

5c

February 20, 1957

down beat.

Stan Getz
*A Big Change
In Profession?*

THE UNIVERSITY
OF MICHIGAN
MAR 2 1959
PERIODICAL
READING ROOM



34

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"ZOOT" SIMS

LESTER YOUNG

SELDON POWELL

ALL IN PERSON

ROLF KUHN

JIMMY JONES | RICHARD DAVIS | ROY HAYNES

Feb. 15 County Center
Feb. 15 (Midnite)-Carnegie Hall
Feb. 16 Mosque Theatre
Feb. 16 (Midnite)-Carnegie Hall
Feb. 17 Symphony Hall
Feb. 18 War Memorial Auditorium
Feb. 19 Academy of Music
Feb. 20 Memorial Auditorium
Feb. 21 Bushnell Memorial
Feb. 22 War Memorial Auditorium
Feb. 23 Auditorium
Feb. 24 Mosque
Feb. 25 Auditorium
Feb. 26 Coliseum
Feb. 27 Memorial Coliseum
Feb. 28 Auditorium
Mar. 1 Veterans Memorial Bldg.
Mar. 2 Arena
Mar. 3 Masonic Temple
Mar. 4 Memorial Auditorium
Mar. 5 Arena
Mar. 6 Indianapolis Theatre
Mar. 7 Armory
Mar. 8 Kiel Auditorium
Mar. 9 Opera House

White Plains, N. Y.
New York, N. Y.
Newark, N. J.
New York, N. Y.
Boston, Mass.
Rochester, N. Y.
Philadelphia, Pa.
Worcester, Mass.
Hartford, Conn.
Syracuse, N. Y.
Norfolk, Va.
Richmond, Va.
Raleigh, N. C.
Charlotte, N. C.
Winston Salem, N. C.
Charleston, W. Va.
Columbus, Ohio
Milwaukee, Wis.
Detroit, Mich.
Canton, Ohio
To'edo, Ohio
Indianapolis, Ind.
Louisville, Ky.
St. Louis, Mo.
Chicago, Ill.

Mar. 10 Memorial Building
Mar. 11 Taft Auditorium
Mar. 12 Syria Mosque
Mar. 13 Music Hall
Mar. 14 Massey Hall
Mar. 15 Forum
Mar. 16 Paramount Theatre
Mar. 17 Armory

COAST TOUR

April 27 Community Theatre
April 28 Memorial Auditorium
April 28 (Evening)-Auditorium
April 29 Shrine Auditorium
May 1 Auditorium
May 2 Auditorium
May 3 Arena
May 4 Auditorium
May 5 Auditorium
May 7 Will Rogers Auditorium
May 8 Auditorium
May 9 Music Hall
May 10 City Hall
May 11 The Forum
May 12 Auditorium

Dayton, Ohio
Cincinnati, Ohio
San Francisco, Cal.
Cleveland, Ohio
Toronto, Can.
Montreal, Can.
Brooklyn, N. Y.
Washington, D. C.

Berkeley, Cal.
Sacramento, Cal.
San Francisco, Cal.
Los Angeles, Cal.
El Paso, Texas
Albuquerque, N. Mexico
Denver, Colo.
Lubbock, Texas
Oklahoma City, Okla.
Ft. Worth, Texas
San Antonio, Texas
Houston, Texas
Dallas, Texas
Wichita, Kansas
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Schoolboy . . .

Agincourt, Ont.

To the Editor:

I can't for the life of me understand why *Down Beat* is cluttered up with articles about nonentities. The Dec. 12 issue with a story on a so-called jazz musician named Eddie Condon is an excellent example of what I mean. It's no secret that Condon has never studied with Stravinsky, Schoenberg, or Hindemith. How then, can he possibly claim to know anything about jazz?

Paul Copeland

(Ed. Note: He studied with Mezz Mezzrow.)

A Present . . .

Lockport, Ill.

To the Editor:

I bought myself a Christmas present, *The Great 16* by Muggsy Spanier and his Ragtimers, Victor LP LPM 1295, and it is really terrific!!

I have the original Bluebird recordings but don't play them much anymore because I don't want to get them scratchy. I searched for over two years

before I got the eight discs and paid as much as \$5 for a single record. However, now with this album I will be able to play them quite often.

So much for that, now what I really want to know is this: On the back of the album jacket Fred Reynolds mentions that this is only the first of a series of albums of jazz to be put out by Victor and *Down Beat*. I would like to know if any other albums are available at this time, and if so, could you please send me a list of them, as I may be interested in more of them, as I am a very great jazz fan and have many collector's items on the original labels.

Robert Bockholdt

(Ed. Note: The second in Victor's *Down Beat* Milestones series is Duke Ellington's *In a Melancholy Mood*, LPM 1364, available in record stores. Others will follow.)

Hurt the DJs . . .

Chicago, Ill.

To the Editor:

Tommy Dorsey was really selfish and thoughtless and inconsiderate when he died when he did, or he never would have put the disc jockeys in such a spot. I mean the spot of them scrambling and frantically searching for his records because of no advance notice of his coming death. Playing Dorsey's

records while he was still living would have been foolish because no one does anything as silly as that. Disc jockeys must conform to the pattern of only playing the records of live musicians who are rock and roll artists but, when someone who has made a "small" name for himself in jazz or legitimate music dies, the mad rush is on to find a record of his for the next show.

I think it would only be fair for name musicians to let the disc jockeys know of their coming deaths in advance so the jockeys won't have to work so hard to find their records on such short notices.

So, I hope in the future all name musicians will please inform the disc jockeys in advance of their deaths, because it's really the only unselfish way to die.

Andrew McPherson

Thanks . . .

Toronto, Ont.

To the Editor:

I would like to take this opportunity to thank the readers of *Down Beat* who voted for me during the last Readers Poll. Believe me, it was one of my greatest moments seeing the results, being this is my first mention in the poll. Congratulations to Mill, Terry, Lionel, Red, and all the other gentlemen on their placings, and thanks again, readers.

Peter Appleyard

Has Fitz . . .

Pittsburgh, Pa.

To the Editor:

Evidently Robert Naujoks (*Chords and Discords*) hasn't listened to Ella Fitzgerald's Cole Porter album very closely. If he had, he wouldn't have asked such a foolish question. Ella and Buddy Bregman "together" made the *Cole Porter Songbook*!

Bregman does swing and each of his arrangements are different. Yes, Ella is great, but Bregman makes her greater. I wish Mr. Naujoks would buy the album and really listen to the music. . .

Now, let me ask a question. If Bregman hampers Ella so much, why is the record selling so well? Just Ella?

Frances Jean Pusateri

(Ed. Note: Just Ella???)

Underrated . . .

Suffield, Conn.

To the Editor:

I think Chris Connor is the most underrated singer there is today. In *Down Beat* as well as other magazines her record reviews are mediocre at best.

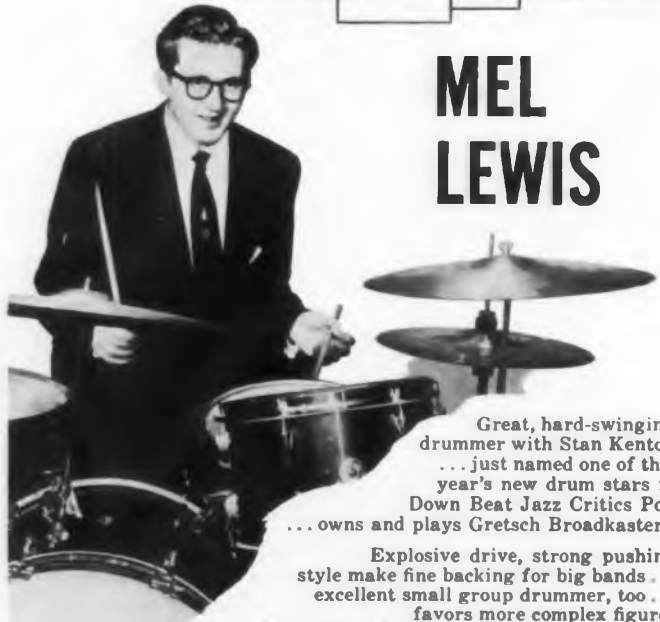
Granted, she is not an Ella or Sassy. She has intonation and rhythmic difficulties at times, nor does she always swing. But she has modernity.

I also agree she is disappointing in person but this is very understandable if she always gets the poor support the MJQ gave her at Lenox last summer. It was as if Chris and the group hadn't had time to go over the songs beforehand. Yet some of the group accompanied her on Atlantic 1228.

This group obviously didn't respect Chris and weren't at all sympathetic with her.

Your review of Atlantic 1240 said that although Chris' voice was attrac-

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the first chorus

By Jack Tracy

I HAD OCCASION to spend a week recently in Los Angeles and San Francisco, and although I do not wish to become enbroiled in the "is there or ain't there a west coast school of jazz?" discussions, I would like to offer some of the impressions garnered by one who lives midway between east and west.

I heard no basic differences in conception of music. Many of the men originally are from the east, and more are pouring in each week. If there ever was a distinct style of playing on the coast, it is fast dissolving.

The recent influence on jazz cast by the "hard cookers"—Sonny Rollins, Sonny Stitt, Cannonball Adderley, etc.—is just beginning to be felt in the west, and its acceptance has been mixed. One prominent musician told me how sorry he felt for Shelly Manne's group, cast opposite Cannonball's combo at one club. "They were pallid by comparison," he said. Another jazzman, equally well-known, was carried away by the Manne group—"The best thing I've heard in months. It had dynamics."

THE WEST COASTERS are rather provincial in their outlook—Texas is "back east" to many of them—but so are New Yorkers, many of whom still do not realize that Ohio and Iowa are two different states. But this, also, is diminishing, due to the ever-growing number of trips east by west coast groups, and vice versa.

There is more "experimental" work being done on the west coast for a simple reason. Clubs close at 2 a.m., there are few sessions or after-hours spots at which to hang out, so the men go home. They're up by mid-morning and have a lot of open time to write, practice, rehearse, etc. In the east, it's a rare man who is up before 2 p.m. after working until 4 a.m., then dropping by somewhere to sit in or eat breakfast.

As drummer Mel Lewis put it, "You've got to do a lot of practicing or writing out here, or something, or you'll die of boredom. You're up too many hours of the day not to stay active."

The reservoir of good musicians in L.A. is becoming vast. If you need a bassist for a record date, for example, you can choose from a list that includes Red Kelly, Leroy Vinnegar, Buddy Clark, Joe Mondragon, Curtis Counce, Red Callender, and many more. If they're available.

THE POOL, in fact, may be getting too big. Despite the large number of radio and television shows emanating from Hollywood, and the filming of movies and TV shows, at the rate men are moving west, it would seem that the situation soon may become one akin to trying to get five quarts of water into a gallon jug.

At any rate, there is a great deal of activity in the west, and if you have a car and the perseverance to travel in 10- and 20-mile chunks, you get to see most of it. And that's about the only difference between west coast jazz and east coast jazz. In New York, you take a cab.



down beat.

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down beat



ON THE COVER

Stan Getz is serious. He says he wants to be a doctor. The man who has become perhaps the best-known tenor saxist to emerge in the jazz field in the last decade wants eventually to hang up his horn and hang up his shingle. Read John Tynan's story about Getz that begins on page 13. Cover photo is by Dave Pell.

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tive, it wasn't individual. This definitely is not one of her shortcomings.

I sincerely believe Chris Connor, discounting some of her earlier nonsyrupy Bethlehem albums, is the most outstanding popular singer and the most individualistic of jazz singers today.

Ran Blake

More Thanks . . .

Park Forest, Ill.

To the Editor:

My co-writers, Bernie Kuby and Al Engelhard, and I would like to thank you for the article concerning our work in the January 23 issue of your fine magazine.

Your perceptive analysis of the trial and tribulations of budding songwriters should prove to be of great assistance to anyone in the same position

as the three of us find ourselves.

We find a great deal of encouragement in knowing that people like you are on our side, and we hope that when the day comes that we are successful, you will be proud of the music that has brought us that success!

Jerry Myrow

He Digs Us . . .

Berwyn, Ill.

To the Editor:

I have just finished reading the Jan. 23 issue of *Down Beat* . . . Although I have been reading *Down Beat* for five years, this last issue was the best yet.

I feel the same as the review staff that personnel should be listed on the jacket of jazz records. Since quite a few companies don't bother putting this information down, I save your reviews with my records.

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I work parttime in a record shop. Since my boss is not a jazz fan, as I am, he doesn't read your publication. I buy an extra copy and take it to work. When a customer looks interested in a record you favorably reviewed, I let him read the review. In most cases this is enough to sell the record.

I could go on and on about your magazine (especially the Jan. 23 issue), but I know you know it's good or you wouldn't be in business. Keep up the fine job.

Robert Nugent

Must Speak . . .

Camp LeJeune, N. C.

To the Editor:

I've only been reading *Down Beat* for a year or so, and, because of my limited knowledge of jazz, I've avoided offering any critical retorts to the opinions of other readers. But when someone comments on Shearing and Garner, I must speak.

This particular "voicing" was directed at Leonard Feather in the Jan. 9 issue of *Down Beat*. It was a very concerned comment on the recent commercialization of the Shearing quintet, stating that the group is "deteriorated and disintegrating." The author of the above dissertation writes from my home town, Providence, R. I., a locale where the percentage of those who dig is about 0.001 percent.

If there ever was a group of jazzmen with unity, solidarity, wholesomeness, sweetness, sound, swing, and music—it's the George Shearing quintet...

I've always respected Feather as a critic (thanks for giving us the fine Englishman) but not as a listener.

R. A. Oliver

(Ed. Note: Huh?)

A Help . . .

Copenhagen, Denmark

To the Editor:

I want to tell you how much your own articles and those of Nat Hentoff, Ralph Gleason, et al are helping me in my writing, especially when it comes to including "the American jazz scene," of course. Thanks for 1956 and all the best for 1957.

Keith Keller

Anxious . . .

San Francisco, Cal.

To the Editor:

Noting current trends in record sales, I am anxiously looking forward to these inevitable releases:

Presley Sings Pretty
Elvis at the Palladium
Presley Sings for Lovers Only
Elvis with Strings
Elvis Presley's Carnegie Hall Concert

Elvis Presley Sings Lullaby of Birdland.

Ed Mortimer

No Regrets

Boston—Disc spinner Dave Maynard of WORL here had the following note at the bottom of his regular newsletter recently:

"It has been suggested to me that this be the year of forgive and forget. In other words—if you didn't get a Christmas present . . . play the record anyway."

IN FAMOUS BANDS OF THE LAND



DIZZY GILLESPIE's trumpet section show off their special "up-do" Martin trumpets. Left to right: Joe Gordon, Ermet Perry, Dizzy, Carl Warwick and Quincy Jones. The "up-do" is Dizzy's own idea.

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NEW YORK

JAZZ: The *Evergreen Review*, a new paperback quarterly under the auspices of Grove Press, will print the first two chapters of *Baby Dodds'* autobiography as told to *Larry Gara*, and editor *Don Allen* is looking for other jazz material . . . *Gerry Mulligan* has started writing for the big band date he'll do for Columbia in the spring . . . Way it looks now, *George Shearing* will figure in an Anglo-American exchange in May, with *Gerry Mulligan* going the next month . . . *Riverside* cut an album with altoists *Gigi Gryce* and *Lou Donaldson* . . . *George Shearing's* father, 84, died in London . . . A unit of British jazzmen led by tenor *Ronnie Scott* and including trumpeter *Jimmie Deuchar* will tour with an r&b package headlined by *Fats Domino*. They start with the show in Pittsburgh Feb. 15 . . . *Bobby Hackett's* band is likely to remain in the *Voyager Room* of the *Henry Hudson* until May or June . . . *Richard Davis* is now bassist with *Sarah Vaughan*. He and *Roy Haynes* will back *Bud Powell* on the *Birdland* tour . . . *Sanford Gold* is cutting a new LP for *Prestige*, including six originals . . . *Charlie Mingus* talking of settling in California . . . *Willie Dennis* is leaving the *Mingus* combo to settle in town . . . There are plans for a mammoth *Louis Armstrong* birthday party at *Lewisohn Stadium* July 4 with part of the proceeds going to the *New Orleans orphanage* where he learned trumpet . . . For his *Verve* LP, *Pete Brown* has hired *Milt Hinton*, *Jimmy Crawford*, *Freddie Green*, and *Don Abney*. *Bill Cosa* will supervise the date . . . The *Jazzmen*: pianist *Dutch Hewitt*, vibist *Bernie Thompson*, bassist *Louis McIntosh*, and drummer *Marcel Lopez* may be booked by *Willard Alexander*. They scored at a couple of *Birdland* Monday night sessions.

Horst Lippmann, the German jazz expert, is preparing a yearbook on jazz with several international contributors and extensive plans for making it graphically superior to previous jazz volumes . . . *Andre Hodeir's* next volume for *Grove Press* will be on contemporary European music . . . *Lionel Hampton* plans to play a series of *Basin Street* weekends while recording . . . *Ed (Mole) Bourne* has left *Red Allen* . . . *Buddy Collette* has been completing his first *ABC-Paramount* LP . . . *George Lewis* may tour *England* March 10-24 supported by the British *Ken Colyer* band. In return, *Colyer* may come to the States for 15 days later to work with the *Lewis* unit . . . *Anita O'Day* and *Cannonball Adderley* have been among recent featured attractions at the *Sugar Hill* in *Newark* . . . *Oscar Pettiford* brings a 13-piece band into *Birdland* March 21 for two weeks . . . *Joe Newman* was in charge of a *Coral* session with *Frank Weas*, *Frank Rehak*, *Connie Kay*, *Johnny Acea*, and *Eddie Jones*. Writing was mostly by *Ernie Wilkins*, with additions by *Al Cohn* and *Quincy Jones* . . . *Tubaist Ray Draper* may record for *Prestige* with *Jackie McLean* and *Donald Byrd* . . . *Gene Krupa* now at *Porky's Hideaway* in *Fort Lauderdale* . . . *Bob Reisner* now writing a weekly jazz column for *Village Voice* . . . *Buddy DeFranco* at *Cafe Bohemia* from Feb. 8 to March 7. *Ronnie Bright* trio is there from Feb. 11-24 . . . *Carmen McRae*, *Charlie Ventura*, and *Art Blakey* share the *Birdland* bill Feb. 14-27. *Maynard Ferguson* and "dream band" due back at *Birdland* April 4-17, with *Duke Ellington* and *Joe Castro* set from April 18-May 1 . . . The *Kai Windings* had a daughter, *Michele Robin*.

ENTERTAINMENT-IN-THE-ROUND: *Benny Goodman* and band due at *Waldorf-Astoria* March 11 for from four to six weeks, and then maybe some road dates . . . *Eydie Gorme* signed for the *Jerry Lewis Palace* show opening Feb. 7. . . . *Dorothy Donegan* at the *Embers* alongside *Jonah Jones* quartet . . . At the *Hickory House* is pianist *Russ Haddock*, son of *New York supreme court justice Ambrose Haddock* . . . *Babs Gonzales* doing some writing for *Sammy Davis Jr.*, as well as recording his own material for *Epic* . . . *Son of Four Below* in its fourth month at *Julius Monk's Downstairs* room . . . *Lonnie Donegan* and skiffle group will appear in an American tour with the *Harlem Globetrotters* for 21 days opening at *Madison Square Garden* March 29. It's in exchange for the *Bill Haley Comets* . . . *Perry Como* will be honored at *Friars club* 52nd annual testimonial at the *Waldorf-Astoria* March 26.

(Turn to Page 36)

3rd Film Poll

Sinatra Again The Choice Of Music Makers

Chicago—Frank Sinatra, who has made it almost a monotonous habit for the last few years to win practically every category for which he is eligible in any poll conducted by this magazine, has done it again. For the third straight year he has been named the top music male personality of the year in *Down Beat's* third annual motion pictures awards poll.

The poll was conducted among more than 750 musicians, composers, and directors with the cooperation of the Composers Guild of America. All of them work actively in the film and TV media.

The complete results:

- The best original underscore for a nonmusical film was written by the late Victor Young for *Around the World in 80 Days*.

- The best scoring and production of a dance or vocal number was Alfred Newman's *Uncle Tom's Cabin* scene from *The King and I*.

- The best original song was *Friendly Persuasion*, by Dimitri Tiomkin and Paul Webster.

- The film in which music was best used to enhance the narrative value was *Around the World in 80 Days*. Mike Todd produced it.

- The best vocal performance (on or off screen) was by Bing Crosby in *High Society*.

- The best instrumental performance (on or off screen) was by Louis Armstrong and his All-Stars in *High Society*.

- The producer who did the most during 1956 to emphasize the importance of music to motion pictures was Mike Todd, for *Around the World in 80 Days*. Thus the picture was directly responsible for three major awards.

- The best original scoring of a regularly-scheduled TV series was done by Bernie Green for *Caesar's Hour*.

- The best original scoring of a regularly-scheduled radio series was done by Rex Koury for *Gunsmoke*.

- Sinatra was named top male music personality.

- Doris Day for the second year was named the top female music personality.

Jazz Set Again At Stratford Festival

Stratford, Ont.—For the second year, jazz will be featured at the annual Festival of Music at Stratford, Ont., held each summer as part of the Stratford Shakespearean Festival.

The Count Basie orchestra will give concerts Aug. 2 and 3. Billie Holiday and the Ron Collier quintet of Toronto will appear Aug. 9 and 10. The Gerry Mulligan quartet plays Aug. 16 and 17. Toronto pianist Norm Amadio will be heard as featured soloist with Collier.

That's All

New York—Charlie's Tavern, for nearly 20 years a forum, informal hiring hall and general oasis for New York musicians, is no more.

The last drink passed over the bar at midnight New Year's Eve. Today the windows are boarded, and a large sign proclaims *This Building To Be Demolished*.

Ben Elkes, who bought the name and sublease to the tavern from the family of the late Charlie Jacobs, had been hoping to find a new site for the institution. He came close when he was about to sign an agreement to take over Hogan's, but Hogan's was gutted by fire the morning of the day the contract was to be signed.

Charlie of Charlie's Tavern was Charlie Jacobs, an unceasingly generous friend of musicians. He died of cancer March 22 (see Jack Egan's story on Charlie in the May 2 *Down Beat*).

Musicians now tend to congregate mostly at Junior's on 52nd Street, a few doors away from the new Roseland; Joe Harbor's Spotlight opposite Birdland; and at Jim and Andy's on 48th St.

But Charlie's Tavern was something else.

'Aida' Tribute To Toscanini

New York—The album which was to have been a 90th birthday package for maestro Arturo Toscanini will be released in March as a memorial album. RCA Victor records announced here shortly after Toscanini's death Jan. 16.

The opera *Aida*, the work which was the first and last Toscanini ever recorded, had been in preparation for several months. Toscanini's first performance as a conductor in 1886 was of Verdi's *Aida*, and his final performance in 1954 was as conductor of the same work for a recording session. He had approved the tapes of the NBC broadcast and telecast of *Aida* made in 1949 with Richard Tucker and Licia Albanese, but was dissatisfied with a portion of the Nile scene. It was this scene which was rerecorded five years later for inclusion in the album in which he conducted his last.

RCA said that the opera will be the final opera conducted by Toscanini which the label has for release. There remains, however, a backlog of NBC Symphony broadcasts and recordings still available for release.

The forthcoming *Aida* package will contain a lavish brochure which will include a Toscanini discography.

Left Hand Operation

Miami Beach—Singer Billy Eckstine was scheduled to undergo surgery to correct an ailment in his left hand following his engagement at the Monte Carlo here.

Frisco In Stew Over Banning Of Dizzy Band

By Ralph J. Gleason

San Francisco—Civic officials in banning two jazz concert groups from playing at the Veterans Memorial auditorium and the War Memorial opera house, kicked off the greatest newspaper barrage of criticism in the history of the city, and even inveigled the mayor into commenting on jazz.

Dizzy Gillespie, currently on tour, was barred from giving a concert at the Veterans auditorium. The scheduled date was Jan. 26 and the story broke with a banner headline in the *San Francisco Chronicle* on Jan. 11. There was no difficulty in getting Gillespie the San Jose Civic auditorium for Jan. 25 and the Berkeley Community theater for Jan. 27.

Oakland promoter Mannie Schwartz attempted to hire the Frisco Veterans auditorium to present a concert with Gillespie and Cal Tjader. Auditorium manager William Dorsett, an employee of the American Legion and other veterans' groups which operate the hall, agreed at first, but the next day refused to lease the hall on the grounds that "I don't know of Mr. Gillespie and I don't know his kind of music. All I know is that I'm here with no help and if things get out of hand what can I do? If we get jazz there, pretty soon it will be rock and roll."

When the story broke in the *Chronicle*, all four San Francisco dailies and the wire services leaped on it, radio stations blasted away, and a deluge of letters to the editor followed.

The first disclosure was followed on Monday, Jan. 14, by the announcement that Al Wilde, representing the Birdland tour, had applied in December to the War Memorial opera house for a date in April for Count Basie, Billy Eckstine, and Sarah Vaughan but had been refused because the opera house was too fancy for "dancing in the aisles."

The retiring president of the opera house board of trustees, J. R. Klawans, said, "the show would bring in the type of people who would dance in the aisles. And it's common knowledge what goes on at Birdland."

The *San Francisco News* then jumped in with an editorial headed "Sour Note" on which it took the managers to task for denying the use of the halls to established jazz groups with international reputations and, in the case of Gillespie, groups which had served as musical ambassadors for the U. S. abroad.

Mayor George Christopher promptly issued a letter advising the managers to attend Gillespie's concert in Berkeley Jan. 27 "to determine the propriety of this kind of entertainment," and underlining the fact that the halls are available to all regardless of race or creed.

Promoter Mannie Schwartz promptly invited the mayor and the managers to attend the Berkeley Gillespie concert as his guests.

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French Name Poll Winners

Paris—*Jazz-Hot*, France's leading jazz magazine, has released the results of its 1956-'57 poll. Winners in the American section were: Miles Davis, J. J. Johnson, Benny Goodman, Lee Konitz, Lester Young, Gerry Mulligan, Bud Powell, Jimmy Raney, Percy Heath, Max Roach, Milt Jackson, Sidney Bechet (miscellaneous instruments), John Lewis (arranger), Sarah Vaughan, Louis Armstrong (male vocalist), Count Basie (big band), and Modern Jazz Quartet (small combo).

Jazz-Hot's critics poll, with voting by 10 leading French critics, resulted in victories for Davis, Johnson, Jimmy Giuffre, Konitz, Sonny Rollins, Mulligan, Thelonious Monk, Raney, Heath, Kenny Clarke, Jackson, Gil Evans (arranger), Billie Holiday, Armstrong, Basie, and MJQ.

Granz Makes Four Of One

Hollywood—Norman Granz has announced the unification of four disceries under the Verve banner. The consolidation is based on a sales volume of approximately \$2 million in 1956 in record sales of Clef, Norgran, Down Home, and Verve. Henceforth, said Granz, all his recordings will be released on the Verve label.

"However," Granz told *Down Beat*, "what was released formerly on Clef will now be titled 'Clef Jazz Series,' but available on Verve Records." Similarly, he continued, two-beat material will receive the same treatment, but with a "Down Home Series" tag. He added that there is to be no change in the firm's current price policy.

Torme To Chicago, Then To England

Chicago—Mel Torme, after several months on the west coast for TV and night club work, opens at the Black Orchid here April 22. Later in the year he turns to England for a 12 to 16-week tour to begin July 1.

Torme this time will take his own package to England, and will probably appear in London at a club for several weeks at the completion of the tour.

New Crescendo Ops

Hollywood—Maynard Sloate and Joe Abrahams, operators of Jazz City nitery here, have become partners with disc jockey Gene Norman in the Crescendo, one of the top Sunset Strip spots. Transaction was entered into after Norman bought out stock in the club from his former partner, Chuck Landis, with whom he had been co-owner since May, 1954.

Solid

New York—Paul Desmond reports the following discussion with a department store salesgirl during his search for a dacron blanket.

"I'm sorry, sir, but we seem to be all out of dacron blankets. But wouldn't you like to look at this one?"

"No, I don't think so. I want a dacron."

"But, sir, this one is down. It's real down."

"I'm hip. But I still want a dacron."

It Is Now The Donahue Band

New York—The Billy May orchestra conducted by Sam Donahue became the Sam Donahue orchestra Jan. 13, it was announced here.

A spokesman for the General Artists Corp. said many promoters and ballroom operators had asked that Donahue receive credit for his work in leading the road band version of May's recording orchestra. The May tag was dropped, but nothing else about the orchestra changed.

"We sent out new contracts for the Sam Donahue orchestra," the spokesman said, "and we didn't lose a single date."

Refugee Musician Killed By Subway

New York—Eric Heystek, 23, promising young traditional soprano sax and clarinet player, was killed Jan. 8 when he fell under a subway train here.

A refugee from Holland, Heystek came to this country in 1948 with his parents and a brother and sister. When his failing sight ruled out a career in art, he turned to music and became absorbed in traditional jazz. He learned soprano sax and clarinet, and gigged with local groups, playing for a period with the Red Onion Jazz band, and later leading his own group.

He was buried with a soprano sax in ceremonies at South Orange, N.J., at which a group of musicians played.

Rama Signs Sharon; Quintet To Hit Road

New York—Ralph Sharon has signed with Rama, and his first LP for the label (which is also the first jazz album for the company) is a collection of 12 originals, titled *Around the World in Jazz*. His second LP will have a dozen originals connected with New York City vignettes.

Sharon is about to go on the road with a quintet, and will open at Birdland Feb. 28.

Cole To Star In Handy Film

Hollywood—Nat Cole, who recently concluded a straight acting role in the 20th Century Fox film, *China Gate*, has been signed by Paramount producer-writer Robert Smith to play the role of W. C. Handy in a biofilm on the veteran composer of *St. Louis Blues*.

Says Smith, "We hope to make this the most authentic film treatment of a jazz subject that has appeared to date, and we are going to surround Nat with a cast of the finest actors and musicians we can obtain."

Handy, although now totally blind, at 84 is still active in New York as manager of his publishing interests. He plans to come to Hollywood to serve as technical advisor on the movie. No starting date has been set but Smith stated that he hopes to have the picture in production within two to three months.

The tentative title is *St. Louis Blues*, to which Paramount holds rights by virtue of having made a picture under the same title in the '30s.

Minimum Wage Scale Upped In New York

New York—After a series of meetings with the music committee of restaurant owners and the music committee of hotel owners, Local 802 has won a new three-year contract that raises the weekly minimum from \$107 to \$117. In addition, for the first time, men playing shows of from a half-hour to an hour will get \$5 a week extra starting the second year of the contract.

The contract is retroactive to Dec. 28. The committees involved in the negotiations represent about half the managements involved, but the rest traditionally fall into line. Affected are the "Class A" places in the city. They number about 75 and cover 425-450 men.

The initial 802 goal in the negotiations was to win agreement for a five-day week, but management remained obdurate on that point. "We will return to the fight for a five-day week," said 802 president Al Manuti, "when the time is more propitious."

Trend To Calypso Becoming Obvious

New York—Sparked by the success of Harry Belafonte's two best-selling albums, a new trend has hit the music business—calypso.

Trade publications such as *Cash Box*, *Variety*, and *Billboard* have already proclaimed the trend and are following its progress. Among singles which have broken into hit classification are the *Banana Boat Song*, *Jamaica Farewell*, and *Cindy, Oh Cindy*.

The tipoff that calypso is big and getting bigger comes from the rising flood of calypso releases from virtually every label.



AN UNLIKELY COLLECTION of newspapermen, press agents, and other ne'er-do-wells has been flourishing in Chicago for two years. It's the St. Louis Browns Fans Club, and it took time out last month to greet Helen Traubel, a former Browns stockholder, with the official *Browns Victory March* at the Palmer House, where she was appearing. Standing, l. to r., Willie Heims, Myles Pember, Miss Traubel, Bill Leonard, Milton Spitz, and Fred Townsend. Kneeling: Alan Edelson, Al Milton, Archie Schrom, and Max Cooper.

Local 47 Men Await Results Of AFM Suit

Hollywood—First round in the series of court suits filed by Hollywood musicians against James C. Petrillo, the American Federation of Musicians, the recording performance trust fund, and others, was marked by a vigorous attack on the AFM chief by the musicians' attorney, Harold A. Fendler.

He blasted Petrillo's handling of payments into the fund as "fraudulent collective bargaining."

He was referring to one of the Hollywood musicians' chief bones of contention—their charge that money accruing from wage increases in the phonograph record scale was "diverted" into the trust fund by Petrillo.

Hollywood's "rebel musicians" are demanding a total of more than \$13,000,000 in damages. Their first legal move was a request that operation of the multi-million dollar fund be taken out of the hands of its present administrator, Samuel R. Rosenbaum of New York, and placed in a receivership.

AFM attorney Michael G. Luddy argued that the court in which the case is being tried lacked jurisdiction and that the complaining musicians indicated a tacit approval to the operation of the fund by raising no objections when the fund was set up 14 years ago.

At the conclusion of several days of court sessions, superior judge John T. Ford took the case under submission. No indication was given as to when he would announce his decision. Belief here was that he might take as much as several weeks to study the complicated legal action.

Shorty, Freeman, Krupa Among Blue Note Dates

Chicago—Bookings at the Blue Note here have been set through April. Currently appearing is the Shorty Rogers quintet, with Bill Holman on tenor. On Feb. 20, Bud Freeman brings in a group featuring Roy Eldridge. The Freeman group will share the stand with local businessman-jazz enthusiast Freddie Wacker and his Windy City Seven.

The Gene Krupa quartet, with Eddie Shu, opens March 6, to be followed by the Count Basie band on March 20. The George Shearing quintet follows on April 3, with Bob Scobey's septet, featuring Clancy Hayes, taking over April 17.

Sammy's Swingin'

New York—Sammy Davis Jr. and the Will Mastin Trio have a string of club bookings well into September, following the closing of *Mr. Wonderful* here Feb. 23. The group will play the Copacabana here for five weeks starting April 11, and have bookings at the Sands, Las Vegas; the Latin Casino, Philadelphia; the Elmwood Casino, Windsor, Ont.; the 500 club, Atlantic City.

Jazzman Girard, 26, Dies In New Orleans

New Orleans—George Girard, trumpeter and bandleader, died here Jan. 19 of cancer. He was 26.

Girard, who was born in New Orleans, made his professional debut with Jimmy Archer's orchestra. He was a member of Phil Zito's Dixieland band and in 1950 helped to form the Basin Street Six, with whom he recorded for Mercury and Circle labels. In 1954, he formed his own group and began a long run at the Famous Door here. He was active until early 1956, when he underwent an operation. He returned to work for four months last spring, before the illness forced him to quit.

Survivors include his wife, Barbara, and his parents, Mr. and Mrs. George Girard Sr.

George Lewis To England In Ken Colyer Exchange

San Francisco—George Lewis, New Orleans clarinetist and leader currently at the Tin Angel, will sail Feb. 26 for England on the *Empress of Britain* for a three-week tour of the British Isles as a guest soloist with the Ken Colyer band, a British traditional jazz group.

The deal is part of an exchange arrangement between the two bands which will bring Colyer, a cornetist, to the U. S. later this year as a soloist with the Lewis band.

Heath Itinerary

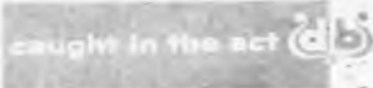
New York—Presstime itinerary for Ted Heath's second American visit (this time in company with June Christy, Al Hibbler, and Eddie Heywood) begins Feb. 8 in Washington. The other dates are: Carnegie Hall, New York (9); Rochester (10); Canton (11); Flint (12); Pittsburgh (13); Cleveland (14); Chicago (15); Detroit (16); Columbus (17); Dayton (18); Peoria (19); La Crosse (20); St. Louis (21); Ann Arbor (22); Bloomington, Ill. (23); Cincinnati (24); Louisville (25); probably Toledo (26); East Lansing (27); Toronto (28).

Scott To Sweden For Clubs, Radio

New York—Tony Scott begins an engagement at the National in Stockholm Feb. 13. He may stay five weeks, but, if a potential Broadway role works out, he'll return earlier.

Scott will perform as a single, and will work with the bands in the club, as well as do several radio broadcasts with a big band. Heading two of the three resident units in the room are Arne Domnerus and Lars Gullin.

J. J. Johnson will bring his regular combo to Sweden for a six-week tour with a two-week option beginning June 15.



Les Modes

Personnel: Julius Watkins, French horn; Charlie Rouse, tenor; Gildo Mahones, piano; Martin Rivera, bass; Ron Jefferson, drums.

Reviewed: Cafe Bohemia twice for several sets; Birdland, one set midway through the second night of a week engagement.

Musical Evaluation: All except bassist Rivera have been together for a year, although a relatively steady series of dates was not forthcoming until the past couple of months. Rivera has been with the combo for five months.

Les Modes (so named by co-leaders Watkins and Rouse to connote the variety of moods they aim to achieve) is one of the more fresh and vital modern units currently making the club circuit. The combination of Rouse and Watkins in ensemble passages makes for a rich but sinewy sound character. There is, in addition, a considerable amount of engaging, fairly simple contrapuntal play between the two horns with Watkins usually lining out the melody to interpolations by Rouse, although it's done the other way, too.

In solo, Watkins, I feel, is the most satisfying hot French horn improviser yet to be heard in jazz. His phrasing is flowing, his ideas are idiomatically convincing, and there is no question about the steadiness and force of his pulsation. For certain effects and for a more mellow sound when he feels it's needed, he often uses a stopped horn, closing the bell almost completely, making for interesting contrast in colors within his playing.

Rouse is a consistently impressive tenor who has been oddly overlooked by many in recent years. He can be exciting on the speedways in a punching, surging way without being frantic; he is always hot (one of the hottest young tenors extant); and his tone, while generally of the muscular non-Getz schola tenorism, is fuller and less determinedly hard than the sound of some of his contemporaries. Rouse is admirably direct in most of his solos, generally eschewing gratuitous quantitative flurries of notes. Both he and Watkins fill in with functional empathy behind the other.

Pianist Mahones generates considerable power, and his buoyant spirit fits in with the overall elan of Les Modes. His conception is good if not distinctive; and he comps with clipped, funky zest. Rivera and Jefferson fill out a competent rhythm section.

Most of the writing is by Watkins with some arranging by Mahones. Julius has some 15 originals in the book and Mahones three so far. The lines of the originals and arrangements are unpretentious, often sprightly on the middle and up tempos like Julius' *Perpetuation* and *Blue Modes*; and intriguingly lyrical on slower numbers.

The unit's ballad work, on a mood like *You Are Too Beautiful*, is both tender and virile; and indeed, the group does already achieve a convincing diversification of moods. In practically all the charts, much the largest amount of space is for improvisation.

Audience Reaction: Les Modes were able to gather and hold a sizeable part of the audiences at both clubs, even though the rooms during the nights under review were rather crowded and bibulous. As Oscar Goodstein, Birdland manager, points out, the unit will attract increasingly concentrated attention as it becomes better known, much as the Modern Jazz Quartet did as it became more and more established.

Attitude of the Performers: Both leaders hope for sustained opportunities for the unit to work so that its integration can become even more developed. Both are near-perfectionists. "We listen with a real critical ear all the time, and naturally we find faults, because we look for them," says Watkins. Both feel the unit sounds good, but want it to sound better.

"Are we satisfied with our rhythm section?" Watkins echoed a question. "It could improve. The tempos some nights break on the fast things, and that could be improved if they played a little lighter."

Commercial Potential: Ed Smollett of Bohemia, Goodstein, and this observer agree that the combo's commercial potential is high and durable. "It should become," says Oscar, "an outstanding act in constant demand." And I agree, too, with Rouse in his assertion, "I think we have very good possibilities to jump into the concert field as well as night clubs."

Summary: A well-planning, non-commercial group that can appeal to the romantics and the hardswingers, to the funky and the fur-lined. And pay particular ear to the modern mainstream worth of Rouse as a soloist.

—nat

Abbey Lincoln

Personnel: Abbey Lincoln, backed by the Clarence Williams trio.

Reviewed: Village Vanguard, New York, in first week of engagement.

Musical Evaluation: Definitely a visual as well as an aural performer. Miss Lincoln, a handsome young woman of striking proportions, wore a classically simple white gown and used her hands dramatically to underline the story in the lyrics of the songs she sang. In the set caught, she opened with *You Do Something to Me*, at a slow boogie beat, and emphasized the beat with languid arm and body movements.

On *All God's Children Got Rhythm* and a slower *Would I Love You?*, she displayed a strong open voice, clean on full tones. On the lighter side, she discussed the merits of French heels, Spanish heels, and swung into a musical discussion of American heels with *You Came a Long Way from St. Louis*. On this and on *The Lady Is a Tramp*, her timing was superb. The special lyrics on the latter tended a bit blue.

A highly-charged version of *You Ain't Gonna Bother Me No More, No-how* was filled with venom. She closed with *Out of This World*, carrying the melody over a strong riff background.

Audience Reaction: Warm, with the laughs in the right places for the comedy tunes. Male appreciation indicated by sustained applause at closing.

Attitude of Performer: Miss Lincoln appeared completely at ease throughout, as though she was sure of her audience and of herself.

Commercial Potential: The natural coupling of good looks, dramatic pre-



Abbey Lincoln

sentation, and a fine voice knowingly used should lead to TV exploitation as well as night club appearances. She appears to be building a personality, rather than remaining a vocalist. In this context, with time, she will undoubtedly become a stylist with a strongly individual stamp on all her material.

Summary: All she needs is time and wider display of her talents to be a commercial success. She must be seen as well as heard for full appreciation.

—dom

Theodore Bikel, Jo Mapes, Odette

Personnel: Folk singers Theodore Bikel, Jo Mapes, and Odette.

Reviewed: Gate of Horn, Chicago, Jan. 19. Bikel and Miss Mapes opened eight days previous; Odette has been at the Gate of Horn for more than two months.

Musical Evaluation: The varied styles and repertoires of the three singers at the Gate of Horn provide an illuminating cross-section of the world's folk song heritage. Miss Mapes, an attractive redhead, is the lass with the delicate voice, much in the Susan Reed tradition. She brings to the folk song an appreciable amount of reverence and discipline, discipline which in no way sterilizes the content of the songs she selects. Among those she caressed were *The Cuckoo*, a Kentucky mountain song; *When I Was a Young Girl*, which later became *Streets of Laredo*; *Tell Old Bill (When He Comes Home This Mornin')*, a Negro folk lament; a delightful medley of Woody Guthrie's children's songs; *My Children Are Laughing Behind My Back*, a kind of Charles Addams' view of Momism; and the giddy *Candy Man, Salty Dog*.

Odette, who initiated her career in folk singing five years ago after several years of classical training and musical comedy roles (*Finian's Rainbow*), interprets, basically, the vigorous folk music of the Negro in America. Her voice is like Bobby Hackett's horn, rich and piercing, full of the majesty inherent in the music she reverses. Her *Jack of Diamonds* is a moving study of bad luck. *Dink's Blues*, a Louisiana dock song, illustrates her virile approach to this full-blooded segment of Americana. *Good Mornin' Cap-*

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Meet Dr. Getz

By John Tynan

Although at the height of his career, lauded by many as the most influential tenor saxist of his generation, and a consistent best seller for Norgran Records, Stan Getz today feels "... jaded about the music business," and, within the next 10 years, plans to become a physician.

Just turned 30, Getz explains his desire to enter the field of medicine as "... the fulfillment of a lifelong dream." Why this sudden rejection of the profession which seemed to constitute his very life and to which he has made such contributions?

"Basically, it's myself," he said. "I'm just not able to cope with all the hassles that go with being a jazz player. Take the average club owner, for example. Most club owners know absolutely nothing about music; know nothing about presenting it. If you're a musician, you can't trust them. The same applies to the agents and all the rest of the characters that are part of the music business. For me, this is an untenable situation. I often feel that I just can't go on taking it night after night from unsympathetic know-nothings."

He continued, "There was a time when I attempted to overcome this difficulty by goofing. But I discovered that's no answer. No answer at all. I feel now that that's all behind me."

"FOR ONE THING, I've got my wonderful fiancee, Monica, who's a constant source of strength and inspiration. Then, there's my own maturing outlook on life. For example, I'm studying academic subjects like history and philosophy now."

"Ever read *Epic of America*?" Stan picked up the book from the coffee table, studied the jacket. "James Truslow Adams gets more into one paragraph than other historians cram into a chapter. Another book I enjoyed tremendously was Andre Maurois' *Olympic*. That's a story about Victor Hugo. Then there's one I just finished, *The Middle Ages*, by Arnold Toynbee. From reading matter like that I find myself getting such a good grasp of the past. It's really necessary to understand the past, you know. It sort of gives you an identity with the present and future."

One of the prime objectives on Stan's scholastic agenda at present is securing a high school diploma.

"I had only one year of high school," he revealed. "Not being a graduate has bugged me for years and now I want to finish."

HE DISPLAYED a student's enrollment card from a high school in Chicago, and, from the way he declared, "That school's gonna be my alma mater," it would be foolhardy to take odds against him.

"When I graduate from high school," he continued, "I want to get into pre-med right away, or as soon as possible, anyway. By working weekends I ought to be able to pay my way through medical school. It'll be tough—I know that."

But it's what I really want—what I've always wanted." He grinned suddenly. "By the time I'm 40 I should have my M.D. Dr. Getz. How about that?"

With barest trace of Swedish accent, Monica joked, "You may not be the greatest physician, but you'll certainly be the hippest."

The love story of Stan Getz and Monica Silfverskiold, who met during his European tour last year, will be climaxed this month by a big, traditional wedding in her homeland. Monica, incidentally, came to the U. S. in 1955 on a diplomatic scholarship to study for the foreign service. She speaks six languages and is currently working toward her master's degree in political science at Columbia university.

ON THE SUBJECT of current tenor players Getz waxed eloquent. He named Zoot Sims, Al Cohn, Sonny Stitt, and Sonny Rollins as the foremost voices on their horns. Lester Young he reserved for a special niche ("What's the point of talking about Pres? He's Pres, that's all").

"With Stitt you've gotta work," he muttered ruefully. "He doesn't let you rest. You've got to work hard or you're left at the starting gate. It's hard for me to say which horn he's better on, alto or tenor."

So far as current tenor styles are concerned, Getz believes the hard, booting, unrelenting Rollins approach not only has had great influence on contemporary players, but will definitely prove a lasting influence. Too modest to discuss his own style and influence, he merely commented, "I think both styles will remain and continue to be important."

As for radically new directions in tenor sax playing, he observed, "Apparently there's nowhere new to go. All the avenues appear to have been explored. Of course, there will always be the one guy that's going to burst through the blockade. I don't know who he is, but he'll come along one of these days and there'll be something really new in tenor sax playing again."

"ON THIS MATTER of style," he continued, "I feel, for example, that Charlie Parker, during his later years, stayed more or less in the same groove. There didn't seem to be anything really fresh happening. If he hadn't died, he might have taken another step forward—on tenor maybe. But what's the use of talking ... he's dead."

Herbie Steward is an obviously fond and favorite topic of discussion with Stan. "If he only wouldn't bury himself in dance and show bands," he said sadly. "Herbie's got such beautiful soul. Even playing lead chair. His lead alto is the nearest thing to a human voice I've ever heard."

Speaking of Steward stirred memories of the "Four Brothers" era, and Getz recalled, "When we were working out those Gene Roland things for the saxes at Pete Pontrelli's ballroom, I used to transpose the third alto part for tenor. That's why I play so much today in the upper register. Of course,

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(Dave Pell Photo)

A Carroll

By Don Gold

DESPITE THE DULCIFIED meandering of Eddie Gueast, life is not always a bowl of maraschinos. In jazz, this situation is personified by the inimitable expression, "I'm between gigs."

There are jazz artists, however, the staunch captains of their fate, who are satisfied with *les affaires de jazz*. Pianist Barbara Carroll is one of them.

"We're in a great position," she says in behalf of the Barbara Carroll trio (Joe Shulman, bass; Phil Faieta, drums). "We play legitimate jazz every night. We're happy with the way things are going: the work we're getting, the money we're making, the records we're cutting. We have a hard core of reliable fans and we make new fans all the time," she notes.

Jazz has been a part of Barbara's life since childhood.

"When I was young, my first favorite was Nat Cole," she recalls. "That was the way I wanted to play . . . so pretty."

Her Worcester, Mass., home became a resting place for a good many jazz records.

"DIZ AND BIRD, their first records, completely flipped me. The Basie band, Lester Young, Billie Holiday . . . I listened to their records, too," she remembers.

"I always liked to play jazz. I started playing when I was 5. I'd copy tunes I heard on the radio. I'd make up my own tunes. I wanted to play and study. I started taking lessons at the age of 8. It was classical instruction, but I played jazz, too," she adds.

In high school, Barbara continued her studies and played with local jazz groups on weekends. After high school graduation, she attended the New England Conservatory for one year.

"At the Conservatory I studied days and played jazz at night. I realized, after a year, that I couldn't do both, so I decided to go into jazz fulltime. That marked the end of my formal training," she states.

Out of school, and in the midst of a wartime atmosphere, Barbara decided to join a USO tour. After the war, in 1947, she formed a trio, with Chuck

Wayne and Clyde Lombardi, and immersed herself in the jazz of New York's 52nd st. In 1952 she began a series of successful engagements at the Embers in New York, a series which brought her a good deal of attention and a string of bookings in clubs throughout the country.

IN 1953, SHE interrupted her career in jazz to act (four brief, but vigorously-delivered lines) and play piano in the Broadway musical, *Me and Juliet*. Since that episode, she has headed her trio in top jazz clubs and cut several high quality LPs for RCA Victor.

With bookings reasonably assured, Barbara is concentrating on perfecting the trio's musical products.

"I try to give each tune its own treatment," she says. "Ballads are ballads, not double-timed. I'm constantly trying to improve the piano sound, too. I want a full, firm sound, without being wishy-washy or percussive.

"I love to play the piano. Every night is like going to a party for me. We often play tunes we've never played before for just that reason, the spontaneous joy of playing," she adds.

Barbara appreciates the inspiring beat of bassist Joe Shulman, who, since 1954, has doubled as her husband.

"Joe has been a vital influence and my most constructive critic," she says. "The thing that makes me angry is that he's always right. He's responsible, too, for the sound we get, because he's the cushion on which we float."

Shulman, a self-taught musician, has worked with Glenn Miller, Lester Young, Claude Thornhill, Buddy Rich, Peggy Lee, and Lennie Tristano. Brand-new drummer Phil Faieta, a 23-year-old Joe Morello student, lacks Shulman's experience, but has found a swinging niche in the Carroll trio.

"PHIL IS YOUNG, enthusiastic, and has integrated himself so well," Barbara comments. "We're grateful to Joe Morello for recommending him, because he's extremely talented and loves to play."

Barbara feels that Shulman and Faieta share her respect for lyrics.

"I have a great respect for lyrics. Since we play a good many show tunes, especially ballads, it's important to know the lyric, to know what it's about. As a result, we play ballads as ballads, happy songs as happy songs," she notes.

"One of the great things about jazz is its freedom. Jazz is a picture of the artist. If you play honestly, you'll find rewards in jazz," she says.

She finds many rewards in the playing of other jazz pianists and the work of experimentalists in jazz. Here are a few sample quotes:

"Erroll Garner has that ability to play a tune and communicate a mood to the audience. He has that wonderful way of making music, that fine sense of dynamics.



"I think that Bud Powell is pretty much of a genius. His contribution to modern piano is very important.

"Teddy Wilson is the most elegant of pianists. He's the cleanest, most precise, on the instrument.

"I have been very impressed, too, with Tristano's courage in seeking a new path.

"I loved Fats Waller. Of all the stride players, he was the best. He got such a lovely sound on the piano. For such a big man, he was so wonderfully delicate.

"I think Mary Lou Williams is a great talent. She made a mark in jazz. It's unfortunate for jazz that she isn't playing any more.

"CHICO HAMILTON IS trying to do something experimental and I think it's working out successfully. The Modern Jazz Quartet is trying, too, to do different things and should be encouraged. I think Mulligan has done a great deal. He's a legitimate composer, as well as an accomplished musician. His original quartet sides, the contrapuntal sounds, were vital to jazz. "More should be heard from Bill Harris, too. He's able to express emotion on his instrument better than any one I know."

Barbara is at work molding her own future. She's using her spare time to turn out original compositions. Among the more recent ones are *Fancy Pants*, *Lost in a Crowded Place*, and *Paris Without You*. Above all, she'd like to spend most of her time in New York.

"I'd like to get a television show in New York and stay there. Naturally, I'd like to play a few clubs, too, but it would be nice to stay home most of the time," she says.

She'd like to cut some sides with a horn or a singer.

These aims, to write, to settle in New York, to enhance the instrumentation in her recordings, are manifestations of her thoughtful desire to grow with jazz. In every way she's a thinking musician. And she's a musician with a good deal of confidence in jazz.

As she puts it, "People come to clubs today to hear jazz, not to go slumming."

Like Kleenex

New York—Dom Cerulli, the Tom Swift of *Down Beat*, is about to patent an invention he claims will revolutionize the music business—paper mutes for trombones and trumpets that the player can discard after each solo.

Two-trombone teams and sections are eligible for wholesale rates.

John Lewis

The Modern Jazz Quartet's Music Director
Answers Complaints About The Group, And
Also Delivers His Musical Philosophy



By Nat Hentoff

THE MODERN JAZZ QUARTET started to work regularly Aug. 5, 1954. There had been previous intermittent activity, most significantly on records, but that first week in Birdland can be regarded as the pragmatic beginning of the unit that has become the most popular combo in international jazz.

In addition to its series of American poll victories, the MJQ most recently won both the readers and critics poll conducted by *Jazz-Hot* of France; and the quartet's *Django* was voted "the favorite record of all time" by listeners to the BBC's *World of Jazz*, plus having been selected as the most requested record of the year on that network's *Jazz in the Making*.

The MJQ has returned from a European tour on the same bill with Lester Young, Miles Davis, and Bud Powell. Just as happened here last fall when the MJQ made its first Jazz at the Philharmonic tour, so throughout Europe, the consensus of press notices was that the MJQ was the most consistent and rewarding part of the package.

Arrigo Polillo, editor of *Musica Jazz*, in summing up for Italy also expressed the majority of European jazz opinion in saying, "The Modern Jazz Quartet was triumphantly received. I think that no other jazz group has ever impressed the Italians so much as this one. I was deeply impressed myself because from the records, you don't get the exact idea of its inner jazz feeling. Their coming was great propaganda for jazz."

As in its beginnings, so now the MJQ remains a co-op group. Profits and responsibilities are split between John Lewis, Milt Jackson, Percy Heath, and Connie Kay. But the music director is Lewis, and his are the policy-making ideas for the MJQ.

JOHN WILL BE 37 next May 3. He is soft in speech, but firm-willed. He is deeply grounded in the roots of jazz and is also widely oriented in classical music. He is an omnivorous listener with a range of musical interests that is constantly growing. He is disinclined to verbalize about music, particularly his own. The few times he does talk about music, he goes so far and no farther, reaching a point beyond which, he feels, only the music itself can be interrogated.

Asked why he prefers to remain entirely in jazz, Lewis' instant answer is a look of incredulity that the question can be asked.

"This is where I have to be," he said. "I have no desire to be any place

else. There has never been any question in my mind about it."

Criticisms of the Quartet: "Do I feel Milt Jackson is being held down as a member of the quartet? You'll have to ask Milt about that. I don't think he is any more restricted—or that I am—any more than if he or I were working for anyone else. Milt also has the opportunity to play for other people and to make records for himself. He's a big soloist in his own right, and he can do whatever he likes outside the quartet if it doesn't interfere with his major work—the quartet—which has helped, I think, to make him more widely known.

"We have a very unique and wonderful situation. We get to do mostly what we want to do. I say 'mostly' because each of us can't do everything he wants to do. We all have to consider each other. None of us even plays the same when we don't play together.

"Our music, the quartet's, is made to listen to. And it was not made for musicians only. When somebody comes to listen to our music, we try to give as much as we're capable of. The listeners don't have to guess what's going on. There's no mystery on the stand. I mean we try to have our ideas as well-made as we can. There's another kind of mystery that music keeps, that all art has, because you can't figure it out."

John was given a list of criticisms made of the MJQ by some musicians and by some laymen—that, aside from Milt, the MJQ isn't 'funky' enough, has too limited a range of expression and particularly of tempo, that it relies too much on fugal structures, etc.

"FIRST OF ALL," said Lewis in reaction to the "funky" question, "I don't want to be in a position of defending us in terms of any words. All I care about is how well we're communicating with the means we have. We must first obviously communicate to ourselves. Then the test is to communicate to somebody else. I don't care about the terms, words, anything else like that.

"I listen to what we're doing; I enjoy it; and listen as much as I can. If what I hear isn't pleasant to me; if all the numbers were in the same tempo and in the same key, let's say, that would be dull to me, and I'd know something was wrong. Now, I would agree that sometimes the tempos in the course of a set are quite a lot the same, but there are other considerations. We sometimes will sacrifice tempo changes for character. *Between the Devil and the Deep Blue Sea* and *D & E*, for example, are similar in tempo, but differ-

ent in key and in character, so we can play them in sequence.

"And sometimes we achieve the character we want by playing ballads faster as the Basie band used to which made them sound wonderful and which gave them a more live quality.

"Have we played out our use of fugal structures? We only play three—*Concorde*, *Versailles*, and *Vendome*. We don't use *Fugue for Music Inn* in the book. Not yet, anyway. So that's only three things. How can it be said that that aspect of what we do has been played out?

"My writing is going to change, in any case. There are other things we want to do, and have wanted to do from the beginning. By now we know how to do some things fairly well. The counterpoint thing between the three pitch instruments, and even Connie, has been developed to a fair degree. But I don't want to set it so that it gets so perfect that we can't use it for something else in another direction.

"And we have to keep going back into the gold mine. I mean the folk music. The blues, and things that are related to it. Even things that may not have been folk to start with but have become kind of folk-like. Material that somebody writes but that has been worked on until it doesn't belong to the composer any more. Like some of Gershwin's music and James P. Johnson's. Music that serves as a point of departure for us and for me."

When it's not moving every day, the MJQ rehearses two or three times a week, sometimes more. During its August stay at Music Inn last summer, the quartet rehearsed every day. At rehearsals, Lewis makes the final decisions.

"THERE HAS TO BE some kind of leader," he emphasized. "It just can't work without somebody setting the tempo, etc. Milt often makes suggestions, however."

As for record sessions, rehearsals alone usually aren't enough from Lewis' viewpoint. Whenever possible, the MJQ will play a piece in clubs and at concerts for several months before recording it. "That's why," Lewis explains, "we couldn't possibly make more than the two LPs a year we do. Those two eat up everything. Two a year are enough!"

Jazz Writers: As an important jazz writer—and winner of the first composer category in the *Down Beat* Readers Poll—Lewis was asked his favorites among contemporary writers.

"Jimmy Giuffre. I like everything about his writing. I think he's a very

A New Clarinetist

By Leonard Feather

great man. I hear the same kind of blues things through his work constantly that are from the gold mine. He never lets it get away, but at the same time, he's able to offer it in new, varied ways. New contrapuntal things, for example, things you don't hear at all from other people. He's a master of this. You don't feel a sense of effort in his writing, but it's taken hard work.

"Andre Hodeir is another. I like the writing in his first *Essais* LP and his most recent album, neither of which has been released here yet. He's giving people ideas and directions and things to do. His work itself is of value, but he's also showing others by his work what can be done in many areas."

Europe: "The whole music situation is very good in Germany, due in large part to the way the radio stations are financed by the small charge everybody pays every month. They have a lot of money to spend, and they try to do things with it. There are very good jazz programs on all the stations, live and recorded. And the record shows are on a very high level, such as we don't have here.

"The stations have a tremendous amount of musicians on their staffs. Jazz and symphony orchestra are on some staffs. Kurt Edelhagen's band is part of Sudwestfunk and Ervin Lehn's band is attached to Stuttgart.

"In France, the quality of jazz has improved considerably. There is a great number of piano players who play well—Rene Urtreger, Henri Renaud, Martial Solal, Maurice Vander, and Raymond Fol, who is a very, very good, sensitive piano player. There is the guitarist Sacha Distel, the young tenor Barney Wilen, and bassist Pierre Michelot. Some play better than a number of people over here. Jazz in France is now on a high level. If you can't play, don't go over there and try.

"Sweden has been on a good level since 1948. In the case of both France and Sweden, it is no longer possible to assume automatically that their jazz is inferior to ours. In Germany, I heard an interesting group, led by Helmut Brandt, a group more interesting for the music it played (mostly his own compositions, I think) than for how they played. I also heard a good alto with Edelhagen; a good flute who doubled on tenor with Lehn; and on a record, a Czech trumpet player who lives in Germany. But in general, they're not ready yet in Germany, as they are in France and Sweden, to compete."

A final European note is supplied by Arrigo Polillo who, in citing the egregious conduct of some American jazzmen who have visited there in the past couple of years, made a point of paying particular tribute to the sensitive and responsible attitude of the MJQ.

John Lewis' reaction to the tribute was: "I appreciate Arrigo saying that about us. But we're grown men who are doing what we enjoy and who are grateful for the chance to do it. We enjoy ourselves very much when we travel, and we conduct ourselves as grown men. There's nothing remarkable about that."

ROLF KUHN, a tall, good-looking clarinetist who arrived from Germany in 1956, is a firm believer in the bromides about the land of opportunity.

"When I got here," he recalls, "on May 23 last year, I didn't have a friend or relative to contact, and I had absolutely no plans. Today I have Willard Alexander's office booking me with my own quartet; I have played at the most famous jazz clubs in the world; made my first LP last week for Vanguard, and am even expecting to do a big band session. I am really lucky."

That he managed to fall on his feet is perhaps no surprise, for Kuhn's sense of balance has been exceptionally keen ever since he broke into show business as a 12-year-old on vacation from school, juggling and playing accordion and doing acrobatic feats in his father's vaudeville act. (Kuhn senior still is acrobating in Germany.)

THE LONG ROAD to Birdland began Sept. 9, 1929, when Rolf was born in Cologne. Reared in Leipzig, he studied piano and theory with private teachers from the age of 9, taking up clarinet at 12. After finishing school, he played a variety of unlikely jobs, including those of organist at funeral services and pianist with a ballet company.

His professional clarinet debut took the form of a band job in 1946, followed the next year by a local radio station assignment that kept him busy until 1949.

"I knew nothing at all about jazz until 1946. Then one evening I was at Jutta Hipp's house, and she played me a record. I remember exactly; it was Benny Goodman's *Hallelujah*, and I spent the next six weeks getting it all off, note for note.

"Two years later I heard a Buddy DeFranco record for the first time. From then on, of course, he had a much bigger influence on my playing—I think you can hear this when you listen to me.

"I tried to get more of Buddy's records, but it was very difficult in the eastern (Soviet) zone; not only that, but the whole regime officially forbade jazz, and I just couldn't stand this any longer. Finally I got a contract to play in the western zone so I was allowed to leave."

ROLF'S FIRST REAL jazz break came when, playing at the American RIAS radio station in Berlin, he was given his own half-hour show. By about 1950, the idea of coming to America had become a definite ambition. A meeting in 1953 with an American family who volunteered to sponsor his immigration was the key that unlocked the door.

The incentive was strengthened by the arrival, in January, 1954, of his idol, DeFranco, with the *Jazz Club, U. S. A.* unit. Rolf went to the Berlin airport, got someone to introduce him to Buddy, and before you could say Mezz Mezzrow they were off to the Kuhn apartment to dig some records.

"Buddy came over again the next season with JATP, and, of course, we spent some more time together," Kuhn



recalls. "Then I didn't see him until last week, when his new quartet played Basin Street. Buddy is just wonderful—in my opinion he is still the best clarinet player in the United States."

BEFORE HE MADE the move to the U. S., Rolf's career in Germany had moved steadily upward; he had been recording for Brunswick and Polydor for several years, had been in a few movies with the RIAS dance band, and had won the *Gondel* and *Podium* polls for four years as the country's top clarinetist.

But like so many other European musicians who had gone as far as possible in their homeland, he felt the only remaining step forward was the move west.

Arriving in New York with about \$1,400, which to his dismay filtered away about twice as fast as he had expected, Rolf had some rough times.

He didn't play a professional note for five months, spending as much as possible of his time soaking up the sounds at Birdland. The only bright spot in this hiatus was a meeting with Friedrich Gulda, whom he had known in Europe and who not only arranged an introduction to John Hammond but also played piano for Rolf at an audition for Hammond. This led to the Vanguard LP and to the booking deal with Alexander, who arranged for him to appear first as a featured soloist in Caterina Valente's act in New York City, in late October.

Then, with Hammond's help, came the formation of a quartet with Ronnell Bright, piano; Joe Benjamin, bass, and Bill Clark, drums. In December they played two weeks opposite Basie at Birdland.

Kuhn realized that in the competitive American scene a combo that simply blew choruses never would get by; consequently, he worked the group into a neatly organized entity. "After only four rehearsals, we had 25 arrangements, including about 15 originals. I am very happy with the musicians, and I was happy with the way the records turned out."

THE children Theater at 6 p.m. chill and . . . Except in Hung audience where i . . . That s had been housing assignm although of Gerry the Fa band, th hand th jazz the . . . Inside sounded the nun with 11' youngste "then T Portuga Knicker Onsta ets, we age: 14 trumpet wouldn't stand," THE member boys ma boy (we red soc French composi rhythm Brow warmup over, w many ti ciative McInty while Ca technici balance. Out f rushed over wa row for LEAF cluded pest Ho Schmidt introduces "We and Pir Schmidt It is young." the mar by Hun of the revolt h to the played cians fu he also cians b "The

Jazz For Hungary

By Dom Cerulli

THE CROWD of men, women and children waiting outside the doors of Theater Four in Camp Kilmer, N. J., at 6 p.m. Jan. 6, stamped against the chill and jostled good-naturedly.

Except for the hum of conversation in Hungarian, it could have been an audience waiting for a jazz concert anywhere in America.

That afternoon word of a jazz concert had been passed through the barracks housing the refugees pending their assignment to final destinations. And although most of them had never heard of Gerry Mulligan and his quartet and the Farmingdale high school dance band, they turned out to sample firsthand this American phenomenon called jazz they had heard so much about.

Inside, bespectacled Marshall Brown sounded like Count Basie calling off the numbers to his band. "We'll open with *It's Sand, Man*," he said as the youngsters shuffled through their music, "then *Taps Miller, Popo, Petticoats (of Portugal), Bernie's Tune, Father Knickerbopper* . . ."

Onstage, wearing bright green jackets, were the musicians. Their average age: 14 years. "We had to sit the lead trumpeter up on a high chair so he wouldn't be blowing into the music stand," Brown smiled.

THE REED SECTION had four girl members and two boys. Three teenage boys made up the trombone section. A boy (wearing white bucks and flaming red socks) and a girl each played French horn. The trumpet section was composed of four boys, as was the rhythm section.

Brown kicked the band off on a warmup number, and even Willis Conover, who has heard the group many, many times, paused to cock an appreciative ear. They played the old Hal McIntyre chart of *Friday Afternoon*, while Conover and the Voice of America technicians set up the microphones for balance.

Out front, a dozen or so Hungarians rushed down an aisle and greeted Conover warmly. "We've saved this second row for you," he told them.

LEADER of the group, which included several members of the Budapest Hot Club, was architect Gyula Roy Schmidt. He and the others were introduced to Brown by Conover.

"We heard your band play *Morpo* and *Pirouette* on the Voice of America," Schmidt told Brown. "It was very good. It is unbelievable that they are so young." Conover identified Schmidt as the man who had some jazz tapes cut by Hungarian musicians smuggled out of the country a few weeks before the revolt broke out. The tapes were sent to the Voice of America, and Conover played them for an audience of musicians for criticism and comment, which he also taped for broadcast to the musicians behind the Iron Curtain.

"The very day we played the com-

ments of the American musicians," Conover said, "Gyula was running the border and escaping to Austria. We got word of his arrival there, and broadcast the panel tapes again. He heard it the second time around."

Schmidt said the Budapest Hot club had 16 members and relied on VOA broadcasts (which were forbidden) and occasional copies of *Down Beat* for their information on the jazz scene. "We were illegal," a young piano player added, "But we stayed together to listen and learn."

Backstage, Mulligan unlimbered his horn and blew a few notes.

In the rapidly-filling auditorium, the sound of the baritone drew some excited murmurs. In the second row, the Hot club members looked at each other expectantly. "Mulligan," the young pianist smiled at Schmidt.

AT 7:05, a burst of applause greeted the entrance of the Farmingdale band. Conover, working through a soldier translator, told the audience that they were about to hear a concert by musicians who had been heard on the VOA in their country, and who had inspired some of their countrymen to play jazz. He said he would open this presentation with the VOA theme song, and there were murmurs of recognition and a burst of applause when Duke's *Take the "A" Train* was piped over the PA system.

But when Brown kicked off teenagers in Basie's *Sand Man*, the incredulous expressions in the audience soon gave way to broad smiles. Schmidt's pretty, blonde wife rocked with the beat. When the band finished, the applause was enthusiastic and sustained.

Conover then brought out the Mulligan quartet, to applause led vigorously by Schmidt and his club members. "We have not heard any jazz since we came to this country," he said. "Tonight's concert is the first. There is not much jazz on your radio and TV."

Gerry, dressed in grey flannels and sporting a trim, reddish mustache, said,

Mad Music

New York—MAD magazine gave readers of its recent issue some cut-out 45 rpm record labels to paste over old, scratchy 45s to impress friends.

Among the labels were Capitol, with *Hannibal Crossed the Alps—But I Can't Get Around You* by Louis Prima with the Longine-Wittnauer Symphonette; Potrzebie with *Throw Mama from the Train a Knish—Don't Leave Her Hungry Behind* by Pinky Lee with the Mantovani orchestra, and RCA-Melvin with *The Little Dutch Mill on Blueberry Hill Near the Hollywood Freeway Blues* by Fats Domino and the NBC Symphony orchestra.

"Thank you for your warm reception. It is our privilege to be playing here tonight."

AS HE, Bobby Brookmeyer, Bill Crow, and Dave Bailey swung into Bobby's *Rustic Dance*, the Hungarian piano player in the second row leaned forward and cupped his face in his hands. He grinned and nodded with the beat. At a contrapuntal passage by Brookmeyer and Mulligan, Mrs. Schmidt threw back her head and laughed excitedly. Her husband, moving slightly with the rhythm, studied the quartet intently, as if to photograph them in his mind. At the end of the number, the applause was warm and sustained.

Gerry and the group played *Lullaby of the Leaves, Frenesi, Laura, Open Country, and Birth of the Blues*. After *Laura*, he asked the audience if he might repeat the last eight bars of the tune. "I forgot to put the melody in," he explained. The translation drew a roar of laughter and a burst of applause from the audience.

Gerry and the group moved off after asking if they could come on again for another set. Conover stepped out, and through the translator, told the audience "If you can't see the trumpet section and you wonder why they don't stand up—they are standing, but they're too short to be seen." The high schoolers swung through Count's *Taps Miller, Shorty Rogers' Popo, Petticoats* with a vocal group, *Bernie's Tune* (dedicated to Mulligan), and *Father Knickerbopper*. Throughout, the sound of the band and the swing of 14-year-old altoist Andy Marsala were unbelievable. The tone and ease of 16-year-old trombonist Jimmy Schmidt were also phenomenal.

Yvette Huling's *You've Got To See Mama Every Night* drew a tremendous audience response. On the stand, Brown nursed a broken garter, one of the hazards of stomping off the band.

GERRY'S SECOND SET began with a return dedication of *Bernie's Tune* to the young band. "Don't go stealing our licks, now," he cautioned the laughing youngsters on the stand. The group's *Walking Shoes* had Mrs. Schmidt bobbing again. *My Funny Valentines* finished off the quartet's set, but Gerry came back to blow a roaring chorus with the Farmingdale band in their Basie medley.

What brought everyone back to the grim realization that the audience had gone through much to be there, and was still tied to Hungary, came at the end of the concert. Conover asked if they wanted to sing the Hungarian national anthem. There were cries of "Ja" from the 1,000 persons seated.

They rose and waited for some sort of signal, but when none came, a few voices in the center section started the anthem. More voices joined, carrying the stately, sad melody, and increasing in volume.

When it ended, they fled quietly out of the auditorium.

feather's nest

By Leonard Feather

REPLYING to my recent column concerning the apparent diminution of interest in the Ellington band, George Kanzler Jr. of Linden, N. J., writes: "A lot of the jazz fans today are not true jazz fans. They are college students who think popular music is too common for their cultured minds. They turn toward what they believe are the more advance-guard and chic sounds; many believe Kenton invented jazz and Brubeck is the jazz pianist."

"The raw excitement of the Basie band also appeals to those who have outgrown rock and roll and pretend to understand Getz, Konitz, etc. . . . Most of this class of conforming nonconformists are either incapable or afraid of listening to and appreciating the unique sounds of the Ellington band."

On the other hand, Gene Feehan of New York City points out: "The program Duke presented at Brooklyn Academy was almost without variation the same weary show I have seen many times at the Howard theater in Washington. . . . Duke fails to realize that the concessions in taste a bandleader must make in one locale should not be repeated before more astute audiences. Why, for example, should we be forced to listen to Jimmy Grissom's syrupy moanings . . . watch Ray Nance's inane clowning . . . Sam Woodyard's overlong drum solos? . . ."

"Why Duke failed to restrain Cat Anderson's earsplitting pyrotechnics in such a dignified setting is a mystery . . . *Pretty and the Wolf* is too thin a soufflé to be repeated year in and year out. Why didn't Duke program *Dance No. 3* from the *Liberian Suite*, or *Harlem Airshaft*, *Ko-Ko*, or *Reminiscing in Tempo*? . . . these are reasons why many of us fans of the Duke view the news of the next Ellington concert with . . . tepid interest."

ANOTHER DUKE FAN, Russell D. Parsons, writes that in Doylestown, Pa., Duke played too short a show for \$2.50 and adds: "Maybe he felt that this 'hick' audience couldn't dig any sounds later than *Stardust* . . . or is it just easier to milk applause (with the medley of his old hits) like a George M. Cohan waving the American flag?"

Dismissing the show as a second-rate burlesque performance, Parsons bemoans the inadequate use of Clark Terry and wonders whether this kind of show "endears a performer to his audience, stimulates him to run out to the nearest record shop, or even ever to pay to hear him again?"

Richard H. Weiss of Brooklyn, in a letter along generally similar lines, castigates both Ellington and Benny Goodman for being late to show up, and for generally failing to fulfill their obligations to the audiences. "In show business, each performance must be the only performance. There is no question about the soundness of Duke's organization . . . All they have to do is a workmanlike job, cut out the show-boating and clowning, and stick to what they know best. One last cliché:

'Give the customer a fair shake for his money.'"

AN INTERESTING POINT is raised by C. William Ross of Los Angeles: "Some may feel there is not enough new material played at the concerts. These same persons, 20 years from now, will find that their favorite Ducal numbers are from the '40s and '50s, and will insist on performances of them to round out an enjoyable evening of Ellingtonia."

"Now here is where Duke's greatest challenge lies; for he must not only cater to the young enthusiast of today, but must also satisfy the musical appetites of the equally strong jazz enthusiasts of the '20s, '30s, and '40s. This can be accomplished only by performing outstanding and unforgettable works from the entire Ellington library encompassing the last four decades."

"Not an easy job, but one I feel he's handling with the utmost skill. With the way Duke's looking, and with the personal interest he's taking in writing and arranging again, I feel we're going to have top drawer Ellington with us in person, on records, and in the field of television, for many years to come."

Despite the apparent conflicts, there seems to me to be a lot of truth in every one of these letters. I just hope Duke will invest in the slight effort and five minutes' time it may take him to read and digest this column.

the devil's advocate

By Mason Sargent

More from the Archives: Decca has now released 12 more volumes in the invaluable, flawlessly produced Archive series of the History of Music Division of the Deutsche Grammophon Gesellschaft. The albums are available separately, and the set represents a durable, constantly rewarding investment. The new volumes are: *Gregorian Chant: The Mass* (ARC 3050); *Troubadours, Trouveres and Minnesingers of the 13th Century* and examples of *Early Polyphony Before 1300* (ARC 3051); *Motets* by John Dunstable and *5 Chansons* of Okeghem, both illustrating *The Early Renaissance* (ARC 3052); *Anthems, Madrigals and Fantasies* by Orlando Gibbons of *The Elizabethan Age* (ARC 3053); *The Toccata* as explored by Frescobaldi (ARC 3054). Also, songs by Adam Krieger illuminating an important aspect of *German Baroque Music* (ARC 3055; music by Couperin and Marais at the Court of Louis XIV (ARC 3056); *The Concerto and The Solo and Trio Sonata* as illustrated by Boccherini (ARC 3057); two Cantatas by Bach with the superlative Dietrich Fischer-Dieskau, *Ich habe genug* and *Ich will den Kreuzstab gerne tragen* (ARC 3058); Two Handel Concertos for Oboe and String Orchestra plus his *Music for the Royal Fireworks* (ARC 3059); two charming sets of secular songs of women, wine, and even



smoking, *Vocal and Instrumental Music for the Home* by German pre-classic writers Rathgeber and Seyfert (ARC 3060); and *12 Songs and 2 Comic Ensembles* by Mozart (ARC 3061).

The annotations are more complete and the surfaces better than in almost any set of recordings within the ken of this listener. An exemplary undertaking that brings large quantities of pleasure, as well as instruction.

A new label, Monitor (Suite 2914, Empire State Building, New York 1, N.Y.) has secured several Russian tapes via Leeds Music. Among them are a set of *Russian Folk Songs* with the expressive bass, Ivan Skobtsov. Complete translations (MC-2001). David Oistrakh, who is becoming the Erroll Garner of the classical label, is heard in an unusually interesting anthology of short violin pieces by Symanowski, DeFallas, Scriabin, Prokofiev, Albeniz, Wagner, Saint-Saens Suk, Zarzycki, Medtner, and Kodaly. He is accompanied by Vladimir Yampolsky, and plays with customary skill and ardor (MC-2003). Two other renowned Russian artists are heard in a third album. Pianist Sviatoslav Richter performs Bach's *Clavier Concerto No. 1 in D Minor* and violinist Leonid Kogan interprets Prokofiev's *Viola Concerto No. 2 in G Minor*. The sound on the three is adequate to good; the musicianship expert; and it is to be hoped that Monitor will continue to provide more examples of the contemporary state of Russian music with preferably more song recitals as well as instrumental LPs.

An important LP is the first collection available in this country of "music concrete," a method of composing with "real sounds," and then re-working them with special instruments, altering their previously fixed ranges via retaping them at various speeds. It is a method that "stems more from acoustics . . . than from electronics." This *Panorama of Musique Concrète* (London Ducretet-Thomson 12" DTL 93090) has been issued under the sponsorship of the International Music Council (UNESCO) and presents several key works by two of the innovators of this extended language — Pierre Schaeffer and Pierre Henry with one by Philippe Arthuys. Henry's *Dramatic Cantata: The Veil of Orpheus* strikes me as the most moving work, but all are certainly unique and some may stir you in quite unexpected ways . . . Also of rare value are Schoenberg's *Fifteen Poems from Das Buch Der Hangenden Garten* of Stefan George, sung brilliantly by Lina Dauby. (London-Editions de L'Oiseau-Lyre 10" LP DL 53006.) Original texts and full translations. An important and durable work in Schoenberg's development.

Correction: The Decca recording of Bach's *Violin Concerto in G Minor* and the two Beethoven *Romances* in G Major and F Major (DL 9875) is by Igor Oistrakh, not his father, David. The son is also an extraordinary musician.

New Ammons Date

New York—Gene Ammons most recent Prestige LP included Art Farmer, Jackie McLean, Kenny Burrell, Mal Waldron, Doug Watkins, and Arthur Taylor. Two of the arrangements are by Jimmy Mundy.

Film Review

Satch's Saga

LOUIS ARMSTRONG is presented at great length and with great warmth in *The Saga of Satchmo*, a 68-minute feature produced by Edward R. Murrow and Fred W. Friendly.

The film, in black-and-white and of conventional screen size, is a rambling chronicle of Armstrong's European and African tours last year, with side excursions into memories of his early days in New Orleans and Chicago.

A good deal of the footage is an absorbing study of faces. There are, of course, scores of minutely-detailed close-ups of Louis, perspiring from every pore and busy with his ever-present handkerchief, either blowing or singing or laughing with delight along with armies of friends called to his side by his horn. There are also unforgettable lens studies of the faces in his audience, a curious mixture of intense concentration, wild abandon, fierce pride, and deep emotion.

It is somewhat like peeping to be able to view the face of Gold Coast prime minister Kwame Nkrumah after Louis dedicates a number to him. During Armstrong's vocal on *Black and Blue*, the prime minister's pleasure at the performance gives way slowly to a welling sense of mission as the lyrics unfold. His tear-filled eyes and the fight for control I found to be the most moving portion of a documentary with many emotional climaxes.

THE FILM is essentially an honest tribute to Louis by just showing him in action. It is simple and often starkly done. It has no ax to grind, other than the underlying message that jazz is America's international language.

There may be purists who will find fault with Barrett Deems or the combo or the choice of tunes, but their objections will not be valid in this instance. Here, for the first time, is a film portraying Louis pretty much as he is; a great musician, an excellent showman, a humble and very warm man.

There are dazzling shots of the group playing on a slowly turning stage bathed by floodlights in London. There is an unforgettable series of shots of a crowd of some 100,000 gathered to bid Louis farewell on the Gold Coast. There is a scene of Louis blowing *St. Louis Blues* with the Philharmonic Symphony orchestra conducted by Leonard Bernstein at Lewisohn stadium, with W. C. Handy seated in the audience, nodding and smiling as Armstrong's horn etches his melody.

FOR THE RECORD, there are snatches or complete blowings of *When the Saints Go Marching In*; *Sleepy Time Down South*; *Memphis Blues*; *Jumpin' with Symphony Sid*; *C'Est Si Bon*; *Match the Knife*; *Bucket's Got a Hole in It*; *Basin Street Blues*; *Mop Mop*; *Black and Blue*, and *St. Louis Blues*.

With Armstrong are Ed Hall, clarinet; Trummy Young, trombone; Barrett Deems, drums; Billy Kyle, piano; Arvell Shaw and Jack Lesberg, bass; Velma Middleton, vocals.

Ruby Braff once said, "Everybody should realize how lucky they are to



Alphonse Picou

TV Review

Roots Of Jazz

THE MOST IMPORTANT program concerning jazz in TV history was *They Took a Blue Note*, the second of CBS-TV's Sunday afternoon series, *Odyssey*.

The hour began and closed with a superfluous but competent Dixieland band of Max Kaminsky, Sol Yaged, Lou Stein, Jack Lesberg, Cliff Leeman, and tailgater Kai Winding (who fitted in exuberantly).

Narrator Charles Collingwood's prologue pointed out that "jazz may have been born in New Orleans, but it was conceived elsewhere . . . an odyssey that takes us back to the beginning of a hard way of life that created a music of its own . . . a journey in search of a past."

That past came to protean life by means of films and soundtrack resulting from a long trip by Fred Ramsey and director Frank DeFelitta through 7,000 miles of rural areas in North Carolina, Georgia, Alabama, Mississippi, and Louisiana.

HORACE SPROTT, a 68-year-old tenant farmer of Alabama, remembered the songs of his grandmother, who had come from Africa. He also sang field calls, a form of communication used first many decades ago as a musical code. The script underlined how the call-and-response pattern of the field calls (and later, the work songs and church meetings) worked its way into jazz with clarinet responding to trumpet, etc.

Sprott and his family sang a hymn; and later in the program, he executed a "buck dance" to a community skiffle band of washboard, harmonica, guitar, jug, and kazoo.

be alive right now, at the same time Louis is here with us and blowing." Thanks to this film, that will be true as long as his movies are displayed.

—dom

Another old wanderer 103-year-old K. T. Lee, whose father was born in slavery, sang a protest song. There was part of a church service fired by an instrumentalized preacher and a moving, 17-year-old gospel singer, Alice Benyon.

In the second half, the script indicated that the post-1863 "new life" for southern Negroes included two freedoms that particularly shaped the new music: the freedom to own an instrument (slaves had not been allowed to possess an instrument because their masters feared they'd use it to send messages) and freedom to move.

FIELD CALLS "were bent to a new purpose . . . to call a woman," because Southern Negroes were now free to love whom they wanted. Itinerant guitarists and blues singers came into being, as well as traveling skiffle bands. "Wherever they went, they exchanged ideas—each bit of music took on new meaning as it went from one mouth to another."

For probably the first time on TV, a track-lining scene was shown. ("Some blues pickers traveled the rails so much, they became gandy dancers, part of the crew lining the track.") With a leader singing the work rhythms, here was another way folk-activity that gradually helped form jazz.

A fascinating segment showed the Laneville-Johnson Union Brass band, one of the very last of those country brass bands with incredibly antique instruments that preceded the more professional units in New Orleans and other southern cities.

A rollicking, exhilarating New Orleans parade climaxed the hour with the Eureka Brass Band marching through the streets, followed by snake-dancing, euphoric second-liners, including some very young Baby Lawrences. In the band, by the way, was 80-year-old clarinetist Alphonse Picou, best known for his creation decades ago of the standard clarinet chorus on *High Society*.

THE HOUR WAS an awakening experience—visually, musically, emotionally—and did more to make the roots of jazz meaningful even to initiates than any prose yet printed on the subject. *Odyssey*, CBS public affairs, and the American Association of Museums (with whose cooperation the series is presented) all deserve credit and gratitude.

But the man who merits most commendation is Fred Ramsey. For years and at constant personal economic sacrifice, he has been working at this material—working against time, because very soon there will no longer be any live links to the pre-jazz past.

—nat

Local 802 Sets Salute

To Negro History Week

New York—Local 802's second annual Music Salute to Negro History week takes place Feb. 14 at Town Hall. Dmitri Mitropoulos will conduct a symphony orchestra, which will include several Negroes. Representing jazz will be the Lionel Hampton band. Hampton is expected to present the first performance of his *King David Suite* at the concert. Mitropoulos will conduct both orchestras in the *Suite*.

EYDIE GORME

Eydie Gorme (ABC-Paramount 12" LP ABC-150) includes a dozen interpretations by one of the best of the pop vocalists. Eydie, to start with, is a trained singer of control and power, not an electrically amplified amateur. She sings, moreover, with warmth, intelligence, clarity, and consistently accurate intonation. Because she has control, she can belt at will without shrieking, and she can be intimate without being coy. The only really objectionable aspect of her work here is a silly, pseudo-Callas bravura ending to *I'll Take Romance*.

Another mild disappointment occurs from time to time. There has been a gradually growing brassiness, a kind of hardness to some of Miss Gorme's work—the intrusion of the Lindy-Copacabana approach to "show business." This criticism is hard to make more definite, but it may be evident to those who remember her work two or three years ago. Some of the ingenuousness is gone, and assured sophistication has not yet wholly come. But in any case, the LP is an above-average collection. Some of the songs are *Fine and Dandy*, *The Gentleman Is a Dope*, *First Impression*, *How Long Has This Been Going On?*, and *Gypsy in My Soul*. Arranging (none of it remarkable) and conducting by Don Costa, Sid Feller, Marion Evans, Nick Tagg, and O. B. Masin-gill.

KENT HARIAN

Newcomer Harian assembled a blowing group, handed them some clean arrangements, and produced a fine dance record called *Echoes Of Joy* (Caravan LP 15611). Jim Timmens' arrangements are simple, with plenty of solos spotted throughout. Among the soloists are Nick Travis, trumpet; Al Cohn, tenor; Andy Fitzgerald, clarinet; Hal McKusick, alto; Harvey Estrin, flute; Sonny Russo, trombone. Joe Venuto's crisp drumming keeps things moving.

Among the 13 tunes in the set are a brisk *Carioca*; *Bernie's Tune*, featuring Travis, Cohn, and Russo; *Handy Andy*, spotlighting Fitzgerald; *April in Paris*, again Travis; *Cheek to Cheek*, with some warm Russo trombone; *Fascinatin' Rhythm*, showing off a nice reed section sound; and a romping *Jeebers Creepers* with an unbilled pianist pacing the band and Travis and Cohn spotted in solos.

TED HEATH

Ted Heath at Carnegie Hall (London 12" LP LL 1566) is a record in part of the May 1, 1956, concert that climaxed Heath's successful American tour, the first trip here by an all-British band. The audience at Carnegie that night was extremely enthusiastic, partly for the zestful precision of the band visually (such shining horns and section alacrity have been rare here since Glenn Miller). That precision and professionalism is carried over into the playing, with clean section work, well executed if not outstanding solos, and

a careful versatility that allows the band to range from Bill Russo (*Stonehenge* and *Procession*) to standards like *Lullaby in Rhythm* and *Memories of You* and home-grown originals like *Kings Cross Climax*. This is a polished theater band that also can play well for dancing.

If you're looking for the same kind of swinging kicks available in Basie, Duke, and Woody, they're not here. But perhaps, for the most part, they're not intended to be. This is a well-drilled, eclectic band in a varied, often interesting program. Rhythm section could be looser. Liner omits solo identifications, which should have been essential for an unfamiliar-to-America band.

GRETA KELLER

This Is My Vienna (Dolphin 12" LP 8) is Vienna-born Greta Keller's best album yet. She sings in German with flowing idiomatic accompaniment from a schrammel ensemble plus Walter Grimm on piano and occasional vocal interpolations. This is proud, romantic nostalgia, soothingly animating 16 Viennese songs. Translations are provided. A good LP by which to dim the lights.

PATTY McGOVERN-THOMAS TALBERT

Wednesday's Child (Atlantic 12" 1245) is a vocal program that has been prepared with unusual intelligence and taste. Tommy Talbert, a gifted arranger for jazz groups and big bands and also a skilled classical composer, made the records himself and then sold them to Atlantic. His arrangements are lean and sensitive, sometimes witty, and never banal. The choice of tunes is excellent, with such superior but underdone standards as *Alone Together*, *Hooray for Love*, *All in Fun*, *Lonely Town*, and *By Myself*. There are also two songs by Patty; the poignant title tune written by Talbert and Bill Wolfe; and the probing, sensitive *Winter Song* is also by Talbert and Wolfe.

Miss McGovern, former lead singer with The Honey Dreamers, is careful to set each set of lyrics in its best lighting, and her clear, cool voice is pleasant. She lacks, however, a degree of vigor. Her projection could have been more assured and somewhat more supple. Among the fine accompanists are the superlative Joe Wilder, Barry Galbraith, Jack Lesberg, Osie Johnson, Jim Buffington, Don Lamond, Arnold Fishkind, etc. A fresh approach to vocal packaging. Very good notes by Talbert.

MIKE PACHECO-SHELLY MANNE-CARLOS VIDAL, etc.

Bongo Session (Tampa 12" LP TP 21) is a bristling workout of seven tunes in a polyrhythmic playpen. The participants are Mike Pacheco, bongos; Shelly Manne, drums; Carlos Vidal, congos; Robert Gil, piano; Julio Ayala, bass; Frank Guerrero, drums. Pacheco and Gil wrote the arrangements. Pacheco has worked with Peggy Lee, Billy May, and Sonny Burke. *Move* is taken as a fast guaracha; *Sometimes I'm Happy* becomes a mambo; there's also a rumba; a 6/8 *Caravan*; a long, inflammable mambo called *Magitos*, and two other tracks. Set should be of particular pleasure for percussionphiles, but should stimulate all who are susceptible to a superior, bongo-centered rhythm section.

BERNIE PRIVIN

Dancin' and Dreamin' (Regent 12" LP MG 6027) has trumpeter Privin against a smooth, swing-era-styled background of four reeds and rhythm. Privin, an alumnus of Goodman, Shaw, Miller, Dorsey, etc. and now a successful CBS staff man, blows with full, satisfying sound, open and muted, and fine articulation. His conception is tasteful, never corny, and continues to be marked at base by a Louis Armstrong influence despite his later roots. Among the reeds on the various sessions are Al Cohn (who solos), Toots Mondello, Romeo Penque, Gerry Sauffino, and Wolf Payne. Rhythm included Clyde Lombardi, Arnold Fishkind, Kenny Clarke, Osie Johnson, and pianist Bernie Leighton, who did the arrangements. The charts are functionally in line with the goal of the package—a danceable, uncomplicated program "based on the principle of the swing bands of the '30s and '40s. Musically, the writing could have been more varied over a 12" LP, but by and large, it's a pleasant, straightforward set with most of the pleasure due to the direct horn of Privin.

MAXINE SULLIVAN

Maxine Sullivan, Vol. 2 (Period 12" LP) is devoted to the lyrics of Andy Razaf, one of Fats Waller's most effective collaborators. In addition to music by Fats, there are melodies by Eubie Blake, Lucky Roberts, Paul Deniker, and Leonard Feather, who produced the album. Arrangements are by Charlie Shavers and Feather. Accompaniment is tasteful throughout.

On six, Maxine is backed by Charlie Shavers, Dick Hyman, Wendell Marshall, and Osie Johnson. On the other six, Milt Hinton replaces Marshall, and Buster Bailey and Jerome Richardson are added (Richardson triples on alto, tenor, and flute). Maxine is warm, gently infectious and, as always, a unique, small-scaled pleasure to hear. Among the songs are *Keepin' out of Mischief Now*, *S'posin'*, *Stompin' at the Savoy*, *Honeysuckle Rose*, *Memories of You*, *Ain't Misbehavin'*, *Christopher Columbus*, and *Blue Turning Gray over You*. Very helpful notes by Feather. A well-conceived project that has been well executed. Maxine, as an added kick, sings several rarely heard verses.

BUDDY WEED-LYNN TAYLOR

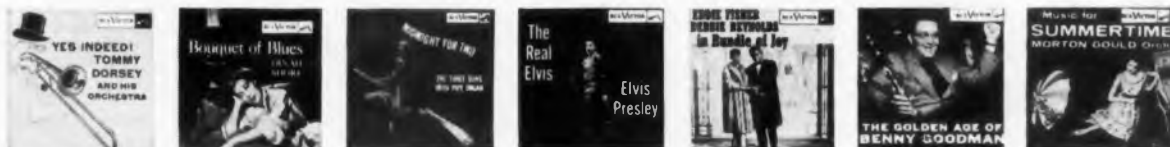
Ernie Kovacs Presents Buddy Weed and Introduces Lynn Taylor (Coral 12" LP CRL 57043) is of principal value because of the latter. Miss Taylor is a warm, intelligent, unaffected pop singer who can sound intimate without being coy, and is probably even more effective on better material than she receives here.

For the rest, there are four slick, professional, rather neutral arrangements by Bob Carter, with fleet pianist Weed, Phil Woods, Seldon Powell, Nick Travis, Arnold Fishkind, and Eddie Shaughnessy. The musicians are fine, but the charts constrict them. There are also some Weed arrangements which are also skilled but somewhat pallid. Gil Evans scored *Flying Down to Rio*. Miss Taylor deserves an LP unto herself. She is the kind of pop singer we should have more of.

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Records are reviewed by Nat Hen- toff, Jack Tracy, Ralph J. Gleason, and Dom Cerulli and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Herbie Brock

BROCK'S TOPS—Savoy 12" LP 12064: *I, It's the Last Thing I Do; The Moon Was Yellow; Blues a Brook Long; There'll Never Be Another You; Four Brothers; Sweet and Lovely; Brook Etude; Willow Weep for Me.*

Personnel: Herbie Brock, piano and leader; Brooks Caperton, bass; Rick Hanson, drums.

Rating: ★★★½

An interesting excursion into the long-line theme development of Brock. His playing is functional and rhythmic, although somewhat florid on ballads such as *Willow*. Among his most effective devices is the repetition of a riff-like figure, as on *Etude*, which adds to his drive.

On *Four Brothers*, he captures the feel of four separate entities united rhythmically. *Blues*, despite the title, is melodic and moving. Caperton and Hanson back admirably, with Caperton particularly good in solo spots. (D.C.)

Bob Brookmeyer-Zoot Sims

WHOOEEEE—Storyville 12" STLP 914: *The King; Lullaby of the Leaves; I Can't Get Started with You; Snake Eyes; Morning Fun; Whooooee; Someone to Watch over Me; My Old Flame; Box Cars.*

Personnel: Bob Brookmeyer, valve trombone; Zoot Sims, tenor; Hank Jones, piano; Bill Crow, bass; Jo Jones, drums.

Rating: ★★★★★

This is the third set co-featuring Brookmeyer and Sims. Like the Dawn album and the previous conversation on Storyville, the present collection demonstrates not only the considerable solo jazz capacities of the two, but also their invigorating liking for each other's musical company, leading thereby to bracing, skilfully casual interplay. The light, sensitive, swinging rhythm section is made up this time of Hank Jones, Bill Crow, and Jo Jones. Hank also solos frequently with his usual refreshing combination of clear, flowing articulation, swinging taste, and structural sense.

Zoot and Bob are both soloists who also don't end with swinging. Both have individual voices with Zoot a mellow but muscular shouter, and Bob a thoughtful, inventive musician who also can let out when the setting calls for extroversion. Zoot sings in *Started*, an ill-advised foray. The originals, two by Al Cohn and one apiece by the co-leaders, are unassuming; and while good for freewheeling, are not likely to be remembered apart from this record.

It's a sound set, but now that they've done three like this, it might be interesting to hear Zoot and Bob together in more challenging material. (N.H.)

Bob Dorough

DEVIL MAY CARE—Bethlehem 12" LP HCP 11: *Old Devil Moon; It Could Happen to You; I Had the Craziest Dream; You're the Dangerous Type; One; Pelka Dots and Moonbeams; Yardbird Suite; Baltimore Oriole; I Don't Mind; Devil May Care; Midnight Sun; Johnny One Note.*

Personnel: Bob Dorough, piano, vocals and leader; Warren Fitzgerald, trumpet (on tracks

1, 3, 4, 5, 7, & 10); Jack Hitchcock, vibes (on tracks 1, 4, 6, 7, 10, 11, & 12); Bill Takus, bass; Jerry Segal, drums.

Rating: ★★★½

This will not be everyone's cup of tea, and, indeed, has already touched off considerable comment locally. Dorough sings all the tracks in a curious, wispy voice which he somehow uses as a horn. The concept of utilizing the voice as an instrument in jazz is not new, and too often the use of a voice singing the lyrics as well as improvising on the melody comes off poorly. Here Dorough is largely successful because he has subordinated the lyrics in favor of vocal improvisation. Only Gillespie's *Ow* is straight scat, the others are sung-blown as if his voice was a tenor or an alto sax.

Dorough's set of lyrics to fit Bird's *Yardbird Suite* solo follow the melody, but unless heard attentively several times, lose their value as lyrics because the line is so feet. *Devil Moon* has a two-horn feel, with Dorough scattling in unison with Fitzgerald before moving into the lyrics. Fitzgerald's percussive trumpet and Hitchcock's fluid vibes are effective in their spots. But it is Dorough, either blowing voice or pulsing piano, who carries off the set. If there is some common ground between blowing and singing, he's working toward it. (D.C.)

Red Garland

A GARLAND OF RED—Prestige 12" LP 7064: *A Foggy Day; My Romance; What Is This Thing Called Love?; Makin' Whoopee; September in the Rain; Little Girl Blue; Constellation; Blue Red.*

Personnel: Red Garland, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★★½

Garland, who has been with the Miles Davis quintet for over a year, previously worked with Hot Lips Page, Billy Eckstine, Parker-Davis, Coleman Hawkins-Roy Eldridge, etc. On this set, he is at his best on medium-up and up-tempo whereon his fluent and fluid technique is occasionally translated into moments of elated vitality, although in no intently personalized direction. He is less successful on ballads.

Both *Romance* and *Little Girl Blue* open and close with large chunks of static minimum momentum, although the middle, more flowing sections in both are attractive. *Whoopee* is rather stolid.

Red has a pleasant track in the easy-rolling but root-sure *Blue Red* (dig the full-toned, blues-building solo by Paul Chambers that opens the number which he begins a cappella and then is joined successively by Art and Red). Red's blues therein is an enjoyable if not strikingly individual combination of gentleness and funk. It is Chambers who is the outstanding soloist on the LP, playing remarkably, pizzicato and arco. Art Taylor is a fine, sturdy support. (N.H.)

Al Hirt

AL HIRT AND HIS NEW ORLEANS ALL STARS—Southland 12" LP S-LP 211: *After You've Gone; Over the Waves; When We Dance at the Mardi Gras; Brass; Toot, Toot, Tootie; It's a Sin to Tell a Lie; Careless Love; Flotin' Down to Cotton Town.*

Personnel: Al Hirt, trumpet and leader; Bobby Havens (tracks 1, 2, 3, 4, & 5) and Buddy Castillo (Tracks 6, 7, & 8), trombone; Harry Shields, clarinet; Roy Zimmerman, piano; Paul Edwards, drums; Phil Dorio, bass; Joe Caprono, guitar; Lil Picketts (Tracks 1, 3, 4, & 5) and Rita St. Claire (track 6), vocals.

Rating: ★½

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A pretty routine compilation of Dixieland complicated by some uninspired vocalizing. *Mardi Gras* sounds like a piece trotted out for the tourist trade, raucous vocal and all. On *Breeze*, Miss Pickens perpetrates one of the poorest vocal efforts I've ever heard on recordings.

Not even the driving Hirt horn nor the mellow blowing of Havens can manage to salvage much from the session. The three instrumental tracks, *Waves*, *Flotin'* and *Careless Love*, prove to be pretty standard fare. The packaging is remarkably sloppy, with an unflatteringly truncated photo of Hirt on the back making him appear earless and ribless. Annotator Art Anderson or his proofreader should woodshed with a grammar book. (D.C.)

Milt Jackson

BALLADS & BLUES—Atlantic 12" LP 1242: *So in Love*; *These Foolish Things*; *Solitude*; *The Song Is Faded*; *They Didn't Believe Me*; *How High the Moon*; *Gerry's Blues*; *Hello*; *Bright Blues*.

Personnel: Tracks 1, 3, 5: Milt Jackson, vibraphone; John Lewis, piano; Barry Galbraith, guitar; Oscar Pettiford, bass; Kenny Clarke, drums; and five woodwinds. Tracks 2, 4, 7: Milt Jackson, vibraphone; Barney Kessel, guitar; Percy Heath, bass; Lawrence Marable, drums. Tracks 6, 8, 9: Milt Jackson, vibraphone; Lucky Thompson, tenor; John Lewis, piano; Skeeter Best, guitar; Oscar Pettiford, bass; Kenny Clarke, drums.

Rating: ★★★★★

The fastest the tempo becomes in this set is medium up, and much of the time is ballad time. Milt, who has proved so often before that he is an undeniable master of blues and is functionally assured on the most heated up-tempos, shows particularly here his strong ability "to keep the ballads balladic but to play them as jazz." It's a rare skill in current jazz, as John Wilson's excellent notes explain.

Milt throughout is remarkable—even his rests pulsate. His conception, as has frequently been noted, is of funky lyricism. For all his impressive qualities of swing and blues force, it is especially in his sensitivity as a musician that Milt excels. He is not limited, in short, to either shouting or whispering. He can express many of the shades of eloquence in between.

Except for the three Ralph Burns-arranged tracks with woodwinds, Milt's support is in context. On those three, while the woodwinds are relatively unobtrusive, there is no need for their presence, and from time to time, they lend an effete quality that runs annoyingly against what Milt is doing. There is firm, imaginative solo work by John Lewis, Lucky Thompson, Percy Heath, Oscar Pettiford, Skeeter Best, and Barney Kessel. Of Milt's three originals, all are attractive; but frankly, they're spare distillations of the familiar rather than fully original. The best of the three is the sunny but shy ballad, *Hello*. The set could even have been better with perhaps another solo horn instead of those woodwinds, but Milt is so fine, the rating has to be this high. (N.H.)

Ronny Lang

MODERN JAZZ—Tops 12" LP L 1521: *Devil and the Deep Blue Sea*; *How About You?*; *They Can't Take That Away from Me*; *I'll Be Around*; *Blue Street*; *Taking a Chance on Love*; *Skylark*; *Midnight Sun*; *'S Wonderful*; *A Foggy Day*; *Cantata*; *Lullaby in Rhythm*.

Personnel: Ronny Lang, alto; Dave Pell, baritone and tenor; Bob Envoldsen, valve trom-

bone; Marty Paich, piano; Johnny Lais, drums; Ray Leatherwood, bass.

Rating: ★★

A workmanlike collection of standards and originals (*Street and Cantata*) highlighting Lang's alto with spurts of flashing piano by Paich. *Street* achieves a Basie mood, with Paich leading the way and Envoldsen blowing his best in the set. The three horns are heard only on the first six tracks. The other six are all Lang with rhythm, except 'S *Wonderful*, which is a baritone solo. It's probably Pell. *Cantata*, featuring Lang on flute, is a wild, Latin American flavored piece. The six sextet sides are brightly arranged with pretty routine solos. The quartet sides, with exception of *Cantata*, are rather straight melodic vehicles. But, not a bad buy at \$1.49. (D.C.)

Barbara Lea

BARBARA LEA—Pre-tine 12" LP 7065: *Nobody Else But Me*; *Where Have You Been*; *I'm Comin'*; *Virginia*; *Honey in the Honeycomb*; *Thursday's Child*; *I've Got a Pocket Full of Dreams*; *My Honey's Lovin' Arms*; *I Had Myself a True Love*; *Gee Baby, Ain't I Good to You?*; *I Feel at Home with You*; *Baltimore*; *Originals*; *Blues Skies*.

Personnel: Tracks 1, 3, 8 and 11: Johnny Windhurst, trumpet and leader; Dick Cary, alto horn; Richard Lowman, piano; Al Hall, bass; Ole Johnson, drums; Tracks 2, 3, 4, 6, 8, 9, and 12: Cary replaces Lowman on piano, Al Casamenti added on guitar. Cary does not play on Track 5, and plays alto horn and piano on tracks 7 and 12. Windhurst does not play on track 9.

Rating: ★★★★★

This is Miss Lea's finest recorded effort to date, and is among the best integrated vocal albums issued in recent months. There is a relaxed jazz feeling throughout; largely due to the efforts of Windhurst, Cary, and Casamenti. Barbara's vocal line has settled into a smooth, rhythmic groove. She sings with taste and a feel for the lyrics of a song. And her material here hasn't been done to death.

The top track is a superb version of *Virginia*, opening with mood-setting Casamenti guitar, then moving into a soulful Windhurst solo that pays homage to Bix. Barbara sings the seldom-heard verse. *My Honey's Lovin' Arms* is kicked off by Casamenti, and booted along for a chorus by Windhurst, backed by Cary on alto horn. The vocal swings, and there are flashes of the Teagarden touch in it, as in *True Love* and *Gee Baby* which follow. Album planning allowed plenty of elbow room for Windhurst to spread out, and resulted in some swinging solos in nearly every number. A very happy album. (D.C.)

The Manhattan Jazz Septette

THE MANHATTAN JAZZ SEPTETTE—Coral 12" LP CRL 57090: *King Porter Stamp*; *Never Never Land*; *Like Listen*; *Stars Home*; *Love of My Life*; *Rapid Transit*; *Flute Car-tail*; *At the Far K. C.*; *Do You Know What It Means to Me*; *New Orleans*; *My Shining Hour*; *Thou Sisti*; *There Will Never Be Another You*.

Personnel: Eddie Costa, piano and vibraphone; Oscar Pettiford, bass; Barry Galbraith, guitar; Ole Johnson, drums; Hal McKusick, alto sax and clarinet; Urbie Green, trombone; Herbie Mann, flute and tenor. All originals and arrangements by Manny Albam.

Rating: ★★★

Sonny Lester, who is in charge of reactivating Coral's jazz department, has made the serious mistake in this first LP of trying to be "commercial" and at the same time attract the jazz

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buyers. The euphemism in the notes for this brand of depressing neutralism is "danceable jazz." What Lester apparently does not realize is that the more the music is allowed to be itself—with no concessions to the *I Love Lucy* tastes—the more it will sell to the growing number of jazz buyers, and the more it is likely to attract other buyers by the very impact of its honesty and freshness.

What has happened here is that 12 tracks (too many for a jazz album) prevent any one soloist from really digging in and taking off. The playing is uniformly good; but usually just when something starts to build, the paper flutters in.

And it is Manny Albam's writing, often too tightly slick but presumably tailored to order, that makes this LP not recommendable to a jazz buyer in view of the large number of more vital competitors. Annotator John Wilson calls what happens here "suave," and he's right. In some cases (*Never Never Land*, the opening and closing of *Since When*, and *Do You Know What It Means*), the writing is pretty close to dry martini music. There are some good charts like *Porter* and the Basie-like *K.C.*, but for the most part, it is the only invigorating blowing that gets this LP even its middling rating. I hope future Coral LPs will be much, much less "suave." (N.H.)

Dick Marx

DICK MARX PIANO—Coral 12" LP CRL 5708B: I Hear Music; Indian Summer; Lullaby Of Birdland; My One and Only Love; I Love Paris; Fugue for Tinhorn; Misty; Satin Doll; In the Wee Small Hours of the Morning; Sleigh Ride; My Time of Day; Take the "A" Train.
Personnel: Dick Marx, piano, and John Frigo, bass.

Rating: ★★½

Intimate fireworks touched off here by the aggressive piano of Marx and the sensitive bassing of Frigo. Among the skyrockets are *Lullaby*, with strongly rhythmic building by Marx and driving bass by Frigo; *Only Love*, with tender piano and moving bass work; *Satin Doll*, a rocking piano effort by Marx, who builds huge patterns of riffs, ably stressed and supported by Frigo.

Sleigh Ride is a romp, and "A" *Train* rocks solidly. Occasionally, as on *Day* and *Misty*, they move in pretty familiar paths. But when they swing, the results are very rewarding. (D.C.)

Jack Martin-Mouse Bonati

NEW SOUNDS FROM NEW ORLEANS—Patio 12" LP MFL 1: Side one—Jazz Suite de Camero; Suite Allegro; Ballad; Waltz; Scherzo; side two—Berk; One Blind Mouse; Mouse's House; Improvisation; What a Difference a Day Made.
Personnel: Suite—Jack Martin, French horn (and composer); Black Mike Lala, trumpet; Mouse Bonati, alto and soprano sax; Tommy Butcher, tenor and alto; George Harris, baritone and bass clarinet; Frank Strazzeri, piano; Earl Palmer, drums; Phil Darois, bass. Second Side—Mouse Bonati, alto sax and leader; Benny Clements, trumpet; Chick Pavers, tenor; Earl Palmer, drums; Jimmy Johnson, bass.

Rating: ★★½

Composer-French horn player Martin deserved a smoother reading of his interesting *Suite*, but admittedly, in Tom Hicks' notes, the work was recorded in one three-hour session by musicians gathered together for the first time. Highlight of the suite is the third movement, a charming waltz in 5/4 time with a gentle, dissonant mood. The second movement, *Ballad*, develops a haunting theme and displays Bonati

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playing highly individual, oboe-ish soprano sax. The opening movement, *Sonata Allegro*, is bootied by strongly rhythmic Struzzi piano and features a rather shaky trumpet solo. *Scherzo* is an uptempo romp, concluding a relatively serious suite that never becomes pretentious.

The Bonati sextet sides, except for *Improvisation*, are variations on themes competently blown, but with few memorable solos. *Improvisation* is a multi-track experiment, largely successful, featuring Bonati on solo alto with himself on tenor, piano and alto, and Martin on bass, drums, French horn, and bass clarinet. (D.C.)

Gil Melle

GIL'S GUESTS—Prestige 12" LP 7063: *Soudan*; *Tomorrow*; *Black Island*; *Sizance*; *Still Life*; *Ghengis*.

Personnel: Tracks 1-3: Gil Melle, baritone; Art Farmer, trumpet; Hal McKusick, alto and flute; Vinnie Burke, bass; Edmund Thigpen, drums. Tracks 4-6: Gil Melle, baritone; Kenny Durham, trumpet; Hal McKusick, alto; Don Easterfield, tuba; Joe Cinderella, guitar; Vinnie Burke, bass; Edmund Thigpen, drums. All original. by Gil Melle.

Rating: ★★☆☆½

The growth in the writing and playing stature of Gil Melle in the past year has been one of the more productive events in the east. Productive mainly on records, because so far, Melle has had little chance to win a hearing in clubs. His writing provides considerably more of an integrated, evolving framework for the soloists than is often the case in modern jazz composers of "originals." And these frameworks are for the most part, of relatively unusual, certainly individual, and provocative interest. They evidence a growing sense of harmonic drama, thoughtful melodic profiles, and a flexibility of rhythmic substructuring.

His colleagues all play with not only their customary skill but with sensitive ability to feel and fulfill Melle's intentions. Since all are fine, there's no point singling out soloists, but I should like to underline the musical breadth and intelligence of drummer Ed Thigpen. As for the works, I was most impressed by *Still Life*, but found something of value in all, even the so explicitly programmatic *Ghengis*. (N. H.)

Modern Jazz Gallery: West Coast

MODERN JAZZ GALLERY—Kapp two 12" LP: *MAX SOUL*: *Muse City*; *Bon Blue*; *Jeanie's Jump*; *Curbs*; *There Will Never Be Another You*; *Times Square*; *Plain Jane Snaudy*; *Spring Is Here*; *Coldwater Canyon Blues*; *Time's Up*; *Fish Tail*; *Angel*; *Four Blow Four*; *Earful*; *Wonderful You*; *Anything Goes*; *Blues*; *Smoggy Day*; *In from Somewhere*; *Lunely Time*; *Aunt Ornavella*; *I Love You That's All*; *Black Jack*; *Los Angeles River*.

Personnel: There are six units, each of which has one track on each of the four sides. Russell Garcia Orchestra: Bud Shank, Art Pepper, Ted Nash, reeds; Chuck Gentry, Don Fagerquist, Maynard Ferguson, Fuddy Childers, Ray Linn, trumpet; Milt Bernhart, Frank Rosolino, Lloyd Ulyate, Tommy Pederson, trombones; Gerald Wiggins, piano; Howard Roberts, guitar; Max Bennett, bass; Alvin Stoller, drums. *Wama Marsh Quintet*: Wama Marsh, Ted Brown, tenors; Ronnie Ball, piano; Ben Tucker, bass; Jeff Morton, drums. *Med Flory Orchestra*: Flory, Bill Parkins, Bill Maslingill, Arno Marsh, Leo Anthony, reeds; Joe Burnett, Ed Luddy, John Heilmann, Ray Tricoli, trumpet; Bobby Burgess, Dave Wells, trombone; John Buxister, piano; Tom Kelly, bass; Mal Lewis, drums. *Joke Towner Quartet*: Joke Towner, piano; Howard Roberts, guitar; Curtis Counce, bass; Jerry Williams, drums. *Billy Uddston Sextet*: Uddston, tenor; Abe Aaron, bass clarinet; Bobby Burgess, trombone; Walter Clark, bass; Mal Lewis, drums; Paul Moor, piano. *Marty Paich Orchestra*: Richie Kamuca, Bill Parkins, Herb Geller, Martin Berman, reeds; Conn Candoli, Don Fagerquist, Ed Luddy, trumpet.

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Francis Fitzpatrick, Bobby Burgess, trombones;
Joe Mondragon, bass; Mal Lewis, drums, Marty
Paich, piano.

Rating: ★★★★★

This is the most ambitious attempt yet in terms of space and number of men used to present a *partial* cross-section of modern jazz played on the west coast. "The music," clarifies annotator John Wilson, "draws on that played in other sections of the country and . . . is west coast jazz primarily in the sense that it is played by musicians who have acquired the characteristics common to the culture of the southern part of California (and musicians who have been resident for some time on both coasts will tell you that this has a distinct effect on how they play and what they play)." It's a pity John leaves us hanging in mid-definition, and fails to go on to specify just what some of these "common characteristics" are.

Anyway, geopolitics aside, this is, for the most part, an interesting collage. All three of the big bands come on with swinging, charging virility and the soloists are quite good, sometimes shoutingly so, but too brief. (Kapp continues to make the mistake of cramming six tracks onto each side of a jazz LP.) Best single big band track is Paich Basie-like *Cold Water Canyon Blues*, but there are kicks in the others. (Flory sings once—a mistake.)

The three small combos are less consistent in quality. The best is the relatively new California-based Warne Marsh unit, which creates linear interest, has a growing pianist in Ball, and a superior tenor in Marsh. I'm not yet convinced that the sameness in sound due to the two-tenor setup is compensated for by the empathy between Brown and Marsh. There are good solos in the Usselson tracks, particularly by trombonist Burgess, but the four arrangements by Jerry Fielding, Shorty Rogers, Paul Moer, and Wea Hensel fit all too snugly into that unit's over-tight, overpolite, concept of ensemble playing.

Pianist John Towner (formerly known as John T. Williams) has formidable technique, but is not yet in the jazz major leagues. His ballad tended to be frilly, and on middle and up-tempos, his is a nervous, brittle attack with not enough flow or funk. On the Towner tracks, however, the rhythm section is a ball, and guitarist Roberts is excellent.

Extensive notes by Wilson identify all the participants except for missing a tenor solo (Perkins?) on *Cold Water Canyon*. In summary, the album is a solid achievement, particularly in most of its big band tracks. (N. H.)

Marty Paich

MARTY PAICH QUARTET—Tampa 12" LP
TP28: *What's Right for You; You and the Night and the Music; Sidewinder; Abstract Art; Over the Rainbow; All the Things You Are; Pitfall; Melancholy Madeline; Marty's Blues.*
Personnel: Marty Paich, piano; Art Pepper, alto; Frank Capp, drums; Buddy Clark, bass.

Rating: ★★★★★

This LP featuring Art Pepper was apparently released before the Jazz: West album. It's another invigorating indication that Art Pepper has returned to the scene with even more to say on his horn than before. He is one of the relatively few young altoists to have worked through Bird and other

influences into a voice of his own. Art plays with a combination of guts and lyricism, good time, and intelligent, stimulating conception. His tone fortunately is less strident than many of his modern alto contemporaries, but it also has bite. The rhythm section on the session makes it all the way, and Marty Paich is fine both as composer and in his swinging, emotionally direct solos. Recommended. (N.H.)

Bill Perkins

ON STAGE/THE BILL PERKINS OCTET—Fatic Jazz 12" LP PJ-1221: *Song of the Islands; One Hundred Years from Today; Zing Zang; Let Me See; For Dancers Only; Just a Child; As They Revealed; When You're Smiling.*

Personnel: Bill Perkins, tenor; Bud Shank, alto; Jack Nimitz, baritone and bass clarinet; Stu Williamson, trumpet and valve trombone; Carl Fontana, trombone; Russ Freeman, piano; Ned Mitchell, bass; Mal Lewis, drums.

Rating: ★★★½

Bill Perkins' first LP as sole leader is attractive in a low-keyed way (even the jumpers tend to smile more than they shout). There are particularly good solos by Perkins and Fontana and capable work by the others, including a smoothly knit rhythm section. Perkins arranged three with two apiece by Bill Holman and Lennie Niehaus, and one by Johnny Mandel. Mandel's plaintive *Just a Child* is my favorite of the originals.

The arranging, for the most part, is somewhat too bland for this listener's taste. Even on the two Basie-identified tunes whereon the original Lester Young tenor solos form some of the material for the ensemble playing, the virile buoyancy that was so refreshing a quality of that Basie era is considerably dimmed here. The session is most successful on *Years* and *Child*. There is a bite and emotional strength partly missing in the ensemble writing-and-playing on the others, and the solos are sometimes truncated before they can really build.

The album is all right, but Perkins is so good a jazzman that he can do much better. In describing Perkins' sound, annotator Ralph Gleason hits it exactly as "disciplined emotion." Same is true of the rest of his approach. You ought to hear the album for him. (N. H.)

George Rhodes

REAL GEORGE—Groove 12" LP LG-1005: *Who's Sorry Now?; That Old Feeling; Lover, Come Back to Me; Baby Won't You Please Come Home; Young Ideas; Swingin' at the Embury; The Tender Trap; It Had To Be You; Love for Sale; Dino; What Can I Say, Dear, After I Say I'm Sorry?*

Personnel: George Rhodes, piano and leader; Carl Pruitt, bass; Shooter Best, guitar; Jimmy Crawford, drums.

Rating: ★★★★★

Rhodes' strongly rhythmic piano is adapted here to several moods, the riff-building powerhouse style as on *Lover* and *Love for Sale*, and the melodic ballad style as on *Feeling* and *It Had To Be You*. The former is more satisfying, perhaps because Rhodes' background as a blues singer accompanist and a swinging group pianist best come through. He is most interesting when building riff patterns at a rocking tempo. On ballads there is less of the individual touch.

Best is spotted throughout on guitar, particularly memorable on *Who's Sorry* and *What Can I Say*. Crawford keeps things moving and backs climaxes ef-



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fectively. There are times when the group captures some of the rapport which characterized the Nat Cole trio way back when. On the ballads a feeling of restraint, as though Rhodes was holding back a trump. (D. C.)

Horace Silver

SIX PIECES OF SILVER—Blue Note 12" LP 1539: *Cool Eyes; Shirl; Camouflage; Enchantment; Senor Blues; Virgo; For Heaven's Sake.*
 Personnel: Horace Silver, piano; Donald Byrd, trumpet; Hank Mobley, tenor; Doug Watkins, bass; Louis Hayes, drums.

Rating ★★★★★

Except for Donald Byrd, this is the quintet with which Horace Silver has been working the clubs. (The regular trumpet player with Horace is Art Farmer, but Prestige wouldn't give him permission to make this date.) All six originals in the album are by Horace; and in that area, there partly lies the particular Silver distinction that determines the high rating. Horace is one of the very, very few contemporary writers whose work, first of all, bears the unmistakable signature of an individual personality.

Secondly, he has a controlled gift for lining melodies that are relatively fresh and very often infectious. He also can write in different but equally convincing grooves like the angular buoyancy of *Cool Eyes*, *Virgo*, and *Camouflage*; the tender, delightful ballad *Shirl*; the semi-exotic and yet down home *Enchantment* and *Senor Blues*.

And within each general kind of expression, like the angular three, there is a variety of devices and of interlustrating, so that each of the three has its own way of swinging and its own stimulating profile. All that Horace writes is direct with not a trace of pretentiousness. It is admittedly a lean, not especially ambitious or adventurous (in the large-scale sense) approach to writing; but his pieces are an honest, creative reflection of Horace; and they are, I feel, an important contribution to contemporary jazz. Horace is his own man and a vital one.

His own playing is another part of the distinction of this collection. In this area too, he has assimilated his influences, and forged a style that has become essentially himself to the point that many others now imitate or pattern themselves in part after him. As in his writing, his playing is scoured clean of superfluity, is intensely to the point, and swings with a roaring depth of pulsation. It may be said about his playing too that it is "limited," but it is self-limited to what Horace wants to do, and he fulfills his goals superbly. Note too how firmly and liftingly he comps. The others play well, and Byrd is to be congratulated for absorbing these pieces in a relatively short period of time. Mobley is growing; Watkins is thoroughly dependable; and 18-year-old Detroit Louis Hayes gives sign of developing into an important drummer. Tracks two and seven are without horns. (N. H.)

Cal Jackson To Sonic

Hollywood—Calvin Jackson, now severed from his tie with Columbia, has entered into partnership with Stan Hoffman and Dick Allen in the new Sonic label here. He assumes music supervision and a&r duties with the label immediately.

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By Nat Hentoff

ARRIGO POLILLO, editor of *Musica Jazz* in Milan and a lawyer, is one of the most responsible, best informed, and understanding supporters of jazz in Europe.



In a recent letter, he underlined several severe complaints concerning the behavior and attitudes of some, not all, American jazzmen who have been booked in Europe in the past three years. I've read and heard similar indictments from other friends of mine in France and Germany. Polillo does not overstate the case.:

"You always write," Polillo says, "that drug addicts are sick men and they must be cured, not blamed. Well, they may be sick now, but certainly they are guilty. It is important that no drug addict should be allowed to cross the ocean in the future, also because their example has meant ruin to many jazzmen in some European countries."

"MOREOVER," says Polillo, "the guys that make the trip to Europe must absolutely realize that here their music is highly respected. They must live up to the reputation they have,

behaving at least as *normal* human beings. Do you know why we don't have a *single* drug addict in the Italian music world? Because he would be despised by everybody, and would get immediately out of the business."

Notes Between Sets: Broadway is not ready yet for the kind of musical theater that challenges the audience to awaken its own imaginative resources. Witness, for example, the demise of *Cranks* and the alarming health of *Happy Hunting*, with the aggressively untalented Ethel Merman. Annie Ross indicated in *Cranks*, incidentally, that she has a brilliantly individual future on stage in any of several capacities, or in all. She also still sings very well . . . Yannick Bruynoghe, the man responsible for *Big Bill Blues*, is editor of a new monthly jazz magazine, *Jazz 57*, 8 rue de la Fourche, Bruxelles, Belgium . . . If you find spirituals and gospel recordings as unfailingly refreshing a fount of emotional stimulation as I do, you might want to write for a catalog to Duke and to Peacock Records, both at 2809 Erastus St., Houston 26, Texas. They have some of the more volcanic artists in the field . . .

Mike Levin accurately criticized Victor's engineering department some months ago for the damage they did to the sound of the original Benny Goodman recordings in the process of "enhancing" them for the five-volume Goodman set of last year. In the *Nation*, B. H. Haggin is continually assailing that same engineering department for their antic activities in "enhancing" some of the Toscanini sets this issue. Now I have personal experi-

ence to add to the dossier. I recently assembled an LP of Duke Ellington 1940-42 reissues for Victor that were released in that label's *Down Beat* series under the title, *In a Mellotone*. I worked with the original recordings, and was shocked to hear the shrill sound of the final LP once the engineers had finished their "enhancing." Leave the middle and the bass in the body, men. Enhancing doesn't mean making bands and soloists into castrati by running them through an echo chamber . . .

IT'S PAST TIME, in fact, for a reappraisal of engineering on most current jazz dates as well. In reviewing Blue Note's *The Magnificent Thad Jones* for the *San Francisco Chronicle*, Ralph Gleason points up one of several debatable aspects of the Van Gelder school of jazz recording:

"The recording is super-hi-fi, by which I mean that the ubiquitous Rudy Van Gelder has managed to give each instrument so much presence that he has achieved unreality. No group really sounds like this." May I again prayerfully recommend that jazz engineers listen to what David Hancock has done on the Dawn Paul Quinichette LP, *The Kid from Denver*.

Phil Woods often sounds to me like a modern Don Stovall, which is meant as a note of appreciation to both . . . When is someone going to give Idrees Sulieman an LP of his own? . . . The concerts being given at Town Hall this season by Margaret Hillis' American Concert Choir and Orchestra are models of intelligent, explorative program making. Miss Hillis ought to hire herself

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out as program consultant to most of our major symphony orchestras . . . The worst job of music business reporting in many months is Marya Mannes' *Who Decides What Songs Are Hits?* in the Jan. 10 *Reporter*. It reads like an ASCAP press release, gives no evidence of any leg work or even independent questioning, and has several weird bloopers like Miss Mannes' citing of the notorious Sinatra anti-BMI telegram to the Celler committee without her saying word number one about how completely that telegram was refuted by embarrassing statistics the next day. And the *Nation*, meanwhile, killed a piece that was not at all flattering to ASCAP. Why do the liberal magazines, of all sources, fall so readily for the straight ASCAP line without at least checking the facts on both sides? . . .

I WONDER WHAT Pete Jolly and the other jazzmen who participated in *The Wild Party* think of the film and of the ad campaign for it which implies jazz is involved with some new "sin" that is "sweeping the nation"? I asked Buddy De Franco, who is seen and heard in the picture, and his answer was:

"*Wild Party* involves some pretty 'seedy' characters with jazz and although the jargon in the film was inaccurate and ridiculous, I nevertheless have seen many times these type people in some of the 'traps' I've worked. This makes the picture feasible to me." Feasible perhaps, but is that enough? Were I a musician, I would have refused the part.

Dizzy Gillespie

(Jumped from Page 9)

Later in the week the *Chronicle*, whose letters to the editor column had been buzzing all week, spread a three column editorial headlined "Never Heard of Dizzy Gillespie Is Not an Excuse," and rapped everybody for not knowing whereof they spoke, pointing out that what is good enough for the state department ought to be good enough for San Francisco.

Then Mayor Christopher promptly announced he would accept Schwartz' invitation and attend the Berkeley concert. Dorsett, manager of the Veteran's auditorium, turned down the bid stating he was planning to be out of town.

The entire affair has created more tumult than any episode since the United Nations conference, and has received full time, full scale, front page coverage by all newspapers, radio, and TV.

Standing by with their mouths open were the record dealers and the local Norgran distributors, Melody Sales. They had no copies of Gillespie's LP, *World Statesman* for sale, and had not serviced the local radio stations with it (except the jazz shows), and thus missed an unprecedented opportunity to capitalize on the publicity about Gillespie.

Belloc At New Ballroom

Chicago—Dan Belloc's band has been booked for a month-long stay at the new north side Holiday ballroom here. Belloc and the Gene Krupa quartet opened the ballroom Jan. 11, with Belloc staying on into February.

Down Beat

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By Hsio Wen Shih

CLUB MARDI-GRAS is a one-story building on a busy street at the fringe of the Negro district of a large eastern city, far from the downtown entertain-ment district. It's one of the two night clubs in this city which regularly pre-sent jazz groups.

The building was once a livery stable when the area around it had been a new and fashionable residential quar-ter; when the houses were divided into apartments in the '90s, the building became a prosperous neighborhood bar and the informal headquarters for the local Democratic party organization.

After the neighborhood had become predominantly Negro, the building had been in succession a speakeasy catering to the slumming trade, a nondescript neighborhood bar and neighborhood hangout, and, during the prosperous war years, an expensive cabaret with entertainers like Leo Watson and bands like Hal Singer's.

AT THE END OF the war, the build- ing was leased to Sam Bauer, an east- erner boy who had played jazz trumpet with several name bands but had been forced into retirement by chop trouble. Taking advantage of the wave of na- tional publicity about the Dixieland revival, he gave the room a new paint job, hung out a new neon sign, put ads in the local college newspapers, and opened the Mardi-Gras with Bunk Johnson's band as the first attraction.

When we revisited the Mardi-Gras recently, the Rock City Three Plus Four was making its eastern debut, and the club was celebrating its 10th anni- versary. We arrived at the club early —before 9:30 p.m.—but the room al- ready was more than half-filled. The Youth of America was on liberty from English Comp. 202, and the air was heavy with the threat of *The Saints*.

The Club Mardi-Gras is a long nar- row room, about 35 x 100 feet with the narrow side to the street. The room is very high, more than 18 feet, and the ceiling and all the walls are finished in painted plaster. A high bandstand is located in the middle of one long wall; along the other long wall, near the door, is a bar. Packed solid, the room will hold a few more than 200 customers. Since most of them sit at one of the two sides of the bandstand, two loud- speakers are hung, one on each side of the bandstand.

WE SAT IN A booth opposite the bandstand, where the music is too loud, but was not distorted by having been run through the tinny amplifying sys- tem. Bauer came over, and we compli- mented him on the large crowd. "You should have been here Thursday," he said. "This is a two-night town."

But Sam had a grievance. "You guys that write for *Down Beat* are all the same," he said. "You put down a musi- cian for doing things they have to do that they don't like any better than you do, and now you're starting in on the club owners.

"What can I do about this place? You think if I spent \$20,000 on this place tomorrow anybody would notice it be- sides you and me? You think these kids come to hear music? They come

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"You talk about not putting the bandstand in the middle of the floor. Where can I put it in this tunnel? Why don't you be a good Joe and lay off the owners?"

THE ROCK CITY Three Plus Four turned out to be a group of recent University of Wyoming graduates, playing Turk Murphy's arrangements of Lu Watters' adaptations of Jelly Roll Morton's classics. We spent the next half-hour digging the band, a good one within the limits of what they were trying to do, playing in tune, with real ensemble feeling, and very much in the spirit of the repertoire.

During a break we talked with Dick Cartwright, trombonist and leader of the band, to find out what he thought about the room after playing there a week.

"Boy, this room is too big," he said. "All week it was so empty that the band sounded like it was rattling around in it. We try to do some voicing things with slow numbers like *The Pearls*, but it doesn't sound right here. And that bandstand is terrible! I can't hear the piano behind me at all, and there's an awful echo from the horns on stand. I don't know why they don't do something about that echo—it makes it very hard to phrase right on the solos."

WHEN THE BAND went back to work, Joe Maceo, the relief piano player, came over. We asked him how he

liked the piano played with the band. "The drummer is too loud," he answered. "I couldn't hear the piano at all where I was at the bar. He sounded all right in the solos, but I couldn't hear what he was doing with the band."

Later, after the last set, we thought over what everybody had said. Sam was right. He didn't have anyplace to move the bandstand in that room. As long as the stand stayed where it was, he had to use an amplifying system—not for more volume, but so that customers at the side of the stand could hear the horns at all. Then he had to amplify the other instruments to balance the horns.

Dick was right, too. The room was much too live to sound well except when there was a Saturday night crowd their arrangement of *The Pearls* didn't come across at all. The two bare walls 35 feet apart acted like the mirrors in a barber shop, reflecting the horns' sound, giving a flutter echo that was over the heads of the audience, but was plaguing the musicians.

MACEO BROUGHT UP another good point. The bandstand was so crowded that the mike they used to pick up the string bass also amplified the drums and drowned out the piano except when the drummer switched to brushes for a piano solo.

But what should be done?

First, Sam should junk his sound system, and get some wide-range equipment, preferably with separate treble and bass speakers. The bass units could be hung where the speakers are now, but the treble speakers, which should be heavily built and very directional

horns, should be hung almost directly above the microphone for the brass, carefully angled to cover the whole audience, so that the music will seem to come from the bandstand.

Second, to cut down the reverberation during the week nights, he should install some heavy draperies on draw tracks over almost the entire wall opposite the bandstand. The drapes could be spread during slow nights and pulled together as the room fills. These drapes should pull together in front of the bandstand to eliminate the flutter echo that bugs Cartwright onstand.

THIRD, THE KINDS and locations of mikes should be carefully selected to help the balance of the band. For example, the mikes used for the brass should be cardioid mikes, designed to pick up sound from the front very strongly, from the sides less strongly, and from the back not at all. The mike for the bass should be strapped to the bass and carefully shielded not to pick up the drums, rather than a mike on a floor stand.

Finally, the controls for the amplifying system should be located somewhere within the room, at a good spot for monitoring, so that the level of amplification, set at a rehearsal before opening night for the group, can be adjusted during a set to compensate for the level of audience participation.

I have no intention of laying off the club owners. The work I have outlined wouldn't cost anything like \$20,000, and the kids, at least enough of the kids, would appreciate it. Some of them might even stop talking if they could really hear the music.

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One Manny's Opinion

By Leonard Feather

In recent weeks I have been administering the blindfold treatment to a series of modern jazz arrangers. The reactions of one of them, Ernie Wilkins, were documented in the Jan. 9 issue; Quincy Jones spoke on Feb. 6, and others will be forthcoming shortly. In this issue, Manny Albam speaks.

Those who have heard Manny's album (in the *Jazz Workshop* series on Victor) know that he, like Ernie and Quincy, belongs in the vanguard of swinging contemporary writers. A former name band baritone saxophonist, he worked with the bands of Bob Chester, Georgie Auld, Charlie Barnet, and Charlie Ventura in the 1940s, but in recent years has had no time for the horn. His freelance penmanship in New York has kept him constantly on the run.

The records played for Manny were a mixture of big band material and assorted small combo styles. He was given no information whatever, either before or during the test, about the records played.

The Records

1. Quincy Jones. *Evening in Paris* (ABC-Paramount). Zoot Sims, tenor sax; Charlie Mingus, bass.

As far as the personnel is concerned, I think that has me stumped. Also, I think the writing is kind of flimsy to make any comment on it. It seems to be background music . . . The composition is good and it's recorded rather well. I thought the bass was a little hard, but it might be the player. I can't really recognize the tenor man. It was played well and the engineering was good. If I'm to rate this just for the arrangement, I don't think there's much in it, but it does have a good mood. I'll give it three stars.

2. The Brothers Nash. *I Could Write a Book* (Liberty). Ted Nash, alto sax; Tony Rizzi, guitar; arr. Chuck Kopley.

I don't really know what that is, but I think it's too contrived. I even hesitate to judge the players on it because they don't seem to play any jazz. It doesn't hold very much composition-wise. It must have Oriental meaning because of the gongs, etc. They tried too hard to play it—it didn't seem relaxed to me. The alto player wasn't somebody who has a very deep-rooted jazz feeling. I don't think this sort of thing belongs in the jazz category. I don't know what you'd call it. I don't know the guitar player, but he doesn't have any particularly original ideas. The thing didn't sound very intellectual or swinging—just something that was done for effect. I don't see how I can give it more than one-and-a-half stars.

3. Buddy Rich. *Ain't It the Truth?* (Norgran). Jimmy Rowles, piano; arr. Marty Paich; Harry Edison, trumpet.

It's not Count Basie. It's Basie-ish in a way, though. I don't know who the people are. I notice an absence of trombone except for one man who seems to play a little behind the trumpet section in the opening and closing. This is something I haven't heard before. I think it could have been rehearsed a

little better, and the saxophones could have gotten a better blend.

The trumpet player was Joe Newman-ish, but I don't think it was Joe. It seemed to have something going behind the trumpet. If there was a high point on the record, I think the trumpet solo was it. I get involved with writing a lot of things like this. Actually the ideas are there, but there just isn't enough time or thought put into the overall thing. Maybe the arranger didn't have more than an hour or a half-hour to write the arrangement, and if this is true, I can sympathize with him. This happens often—this too little time. It might have been that group in Washington—maybe Willis Conover's group. I'll give it two stars.

4. Know Your Jazz. *There Will Never Be Another You* (ABC-Paramount). Al Cohn, baritone sax; Billy Taylor, piano.

I don't think this is a regular baritone player, but a tenor player playing baritone . . . He plays it tenorish. I have an idea who it might be, but I don't want to guess. One thing that impressed me on this was the idea of the piano and baritone. They followed each other pretty closely. It sounds to me like somebody like Zoot Sims or Al Cohn or Stan Getz playing baritone. There seems to be an unfamiliarity with the instrument . . . Sounds like the guy who is playing is trying to grope to play the tune in this key rather than what he would play on tenor. The piano sounds a little like Hank Jones. He was listening very hard to what the other guys were doing. I'd say about three stars.

5. John Gillespie. *Night in Tunisia* (Norgran). Joe Gordon, trumpet solo; Phil Woods, alto; Nelson Boyd, bass; Gillespie, closing cadenza.

Well, this is a composition that's classical . . . I think the recording could have been a lot better in spots. It sounded like the first couple of bars by the bass player weren't in tune. The trumpet solo was beautiful . . . Dizzy Gillespie it wasn't—I know that. The

the blindfold test



alto was nice. I guess I keep hearing Charlie Parker play this thing and this player sounded like maybe he wanted to make another take of it. The bass sounded a little like Oscar to me . . . I don't think it was, but he played hard like Oscar plays.

I don't want to name the band—was it Ted Heath? (I'm kidding!) If it's an arrangement of the thing Dizzy played, it isn't the best one I've heard. Having heard it in Birdland, I know Diz doesn't play the solos in it. He plays the opening and closing. The cadenza on the end sounded a little too fuzzy to be Diz—doesn't have Diz's clarity. It might be the recording or the machine. On the basis of the composition, I'll give it three-and-a-half or four stars.

6. Kai Winding. *Nutcracker* (Columbia). Carl Fontana, Wayne Andre, Kai Winding, trombone solos; comp. and arr. Wayne Andre; Kenny O'Brien, bass; Jack Franklin, drums; Roy Frazee, piano.

This is Kai's group, obviously. I think the arranger and composer, who is probably the same guy, had a pretty good idea of using trombones as the kind of section they should be. They have a great deal of drive. I think this is a Wayne Andre composition. The rhythm section could have been recorded better, or probably should have played together a little longer. In spots it seemed like the drums would fade in and out. In whichever order the trombone solos go, they sound similar. They sound like they've been playing together for a long time. Fontana, Kai, and Wayne—I think they have a good thing going. I'd rate this four stars.

7. Duke Ellington. *Stomp, Look and Listen* (Bethlehem).

Unmistakably Duke. Actually, this band to me is just wonderful. They play together better than any other band I've ever heard, with maybe one exception. When you talk about big bands, you can boil them down to just two as far as I can tell right now. Duke

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and Count. That opening ensemble was a marvelous thing. You can't get away from Duke Ellington. This is the only five-star record I've heard as far as performance is concerned, and the spirit the guys get.

8. *Too Macero. Neally* (Columbia).

I don't quite know how to categorize anything like this. The musicianship in the playing of it is good and the recording is good. Sounds like you can hear all the voices when you're supposed to hear them, but *why* you're supposed to hear them, I don't know. Of an experimental nature, I guess this has some meaning, but I think the composition as such, if it is jazz, didn't give the soloists enough freedom.

I know who it is, and I think if these people are trying to express jazz they are missing the boat. If they are trying to grope around for a new medium in which somebody can take a tape, put it on a rocket ship, and send it off somewhere for somebody else to hear, it might be good. I've never had enough time to talk to the people about why they feel this way and write this way. I don't understand this kind of composition, and so I'll rate it only on the engineering and reading of it. I'd say it was a four-star reading and engineering job, but aside from that I can't rate it.

9. *Urbie Green. Little John* (ABC-Paramount). Hal McKusick, alto; Dave McKenna, piano; John Carisi, trumpet, comp., and arr.

It's Urbie Green—guess it's a Johnny Carisi, arrangement. The soloists are Urbie, Dave McKenna, and Hal McKusick. They sound very happy doing this. The trumpet could have been a little more up to par with the rest of the record—not that he was bad. The band sounded very spirited to me and it was recorded quite well. I'm not sure of the rest of the personnel—I don't know who the trumpet was.

I think this is another one of those dates where you don't get enough time to write adequately. On the basis of this, I think the composition and arrangement were a little better than the other thing that was played earlier... the third record you played. I'd give this four stars.

Northern-Type Dixie Waxed By Zephyr

Hollywood—With a tentative price tag of about \$7.98, a double-record 12" LP album titled *Dixie from the Deep North* has just been released by Zephyr Records. Showcasing the two-beat band of Harry Blons and the Mendota Buzzards, a Minneapolis group, the package also features commentary between numbers by disc jockey Leigh Kamman.

Zephyr's Geordie Hormel told *Down Beat* that his search for new jazz talent has resulted in an album titled *Kansas City Jazz* with the Arch Martin quintet, a K.C. group. He described the combo as "a modern jazz group... with real gut-bucket feeling."

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perspectives

By Ralph J. Gleason

THERE ARE TIMES when I think that the music business is the last refuge of out-and-out piracy left in the world. There is a terrible tendency to grab the buck right now and let the future go.

One of the things that follows in the wake of a policy like this is the fact that there's about as much loyalty in jazz groups, either towards club owners who gave them a start (and there are some good club owners) or leaders, as there is among football coaches and university athletic offices.

A group starts out begging for a job. They get it, return two, three times to the same spot, and then start to make money. They ask for more money, usually they get it, and then comes the day when some idiot with a fat bankroll decides to get into the jazz club racket for a while and starts buying all the acts at prices that are way out of line.

WHAT HAPPENS? The jazz group goes to him for, say, \$500 more than the old club owner can pay. They excuse this under the heading of "Business." Yet it many times is stupid business for some very good reason.

The jazz night club field is solidifying in this country. Look around. There are a lot of guys operating clubs now that have been in the business four, five, six, and even more years. They're in the business to stay, and by and large they know what they are doing. They spend time and money publicizing and promoting a group in their territory and along comes some pigeon with bread and grabs the act away.

Nine times out of 10 it only takes a year or less for the new owner to fold, usually owing an act money. In the meantime, the act has worked the other club which usually doesn't know how to promote (being too new or too greedy or just dumb) and has laid a bomb the size of the Empire State building.

And where does that leave us? At the point where the act will have to go back to the original club owner next time round, after laying an egg in that territory, and take a cut; maybe a substantial cut, because the word gets out when you lay a bomb.

THERE HAVE BEEN notable exceptions to this rule. Many acts have a deep sense of loyalty to the Blue Note, for instance, and others to the Black Hawk or a New York club. But unfortunately there are still too many who are in the jazz business in the happy assumption that anything goes. Only it doesn't. True, jazz is a business, but it's mixed up with an art, and that means it's mixed up with honesty and truth, and if you fool around with them long enough, you get burned.

Personally, I would like to live to see the time when the agents and personal managers took the long view of things. There may be a sucker born every minute, but if you clip him often enough you get clipped yourself in the end.

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(Jumped from Page 8)

RADIO AND TV: Don Elliott had to bow out as music director of the local Ted Steele TVer here because of union difficulties. Warren Covington, leader of the Commanders, remained in the house band . . . NBC radio keeps the live music air time growing with Nightbeat, a 10:30 to 11 p.m. (EST) series on Wednesday nights from Birdland, set to open Jan. 16 with the Buddy DeFranco quintet and the Charlie Mingus Workshop group that night and again on the 23rd; Al Hibbler with the Bud Powell trio Jan. 30; Hibbler with the Johnny Smith trio Feb. 6; Count Basie Feb. 13. On Monday nights in the same time slot, a name band will be featured, opening with the Glenn Miller/Ray McKinley band for seven weeks starting Jan. 14 . . . Mutual now calls the Magic of Music program the Rosemary Clooney Show. It's aired on that network from 12:05 to 12:30 p.m. (EST) . . . Vic Damone, Guy Mitchell, Johnnie Ray, Gale Storm, and Patti Page set to fill in for Arthur Godfrey on his Friends show while Godfrey safaris in Africa.

RECORDS: Coral's January release schedule of 14 new sets includes nine jazz albums, among them LPs by Johnny Guarneri, Buddy Weed, Dick Marx and Johnny Frigo, Nat Pierce, Bob Crosby, the Manhattan Jazz Septet, and Eddie Heywood . . . Babs Gonzales cut four sides for Epic . . . Frances Wayne cut an ABC-Paramount album of tunes she sang when she was with Woody . . . RKO-Unique signed pianist Lou Stein and composer Herschel Gilbert, who arranged for Harry James and did the score for the film *The Moon Is Blue* and the adaptation for the film version of *Carmen Jones* . . . Stan Rubin and the Tigertown Five switched from RCA Victor to Jubilee . . . Joe Derise, song and piano man, is recording for RCA Victor with Barry Galbraith, guitar; Jack Hearty, bass; Rocky Shaw, drums.

Chicago

JAZZ, CHICAGO-STYLE: Shorty Rogers and his west coast Giants, featuring Bill Holman, have invaded the Blue Note. Martians beware. Bud Freeman, proving that the Austin high school gang continues to flourish, returns to his home town with a new group, featuring Roy Eldridge, when he succeeds Shorty on Feb. 20 . . . The Billy Taylor trio is at the London House. No booking at presstime on his followup, but the Chico Hamilton quintet definitely comes in April 3 for four weeks. The Tal Farlow quartet, with Eddie Costa on piano, follows Hamilton for another four weeks on May 1 . . . Anita O'Day is in the midst of a four-week stay at Mister Kelly's. Her latest Verve LP was debuted at a Mister Kelly's party this week. Matt Dennis will be advising Kelly's customers to get away from it all, beginning Feb. 25.

The Australian Jazz Quintet currently is galloping at the Modern Jazz room. Max Roach brings his group into the MJR Feb. 13 for a pair of weeks. Miles Davis will burst through the sound barrier on Feb. 27. In the main floor Preview lounge, the Tyrone

have assumed command . . . The Al Belletto sextet continues its gig at the Cloister, on a Wednesday-through-Sunday basis. Dick and Kiz Harp, a Jackie Cain-Roy Kral-type duo, are at the Cloister Friday-through-Tuesday. Vocalists Lucy Reed and Jerri Winters and the Eddie Baker trio have departed the Cloister . . . The Ed Higgins trio (Jerry Friedman, bass; Johnny Martinelli, drums) has joined songstress Peggy Taft at the SRO club. Ramsey Lewis heads the Monday-Tuesday group there . . . A sizeable number of local jazzmen are making the Sunday afternoon sessions at the Chelsea hotel lounge, on Wilson Ave.

Jay Burkhart's 17-piece band is a regular Monday night feature at Robert's Show club on South Park Ave. The band includes Joe Daly, tenor; Bob Erickson, baritone; Herb Weiss, trombone; Chuck Marco, trumpet; Red Lionberg, drums . . . Johnny Young's trio is at the Kitty Kat lounge on east 63rd St. Young is on piano, Larry Jackson on drums, and Herbie Brown on bass . . . Dixieland continues its successful reign at the 1111 club, on Bryn Mawr, thanks to the trombone of Georg Brunis and cohorts Hey-Hey Humphrey, Floyd Bean, Nappy Trotter, and Charley Clark.

The Dixieland All-Stars are now playing every Friday, Saturday, and Sunday night at the Red Arrow in Berwyn. The group, headed by clarinetist Franz Jackson, includes Bob Shoffner, trumpet; Al Wynn, trombone; Bill Oldham, tuba; Joe Johnson, piano; Richard Curry, drums; Ed Lynch, banjo.

Drummer Baby Dodds will be featured at a jazz concert Feb. 9 at the Glenbard firehouse in Lombard. The concert, one of a series promoted by Gus Allen, will also spotlight Matty Dominique, trumpet; Al Wynn, trombone; Odell Rand, clarinet.

HUMAN INTEREST: Philadelphia pianist Sonny Henderson, penniless and stricken with polio, is in County hospital. He's been a patient there for three months. Now in the process of gradual rehabilitation, he's been anxious to listen to modern jazz records, to supplement the time he's spending practicing daily. Since the hospital did not have a phonograph, a thoughtful social worker notified Dizzy Gillespie of Henderson's plight. As a result of the efforts of Diz and local retailer James T. Potter, Henderson now has a phonograph and record collection. He needs a place to live and a leg brace before he can be released from the hospital, however. Anyone who can provide such aid may contact Mrs. Bowles at the hospital.

Hollywood

JAZZ SCENE: Maynard Ferguson now has 12 weeks a year at Birdland sewed up. Band opens there April 4, then plays Peps in Philly, Storyville in Boston, and a Cleveland date . . . Victor picked up Pete Jolly's option for another year . . . Walt Dickerson quartet is newest group on the scene here, with Walt leading on vibes; Amos Trice, piano; Joe Gillette, drums; Bill Bullock, bass . . . Guitarist Don Overberg, the young comer with Harry Babasin's Jazzpickers trio, joins forces with Ronnie Ball, Jeff Morton, and Ben Tucker for a new intro album . . . Remember Noni Bernardi, lead alto with B. G., T. D., Crosby, etc., in the '30s?

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He's running for councilman in the San Fernando Valley's new Seventh district and was recently president of the California Contractors association.

NITE SCENE: Chico Alvarez, trumpet man with the original Stan Kenton band, has joined Tom Riley's Saints at the Hermosa Inn, and everybody's the happiest... Newest note at the Rendezvous is the 6 a.m. Sunday sessions for the early birds. The jazz attractions he's got coming in every weekend include just about every top group in town... Lou Levy took Sonny Clark's piano chair with the Lighthouse All-Stars. Club owner John Levine just signed a new 10-year lease on the place.

Town's "jazz corner," Hollywood & Western, became focal point for fans Feb. 1, as the globetrotting Diz Gillespie band made its coast bow at Peacock Lane, and across the street, at Jazz City, the Modern Jazz Quartet opened same eve. If this combination doesn't give biz a shot in the arm, we should all quit... Bud Shank forsook The Haig for Zucca's Cottage, leaving Claude Williamson trio behind to tend to business at the Wilshire spot. Shank took Don Prell, Russ Freeman, and Larry Bunker with him to the Pasadena club. This is just a temporary split in Shank's quartet, as he leaves for Europe alone late this month. Williamson will remain at The Haig. Cal Tjader followed Bud into the Cottage, which now features Sunday afternoon teenage jazz club gatherings.

Jack Millman's Monday night guest policy is taking care of the jazz market in the Rosemead area at the Topper club... Lady Day made her Sunset Strip debut Jan. 18 at the Interlude... The exciting Warne Marsh quintet appears to have found a home at Bill Whisling's, Sunset off Wilcox. Warne is now exclusively inked with Imperial Records... Art Pepper played the KABC-TV Stars of Jazz TVer Jan. 28 with Mel Torme.

—tynan

San Francisco


Singer Boo Pleasant, injured in an auto accident, had a benefit concert Jan. 26 at the New Fillmore theater at which Rudy Salvini's big band, Virgil Gonzales' sextet, the Cellar Jazz Four, Frank Haynes' group, and others appeared. The Cellar, where she worked last year, turned over the door charge for one night that week to the fund... Billie Holiday's three-day stand at the Black Hawk was the biggest draw the club has ever had. Capacity and turn-away crowds for all shows... San Francisco Jazz is releasing two LPs this month—the Mel Lewis LP with Pepper Adams and the Rudy Salvini LP which will also contain sides by Jerry Coker and Ree Brunel... Dick Oxtot has joined the group at Jack's Waterfront cafe backing folk singer Barbara Dane... Joe Turner scheduled for dates in the Bay Area after his return from his Australian tour... The Macumba shuttered Jan. 10.

The Four Freshmen inked in for a quickie booking at Fack's II in mid-January. Nellie Lutcher scheduled to follow... The Ink Spots, with Essex Scott of Oakland, made their first local appearance in years at The Village... Chuck Travis, ex-tenor with Jimmy Dorsey, now working at Hage's Record store in Palo Alto, and Jerry Coker, ex-tenor with Woody Herman, working

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with Stairway to Music in Oakland . . . Vernon Alley once again on TV with a once-a-week morning show on KPIX . . . Bob Scobey cut a big band LP for RCA Victor with arrangements by Matty Matlock. After his Zardi's date he's due back in the Bay Area for concerts and then goes to the Blue Note in Chicago in April.

—ralph j. gleason

Boston

The teenage Jazz club presented John McLellan's Living History of Jazz featuring the Herb Romero band at John Hancock Hall Jan. 18. All of the proceeds went to the Club's scholarship fund, which will soon make its awards to deserving young musicians who wish to further their education in jazz . . . Jazz Unlimited, a newly organized club in Providence, R. I., sponsored its first concert Jan. 22, featuring Toshiko and local talent . . . Josh White was in for two concerts at Jordan Hall.

John Neville, who plays Romeo to Claire Bloom's Juliet in the Old Vic Company production, spent his first evening in Boston at Storyville, where he heard Sarah Vaughan and the Jimmy Jones trio live for the first time . . . Al Hibbler followed Sarah, then Chris Connor and Sonny Stitt. Sonny was joined Jan. 28 by Carmen McKae. To come: Stan Getz, Erroll Garner, Duke Ellington, George Shearing.

—cal kolbe

Cincinnati

Fraternity Records released vocalist Jerri Winters so she could sign with Bethlehem . . . Going on their sixth year at the Hangar bar is the Johnny Faire trio. The group features Faire on guitar and vibes; Monty Morrison, bass; Charlie Wilson, piano . . . An SRO crowd of 3,500 greeted Artur Rubinstejn on his 16th appearance with the Cincinnati Symphony orchestra. This marked the first time since 1954 that Music Hall was filled.

The Cincinnati Enquirer has revived an interest in jazz with its recent series of articles on the good sounds . . . Dizzy Gillespie's new band a surprise visitor to Castle Farm Jan. 21 . . . A concert by the Modern Jazz Quartet at Antioch college got this season's college jazz concerts off to a fine start.

—dick schaefer

Cleveland

The first of the year saw the Loop lounge under new management. Dave and Harry Bushman are the new owners, with Bob Garry doing the managerial job. Their first week saw Chet Baker and his all-stars holding forth followed by Gene Krupa, Erskine Hawkins, Ruth Brown, James Moody, Lester Young, Terry Gibbs, and Max Roach and his group. Bob says in the near future Woody Herman is to appear and a remodeling of the popular spot is foreseen.

Larry and Sam Firsten have changed the name of the Cotton club to the Modern Jazz room. Since the change, they have been hosts to Horace Silver, Stan Getz, Art Blakey's Jazz Messengers, Kai Winding's sextet, with Tal Farlow's trio currently featured . . . Congratulations to deejay Tom Brown and the Firstens on their successful "Jazz Ohio" jazz club which now has a membership of approximately 1,000. They claim the largest membership in the country, with members throughout

the nation . . . On Feb. 10 a concert will be held by the jazz club consisting of the local Joe Howard trio, Joe Alexander, and Tom Brown's band. It will be held at station WHK.

—jan frost

New Orleans

After 20 months at Natale's, the Earl Williams quintet moved to the Dream room on Bourbon St. They followed the Jimmy Nuzzo combo, from Chicago . . . Former movie actor Nick Stuart leads the house band at the newly-reopened Swan room of the Monteleone hotel. Pianist Bob Brockman left his solo spot at Lucky Pierre's to head the trio recently installed at the Monteleone's Carousel lounge . . . Singer-sophisticate Ruth Wallis followed balladeer Jerry Vale into the Safari Lounge the second week of January.

Fifteen-year-old Warren Luning Jr. amazing the customers during his Sunday guest appearances with his trumpet—both at the Parisian room and at Dan's Pier 600. He's slated for an appearance in the near future on the Lawrence Welk telecast . . . The Charlie Spivak band played a one-ner in the Roosevelt's International room.

—dick martin

Toronto

Ron Collier, a wonderful local trombonist-composer, was featured in a concert with his quintet recently. Also in the group are Bernie Piltch, reeds; Ed Bickert, guitar; Carne Brae, bass; Doug Bennett, drums. Featured guests were pianist Norm Amadio and vocalist Ann-Marie Moss . . . The Town Tavern played host to Terry Gibbs, Lester Young, and Tal Farlow in January . . . Ian MacPherson's fine modern band with Annette Bernard on vocals is working weekends at Mart Kenny's Ranch . . . The Stage Door has Jimmy Coxson, a jazz-cocktail pianist, working in the dining room. The swinging Peter Appleyard quintet remains in the bar . . . The Jimmy Namara trio, with Larry Dubin and Vic Cremasco opened at the Plaza . . . This year's Birdland concert troupe plays Massey Hall March 10.

—roger feather

Montreal

Ethel Smith went to the LaPorte St. Jean club in Quebec City after her Rita cafe date here. Carmen Cavallaro was another headliner at that Q. C. club last month . . . The Buddy Clayton trio recently celebrated 15 years as a unit . . .

—henry f. whiston

Child's Paramount Now Clothing Store

New York—Child's Paramount restaurant, a showplace for dance and Dixieland jazz bands, gave way to a clothing store chain here last month.

The Times Square landmark, where sweet bands played from 1934 to '52, when two-beat took over, had featured in recent years Sunday afternoon jam sessions headlined such instrumentalists as Bobby Hackett, Conrad Janis, Turk Murphy, George Lewis, and Max Kaminsky, among others.

Caught In The Act

(Jumped from Page 12)

tain, a mule skinner blues, illustrated Odetta's use of pulsating guitar rhythm to complement and drive home the song's message. Although her enunciation is somewhat faulty at times, she manages to convey the basic appeal of the virile music she has inherited. Her voice is one of unmistakable quality, warm and full. She does justice to the meaningful nature of the blues.

Theodore Bikel is a 33-year-old actor who has spent many years studying and collecting folk songs. Recently, he received critical acclaim for his performance in *The Lark*, with Julie Harris, on Broadway. He has had several leads in television dramas and appears in a new MGM film, *The Vintage*. Bikel was born in Vienna, educated in London, and has lived in Israel. Although he has cut three folk music LPs for Elektra, this is his first club date.

Bikel sings in 15 languages. His selection of songs manifests this linguistic accomplishment. He sings *Goodbye*, a Russian gypsy song, with all the vigor of a rebellious cossack, then shifts to the more restrained charm of an Irish song, *Come All You Fair and Tender Girls*. He races through a Spanish folk song complete with flamenco guitar. He transmits the pastoral calm of the Hebrew ballad, *My Beloved Is Mine*. *Foggy, Foggy Dew*, done with a British accent, becomes an hilarious, sexually-inspired message. After whistling a Romanian gypsy melody, a typical Bikel set concludes with a rhythmic *Calypso Blues*, using the guitar as a set of bongos. Using a memorable, fluid voice to bring the world to Gate of Horn listeners, Bikel is a welcome addition to the local scene and a pertinent addition to the assemblage of folk singers.

Audience Reaction: The capacity house responded with unanimous approval to each of the three performers. Lured by the folk song policy of the club, the audience seemed to be completely satisfied.

Attitude of the Performers: Miss Mapes, Odetta, and Bikel obviously enjoyed the room, the audience, and the basically informal atmosphere.

Commercial Potential: Miss Mapes and Odetta have equally promising potential on records, TV, and in concert and club dates. Bikel's potential, in addition to these, includes, obviously, the combination of acting and singing in a variety of dramatic and musical productions. An extremely talented performer, he has already fulfilled much of this potential.

Summary: The Gate of Horn continues to offer local folk song enthusiasts the opportunity to hear their music in a comfortable, reasonably quiet setting. The booking of Miss Mapes, Odetta, and Bikel provides these audiences with a vivid presentation of folk music of many nations and many moods. It is quality entertainment. Les Brown, ex-*Down Beat* staffer now in charge of the Gate of Horn, deserves an additional compliment for his sensible, factual biographical introductions for each of the performers.

—gold

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Stan Getz

(Jumped from Page 13)

the three tenors and bary idea wasn't new, but Roland was the first to try it successfully. What a great, misdirected talent Gene's is . . ."

Audiences are still a major bugaboo with Getz. "There are all kinds . . . What can you say? The worst are here in Los Angeles. Maybe it's because this is the entertainment center. Everything seems to be, "Have you caught my act, dear?" and to hell what's being played. So help me, after you finish a tune the deathly silence makes you feel like falling through the floor. It makes you feel sort of apologetic about playing in the first place. But it's quite different in San Francisco. There the people are warm and enthusiastic. And it's such a short distance between the cities, I just don't get it."

SWITCHING to the subject of European audiences, Stan did a rave. "In Sweden they're so responsive. I think I'll never be the same after Sweden. Never did I feel so confident in what I played. The people there gave me the feeling that everything I played was truly artistic.

"Of course, I never worked a night club in Europe. Audience reaction might possibly be different in clubs. But those concert halls! Acoustically they're the end; and the audiences behave like they're attending the Philharmonic. It sure is wonderful for me to play under such conditions."

Berlin is the scene of Stan's next date for Verve Records, when he will cut an album of ballads, backed by 24 strings. Included on his list of tunes to be recorded are numbers like *You're Blase*, *Wait Till You See Her*, *Speak Low*, *That's All*, and *Like a Ship Without a Sail*.

For this native Philadelphian turned Bronxite turned cosmopolitan, health is now Stan's most important consideration. During his recent lengthy stay in Hollywood, he became a member of an athletic club where he swam and worked out daily.

In today's Stan Getz, however, another kind of health is also apparent. Emotionally he seems a vastly changed individual from the lonely and confused youth who grabbed headlines some years ago. Whether the jazz world loses one of its indisputable giants to the practice of medicine, or whether Stan grows old blowing a horn, of one thing he is certain: in a changing world he has changed and matured. For aspiring medic Stan Getz the growing pains are *past*, if pertinent, clinical data.

Rep. Thompson Asks For Culture Dept.

Washington—Rep. Frank Thompson Jr. (Dem.—N.J.) has filed legislation for consideration by the current congress calling for an assistant secretary of state on international cultural relations.

Aim of the measure is to promote more artist exchanges and to send more jazz groups abroad.

By Hal Holly

FILMS IN REVIEW: Shake, Rattle and Rock (Touch Connors, Lisa Gaye, Fats Domino & band, Choker Campbell & band, Tony Charles, et al). This movie, we believe, is just about the last in the cycle of films resulting from Hollywood's adventures in the land of rock 'n' roll, though with the grosses registered by *Rock*, *Pretty Baby*, you'd better not count on it.

This one, neither the best nor the worst of the lot, follows the familiar pattern in that it attempts to make a case for rock 'n' roll—and for teenagers who get carried away with it—by pointing to it as just another juvenile phenomenon that affects the younger generation of today as the Charleston did their parents.

We won't bother you with even the briefest sketch of the "story" involved. Enough for us to note that the whole thing does not make a very strong case in favor of anyone connected with the enterprise, though we're still rooting for little Lisa Gaye, whom you may recall from *Rock Around the Clock* (Bill Haley, et al), to be given a break in something other than a rock 'n' roll movie. And old-timers who still have a soft spot in their heart for the veteran—and authentic—blues singer Joe Turner, despite his present musical associations, will wish they had given Joe considerably more footage here.

ON AND OFF THE BEAT: The Pelvis has checked in at Paramount for prerecording and rehearsal sessions for his second film, first announced as *The Lonesome Cowboy*, then retitled *Running Wild*, and now tagged *Something for the Girls*. His co-stars will be Wendell Corey and Elizabeth Scott, and our man at Paramount tells us it is "the story of a young singer who becomes a national figure almost overnight" . . . The new title of the Helen Morgan story is *The Jazz Age* (and since the picture has nothing to do with jazz, this will help to further confuse the public on the subject). Ann Blyth, set for the title role, wants to do her own singing, but Warner Brothers has been talking to Gogi Grant about using her as vocal double . . . Frank Sinatra pulled out of his New York date and flew to Hollywood for the funeral of his pal, Humphrey Bogart . . . Myoshi Umeki, one of Japan's leading pop singers, has been signed by Warner Brothers for a feature role in *Sayonara* (Marlon Brando, Red Buttons, Patricia Owens) . . . Sylvia Sims signed for a soundtrack-only stint in the Radford production, *Shark Reef*. The song, by Jack Lawrence and Frances Hall, will also be released by Decca. At this deadline, United Artists, which was planning to release a theatrical version of Ed Murrow's television opus on L. Armstrong, *The Saga of Satchmo*, had dropped the project. Reason was not given . . . Liberty Records enters the soundtrack album field with Elmer Bernstein's score for *Drango*. Jeff Chandler-Julie London co-starrer. Julie does not sing—she has a strictly "straight" role. Bernstein, incidentally, has run through quite a gamut in scoring assignments—jazz, for the *Golden Arm* opus; biblical, for *The Ten Commandments*; western for *Drango* . . . Disney has scheduled a live-action Technicolor production of Victor Herbert's *Babes in Toyland*. The original Victor Herbert score will be "augmented" with some new songs whipped up in Hollywood. Why?

Les Brown band, spotlighting Brown troupers Butch Stone and Jo Ann Greer, did a musical featurette for producer Will Cowan at Universal-International . . . Actress Judy Holliday has recorded the title song from her current starrer, *Full of Life*, for Decca . . . Lea Baxter signed to do the music for Bel-Air Productions' *Bop Girl*, on which no further information was available at deadline. It will probably turn out to be another rock 'n' roll picture. What'll you bet?

By Jack Mabley

I AM GOING TO ABUSE the first person singular more than usual in this essay because it's my last column as a television critic. It would have been 10 solid years if I held out a few more months, but I won't. I quit.

Four years ago I resigned as TV critic for the Chicago *Daily News* because I couldn't take any more television.

A little later I started this column in *Down Beat* because it offered a chance to write for an audience which is considerably more challenging than that of a mass circulation journal. It has been an invigorating experience, and I'd want to continue if I didn't have to watch television to do it.

"That," said editor Jack Tracy, "is contrary to what you wrote last issue. Exactly what do you think?"

Last week I wrote that anybody can find 10, 15, 20 worthwhile shows every week on TV. I believe that is true. It also is true that you can find 20, 50, 150 worthwhile books every week, a worthwhile play or two, a good movie, a dozen or so rewarding magazines, an endless number of fine recordings, a couple of meaty radio shows, and some excellent conversation if you search it out.

Inasmuch as TV has put me approximately 10 years behind in books, movies, conversation, and such, I am going to turn the TV set over to the kids and try to fill the gaps in my growth.

AFTER PARTICULARLY DEPRESSING EVENINGS of viewing I have often felt that television will turn us into a nation of meatheads. From my present perspective I don't worry about that much. The gunks who sit in front of that screen four hours every night watching every bit of garbage that comes in front of them would be reading *True Confessions* or playing pool or would be stretched out on the couch if they weren't watching television. Nothing gained, nothing lost.

It is so easy to watch TV that some stimulating opinion, some quality drama, and some good music is bound to get through to citizens who normally wouldn't be exposed to them.

In the first five or six years of this TV decade I found television creative and exciting. I felt that it was basically a theatrical enterprise, made especially attractive because it was in the hands of youngsters who had been able to work for peanuts in the pioneer days and who still had a flair for experiment.

IN THE PAST FEW YEARS the experimenters have been slapped down or forced into the mold and the industry now is basically an advertising enterprise. This is not intended to connote an evil thing, but certainly it implies that accomplishment is measured by financial rather than by creative achievement.

As usual with generalizations, I am being unfair to many in television if I do not mention such exceptions to the norm as *Omnibus*, *Murrow*, *Wide, Wide World*, the documentaries and most of the Sunday afternoon stuff, *Mary Martin*, *Sid Caesar*, and a number of others.

Well, that's that. This is my second farewell column in four years, and maybe this one will stick. To write a good TV column you must watch TV constantly. This is a very demanding assignment, and I think this paper will benefit from a fresh viewpoint.

As for other professional critics who have been at it for five or eight or 10 years, I don't see how they stand it.



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Albert, Abbey (Statler) Washington, D.C., h
 Barnett, Charlie (On Tour—West Coast) MCA
 Barron, Elus (On Tour—Chicago) MCA
 Basie, Count (Birdland Tour) ends 3/17, WA
 Beecher, Little John (On Tour—Midwest) NOS
 Belloc, Dan (Holiday) Chicago, h, GAC
 Beneke, Tex (On Tour—East Coast) MCA
 Borr, Mischa (Waldorf Astoria) NYC, h
 Brandwynne, Nat (Waldorf Astoria) NYC, h
 Brown, Les (On Tour—Midwest) ABC
 Butterfield, Billy (On Tour—East Coast) MCA
 Burkhart, Jay (Robert's) Chicago, NC
 Cabot, Chuck (On Tour—Midwest) GAC
 Calame, Bob (On Tour—Texas) NOS
 Cambell, Choker (On Tour—South) SAC
 Carle, Frankie (On Tour—South) GAC
 Clayton, Del (On Tour—Midwest) NOS
 Commanders/Warren Covington (On Tour—East) WA
 Cummings, Bernie (On Tour—South) GAC
 DeHania, Al (Plantation) Greensboro, N.C., cc
 Donahue, Al (Statler) Boston, Mass., MCA, h
 Donahue, Sam (On Tour—East & South) GAC
 Dorsey, Jimmy (Roseland) NYC, 3/19-4/3, h
 Eberle, Ray (On Tour—East Coast) MCA
 Eigar, Les (On Tour—East Coast) MCA
 Elmston, Duke (On Tour—East) ABC
 Ennis, Skinny (On Tour—West Coast) MCA
 Ferguson, Danny (Statler) Detroit, Mich., 2/11-6/1, h
 Fields, Shep (On Tour—Texas) GAC
 Fina, Jack (Balinese Room) Galveston, Texas, pc
 Fisk, Charles (Palmer House) Chicago, nc
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Foster, Chuck (Martinique) Chicago, out 4/23, nc
 Garber, Jan (On Tour—New Orleans) GAC
 George, Chuck (Zutz) Vancouver, Wash., out 4/20, nc
 Gillespie, Dizzy (On Tour—South) SAC
 Goodman, Benny (Waldorf Astoria) NYC, in 3/11, h
 Griffen, Buddy (On Tour—South) SAC
 Henry, Clarence (Palm's) Hallendale, Fla., 3/11-17, nc
 Herman, Lenny (New Yorker) NYC, h
 Herman, Woody (Ball & Chain) Miami, Fla., 3/1-10, nc
 Holmes, Alan (Boca Raton Club) Boca Raton, Fla., out 3/15, nc
 Howard, Eddy (On Tour—Chicago Territory) MCA
 Jones, Spike (Rancho Don Carlos) Winnipeg, Canada, 3/8-14, nc
 Kaye, Sammy (Roseland) NYC, 3/5-17, h
 King, Henry (On Tour—Texas) MCA
 Kistey, Steve (Statler) Washington, D.C., h
 LaSalle, Dick (Backstage Club) Phoenix, Ariz.
 Lewis, Ted (On Tour—Chicago Territory) MCA
 Lombardo, Guy (Roosevelt) NYC, h
 Long, Johnny (On Tour—Southwest) GAC
 Love, Preston (On Tour—Texas) NOS
 Lund, Parker (Statler) Buffalo, N.Y., h
 Maltby, Richard (On Tour—East) ABC
 Martier, Ralph (On Tour—Midwest) GAC
 Martin, Freddie (Ambassador) Los Angeles, h
 apolis, Minn., h

Masters, Frankie (Conrad Hilton) Minne-
 McGrane, Don (Radison) Minneapolis, Minn., h
 McIntyre, Hal (On Tour—Southwest) GAC
 Melick, Jack (Statler) Boston, Mass., h
 Miller Band/Ray McKinley (On Tour—Eu-
 rope) 3/4-1/2, WA
 Mooney, Art (On Tour—East) GAC
 Monte, Mark (Plaza) NYC, h
 Morgan, Russ (On Tour—East) GAC
 Morrow, Buddy (On Tour—Texas) GAC
 Munro, Hal (Milford) Chicago, h
 Neighbors, Paul (Shamrock) Houston, Tex., out 3/27, h
 Palmer, Jimmy (On Tour—West) GAC
 Pastor, Tony (On Tour—East) GAC
 Peepers, Leo (On Tour—Texas) GAC
 Pettit, Emile (Warwick) Philadelphia, Pa., out 3/20, h
 Price, Lloyd (Palm's) Hallendale, Fla., out 3/3, nc
 Ranch, Harry (Hacienda) Fresno, Cal., 3/16-4/11, h
 Rank, George (On Tour—Texas) GAC
 Rayburn, Boyd (On Tour—East) GAC
 Reichman, Joe (On Tour—Texas) GAC
 Rest, Billy (On Tour—West Coast) MCA
 Rudy, Ernie (On Tour—West) GAC
 Sedlar, Jimmy (On Tour—East) MCA
 Sonn, Larry (On Tour—East) GAC
 Spivak, Charlie (Saxony) Miami, Fla., out 3/28, h
 Straeter, Ted (Plaza) NYC, h
 Sudy, Joseph (Pierre) NYC, h
 Thornhill, Claude (On Tour—East) WA
 Tucker, Tommy (On Tour—South) WA
 Waple, Buddy (Brown Suburban) Birming-
 ham, Ala., in 2/11, h
 Watkins, Sammy (Statler) Cleveland, Ohio, h
 Williams, Paul (On Tour—Country) SAC

combos

Alfred, Chas Quintet (Driftwood Room) Co-
 lumbus, Ohio, 3/11-24, nc
 Allen, Henry "Red" (Metropole) NYC, nc
 Armstrong, Louis (On Tour—East & South)
 ABC
 Austin, Sil (Show Boat) Philadelphia, Pa., 3/4-9, nc
 Australian Jazz Quintet (Cotton Club) Cleve-
 land, Ohio, 3/23-31, nc
 Bader, Don (Victory Bar) West Deal, N.J., nc
 Baker, Chet (Birdland Tour) out 3/17, ABC
 Bell, Freddie & the Bellboys (La Mania's)
 New Jersey, out 3/4, nc
 Belletto, Al (Cloister Inn) Chicago, cl
 Blakey, Art (Continental Club) Norfolk, Va., 3/18-23, cl
 Brown, Charles (On Tour—East) SAC
 Brubeck, Dave (On Tour—East) ABC
 Brunis, George (IHII) Chicago, cl
 Buckner, Milt (Club 83) Newark, N.J., 3/6-10, nc
 Cavallero, Carmen (Americana) Miami Beach, Fla., out 3/5, h; (Holiday House) Pitts-
 burgh, Pa., 3/6-17, nc
 Charles, Ray (Gleasons) Cleveland, Ohio, out 3/3, nc; (On Tour—East) SAC
 Davis, Miles (Modern Jazz Room) Chicago, in 2/27, nc
 Dixieland All-Stars (Red Arrow) Berwyn, Ill., nc
 Domino, Fats (On Tour—East) SAC
 Faire, Johnny (Hancock) Cincinnati, Ohio, cl
 Freeman, Bud (Blue Note) Chicago, in 2/20, nc
 Garner, Erroll (Peacock Lane) Hollywood, Cal., 3/8-4/4, nc
 Getz, Stan (Continental Club) Norfolk, Va., out 3/3, cl

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Hollywood—Intro Records, the Alad-
 din subsidiary which recently under-
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 artist in its projected pop series.

Goeters (Moulin Rouge) Hollywood, Cal., out 3/14, nc
 Hawkins, Erskine (Cotton Club) Miami, Fla., 3/1-10, nc
 Higgins, Ed (SRO) Chicago, cl
 Hunt, Pee Wee (On Tour—Midwest) GAC
 Ingle, Red (On Tour—Florida) MCA
 Ink Spots (Safari Room) New Orleans, La., 3/7-13, nc
 Judimars, The (Las Vegas Hacienda) Las Vegas, Nev., out 4/1, h
 Jordan, Louis (On Tour—Midwest) GAC
 Kaye, Mary (Crescendo) Hollywood, Cal., 3/1-34, nc
 Krackerjacks (Bal Tabarin) Quebec, out 3/10, nc
 Krups, Gene (Blue Note) Chicago, 3/6-17, nc
 Lane, Dick (Otto's) Latham, N. Y., out 3/11, nc
 Leonard, Chuck (Sahara) Las Vegas, Nev., out 4/1, h
 Malize, Joe & the Chordsmen (Eddie's) Kansas City, Mo., out 3/21, nc
 McNeely, Blr Jay (On Tour—West) SAC
 McPartland, Merian (Baker's Keyboard) De-
 troit, Mich., 3/4-17, nc
 Modern Jazz Quartet (Red Hill Inn) Penn-
 sylvania, N.J., SAC, nc
 Moran, Pat (Birdland) NYC, 3/21-4/3, nc
 Orr, Kid (Or Tour—Europe) MCA
 Pacemeters (Brown Derby) Toronto, out 3/10, nc
 Pavone, Tommy (Rock Garden) Willimantic, Conn., r
 Peterson, Oscar (On Tour—Europe) SAC
 Pyscock, Red (Dixie Pic) Cottage City, Md., 3/5-15, cl
 Rice, George (Hayes) Jackson, Mich., h
 Roch, Max (Modern Jazz Room) Chicago, in 2/13, nc
 Rogers, Sherty (Blue Note) Chicago, in 2/5, nc
 Romaines (Sands) Las Vegas, Nev., h
 Sahara (Sahara) Las Vegas, Nev., h
 Salt City Five (Dunes) Las Vegas, Nev., in 2/21, h
 Shriev & Lee (Alrman's Club) Biloxi, Miss., 3/1-10, pc
 Sims, Zoot (Birdland Tour) ends 3/17, ABC
 Smith, Jimmy (Zanzibar) Buffalo, N.Y., 3/5-10, SAC
 Taylor, Billy (London House) Chicago, in 2/6, r
 Three Jacks (Wheel Bar) Collin Manor, Md., nc
 Three Sparks (El Cortez) Las Vegas, Nev., h
 Towles, Nat (Elm Club) Billings, Mont., nc
 Tyrone (Dixie Pic) Cottage City, Md., 3/9-14, cl
 White, Fred (Ponce De Leon) Hornell, N.Y., r
 Young, Johnny (Kitty Kat) Chicago, cl
 Young, Lester (Birdland Tour) 3/1-17, GG



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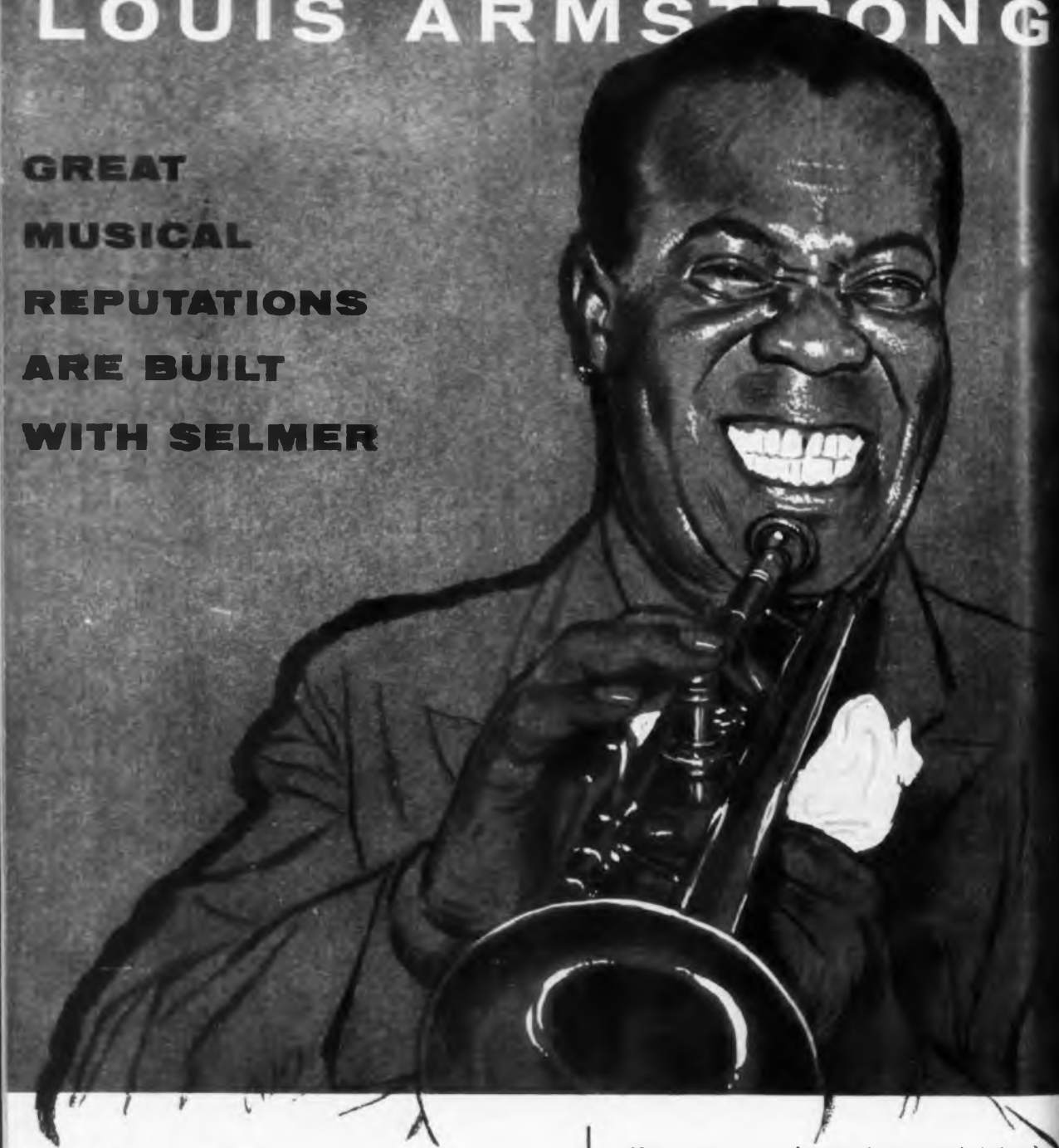
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