably the greatest Tatum—the Tatum of *Wee Baby Blues*, *Aunt Hagar's Blues*, *I've Got My Love to Keep Me Warm*.

To me, Tatum was at his best playing the blues. He was then free from melody and blowing all the way.

LATE TATUM is something else. A spilling over of ideas that his form could not sustain. There is a vengeance in Late Tatum. Art was still in a cutting session, but it was hard to find the man to cut. There were too many men now; he had taken on all the players.

Art didn't like what he called one-handed players, but this had to be—men weren't so rugged any more. They liked the "cool" comfort of a rhythm section. Art played with rhythm sections—but not really—they merely chased him.

But what of the heritage of this colossus? Bud would say that Art was the man; if Bird were here, he would say Art was the man. Art showed Dizzy, Bird, and Bud how to blow ideas no one had ever dreamed of.

In the beginning, there was Louis . . . then Art . . . then Bird. That's how it began and that is how it is.

The last time Art came to town, I didn't quite get there.

The next time I won't miss him.

Reel Music

(Jumped from Page 42)

Obviously there is no room on the small back of a box of tape to place all necessary information, and I am afraid the tape companies are going to have to resign themselves to printing four-page brochures and putting them in the box if they plan to compete on equal terms with the record companies in the recorded music market. Jazz buyers especially want to know who is on each date, and when it was made. It will have to be provided.

The Severson stereo tape (Jazztape ST-4016) is a seven-inch reel containing 12 tunes, among them standards like *I Only Have Eyes for You*, *Pennies from Heaven*, and *I Could Write a Book*, plus a number of Severson originals. Trombonist Severson and tenor saxist Ken Soderblom, plus bass and drums (no piano), comprise the tightly-knit and pleasantly moving group. The writing is imaginative and varied, but with just two horns to score for, it might have been better to limit the tape to six or eight tunes. The excellent recording job was done by Robert Oakes Jordan and James Cunningham, two names not unfamiliar to regular *Down Beat* readers.

Ed. Note: All tapes reviewed on the Ampex 612 tape phonograph, utilizing two Ampex 620 speakers.)



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Eddie Condon

(Jumped from Page 13)

him that went out with high-button shoes.

"Jerry Shattuck, who not only looks like Boris Karloff but is Boris Karloff, and Art Lynch got my shoe size and came up with this. That Lynch, one thing you've got to remember about him, he's a golfer, and the toughest thing is, don't try to whip him."

Condon started recording in 1927 but never has had a hit record.

"I've tried every way in the world to make records that do not sell," he laughed. "Look, we even used the Gershwin songbook thing as a handle, and they didn't sell."

THE RECORDS, however, do hold a valid place in recorded jazz although they cannot compare with the offerings of the pop stars as far as the millions sold is concerned. Condon's informal Columbia LP albums have sold well and steadily, largely because the musicians were relaxed and comfortable physically and musically.

"In some cases I pick the tunes for a date," Eddie said. "In others we leave it up to the guys. The whole point is to be as completely happy as possible."

On the current scene, Condon admitted he was impressed with the work of clarinetist Bob Wilber.

"He plays like Peanuts, and Peanuts plays like Goodman. God knows who Goodman plays like." He also praised trumpeter Johnny Windhurst but said, "Emphasize that Wilber. He's good."

Condon smiled. "Then there's another young fellow. A comer. Wild Bull Davison. He's extra young."

"And don't forget Cutty Cutshall. There's one thing I'd like to say about Cutty: he's all male."

AMONG OTHER Condon observations was one from Joseph Conrad. "Don't ever attempt writing before you're 40. Hooray for Joe. What can you say before you're 40, anyway?"

Of Johnny Mercer, sometime ad lib-topper, Eddie urged: "Condon thinks Johnny Mercer is a champ of stupidity and charm. Plus due bills."

Of Mezz Mezzrow: "Mezz taught me some hot chords on the tenor banjo."

On the most important feature of a recording session: "Be there."

He glanced out the window again, at the still-falling rain.

"There's no end to it," he mused. "Just like Presley."

Right Up There

New York—Broadcast Music, Inc., sends a monthly *Concert Pin-Up* sheet to radio station librarians listing significant classical recordings of the month along with historic events corresponding to each day of the month.

The November list marks a jazz breakthrough, because between Milhaud's *Concerto for Percussion* and *Small Orchestra* and Puccini's *Gianni Schicci*, there stands Charles Mingus' *Pithecanthropus Erectus*.

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George Avakian

(Jumped from Page 18)

says. "This is especially true of jazz artists who perform best on what they want to do most, which often is familiar material."

But after the session is finished Avakian takes over as final editor of the tapes, and in that province, he is regarded by many as the most expert tape splicer in the business. Avakian, in fact, has developed several editing techniques which he refuses to divulge.

There are other jazz a&r men, such as Alfred Lion of Blue Note and Red Clyde of Bethlehem, who feel that tape splicing is, with very few exceptions, wrong on jazz sessions because the essential point of jazz lies in its spontaneous immediacy. They state that the consumer deserves to hear what actually happened on the date as it happened. Avakian's answer is:

"If it is possible to improve the performance artistically without hurting the artist in any way, I owe it to the artist to use the processes that are available to me.

"WHATEVER I DO in splicing is always consonant with the artists' character and does not violate the artist's own integrity. Everything as issued is what the artist might have played. And you know, the way we splice, there are many splices I made that I myself can't detect any more. You'd be shocked to know how much splicing was done on some sides.

"Take Louis' *Mack the Knife*," Avakian pauses with relish. "Now, that flows along nicely as if it were one performance, doesn't it? It was spliced from four different takes, even including words that were taken from one take and placed into another. I liked Louis' inflection on 'drooping' on one take and inserted it in the final version. I spent the whole day editing *Mack*, because I believed in the record."

As for recording jazzmen in live performances at clubs and concerts, Avakian feels that "it's not as effective a means as you might expect. Only certain artists are easy to do that way, and they're not easy either. Where precision work is important; it's very tough to do. In Brubeck's case, where so much depends on the inspiration of the moment, it's also tough. I've thrown away miles for every foot of Brubeck tape we've used.

"Another thing is that artists usually perform their record tunes in clubs and concerts. Now, Newport was well planned. Everybody we recorded was prepared with fresh material suitable for recording. Everybody except Louis Armstrong, who let me down, and played his usual show. Speaking of Louis at Newport, let me show you what we did with *Whispering*, one of his tracks in the album. We had only one take of it, and on first hearing, it looked hopeless.

"HERE'S HOW WE made an acceptable take. The introduction is left out entirely. The first chorus on the record is really the second chorus and begins with Louis' pickup. The second chorus—a bass solo—is really the first chorus except for a couple of parts taken from the original third chorus, which was also a bass solo. The last chorus, which

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Money refunded if not satisfied.

is now the third chorus instead of the fourth, contains a couple of spots from the bass breaks which came from what used to be the third chorus.

"On top of that, a couple of cracked notes by Louis in the last chorus were patched by finding exactly the same notes with exactly the same harmony underneath them from the same chorus, but correctly played. We then copied them and put them in place of the notes that were cracked. And now I don't know where they are when I hear it. *Whispering* took me about an hour and a half to analyze what might be done, and then from three to five hours to accomplish it.

"The more you work with splicing," Avakian asserts, "the more solutions you discover. No one in the industry can do as many things with tape as we can do." And many of these "exclusive" Columbia thaumaturgical tape devices were invented by Avakian, who, incidentally, is not allowed to touch a machine or tape by union rules. But he knows the equipment and his engineers and what they can do.

Avakian was asked whether his artists had ever protested a splice. "On the contrary," he replied. "Artists welcome it. Many's the time an artist will come to at the end of the take and say, 'You'll get rid of that clam, won't you?'"

AS FOR WHETHER the final spliced record is a "real" recapturing of the performance, Avakian once answered an English critic of an Armstrong album which had been spliced from several takes in Amsterdam and Milan:

"Test *Ambassador Satch* for realism: I'm sure you get a feeling of continuity from tune to tune, and the feeling of a unified live performance, instead of being jerked from your mood by abrupt changes of quality and actual breaks between tunes. I think we succeeded in making it virtually impossible to detect which performances were made in which city."

No profile of Avakian can be even surface complete without mentioning his marriage to concert violinist Anahid Ajemian who, with her pianist sister, Maro, has done more to perform contemporary American classical works than any other musician on the scene.

CONTINUAL CLOSE association with developments in contemporary classical music has given Avakian an unusually broad and deep orientation in music, more so than almost any other jazz a&r man.

From the beginning of their marriage, Avakian and his wife have annually set aside a certain amount of money—as have Maro and her husband—to commission works by contemporary American composers. This spring they plan to do even more and will sponsor a series of Sunday concerts at New York City's Town hall through May.

Avakian, then, is that rare man of musical parts, who because of his constantly widening background, specialist's jazz knowledge, taste, and honesty (which does not allow the identity of a publisher to determine which tune he'll use on a date), has become so vital a force in the recorded preservation of jazz.

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By Hal Holly

FILMS IN REVIEW: *The Opposite Sex* (June Allyson, Dolores Gray, Ann Miller: guest appearances by Harry James, Art Mooney) is a new version of *The Women*, the Clare Boothe Luce stage play first filmed in 1939, to which two new ingredients have been added—music and men.

As a work-over of this type it comes off much better than most. One reason is that the songs—new ones by Nicholas Brodsky and Sammy Cahn—and dances have been slipped in so smoothly that they do not interfere to any great extent with the telling of the story, a sharp little tale of the ways of wives with their husbands, and other women's husbands, against a backdrop of New York and Las Vegas night life.

Those who don't remember that Miss Allyson entered the movies as a musical personality will find her strictly intimate, husky-voiced singing style pleasant enough. The James number, *Young Man with a Horn*, is actually a reprise of the piece, inserted as a flashback, as Miss Allyson did it with James in a picture made during the war. The soundtrack is the original, but the photographic treatment is new. Mooney's appearance, though it netted him screen credit, is of little consequence; he appears briefly as bandleader in a night club sequence fronting a studio band.

ON AND OFF THE BEAT: We accidentally caught a little English-made picture entitled *Dance Hall Girls*, probably not new, and found that the Ted Heath band was featured through about 50 percent of the footage. As a movie, it's no worse and in some ways a little better perhaps, than Hollywood attempts along the same line. But how drab the ballroom and dancing kids looked compared with our fancy U.S. Technicolor treatments of similar subjects.

Warner producer Michael Curtiz, after testing Roberta Linn, Julie London, Patti Page, and a flock of other singers for the role of Helen Morgan in the Morgan biofilm, decided to use a nonsinging actress with a soundtrack ghost singer, neither named at this typing . . . Elvis Presley, whose first picture, *Love Me Tender*, is being rushed into theaters as fast as 20th-Fox studio can get out the prints, likes the movies. He is at work on his own life story, planning to play himself in a screen treatment, provided of course, he doesn't get that notice from Uncle Sam. If not drafted, he will be reporting for his next picture to Hal Wallis at Paramount. Wallis owns Presley for seven years as far as movies are concerned. The 20th-Fox picture was on a loan.

Alex North's *Rhapsody for Four Girls*, written for the Universal-International film *Four Girls in Town* (Sid Chaplin in the role of a film composer) will be released by Decca as an LP recorded by a 52-piece orchestra and featuring solos by pianist Andre Previn and trumpeter Ray Linn. The Decca version is actually an enlarged version of the film score, which utilizes only the principal themes . . . As we have noted here previously, Pat Boone, on the strength of his title song stint in *Friendly Persuasion*, is getting bids from practically every Hollywood studio, but indications are that 20th-Fox now has the inside edge . . . Ray Anthony drew an unusual deal at Universal-International. He was signed to trumpet solo the principal theme in the underscore for *The Incredible Shrunk Man*, and though he will not be seen in the picture, will receive screen credit for the musical contribution. Anthony, with his band, draws another movie stint at MGM, where he will be featured in night club scenes in *This Could Be the Night* (Jean Simmons, Paul Douglas). What with his television and movie work—he's also in *The Girl Can't Help It*—our guess is that Ray is through with dance band work—until further notice.

Maynard Ferguson and his new band caught a musical short at Universal-International. If you're in TV, start worrying about the huge backlog of band shots—from Ellington to Kenton—U.-I. will be releasing to television one of these days . . . Release by Capitol of the Nelson Riddle album on which Sunde Ellis sings the title song (and only vocal) recalls an interesting story on Sunde. She's the girl who was hired originally as vocal double for Susan Hayward in *I'll Cry Tomorrow*. Then MGMoguls decided Susan could do her own singing, and though Sunde was kept on the payroll for eight weeks, she never was heard. She's hoping the Riddle album will mean a break.

By Jack Mabley

I CHECKED the television network programs in Class A time—7:30 to 11 p.m.—for one week. There were 33 half-hours of drama, live and on film, in segments of 30, 60, and in one case, 90 minutes.

There were 23½ half-hours of variety programs. Twenty-two half-hours of adventure shows. Fifteen situation comedies. Fourteen quiz shows. Three half-hours and five quarter-hours of news and interview programs.



And five half-hours and four quarter-hours of musical programs. In the total were 60 minutes of Lawrence Welk and 30 of *Hit Parade*. King Cole and Eddie Fisher and Frankie Carle accounted for quarter-hours.

There were some shows that don't fit any of these classifications—*Omnibus*, Bishop Sheen, *Disneyland*, the fights, spectacles, and an item, *Wizard of Oz*, a feature movie.

The pattern of television programming has leveled off in the last three or four years. Drama and variety still are the mainstays, adventure strips are replacing situation comedies, there still is an irritating number of asinine quiz shows, and you have to scratch for your occasional offbeat, quality show. We get *Omnibus* once a week. Mary Martin and Paul Douglas and some crack production made *Born Yesterday* a worthwhile spectacular.

Music still is the poor relation, but that's not news. *The Voice of Firestone* apparently will go on forever. Now that they've named a cigar after *Hit Parade*, that show will probably be with us as long as the cheroot is.

LES BROWN and his big band were allowed to play two numbers in a recent Sunday night Steve Allen show, and one didn't even have dancers in it. Nat Cole's new show stuck pretty well to music, and that's all you can ask. It might have been slightly overproduced, but there wouldn't be any work for the producers' union if all they did was point a camera at a fine artist and let him sing. The Cole show should quickly smooth out the rough spots and become one of the pleasanter 15 minutes on television.

We started out on a "whither television" jag and shouldn't be distracted by Cole.

The eras, or fads, of network TV make a fascinating, and, in the case of this column, a continuing study. We have written about one period of TV's history that was really exciting, and brought the shows that I believe still haven't been matched for spontaneity and showmanship. This, of course, was the time of experiment, when practically anything in the entertainment world that moved, talked, sang, juggled, or tooted could get a hearing.

STOICNESS SET in when situation comedies became the lowest common denominator of entertainment. Today the industry is so immense, and producing and distributing any single show runs into such astronomical figures that experiment is out of the question. If something is proven, if there is a minimum of risk involved, it may get on the air. The improvement in programs comes in the production. We no longer see corpses walking off the set and only get mike booms in dramas once or twice a week.

Every night of the week directors are cutting shows with an imagination and precision that would have won them Peabody awards four years ago. The intellectual content of these handsomely produced things, unfortunately, remains indifferent.

The next era of television programming probably will be denominated by feature movies. Most of the major Hollywood studios have released their old pictures for TV, and the delay in getting them on the air has been caused by a natural jockeying for the highest possible price from the TV stations.

Ford took a nibble with the *Wizard of Oz*, and came out well. The thing will grow. I contemplate the future of television with little but gloom. It has been said many times in the past 10 years and it is more true today than ever: We are in danger of becoming a nation of boobs.

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Cleveland Jazz Club Hits 670 Members

JAZZ OHIO, a club directed by Tom Brown, Cleveland jazz disc jockey, has grown within a few months to a membership of more than 670 with a membership age span from 14 to 40.

The club, another indication of the strength and potential of the current national movement toward such organizations, issues a monthly, four-page *Jazz Ohio News*; holds biweekly meetings, and recently was instrumental in forming Cleveland's first modern jazz big band.

The idea of the club originated with Judy Strauss, a student at Cleveland Heights high school. She suggested to Brown that a group be organized to discuss jazz and to participate in encouraging its growth in the Cleveland area.

"AT FIRST," Brown reports, "I envisioned a crew of perhaps 30 or 40 people." But more recruits appeared than even the most sanguine jazz optimist would have predicted; and now, Brown proclaims, "the vigorous enthusiasm of high school students, the college set, housewives, and businessmen alike has made Jazz Ohio the most

active, cosmopolitan club of its kind in the state. And this is just the beginning."

Meetings take place every other Sunday from 2:30 to 6 p.m. at Sam and Larry Firsten's Cotton club, a room that consistently books jazz units.

The special guests customarily include the combo at the club for the week, plus other jazz figures in town. Among Jazz Ohio's guests have been Gerry Mulligan, Marian McPartland, George Shearing, Teddi King, Chico Hamilton, J. J. Johnson, Claude Williamson, Billy Taylor, Bud Shank, the Hi-Los, and Horace Silver.

"THE MEETINGS," Brown explains, "consist of usual club business, a quiz in which I award albums for correct answers, a panel discussion with questions and answers from the members, plus musical demonstrations of jazz progressions and devices. This may sound sketchy in verbal terms, but I can assure you it's a ball in the club on Sunday afternoons. Everyone joins in the discussions, and the musicians claim they really enjoy it, as do we."

Jazz Ohio also is concerned with the idea of developing a jazz laboratory utilizing local musicians as its nucleus with the aim of "encouraging young musicians from this section of Ohio to organize an exchange of ideas and interests."

A 19-piece band already has been formed with the support of the club. Among its members are Jack Furlong, pianist with Ralph Marterie; Ernie Shephard, bassist with Stan Getz, and tenor Joe Alexander, who worked with Tadd Dameron and Charlie Mingus, and impressed New York musicians considerably during his brief time there.

Also expected to sit in are Ed Preston, former lead trumpet with Lionel Hampton, and Johnny Lucak, a former Gene Krupa reedman. In the book are scores by Dameron, selections from the Ted Heath repertoire, and arrangements by several other writers.

JAZZ OHIO is currently setting up college and high school concerts for the new band. Brown said, "A series of major jazz concerts are planned in 1957. Already, action is being taken to embrace several colleges and high schools far removed from Cleveland within Jazz Ohio."

And, accordingly, the group "hopes to found chapters on the various campuses throughout Ohio and perhaps the midwest," Brown added. "In cases where groups have already been established, it is hoped they will affiliate with Jazz Ohio."

The organization is nonprofit, and its officers include Frank Takacs, president; Steve Thompson, vice president; Faye Cohen, secretary, and Eddie O'Jay, treasurer. Don Edwards is managing editor of *Jazz Ohio News*, which combines general jazz news, reports of club activities, articles on jazz history and specific personalities, and record reviews.

Further information about Jazz Ohio can be obtained from Tom Brown, Radio Station WHK, 5000 Euclid Ave., Cleveland 3, Ohio.



Jazz Ohio club director, disc jockey Tom Brown, presents one of the club members with an album prize for successfully answering a quiz on jazz history.

Harman's History Out

New York—Dell Books has published Carter Harman's *A Popular History of Music* in its 50-cent paperback line. Harman, music editor of *Time* magazine, traces the lives of the composers and includes chapters on the orchestra, conductor, piano, jazz, and a glossary of musical terms.

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Band Clinic In 10th Year

Chicago — The tenth anniversary Midwest National Band Clinic will be held at Chicago's Sherman hotel Dec. 5-8. The Clinic will feature nine of the nation's finest bands, and one orchestra, presenting music of all grades of difficulty. Dr. Raymond F. Dvorak, of the University of Wisconsin, will serve as master of ceremonies.

During the four-day convention there will be 12 instrumental clinics, music exhibits by 35 of the major music companies, a display of band uniforms, a get-acquainted hour, and a free grand finale banquet, in addition to the 10 concerts noted. The Clinic will be open free to all.

The tentative schedule is:

Wednesday, Dec. 5

1:30 p.m.—Clinic registration.

8:00 p.m.—Concert by U. S. Army field band of Washington, D. C.

10:00 p.m.—Get-acquainted mixer.

Thursday, Dec. 6

8:45 a.m.—Woodwind recital and clinic.

10:15 a.m.—Concert by Jordan high school band of Columbus, Ga.

1:15 p.m.—Concert by Jefferson junior high school band of Oak Ridge, Tenn.

3:00 p.m.—"Musical Opportunities Unlimited" clinic and string clinic.

4:00 p.m.—Open rehearsal, Second All-American Bandmasters' band.

5:30 p.m.—Modern Music Masters.

8:00 p.m.—Concert by Texas City, Texas, high school band.

Friday, Dec. 7

8:30 a.m.—Concert by Emerson junior high school orchestra, Flint, Mich.

10:00 a.m.—Bass and percussion clinics.

11:00 a.m.—Trombone-baritone clinic and concert by the 4-H Club band of Delaware county, O.

1:30 p.m.—Concert by Knox, Ind., high school band.

3:30 p.m.—Cornet-trumpet and bassoon clinics.

8:00 p.m.—Concert by the Second All-American Bandmasters' band.

Saturday, Dec. 8

8:30 a.m.—Concert by Vandercook College band of Chicago.

10:15 a.m.—Concert by Joliet, Ill., township high school band.

12:15 p.m.—Grand finale banquet.

Combo Arrangement

The full combo arrangement on the following pages, *Pussy Willow*, was composed by Bill Russo and Eddie Petan and appears exclusively in these pages.

On all parts other than drums, use the chords of letter D of the piano part for the three solos at letters D, F, and G.

Tempo: ♩ = 144.

Tenor Sax

'Pussy Willow,' By Bill Russo and Eddie Petan

Trombone

Drum

Trombone

'Pussy Willow,' By Bill Russo and Eddie Petan

Tenor Sax

cap *OFF. SVA.* **A**
cap *OFF.* **B**
C
D 31 bars **E**
F 32 **G** 31 *cap* *ff* *ad lib*

The Trombone part consists of ten staves of music. It begins with a dynamic marking of *cap* and a tempo marking of *OFF. SVA.*. The first staff contains a melodic line with a first ending bracket labeled **A**. The second staff continues the melody with a dynamic marking of *cap* and a first ending bracket labeled **B**. The third staff features a dynamic marking of *cap* and a first ending bracket labeled **C**. The fourth staff has a dynamic marking of *cap* and a first ending bracket labeled **D**, which is marked as 31 bars. The fifth staff has a dynamic marking of *cap* and a first ending bracket labeled **E**. The sixth staff has a dynamic marking of *cap* and a first ending bracket labeled **F**, marked as 32 bars. The seventh staff has a dynamic marking of *cap* and a first ending bracket labeled **G**, marked as 31 bars. The eighth staff has a dynamic marking of *cap* and a first ending bracket labeled **F**, marked as 31 bars. The ninth staff has a dynamic marking of *cap* and a first ending bracket labeled **G**, marked as 31 bars. The tenth staff has a dynamic marking of *cap* and a first ending bracket labeled **F**, marked as 31 bars. The piece concludes with a dynamic marking of *ff* and the instruction *ad lib*.

A 7
B
C
D 32 *ff* *FINE*
E 31 bars **F** *ff* *SOLO*
G 32 *ff* *D.S. ad fine*

The Tenor Sax part consists of ten staves of music. It begins with a dynamic marking of *mp* and a first ending bracket labeled **A**, marked as 7 bars. The second staff has a dynamic marking of *mp* and a first ending bracket labeled **B**. The third staff has a dynamic marking of *mp* and a first ending bracket labeled **C**. The fourth staff has a dynamic marking of *mp* and a first ending bracket labeled **D**, marked as 32 bars. The fifth staff has a dynamic marking of *mp* and a first ending bracket labeled **E**, marked as 31 bars. The sixth staff has a dynamic marking of *mp* and a first ending bracket labeled **F**, marked as 31 bars. The seventh staff has a dynamic marking of *mp* and a first ending bracket labeled **G**, marked as 31 bars. The eighth staff has a dynamic marking of *mp* and a first ending bracket labeled **F**, marked as 31 bars. The ninth staff has a dynamic marking of *mp* and a first ending bracket labeled **G**, marked as 31 bars. The tenth staff has a dynamic marking of *mp* and a first ending bracket labeled **F**, marked as 31 bars. The piece concludes with a dynamic marking of *mp* and the instruction *D.S. ad fine*.

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Use chords of letter D of piano part for the three solos at letters D, F, and G.

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'Pussy Willow,' By Bill Russo and Eddie Petan

A *legato*
mp

B *Abm6 Bb7(b9) Ebm6 F7 Bb7(b9)*

Ebm6 F7 Bbm6 C7

add 2nd bass
mf
C
Gb7 C7 F7 Bbm6
ENC

T.S. solo **D** *Bbm6 Db7 C7 F7(b9)*

Bbm6 *F7 Gb7 F7 Bbm6*

Abm6 Bb7(b9) Ebm6 F7 Bb7(b9)

Ebm6 F7(b9) Bbm6 C7(b9) F7 Gb7 F7

Bbm6 *Db7 C7 F7(b9)*

Bbm6 *Gb7 F7 Bbm6*

E *2* *Gb7 C7 F7 Bbm6*
mf

F *Sx Solo* *31 bars* **G** *Solo* *31 bars*

D.S. al fine

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Bass

'Pussy Willow,' By Bill Russo and Eddie Petan

Drums

The musical score is written for Bass and Drums. The Bass part is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord diagrams for letters A through G are provided above the staff. The Drums part is also in 4/4 time and includes patterns for brushes and hi-hat, as well as solo sections. Dynamic markings such as *pizz.*, *pp*, *mf*, *p*, and *f* are used throughout. Performance instructions include 'Solo' and 'D.S. al fine'.

counterpoint

By Nat Hentoff

ALTHOUGH THE label receives minimal publicity, Folkways Records continues to be one of the most searchingly important—and entertaining—record companies in the world. A recent release, for example, is *Radio Programme No. 4: Studs Terkel's Weekly Almanac on Folk Music & Blues on WFMT with Big Bill Broonzy and Peter Seeger* (FP 864).

On this relaxing Sunday morning broadcast, Big Bill and Pete talk and sing, play banjo and guitar, and ex-

change ideas and memories, with Terkel acting as a model catalyst, warm and aware. Bill describes and illustrates different depths of blues while Pete provides other folk music insights.

There is also a brief conversation about an obsession of mine, the blues as poetry, some of the most durable, honest, musical essential poetry ever produced in America. (The one book I most want to do is an anthology of the blues from before Ma Rainey to Big Bill.)

THERE'S A LOT more on the record that will bear replaying, but most of all, there is the relatively rare quiet enthusiasm that comes of real communication between men of living wisdom and wit. The LP also points up by con-

Imitators

New York — Spotting Gene Krupa, Fran Warren, and Dolly Houston seated at different tables in Rattazzi's restaurant here one evening, Matt Dennis paused and remarked, "Get that—Krupa, Fran, and Dolly!"

trast the barrenness of most American radio. Studs should be on a network, both radio and television, and he shouldn't be as nearly alone as he is.

I wonder what the rich disc jockeys who know better—like Bill Randle—think when they hear something of value like this. But I suppose they no longer have too much time to listen any more to music they can't make money from.

When you realize what Randle's background in jazz and sociology is and then when you hear him on *The James Dean Story*, you may feel as I do that Studs is much the wealthier man when he's by himself and when only he—not record charts or rating services or bank accounts—can assess what he's contributing from the reservoir of what he knows and feels.

I ALSO WOULD recommend from Folkways: *Negro Prison Camp Work Songs*, recorded in 1951 in Texas, with a valuable introduction given by Seeger and complete printed lyrics (P 475); *African Drums* (Ruanda, French Equatorial Africa, Nigeria, Belgian Congo, South Africa, and Madagascar) with a fine illustrated booklet, including some musical annotation, by Harold Courlander that also covers the companion volume, *Afro-American Drums* (Puerto Rico, the Bahamas, Cuba, Haiti, Jamaica, Brazil, Virgin Islands, and Surinam), plus Baby Dodds (P 502 AB CD), and the extraordinary *Man's Early Musical Instruments*, edited by Curt Sachs, with scores of worldwide examples of the astonishingly varied and expressive ways in which man can make music with sticks, cymbals, rattles, skin drums, gamelans, hurdy-gurdies, spike fiddles, etc. This set is actually a concise course in basic comparative musicology (P 525-2 12 LPs).

The use of the LP for language-teaching purposes long has intrigued but also frustrated me until I found *Journey in French*, issued by Goldsmith's Music Shop, 401 W. 42nd St., New York City.

This experiment fortunately is not on the level of "my aunt is planted in the garden of my pencil." There are nine dialogs between a Frenchman and his wife and their American friends concerning various aspects of Paris. You not only can hear idiomatic French in normal rhythms but you also can identify yourself with the slower, hopeful French of the Americans.

The accompanying booklet has complete French and English text. This obviously is the best way to learn a language—by learning simultaneously about other things in which you're interested like, as here, life on the left bank and what happens at the Sorbonne. For any of you who want to learn or relearn French, this is the record.



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band routes

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glazer), 745 Fifth Ave., NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Turcher, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kuritz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 538 Madison Ave., NYC; GG—Gale-Gate Agency, 48 W. 48th St., NYC; O—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg. Marshall Agency, 4671 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; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Stattler) Boston, Mass., h
Barlow, Dick (Drake) Chicago, h
Barnet, Charlie (On Tour—West Coast) MCA
Bartley, Ronnie (On Tour—Midwest) NOS
Barrow, Blue (On Tour—Chicago) MCA
Basse, Count (Bisland) NYC, 12/6-1/5, no
Baxter, Les (On Tour—Chicago Territory)
MCA
Beecher, Little John (On Tour—Midwest)
NOS
Bellie, Dan (On Tour—Midwest) GAC
Benske, Tex (On Tour—East Coast) MCA
Boyer, Mischa (Waldorf-Astoria) NYC, h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Butterfield, Billy (On Tour—East) MCA
Byers, Verne (On Tour—Texas, New Mexico)
NOS
Cabot, Chuck (Oaks) Tulsa, Okla., 12/23-31,
cc
Calame, Bob (On Tour—Midwest) NOS
Cardona, Sammy (On Tour—Texas) AT
Carte, Frankie (On Tour—Texas) GAC
Cavaliero, Carmen (Shamrock Hilton) Hous-
ton, Texas, out 12/19, h
Chambers (New Frontier) Las Vegas, Nev., out
12/23, h
Chayton, Del (On Tour—Texas) NOS
Coleman, Emil (Stattler) Washington, D. C.,
MCA
Commanders (On Tour—South) WA
Cugat, Xavier (Americana) Miami Beach,
Fla., 12/19-1/5, h
Cummins, Bernie (On Tour—Midwest) GAC
Day, Richard (On Tour—Far West) GAC
Donahue, Al (Shamrock Hilton) Houston, Tex-
as, out 12/30, h

Eberle, Ray (On Tour—East Coast) MCA
Eisart, Les (On Tour—East) MCA
Ferguson, Danny (67 Supper Club) Muncie,
Ind., r
Fields, Shep (On Tour—Texas Territory) GAC
Fina, Jack (Palmer House) Galveston, Texas, pc
Fish, Charlie (Palmer House) Chicago, h
Flanagan, Ralph (On Tour—Midwest) GAC
Foster, Chuck (Aracoma) Chicago, out 12/23, h
Gingers, Wally (Melody Hill) North Riverside,
Ill., 12/1-16, h
Gordon, Claude (On Tour—Northwest) GAC
Goodman, Benny (On Tour—Asia) out 1/1,
WA
Holmes, Allen (New Yorker) NYC, h
James, Harry (On Tour—California) MCA
Johnson, Buddy (Savoy) NYC, 12/21-1/12, h
Kaye, Sammy (On Tour—West) MCA
King, Henry (On Tour—Texas Territory) MCA
King, Wayne (On Tour—Chicago Territory)
MCA
Kisley, Steve (Stattler) Detroit, Mich., h
Laine, Buddy (Chevy Chase) Wheeling, Ill., cc
La Salle, Dick (Beverly Hilton) Hollywood,
Calif., h
Lombardo, Guy (On Tour—East Coast) MCA
Long, John (On Tour—South) GAC
Love, Preston (On Tour—Texas Territory)
NOS
Mango, Dick (On Tour—Chicago Territory)
AT
Mason, Mickey (Dixie Pavilion) Wayland,
Mich., out 12/8, no
Marteric, Ralph (On Tour—Midwest) GAC
May, Bill (On Tour—South) GAC

Freeman Rehearses Non-Dixie Quartet

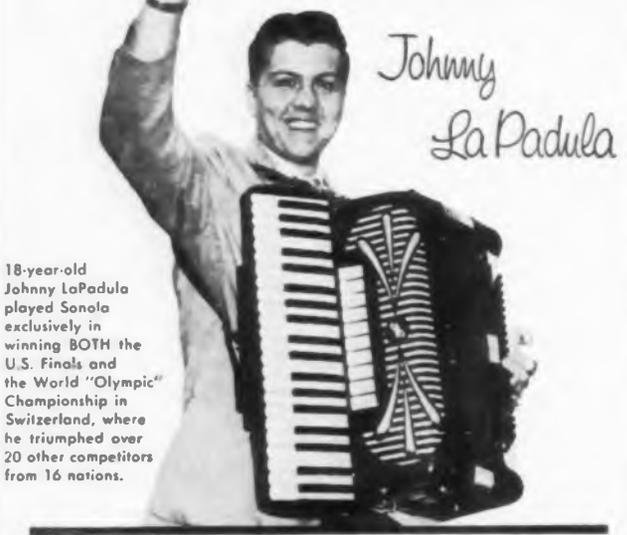
New York—Bud Freeman, long recognized by musicians as a perennial modernist, is rehearsing a unit aimed at hitting the regular jazz night club circuit. Personnel includes French pianist-arranger Andre Persiany, drummer George Wetling, and bassist Arvell Shaw.

Freeman emphasizes that the unit is essentially non-Dixieland, and he says that with it he hopes to break through the general trade misconception that he plays only traditional jazz. Bud is also to record a Bethlehem LP with Dick Cary on alto horn, plus a rhythm section. The quartet opens at Chicago's Blue Note in late January.

McIntyre, Hal (Peabody) Memphis, Tenn.,
12/17-30, h
Mervar, Jerry (On Tour—East) GAC
Mooney, Art (On Tour—East) GAC
Morgan, Russ (Biltmore) NYC, out 12/17, h
Morrow, Buddy (On Tour—Midwest) GAC
Munro, Hal (Mildred) Chicago, h
Pastor, Tony (On Tour—South) GAC
Pepper, Leo (On Tour—Texas, Oklahoma)
GAC
Petti, Emil (Stattler) Buffalo, N. Y., h
Rank, George (On Tour—Texas) GAC
Reichman, Joe (On Tour—Texas, Louisiana)
GAC
Rudy, Ernie (On Tour—Texas) GAC
Sauter-Finegan (On Tour—East) WA
Sollard, Jimmy (On Tour—East) MCA
Sonn, Larry (On Tour—East) GAC
Spivak, Charlie (On Tour—Chicago Territory)
MCA
Stratner, Ted (Plaza) NYC, h
Sudy, Joseph (Pierre) NYC, h
Thorhill, Claude (On Tour—South) WA
Towles, Nat (On Tour—New Mexico) NOS
Waples, Buddy (Van Cleve) Dayton, Ohio, h
Williams, George (On Tour—East) GAC

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Combos

Armstrong, Louis (On Tour—Midwest, East)
ABC
August, Jan (Sheraton Astor) NYC, h
Bel-Aires (Wort) Jackson, Wyo., h
Candella, Lee (On Tour—Northwest) Encore
Attractions
Chetro, Joe (Hickory House) NYC, no
Chivalles, Los (Plaza) NYC, out 12/12, h
Dixieland All-Stars (Hunt Club) Berwyn, Ill.,
r-cl
Ellis, Bob (Community) Elmont, N. Y., rh
Four Freshmen (On Tour—Midwest) GAC
Harrison, Cass (Embers) NYC, cl
Hunt, Pat Wee (On Tour—South) GAC
Jays, Jerry (Beck's) Hagerstown, Md., 12/17-
1/5, no
Jordan, Louis (Ko-Ko) Phoenix, Ariz., 12/15-
1/1, no
Jumpin' Jaguars (Brown Derby) Toronto,
Canada, out 12/15, no
Kaye, Mary (Sahara) Las Vegas, Nev., out
12/31, h
Lange, Wild Bill (Otto's) Latham, N. Y.,
12/4-1/28, r
Muhon, Willie (Palma) Hallandale, Fla., out
12/24, no
Mason, Hob (Milla Villa) Sioux Falls, S. D.,
no
Masters, Freddie (Sky Club) Aurora, Ill., out
2/1, no
McLawler, Sarah (Tiajuana) Harrisburg, Pa.,
out 12/24, no
Morgan, Al (Steak House) Chicago, no
Newborn, Phineas (Birdland) NYC, out 1/5,
no
Pavone, Tommy (Rock Garden) Willimant-
ton, Conn., r
Powell, Bud (On Tour—Europe) GG
Rosen, Buddy (Kentucky) Louisville, Ky., h
Shearing, George (Zard's) Hollywood, Calif.,
out 12/17, no
Stanton, Bill (Del Mar) Sault Ste. Marie,
Mich., h
Swinging Gentlemen (Pag's) Philadelphia, Pa.,
out 12/8, no; (Plume) Detroit, Mich.,
12/10-22, cl
Three Jacks (Wheel Bar) Colmar Manor, Md.,
cl
Three Sparks (El Cortez) Las Vegas, Nev., h
Tyrones (Rainbow Room) York, Pa., out
12/15, no
Yaged, Sol (Metropole) NYC, cl
Young, Lester (On Tour—Europe) GG

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By Mason Sargent

For Christmas: Two new Vanguard LPs that make unusually discriminating gifts are *The Holly and the Ivy: Christmas Carols of Old England* (Vanguard VRS 499) and *William Byrd and His Age: Divers Songs for Voice and Viols* (Vanguard Bach Guild BG-557).

The primary voice on both is the extraordinary counter-tenor Alfred Deller. He is accompanied by lute, recorder, and the Deller Consort on the first and by the Wenzinger Consort of Viols of the Schola Cantorum Basiliensis (Switzerland) on the second. Vanguard has provided complete texts on both. This is music of rare grace and perennial freshness.

Chamber Music: Gifts for friends particularly absorbed in this category could intelligently include the *Solisti di Zagreb Play Vivaldi* (Vanguard Bach Guild BG-560); the *Solisti di Zagreb Play Bach* (Vanguard Bach Guild 562); the beautifully fused, song-like playing of Syzmon Goldberg, Joanna Graudan, and Nikolai Graudan in Mozart's *Trios for Violin, Cello, and Piano No. 2 and No. 4* (Decca DL 9722); the strength and sensitivity of Anahid and Maro Ajemian's interpretations of Schubert's *Fantasia in C Major for Violin and Piano* and Schumann's *Sonata No. 1 in A Minor for Violin and Piano* (MGM E3383), and the handsomely packaged and warmly realized *Complete Quartets for Piano and Strings of Brahms* with pianist Victor Aller and members of the Hollywood String quartet (Capitol, boxed, three 12" LPs PCR 8346).

Voices: One of my own favorite records of the year and a serene choice

for a gift is Sir Thomas Beecham's impressive version of Handel's *Solomon* with John Cameron, Elsie Morrison, Lois Marshall, and Alexander Young. It's a masterpiece of sun-filled vocal writing with some particularly

ly enriching choral passages (Angel, boxed, two 12" LPs 3546B) . . . The tempest-provoking Maria Callas, who opened the Metropolitan season in Bellini's *Norma*, can be heard in a striking recorded LP of highlights from that score with excellent support from Ebe Stignani, Mario Filippeschi, Nicola Rossi-Lemeni, and Rina Cavallari with Tulio Serafin directing (Angel 35379).



For those on your list with modern predilections, particularly for the unusual, there is the continually surprising *Die Kluge* (The Story of the King and the Wise Woman) by Carl Orff and recorded under the supervision of the composer. The cast includes Marcel Cordes, Gottlob Frick, and Elisabeth Schwarzkopf. Wolfgang Sawalisch conducts. There is a booklet with complete German and English text (Angel, boxed, two 12" LPs 3551 B/L) . . . And from Decca in time for Christmas are spirited excerpts from Nicolai's *The Merry Wives of Windsor* (DL 9839) with Maria Stader as Frau Fluth and Kim Borg as Falstaff.

The Unique: For those collectors on your list who are attracted by the unexpected, try the thrilling *Flamenco!—Andalucian Folk Songs* with singer Nino DeAlmaden accompanied by Carlos Ramos, guitar solos by Mario Escudero, and Anita Ramos playing the castanets. There are also, praise be, texts and translations (Esoteric ES-544) . . . From the same label comes the brilliant Nicanor Zabaleta in *Music Written for Harp, Vol. 4* (17th and 19th centuries) (ES-542) and a haunting, hypnotic collation of two previous 10" LPs: *Music of the Arab People: Morocco, Algeria, Tunisia* (ES-547) . . . Also not likely to be duplicated by any other giver is *Traditional Irish Songs*, sung and played by Charles O'Connor with spoken introductions. O'Connor accompanies himself on harp (available through Western Electro-Acoustic Laboratory, 11789 San Vicente Blvd., Los Angeles 49, Calif.).

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The First Chorus

(Jumped from Page 7)

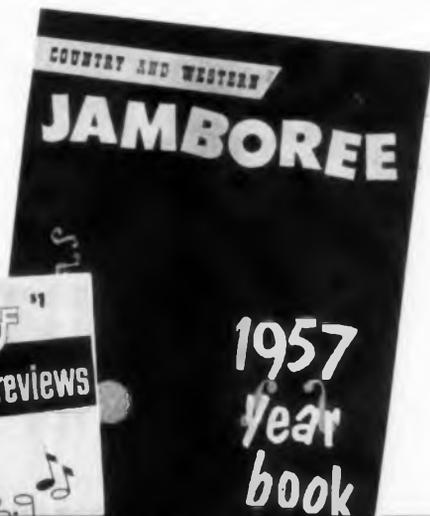
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