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# down beat

LARRY BELAFONTE



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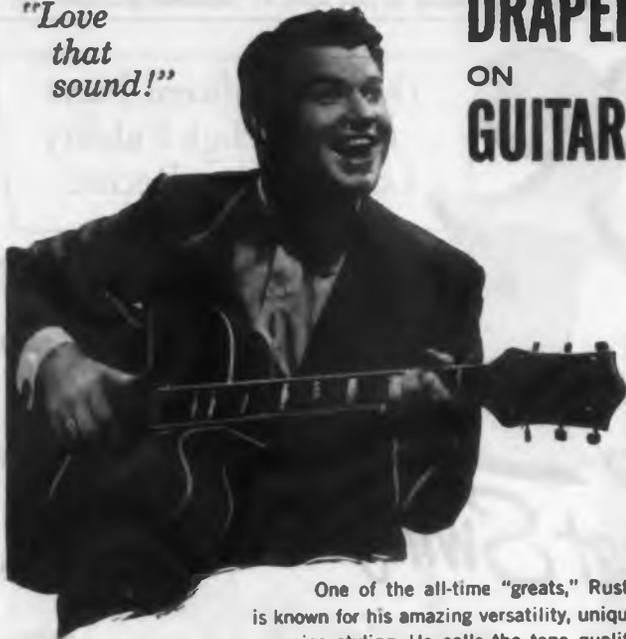
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March 6, 1957

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Full Report . . .

New York, N. Y.

To the Editor:

Notwithstanding some partial inaccuracies in Nat Hentoff's reference to Bud Powell in *Counterpoint* (*Down Beat*, Feb. 6), there is indicated a deep concern for Bud's wellbeing.

Nat is one of the few writers in the area of music whose observations are motivated by a genuine social consciousness of the status of musicians, their victimization and exploitation, and the constant abuses to which they are exposed, often without any recourse, excepting for Nat's column.

With full appreciation for Nat's integrity, and for the wide interest shown in Bud and his significant status in our musical life, may we report the following developments:

Bud is no longer a judicial incompetent, nor for that matter is he a medical incompetent. Bud has been under constant treatment and is under treatment by Dr. Phillip Polatin, associate professor of psychiatry, school of physicians and surgeons at Columbia university.

Bud voluntarily visits Dr. Polatin. There is a mutual regard and respect and there has been a decisive improvement in Bud's health. Financially, although not constantly employed, he is in a better state now than he has been for a number of years. Outside of current expenses, his total indebtedness is now actually less than \$1,000. Bud countersigns every check.

What then is the explanation for what happened in Europe, and why must he be accompanied by someone on the Birdland tour?

The adulation which the troupe received in Europe was excessive, and let us say candidly that all members of the troupe reacted to the hospitality fluidly and flexibly.

But the consequences of such hospitality were more prominently displayed by Bud. He cannot drink without a marked physical change in his appearance, walk, and mannerisms. Appearances, in the instance of excessive drinking in others, can be the conventional changes—flushed cheeks, unsteady gait, etc. But, in Bud the reaction is a complete physical change in appearance in the most marked fashion possible.

Bud is essentially a shy and withdrawn person and finds it difficult to decline invitations extended to him by fans and other musicians to join them for a drink. Very rarely does he actually initiate his drinking experience.

The companion escorts Bud with his approval, to actually prevent anyone from accosting Bud. In a recent appearance, Bud was actually accosted by a young woman who offered him narcotics. He is not a user and had this woman not been stopped, the situation could have been exceedingly serious. Bud's companion has been told that he will be given a cash bonus should he assist in any way in the arrest of any person who tries to give Bud any narcotics.

Bud needs work not only because of economic pressures but because of its

Down Beat

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By Jack Tracy

THE SPATE OF BOOKS on jazz to hit the market of late almost caused me to overlook one that came out three or four months ago.

It may well be the best.

It is called *Modern Jazz: A Survey of Developments Since 1939*, and was written by Alun Morgan and Raymond Horricks, two Britishers. It is thus far available only in England, but I would suggest that you make every effort to get it (publisher is Victor Gollancz Ltd., London).

In 15 chapters it lays out logically, lucidly, and with a great deal of objectivity the development of modern jazz. It emphasizes the importance of such pioneers as Charlie Christian, Lester Young, Jimmy Blanton, Roy Eldridge, and Harry Edison. It points to Christian as "the key figure between the searching musician of the swing period and the musician formed through modern jazz. He introduced the movement to musicians and brought a sense of direction to those jazzmen who were dissatisfied with the existing state of jazz in the late '30s."

COVERED in great detail are the early sessions at Minton's Playhouse where Christian became a Socrates at whose feet such students as Kenny Clarke, Thelonious Monk, Clyde Hart, and Joe Guy studied, to be joined later by Bud Powell, Dizzy Gillespie, Charlie Parker, and others.

A brilliant analysis of Bird and Diz follows, one which puts them in true historical perspective.

A CHAPTER on "The Spreading Flame" covers thoroughly and I feel accurately the contributions and value of the men who later took up the cudgel. Succeeding chapters, each almost like a separate essay that can be read independently, but connected chronologically to the previous one, are devoted to the Gillespie orchestra; the wondrous Miles Davis 1948/49 group; the west coast school and the composers within it; the young modern school in New York; the Stan Kenton, Charlie Barnet, and other "progressive" orchestras; Duke Ellington; Count Basie; sounds from Europe; a basic recorded reference.

The book should become a basic reader for anyone interested in jazz, to be a novice or a listener of long-standing. I know it helped to place several points in clearer perspective to me.

This is not an unqualified endorsement of the book, however. As most European writers seem to do, Morgan and Horricks create an almost unbridgeable schism between "west coast" and "east coast" jazz.

Other statements are made by the authors which are based solely on listening to records and do not carry much weight. "Bob Enevoldsen . . . gave the piston-operated trombone a new lease on life in jazz." Bob Brookmeyer plays *gleckenspiel*!

Nonetheless, these are minor criticisms. The book deserves wide exposure. It's a good one.



# down beat.

Volume 24, No. 3

March 6, 1957

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## news and features

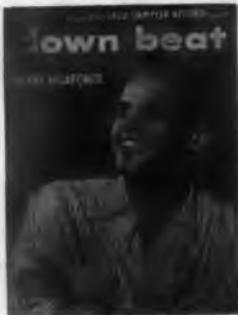
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## Notice

*Down Beat* henceforth will be on sale at newsstands on Thursday instead of Wednesday. Thus your next issue will be dated March 21 and will go on sale Thursday, March 7. It will contain the monthly *Up Beat* section.



## ON THE COVER

Harry Belafonte, probably the single person most responsible for the current trend to calypso in popular music, refuses to become type-cast as a calypso singer. See Don Cerulli's cover story on Harry in which the singer discusses the artist and his responsibilities on page 17. It's the first part of a series.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States, its possessions, and Canada. Special school library rates \$5.45 a year. Single copies—Canada, 25 cents; foreign, 50 cents. Change of address notices must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 4, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 28, 1948. Copyright, 1957, by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,450. Published bi-monthly: on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

OTHER MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBORIE; MUSIC '57; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; SERIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS CATALOGOS.

rehabilitation effect. The Birdland tour is not a grueling experience for him. Actually he insisted upon going on a tour. The only therapy that Bud actually needs will be a demonstrated attitude that he is a person who has recovered from a tragic mental illness and can play publicly again, and in fact, *should* play publicly again.

It may interest *Down Beat's* readers to know that Dizzy Gillespie is planning to commission Bud to write a definitive jazz concerto based on the *Glass Enclosure*.

Maxwell T. Cohen  
Attorney for Bud Powell

### Some Thoughts . . .

Shelton, Conn.

To the Editor:

May I express a few thoughts which I believe merit printing in your most interesting feature, *Chords and Dis-chords*.

First of all, I suggest that Woody Herman visit a psychiatrist or something. Here, he gets a wonderful chance to appear before a mammoth audience on the Jerry Lewis show and he boots it completely. Here we lovers of jazz and good dance music have been fighting for years to win approval of this music so that something besides bad bands like Welk and Lombardo appear on TV, and Woody appears looking like some kind of rock and roll delinquent. Woody wore a disgusting beard and sang *Caldonia* for the millionth time with nauseating lyrics—"love your body," etc. Just think of all the good numbers he has.

We want jazz on TV, but it has to be acceptable as family music on TV. Woody has always had truly great bands and has done wonders for music, but his public relations are terrible.

The musicians who play for him and the critics love the man, and they think the world of him. But he ignores his fan mail and never answers it, sometimes throws it away, and then shows bad taste like this on a national TV show.

Compare this with Stan Kenton, who perhaps doesn't have quite as good a band as Woody, but speaks like a gentleman and behaves with discretion whenever appearing on TV . . . and Stan always answers his fan mail.

Ward Wallace Jr.

### Need Friends . . .

Stockholm, Sweden

To the Editor:

As pen-friend of *Weeko-Revyn* (the second biggest weekly magazine of Sweden, with a total circulation of about 400,000 a week) I receive very many letters from young Swedish readers who ask for a pen-friend in the U.S.A. Many of them are interested in jazz music and musicians.

So I wonder if you could help me get in touch with a great number of young Americans who are interested in correspondence with young friends in Sweden to discuss jazz music, exchange photos, and records.

Everyone interested could send me a post card by airmail telling full name and address (in block letters to avoid mistakes), age, interests within jazz, other interests. An answer from

Sweden will come within a few weeks to everyone writing.

Hoping to hear from many readers of yours, I remain,

Karl Gunnar Knutsson  
10 Friherregatan  
Stockholm-Vallingby  
Sweden

### What's In A Word? . . .

Tyron, N. C.

To the Editor:

After reading Nat Hentoff's review of *New Orleans to Los Angeles*, we are compelled to take issue with words like "frenzied" and "shrill" in application to Al Hirt's trumpet. Mr. Webster gives "inspired" as the synonym for "frenzied," and "sharp, keen, bright, clear" as synonyms for "shrill." Let's just say that Mr. Hirt's trumpet playing is inspired and clear. And, our record buyers think, great!

Lucy C. Kerby  
The Book Shelf

(Ed. Note: The same Mr. Webster also gives us synonyms for "great"—*excessive; thick; swollen; heavy; monstrous.*)

### Half Right . . .

Washington, D. C.

To the Editor:

Have I heard right about bassist and onetime manager of the Shearing quintet, John Levy, and Buddy Wise, tenor man, being deceased? God forbid! Eddie Kropp

(Ed. Note: Former bassist Levy is not dead and is still George Shearing's manager. But John Levy, former husband of Billie Holiday, did die recently. Tenor saxist Buddy Wise died last year.)

# SLINGERLAND RADIO KINGS

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## perspectives

By Ralph J. Gleason

THE PAST FEW YEARS have seen the resurgence of big bands. First Count Basie, then Ellington, and now—thank God, at last—Dizzy Gillespie.

By the time you read this, Dizzy Gillespie and his World Statesmen will be off on a cultural tour of the South sponsored by the Shaw agency, and if they get near you, do not (repeat, NOT) miss them.

This is one of the most enjoyable bands I have heard in years. It has a great, exciting drive, and with the Horn of Plenty to lead it, has the potential to be the best band in ages. Right now it is the only band to play modern jazz, and if you have tended to overlook Diz as a soloist, it doesn't take more than a few numbers from this exhilarating group to realize he can play all the trumpet there is. In fact everyone should have to repeat several times daily—as penance—just how great Gillespie is. He is truly one of the musical geniuses of our time, and every day in every way, he's getting better and better.

As an entertainer—and there's no reason jazz has to be played in Brooks Brothers straight jackets all the time



—Diz is without peer in jazz. He can do all the incredible, insane, ridiculous, idiotic, and silly things that pop into his skull, things, that would be completely improper for any other performer, and make them utterly delightful. To me he is one of the greatest comedians of our time, by the way, ranking with Cantinflas and Fernandel, endlessly engaged in a monstrous put-on of life itself. A true Court Jester.

COMMERCIALY, this band has the greatest potential of anything around. Diz is so great as a leader (not only as a comedian and a dancer, but as a man—he joins the section when young Lee Morgan blows solos!) that you can't help enjoying it. On TV or the stage, this band could be a sensation. And if they get enough exposure, they are bound to go, because it's a rare customer who leaves unsatisfied.

Dizzy is at the magnificent point—artistically—where he doesn't do a thing because he has to (this goes for his antics, too; you may call him John but this IS Dizzy).

This band, for instance, played only a half dozen tunes from the old books when I heard them (at a concert and later at a dance) including *Night in Tunisia*, *Manteca*, *Cool Brass*, and *'Round About Midnight*. The rest of the book is new, containing exciting things by Quincy Jones, Ernie Wilkins, Melba Liston, and others. It takes courage to do this, and it also takes the conviction that you are right. Diz has both.

There are many things about this band that impressed me. After hearing from alumni of previous Gillespie bands that it was not as exciting as

the old one (Diz' own comments are unprintable), I have to disagree. It has weak spots, certainly, but nothing that time together won't cure. The potential is there. And right now they are as exciting as you can get without going completely out of your mind. The band has color, variety, dynamics, and shading.

IT HAS SEVERAL good soloists—Ernie Henry, Al Gray, Billy Mitchell, Lee Morgan, and Wynton Kelly—and above all it has the kind of spirit I had forgotten existed. This is no angry band. This is a happy band, having a ball. And it's good to see and hear. The time has come, I hope, for a return to the era of good feeling in jazz, and it would be only justice if Dizzy were to lead the way.

Musically, this is the most exciting band in years; commercially it is the most entertaining group since Jimmie Lunceford (Dizzy's *Umbrella Man* reminds me of Lunceford's *Ti-pi-tin*). If there's any justice at all, it will be a rousing success. I hope so. The echoes of Dizzy's earlier big bands are still being heard down the lanes of TV and popular music. I have a suspicion this band will make the same impression.

## Charles To Help On LPs

New York—Teddy Charles will help produce a series of LPs for Prestige, probably about two a month. His first date was a three-trumpet session with Art Farmer, Idrees Sulieman, and Donald Byrd, plus rhythm. Charles will write for some of the dates and also will scout for new talent. He has left Atlantic Records.

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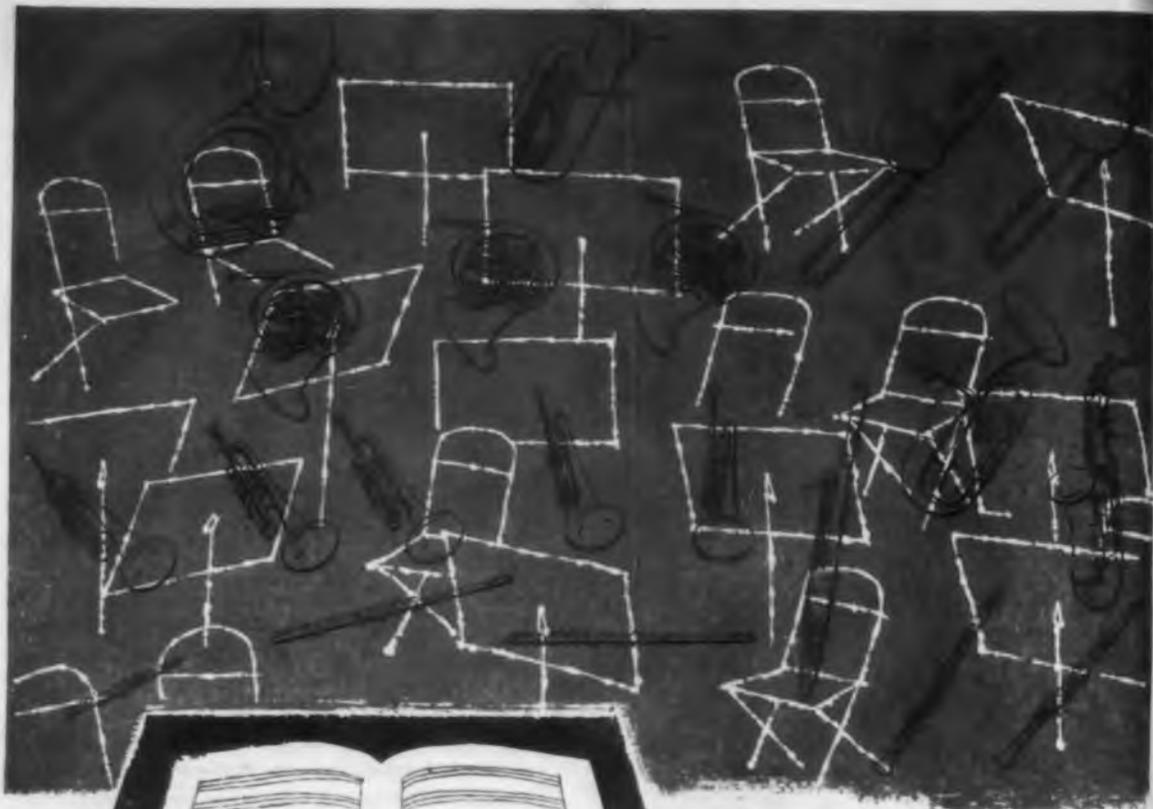
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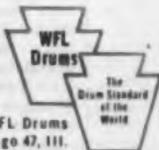
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NEW YORK

**JAZZ:** John Lewis is writing the main theme for a French film, a psychological mystery produced by Ray Ventura and Raoul Levy. The Modern Jazz Quartet will be heard as underlining throughout the picture . . . Louis Armstrong is recreating many of his famous recordings for the monumental Decca set of his life. Milt Gabler has been playing him some of the old records, and then Louis takes over, either with his combo, or with various augmented groups. Sy Oliver is doing much of the re-arranging. Album will have a separate photo booklet . . . Barbara Carroll asked for and obtained her release from Victor. She'll probably sign with Verve . . . Everybody deeply saddened at the sudden death of Osie Johnson's wife . . . Willie (The Lion) Smith may tour Britain in the spring at the invitation of the National Jazz Federation there. He'd do concerts, radio-TV, and some recordings . . . Chuck Wayne, who has left Tony Bennett, is co-leader with violinist Dick Westmore of a new combo at the Composer for a stay of several weeks . . . Jimmy Campbell, formerly with Don Elliott, has joined Marian McPartland. Al Beldini is Elliott's new drummer . . . Dave Amram at the Five Spot with drummer Dennis Charles and pianist Valdo Williams. Randy Weston is a regular visitor. Jay Chasin is pianist there on Tuesday nights . . . George Wallington has left Atlantic and will freelance . . . Eddie Bourne decided to stay on with Red Allen at the Metropole. J. C. Higginbotham is now with Red's band . . . Manager John Levy set Cannonball Adderley in a three-week tour of southern colleges and Alpha Phi Alpha dates from Feb. 20 to March 12. It began in Florida. Levy hopes to send Billy Taylor on a music-lecture tour of colleges later in the year.

John Hammond will produce a series of eight jazz concerts at Brooklyn Academy of Music the first Saturday of each month beginning in October. Plans are for a \$2.80 top . . . Roost cut new LPs with Ruth Price and Beverly Kenney . . . Lee Konitz' first LP for Norman Grans includes Don Ferrara, Sal Mosca, and Dick Scott . . . Hal McKusick and guitarist Howie Collins are in the band on the Ted Steele WOR-TV show . . . Studio Films, a New York company, has finished 13 TV productions for a Harlem After Dark series. Basie, Duke, Nat Cole, Sarah Vaughan, Dinah Washington, Cab Calloway, etc. are said to be included . . . Oscar Pettiford opening at Birdland with a large unit March 21 . . . The Ronnie Scott English modern jazz combo currently in the states as part of a r&b package starring Fats Domino includes: Scott, tenor; Derek Humble, alto; Jimmy Deuchar, trumpet and arranger; Stan Tracy, piano; Kenny Napper, bass; Phil Seamen, drums.

**ENTERTAINMENT-IN-THE-ROUND:** Sylvia Syms recovering from an operation for nodes . . . Helen Merrill had three triumphant weeks at the Boite Lord in Sao Paulo, Brazil. She'll probably return in July . . . Jerry Lewis' advance sale for his four weeks at the Palace was \$90,000 more than a week before he opened . . . Martha Davis and Spouse broke the Blue Angel record for long-term engagement. Pearl Bailey and Evelyn Knight had tied for the previous record of 20 consecutive weeks . . . Teddy Napoleon and drummer Don McLean were in the Tex Beneke band at Roseland all this past month . . . Warren Meyers trio instituted the new music policy at the Leslie House.

**RADIO-TV:** Rev. Alvin Kershaw used EH's Chosen Six, the Yale jazz band, to provide musical answers to parents' objections to jazz on his Feb. 3 Look Up and Live CBS-TV show . . . NBC-TV dickered with Xavier Cugat and Abbe Lane to take over Eddie Fisher's time slot when Fisher's 15-minute segment dies Feb. 22 . . . Barbara Lea was guest vocalist for a week on the Ted Steele WOR-TV show here . . . Vincent Lopez, whose local show swung into its second 13-week series, became a CBS-TV network personality in the same format early in February . . . NBC radio's Bandstand has Johnny Desmond, the Glenn Miller-Ray McKinley and Tony Cabot bands Feb. 18-22; Dick Haymes with the Frankie Carle band Feb. 25-March 1, and Woody Herman set for a week starting March 18 . . . ABC's Dancing Party started a 9-9:25 p.m. (EST) six-a-week series featuring name bands. Among the bands featured from hotel and ballroom locations are Nat Brandwynne, Henry Jerome.

(Turn to Page 68)

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## Jazz School's First Session Set At Lenox

New York—The School of Jazz, staffed by top-ranking musicians, will start its first session Aug. 12 in the Berkshire Music barn at the Music inn in Lenox, Mass., executive director John Lewis announced here.

Lewis, music director of the Modern Jazz Quartet, said the three-week session will be limited to 40 musicians and 20 nonpaying student auditors. Musicians will be required to pass auditions or submit attested tapes or records to qualify for entrance.

Instruction will include rehearsal in large ensemble and small groups and courses in composition, arrangement, and the history of jazz. Each musician will be required to take a minimum of two hours a week of individual instruction on his instrument.

Lectures by Duke Ellington, Wilbur DeParis, Lennie Tristano, Joachim Berendt, Norman Granz, Langston Hughes, Prof. Willis James, George Russell, and Gunther Schuller also will be scheduled. Panels of booking office spokesmen and musicians will discuss the jazz musician's practical problems.

Lewis said announcement of faculty members will be made in a few weeks.

## New Herman Band To Go On And On

New York—The new Woody Herman band will stay together indefinitely, according to Woody's manager, Abe Turchin. "There are no Las Vegas plans for late summer, as of now, that do not also involve a big band," Turchin said.

Woody's personnel consists of Bill Castagnio, Johnny Copolla, Lulu Munez, and Danny Styles, trumpets; Bobby Lamb, Willie Dennis, and Bill Harris, trombones; Jimmy Cook, Jay Migliori, Bob Newman, and Jack Nimits, saxes; John Bunch, piano; Vic Feldman, vibes, and Red Burnes, drums. A bass player still is to be selected.

The band has been set for Birdland June 20 and plays Atlantic City on July 12. Gene Roland has been doing a lot of writing for the unit, and other scores will be provided by Nat Pierce and Feldman.

## Name Bands Play Chi Sunday Dances

Chicago—Sunday dances featuring name bands have begun at the recently opened North Side Holiday Club ballroom here. Les Brown opened Feb. 10, with Sam Donahue following a week later. Friday and Saturday dates have been filled by the bands of Dan Belloc and Jim Lounsbury.

The South Side Holiday ballroom, a sister operation owned by Joe McElroy, continues its weekend dance policy.

## A Laugh A Minute

Los Angeles—During her mid-January stay at the Interlude room, Billie Holiday was advertised in the Los Angeles *Herald-Express* as "Billie Holliday, the Sensational Comedienne."

*Strange Fruit* will break you up.

## Ella Resting After Surgery

New York—Ella Fitzgerald had to cut short her appearance at the Paramount theater here to undergo surgery in a New York hospital.

She was stricken with the ailment at the start of the week-long engagement with Nat (King) Cole and the Count Basie orchestra but attempted to fulfill her remaining appearances.

She finished her last Paramount performance at 1:40 a.m. Jan. 26. At 8 a.m. that day, Norman Granz called and discovered she was running a fever. He drove her to the hospital, where she was operated on for an abdominal abscess Jan. 30.

The hospital announced the surgery had been successful and that Ella's condition is satisfactory. She was to be hospitalized two weeks.

Her proposed tour of Europe with the Oscar Peterson trio was canceled by Granz, as were scheduled appearances the weekend she was hospitalized on the *Ed Sullivan Show*, and the American Theater Wing's *Serenade to the White House*.

Other singers stepped in to fill out the remainder of her stand at the Paramount. Among them were Dinah Washington, Ruth Brown, Eileen Barton, and the Mills Brothers.

Paramount spokesmen, meanwhile, termed the original Fitzgerald-Cole-Basie package sensational. One Paramount official said, "This show has really put some heart into our plans for the future."

## Film Skedded On 'Hot And The Cool'

Hollywood—Herschel Gilbert, film composer with three Academy Award nominations on his credit list (*The Moon Is Blue*, *The Thief*, *Carmen Jones*), is setting up his own independent producing firm and will tee off with a screen version of Edwin Gilbert's jazz novel, *The Hot and the Cool*.

Screenplay is in preparation by Will Lorin. No castings have been finalized but Gilbert has been holding conferences with a number of prominent jazz stars here regarding soundtrack solo assignments. He said: "I plan to use winners of the *Down Beat* Readers and Critics polls of the past year (1956) as far as possible."

The principal character in *The Hot and the Cool* is a somewhat Brubeck-like pianist heading a modern jazz combo.

## 'Look Up, Live' Schedules Life Of Jazz Band

New York—*Look Up and Live*, the Sunday morning CBS-TV religious program which has frequently utilized jazz, is scheduling a unique series, a semidocumentary approach to the beginning and growth of a jazz band.

The theme involves a young musician's choice of a career in a field where he can express himself, a choice made despite pressures that try to force him into conformity.

The leader of the band is to be pianist Dave Mackay, a former Lennie Tristano student, who has been working at Boston's Storyville since last summer. Jimmy Giuffre also is to be in the combo, as may be Bob Brookmeyer.

The first in the series was scheduled Feb. 17. After an eight-week interim, eight consecutive *Look Up and Live* programs, beginning April 14, will be devoted to the project.

The series is the creation of Frank Nichols, television producer for the National Council of the Churches of Christ in the U.S.A., which is in charge of *Look Up and Live*. Portions of the program may be recorded.

## Hollywood Dixie Concert Schedules All-Star Cast

Hollywood—An all-star Dixieland concert, featuring three attractions never before heard in concert here, is scheduled to play the Shrine auditorium on Feb. 22. Promoter Dick Carroll, who staged the recent Benny Goodman band concerts on the west coast, said he is flying Bobby Hackett to the coast for the date, which also will include first appearances here for the Dukes of Dixieland, the Bay City Jazz Band, and trombonist Georg Brunis.

Completing the bill will be Jack Teagarden's sextet, the Firehouse Five Plus Two, Barney Bigard's sextet, and the Red Nichols band. Seats will cost from \$1.50 to \$4.50.

## 'U.S. Steel Hour' May Feature Ellington

New York—The *United States Steel Hour*, generally a dramatic hour-long television presentation, may turn musical to feature Duke Ellington and his orchestra in a jazz show.

Marshall Jamison, executive producer of the show, said he hopes to schedule the Ellington presentation for May. Under present plans, Duke would narrate the hour, which would be devoted to a history of jazz, probably Duke's new work, *Drum Is a Woman*.

## 'Encyclopedia' Jazz Show Due

New York—Leonard Feather will head a touring unit of an animated *Encyclopedia of Jazz* starting Oct. 14. The tour will last a minimum of six weeks, with Feather as narrator, the William Morris Agency as booker, and Stephen Rose producer.

The personnel will include the Jimmy Giuffre trio, Don Elliott, Jimmy McPartland, Lucky Thompson, Sonny Stitt, Bob Enevoldsen, Onie Johnson, Dick Hyman, and vocalists Jimmy Rushing and Joan Shaw. Special music will be written for the package.

The unit will tour most sections of the United States and Canada and probably will make its debut in a special television presentation. "The show," Feather said, "will, in effect, bring the book to life, representing every phase and style in jazz history. It will be geared to appeal to college audiences and to those interested in both the entertainment and historical value of jazz."

## Cy Touff Forming Unit; Cuts New LP For Argo

Chicago—Cy Touff, bass trumpeter formerly with Woody Herman, is forming a seven-piece group designed to play jazz and/or dance dates in this area. Unit probably will include guitarist Jimmy Gourley and trumpeter Paul Seranno.

Set for release soon is an Argo album Touff made with a Dixieland group recruited chiefly from Chicago studio staffers, plus Art Hodes and cornetist Muggsy Dawson. Four of the tracks on the LP will be by Miff Mole and a group of Chicago jazzmen first recorded in 1949.

## Winding Taking Trombone Septet On Month's Tour

New York—Kai Winding and his trombone septet will tour for a month after a 10-day stand at the Ball and Chain in Miami, the Willard Alexander office announced here.

The group will be at the Rouge lounge, Detroit, Mich., Feb. 12-17; Green Castle, Ind., Feb. 18; Langley Field, Va., Feb. 21; University of South Carolina, Columbia, S. C., Feb. 22, and the Zanzibar, Buffalo, N. Y., Feb. 26-March 4.

## Movie On Anita?

Chicago—Anita O'Day, here for a booking at Mister Kelly's, reported that she is negotiating for the production of a film based on the story of her life. Motion picture-television writer Leo Lieberman would prepare the script for the biofilm, she said. Miss O'Day would cut the soundtrack, according to present plans.

## Bus Boy

New York—Two musicians here were discussing a mutual friend who had given up his job in a small group to travel with Woody Herman's new Herd.

"What I can't understand," said one, "is that this cat hates to travel."

His companion replied, "It figures. He'll be in one place nearly all the time—Woody's bus."

## 'Playboy' Readers Pick Jazz Greats

Chicago—Voting in *Playboy* magazine's jazz popularity poll determined the following roster for the *Playboy* all-star jazz band:

Leader—Stan Kenton; trumpets—Louis Armstrong, Chet Baker, Dizzy Gillespie, and Shorty Rogers; trombones—J. J. Johnson, Kai Winding, Jack Teagarden, and Bob Brookmeyer; alto sax—Paul Desmond and Bud Shank; tenor sax—Stan Getz and Charlie Ventura; baritone sax—Gerry Mulligan; clarinet—Benny Goodman; piano—Dave Brubeck; guitar—Barney Kessel; bass—Ray Brown; drums—Shelly Manne; vibes (miscellaneous instrument)—Lionel Hampton; male vocalist—Frank Sinatra; female vocalist—Ella Fitzgerald; instrumental combo—Dave Brubeck quartet, and vocal group—the Four Freshmen.

A total of 21,109 completed ballots were returned by *Playboy's* readers, out of approximately 1,000,000 ballots distributed in the magazine's October, 1956, issue.

## Woody Herman Records Vocal LP For Verve

Los Angeles—Woody Herman, newly signed to a one-year Verve contract, has recorded a vocal LP for Norman Granz. His accompaniment included Harry Edison, Ben Webster, Jimmy Rowles, Larry Bunker, Barney Kessel, and Red Mitchell.

Granz has signed Rose Murphy for Verve and will release an LP of the score for the television production of *Ruggles of Red Gap*.

## Gogi Grant Ghosting For Ann Blyth In 'Morgan Story'

Hollywood—Warner Brothers is using Gogi Grant as vocal double for Ann Blyth, who plays the title role in *The Helen Morgan Story*, biofilm of the late singer who starred in *Showboat* and other stage successes of the '20s.

The use of a well-known, easily recognized singer for a ghost singing stint is unusual in films. It was not decided at deadline whether Miss Grant will receive screen credit.

## Roy Hamilton In Comeback

New York—Singer Roy Hamilton, who retired eight months ago after being stricken with a serious lung ailment, has recovered and is making a comeback.

The 26-year-old vocalist cut his first sides since his layoff for Epic late in January. He is expected to start making personal appearances slowly at first.

Hamilton was hospitalized in New York for a long period and then recuperated at a resort and at his home, during which time he did considerable writing.

A spokesman for Hamilton said, "He expected to be out of action much longer. For a while, he believed his performing days were over."

## Riverside Planning 150 Packages In '57

New York—Orrin Keepnews and Bill Grauer Jr., owners of Riverside Records, announced they will issue more than 150 jazz, folk, documentary, and specialty packages this year.

The label, which began four years ago with assets of some \$500, will spend roughly \$50,000 in advertising alone this year. The label is scheduled to take over a three-story building here as operations headquarters in early spring.

In addition to entering the stereo tape field, the label will issue at least 12 new packages in the Jazz Archives series, culled from masters of the Genett, Paramount, and other defunct companies. Release schedules also will include four modern jazz LPs a month, three folk packages, and a total of six complete plays.

## Dean Benedetti, 34, Early Modern Saxist, Dies In Italy

Hollywood—Dean Benedetti, alto and tenor man active on the modern jazz scene here in the 1940s and considered influential musically on such contemporary jazzmen as Russ Freeman and Art Pepper, died Jan. 19 in Torre Del Lago Puccini, Italy. He was 34.

Known also for his devotion to the late Charlie Parker, the colorful Benedetti, born in Ogden, Utah, had been ill for several years in Italy and spent the time writing a symphony for wind instruments which he completed just before his death.

## Rex As Bix On Harlequin

New York—Harlequin, the new label operated by Bob Bach and Dick Kollmar, has set a *Rex Plays Bix* album. Rex Stewart's personnel was tentative at press time but is likely to include Marty Napoleon, Cozy Cole, Oscar Pettiford, Garvin Bushell, John Dengler, Bruce Hinkson, and a trombonist.

## Extended Forms

Boston — Radio Station WORL, one of the leading disc-jockey-oriented stations here, recently banned Guy Lombardo records from its pop programs.

The reason: "They are not sufficiently pops."

It's all those polyrhythms probably.

## 'Rebels' Lose The 1st Round

Hollywood — The Hollywood musicians, a group of topflight studio and recording performers who have filed suits for damages totaling more than \$18,000,000 against AFM chief James C. Petrillo, the Federation, its officers, and trust fund administrator Samuel Rosenbaum of New York, lost an opening round in the fight.

Los Angeles superior judge John J. Ford declined to grant the musicians' plea that recording firms be restrained from further payments into the AFM trust fund and that the fund be placed in the hands of a court-appointed receiver on the grounds that operation of the fund was out of his court's jurisdiction.

However, the "rebel musicians" found some solace, or hope, in the judge's statement that, were it not for the jurisdictional issue, "The exercise of a sound discretion would probably require the granting of an injunction, and perhaps, the appointment of a receiver."

## Reynolds Waxes Sets For Victor On Coast

New York — Fred Reynolds, Victor jazz s&r head, returned from several weeks on the coast with a number of albums cut, and others in the planning stage. He recorded four Red Norvo sides for a second Dave Garroway set. With Red were Ben Webster and Harry Edison. There is also a new Matt Dennis LP with strings; a Bob Scobey set with Clancy Hayes and one with a big band in arrangements by Matty Matlock.

Dave Pell's octet has recorded a new collection, and Jack Montrose's first LP for Victor will consist in part of his 18½-minute suite, *Blues and Vanilla*, performed by a sextet. Shorty Rogers is completing an LP of Richard Rodgers compositions in instrumentalizations for both big band and small combo. Red Norvo will also do an LP for Victor with his current quintet.

## A Classic Bill

Milwaukee — Trumpeter Billy Butterfield is scheduled to be featured soloist with the Milwaukee Pops orchestra in a concert of classical music here Feb. 22.



In Hollywood recently, Capitol Records president Glenn E. Wallichs presented Bing Crosby with a gold record for the million-plus sales chalked up by Crosby's first Capitol release, *True Love*. It was Crosby's 20th million-seller.

## Ella, Granz, Lewis Party Win \$7,500 In Pan American Suit

New York — Ella Fitzgerald, Norman Granz, John Lewis, and Georgianna Henry have been awarded a \$7,500 out-of-court settlement of their suit alleging discrimination against Pan American World Airways.

The plaintiffs filed suit against the airline Dec. 1, 1954, in U. S. District Court here for a total of \$275,000. The suit charged discrimination and damaging acts by Pan American at the Honolulu airport July 20, 1954.

Three of the plaintiffs were en route from San Francisco to Sydney, Australia, for concert appearances. The airline refused to allow Miss Fitzgerald; Miss Henry, Ella's secretary, and Lewis, then Ella's accompanist, to reboard their plane. They later were joined by Granz in Honolulu. The plaintiffs held that these acts were maliciously motivated by prejudice against them because of their race and color and in violation of the federal civil aeronautics act prohibiting prejudice and discrimination against passengers.

## Georgie Auld Joins Staff Ork At MGM

Hollywood — Saxist Georgie Auld has joined Johnny Green's MGM staff orchestra at MGM studios.

"This doesn't mean the end of my career in the jazz field," stated Georgie. "I'm going to continue to work with the combo on weekend dates and will do big-band recordings for EmArcy."

The MGM orchestra is well studded with musicians who starred as soloists during the big-band era. They include Frankie Carlson, drums; Don Lodice, sax; Gus Bivona, clarinet; Jimmy Zito, trumpet; Si Zentner, trombone; Milt Raskin, piano; Joe Triscari, trumpet; Artie Shapiro, bass.

## Heads Roll In Local 47 Setup

Hollywood — AFM Local 47's new administration, headed by newly-elected president Eliot Daniel, officially took office on Jan. 28.

In taking office Daniel stated he hoped to work out the local's differences with the national president James C. Petrillo "within the framework of the Federation." He also stated that the first move by the new administration would be an attempt to "revise" the present 5 percent trust fund payment on television films because this would lead to greater employment of "live" musicians by telefilm producers, most of whom now use imported library soundtrack.

Indication of promised reorganization in the local's administrative structure was seen as four longtime Local 47 business representatives resigned, or were fired, from jobs averaging around \$125 a week.

Those departing were Joe Barros, Eddie Pratt, Paul Capolungo, and Jimmie DeMichele. Later was the Local 47 agent for copyists and arrangers.

Successors had not been named at this deadline.

## Ike Asks Loot For Jazz Plans

Washington — The jazz message may be spread further overseas if President Eisenhower gets what he asked for various government departments concerned in such projects.

In the President's budget, he asked for \$20,000,000 for the International Exchange program, including talent tours for the state department. A total of \$11,000,000 was to be earmarked for the U.S. display at the upcoming Brussel's World fair this spring.

Willis Conover's *Music-U.S.A.* show, beamed throughout the world over the *Voice of America*, would benefit by the \$140,000,000 sought for the U. S. information service.

It was strongly believed here that the recent artistic and popular success of the tours made by John (Dixie) Gillespie and Benny Goodman would help overcome possible congressional disapproval of sending jazz artists overseas.

## Dorsey Starts Tour

New York — The Jimmy Dorsey orchestra opens a tour Feb. 28 at the Jacob Brown Memorial Center, Brownsville, Texas, where they'll stay until March 2. Through the first part of March, Dorsey plays a series of one-nights in the Chicago territory. He comes into New York's Roseland March 19-April 14, and plays the Syracuse hotel in Syracuse April 20-27. Billing for the band is: That Fabulous Dorsey/Jimmy Dorsey and His Orchestra. Vocalists are Tommy Mercer and Bobbi Baird.

## caught in the act

### Don Elliott Quartet

**Personnel:** Don Elliott, leader, mellophonium, trumpet, bongo, and vibes; Bob Corwin, piano; Al Baldini, drums; Ernie Furtado, bass.

**Reviewed:** Two sets at The Composer, New York, during the second week of an eight-week stay.

**Musical Evaluation:** On the sets caught, Don was blowing the mellophonium, a mellophone with the bell extended out straight instead of curved around the plunger tubing. The sound of the instrument was a shade more authoritative than that of the mellophone, and the penetration of sound in the room was greater than that of its older brother. Elliott was set to appear on Steve Allen's *Tonight* show following his last set, so he didn't blow trumpet to save his lip for the telecast.

Despite the fuller sound of the new horn, when Don is playing it the commanding voice in the group is Corwin's fleet piano. When Don is on vibes, he regains the lead voice in the quartet. When Elliott is on trumpet (which he did not play in the sets caught) he said he uses a deeper mouthpiece to soften his tone for an intimate room.

The musicianship of the group is quite high, although on the sets caught, the group's low-key sound leaves it to drummer Baldini to establish definite climaxes. Bassist Furtado sparkled in his solos, particularly on Corwin's *Twin Lines*, on which he built a tense, percussive chorus.

The group's big selling factor is in Elliott's versatility and the quartet's changing sound through his doubling. On ballads, the mellophonium is a moody instrument, mournful but quite effective. When Elliott plays both the horn and the vibes at the same time, he gives the group a three-instrument sound against bass and drum rhythm. The simultaneous effect is generally used at the end of horn ballad numbers, and is crowd-pleasing and musically valid.

**Audience Reaction:** A three-quarter capacity crowd for a midweek night has not been unusual, according to Composer personnel. Audience attention was good, with response warm and enthusiastic.

**Attitude of Performer:** Don is a competent MC and appears relaxed on the stand. Between sets, he mixes with his fans, gathering requests and comment on his group.

**Commercial Potential:** With the key word versatility, this group can play anywhere. It's generally soft-voicing would make it a natural for an intimate room or club. With Elliott on trumpet, and adding a more strident voice to the group, the group could hold its own in a large, noisy hall.

**Summary:** Elliott's showmanship and the modern voicing of his well-integrated group make it easy to program in virtually any context.

—dom

### Anita O'Day

**Personnel:** Singer Anita O'Day, backed by Dick Marx, piano; John Frigo, bass; John Poole, drums.



Anita O'Day

**Reviewed:** Mister Kelly's, Chicago, second night of engagement.

**Musical Evaluation:** After hearing countless variations on the O'Day style, it is refreshing to have Anita back in Chicago. This Anita is more disciplined than the one who wailed so potently in other years, but this restraint does not impede the projection of vast warmth and wondrously flowing sound which are Anita's.

Illustrating her ever-present awareness of the relationship between the voice and jazz expression, Anita glides through a group of judiciously selected standards. *There'll Never Be Another You*, with a bonus of *Just Friends* inserted, becomes a subtly driving interpretation.

Her ballad-medium tempo treatment of *Stella* by *Starlight* illustrated the interdependence of vocalists in jazz; in this case, Anita reflects some of the Billie Holiday contribution.

Gershwin's *Who Cares*, sung at a rapid pace, indicates Anita's ability to move an audience by singing to an entire room, instead of assuming a mummified stature and singing into the mike alone. This is one of several qualities which elevate Anita above the mass of stoically masked singers.

*Sweet Georgia Brown* becomes an exciting rhythmic experience, as Anita weaves her way from calypso to 4/4 to doubletime over the pulsating Marx-Frigo-Poole sound. *You Can Depend on Me* shows Anita at her horn-like best, complete with scat chorus.

Anita continues to stand as a model for aspiring young vocalists and some aspiring old vocalists as well. Her remarkably astute phrasing, her smoothly flowing style, her concepts so much like Lester Young on tenor, and her natural, not rain-in-Spain, diction are inspiring to any perceptive listener.

Her basic warmth, whether expressed in the pure delight of an up-tune or in the sensual mood of a provocative ballad, is remarkably communicative. She has moments of musical stress, when her intonation is not as accurate as it could be, but most of the time she is genuinely refreshing. In this world of ordinary singers, I'm glad there is Anita.

**Audience Reaction:** The middle-of-the-week Kelly's audience filled the

room and responded to Anita's efforts with sustained applause. Many of those present, long-time O'Day fans, expressed obvious joy in having her back in town.

**Attitude of the Performer:** Anita is pleased with the way her career is progressing, in terms of her recordings for Verve, the possibility of her life story being filmed, and the opportunity to appear at some of the country's outstanding jazz spots. She feels that her singing is often influenced by the group providing the backing and she digs working with Marx and Frigo, and especially with Poole, who has been her drummer for more than three years.

**Commercial Potential:** As a recording artist, Anita should enjoy appreciable success, thanks to the discriminating taste evidenced in the production of her first two LPs for Verve. Her well-established popularity in the jazz field should assure her of club and concert appearances. Finally, the motion picture possibility could provide her with the widespread popularity she's long deserved.

**Summary:** One of the most influential figures in jazz-inspired singing, Anita O'Day is well worth hearing. As a tower of strength in the evolution of singing in jazz and as a stimulating, persuasive stylist, she is an important figure. Her appearance at Kelly's revived glowing memories and made new fans for her.

—gold

### Ed Higgins Trio

**Personnel:** Ed Higgins, piano; Jerry Friedman, bass; John Martinelli, drums.

**Reviewed:** SRO Club, Chicago, opening night, Jan. 3.

**Musical Evaluation:** Higgins, a young (24), university-trained (Northwestern's music school) pianist has inspired appreciable interest on the part of local musicians. His opening night performance justified this interest.

Although the group went on without adequate rehearsal, Higgins' virile playing obviously moved Friedman and Martinelli. After several sets, the trio began to sound like a unit.

Among the tunes the group performed were *Bernie's Tune*; Ellington's *Satin Doll*; Tadd Dameron's *Our Delight*; *What Is There to Say?*; *I'm Beginning to See the Light*; *Thou Swell*; *Imagination*; *There'll Never Be Another You*; *It's You or No One*.

Higgins excels at up-tempo improvisation. His technical and conceptual skill, coupled with a pronounced devotion to blues tradition, make each tune a fresh entity. His sense of dynamics is astute, providing a variety of accents without bludgeoning the instrument.

Higgins' drive and desire for rapid pace tend to deemphasize the ballad content of his repertoire. Although his lyric sense can make a ballad a meaningful experience, he often disregards lyric content for the creation of an up-tempo mood. This could offend listeners who prefer their ballads as ballads despite the fervor with which Higgins attacks the tunes. When he is concerned with projecting the intended ballad feeling, as in *Imagination*, he does so effectively, delicately, and subtly.

Friedman and Martinelli enjoy working with Higgins and respond to his

(Turn to Page 58)

By Dom Cerulli

THE YEAR 1950 marked the start of the second half of this century.

A world jumpy from the postwar let-down focused its attention on a tiny corner of Asia that summer, when the first shots of a conflict that was to continue for several years were fired in Korea.

Conditions were chaotic in the music world. Big bands were floundering, jazzmen were running into trouble finding work, new instruments and new sounds were being tried. It seemed the contemporary music scene was being racked by the pains of either birth or death.

It was the year Harry Belafonte took a long look into himself, quit one career, and soon after began another which has been amazingly successful on two fronts: singing and acting.

It was at Martha Raye's Five O'Clock club in Florida one day in 1950 that Harry decided to cut short his career as a pop singer.

"I wasn't happy," he recalled. "It was artistically shallow."

ALTHOUGH HE RETURNED to New York where, with two friends, he bought a small restaurant in Greenwich Village, he admits "I began to plan my future with methodical care, rather than just let things fall where they may."

Behind him was a base with its roots in jazz on which he started to construct his new career, profiting by past mistakes, striving for artistic satisfaction. And, most important, working with a deep sense of responsibility to his audience and to himself.

He left the pop scene with "a complete dissatisfaction with singing pop tunes. To me, they were devoid of meaning, of dramatic quality. They were vapid and lackluster."

But the influences of jazz left their mark. From jazz, he said, "I've derived a feeling for rhythm, the beat, and the love of music in general."

The first phase of the Belafonte story began in 1946, after Harry's discharge from the U. S. navy following a two-year tour of duty. He was working as a maintenance man. A friend gave him two tickets to an American Negro theater production, and it sparked his interest in dramatics.

BEFORE LONG, he was a member of the American Negro theater, and eventually a member of the Dramatic Workshop, where his classmates included Marlon Brando and Tony Curtis.

He sang publicly for the first time when a Drama Workshop role called for him to deliver a song. While he was working on developing a theater career, he married and became a father. With the added responsibilities, he left theater work and got a job in New York's garment district in 1949.

Monte Kaye, owner of the now-defunct Royal Roost jazz club, had heard Harry sing at the Workshop and called on him to sing at the club, "just for laughs."

What started as a lark for laughs became a two-week engagement at the club. The two weeks ran out to 20, and through the engagement and some records, Harry's career as a pop singer was underway.

RECALLING the Royal Roost days, Harry grins with delight and shakes his head, as if overwhelmed by it all.



## Belafonte

### The Responsibility Of An Artist

This, incidentally, is a characteristic mannerism of his when he is impressed by something or someone great.

"We had Al Haig, Tommy Potter, Charlie Parker, Miles Davis, Max Roach . . . and there were many nights when I'd lose my cues or foul up an entrance because I was so wrapped up in what they were playing."

In his Greenwich Village restaurant, Harry was making about \$70 a week, but he was relaxed. The atmosphere was informal. Old friends would drop in. There would be informal song sessions with guitar accompaniment.

Out of these informal sessions, Belafonte discovered more and more that he derived artistic satisfaction from the feeling in folk music. Many of the songs sung were picked up from customers or friends. These same people began to urge him to return to show business as a folk singer.

Late in 1950, he got together with Millard Thomas, a young guitarist who was later to become Belafonte's accompanist and is an integral part of his musical life today. Together, they built a library of old and contemporary folk songs. Before the end of 1950,

Harry had started his now-historic engagement at the Village Vanguard, and the new career was underway.

WITH PUBLIC ACCEPTANCE of his music, he found that he was now sought as an actor. He appeared in the films *Bright Road* and *Carmen Jones*. He kept varying and extending his material, working and polishing himself as an actor and a singer, striving to create rather than recite.

With increasing success through his RCA Victor records and albums, his stage, screen, TV, and personal appearances, came an increasing awareness of his responsibilities—to himself and to his audiences.

"We are continually conditioned to a level of mediocrity," he said, attempting to sum up these feelings of responsibility. "We choose the good in each level of mediocrity and somehow, we exist."

"An artist has a responsibility to recognize everything that exists, and to deal with it."

"As soon as you become subservient to economics and today's machinery, you fail in your responsibility as an artist. For instance, there are com-

posers, musicians, writers who continually experiment and try to develop new forms.

"These men did not and do not deprive themselves of the privilege of creativity. It is criminal to abuse creativity.

"That's why I believe firmly in subsidies for artists. During the W.P.A. days we had a great American renaissance. A lot of leaders in today's theater, for instance, came out of those subsidized works. Not to mention the writers.

"As soon as you get an economic bind, when experiment becomes a symbol of total annihilation, when the powers that be reject the new . . . then you become artistically dead.

"And that's why we set our scope as wide as possible. We work in a scope rather than a special area. We'd present such a wide variety of material that people became familiar with a personality, not a pattern."

**THIS FORAGING** in all fields keeps Belafonte artistically alert, and results in more personal satisfaction with his work.

"My satisfaction comes not from any one field, but an amalgamation of all . . . stage, screen, records . . .

"Look, I can't shake my hips in a dramatic part or I can't die in a song.

"I like motion picture work on one level. It has a facility no other medium gives you.

"Take TV . . . an artist performs under great stress on TV. How can you stay on an artistic level with the regular demands of TV? You can't. It's impossible.

"There are times when you have struggles within yourself. There are definite periods of artistic creativity and regression, times of reassessment.

"There are so many negative traps for an artist. Right now, there are many artists who are stagnant because they have constantly depleted their material.

"In my free time, I find it necessary for me to go through these emotional gamuts.

"The jazz musician plays so often he is open to a greater area of experiment. You've got to keep working ahead constantly or you lose perspective.

"Jazz is the greatest absorption of music in America. Where else can you get the great strength and humor of Joe Williams . . . like, *In the Evening*, for instance. Jazz is representative of the poetic and the beautiful in our music.

**"THAT'S WHY** I feel very strongly that jazz will not go into the symphonic field. It's roots are in folk music. It's like saying ballplayers or athletes will go into ballet. Jazz will never become defunct. It will always be a vital part of the musical picture because it has the basic ingredients of all living music."

He believes also that folk music is the root from which all music stems. "There are some composers today leading in the field of symphonic-structure music who have turned their backs on the folk element in music.

"They're building artificial music, with false climaxes, with the emphasis on effect.

"Why, that's pure IBM. It's push-button. Music has to be more than that."

One of the projects in which he is most vitally interested is recording an album with the Modern Jazz Quartet. "We've even got a title for it," he laughed. "*Belafonte Sings the Blues*."

"Only, it would be a folk and contemporary blues. The Bessie Smith and Big Bill Broonzy and Leadbelly things, along with some on the blues structure of today.

"Take *Django* by the MJQ. In the blues vein, that is a most interesting piece. It's intimately a part of the folk culture of today. I think the MJQ is most representative of our culture today.

"The question is, can I and my instrument project this? Most singers in the jazz field today don't sing with a great lyric consciousness. They do what is musically interesting. The lyrics become secondary.

"**THE VOICE** can be used as an instrument. The music, though important, should not be secondary. The same is true of the lyrics. If we ever do an album, I would let the group take care of the music and I would concentrate on the feeling through the lyrics."

Harry is always ready to discuss jazz. "Don't tell me Basie is in town," he laughs, "or I'll miss work."

Harry travels with scores of tapes ("they're easier to handle than records") and a tape machine. Whenever possible, he goes out after an evening performance to sit in wherever jazz is being played.

"I try to follow what's going on in jazz through direct participation," he said. "That is, as an audience. Wherever I am, my first concern is to find out what jazz groups are in town. Generally I can get over because they work later than I."

Perhaps because they go back to the same sources for material and feeling, Belafonte lists Joe Williams as his favorite singer. For perhaps the same reason, and for the coaching and aid given him by her, he loves Mahalia Jackson.

**IT IS SIGNIFICANT** to note that both sing basic music of emotional or religious content, and with deep feeling. It is, perhaps, an indication that Belafonte seeks more than pleasure from music. With him, it is as personal as his thoughts. Music is more than a career, a vehicle to make money.

It is more than a vent for self-expression, too. It is so much a part of his character that it cannot be withdrawn and categorized.

Thus, he is as interested in the music of Williams, Basie, Ella Fitzgerald, and Leadbelly as he is in that of a Mexican pianist he heard one day "who sounded like Bud Powell, although he was a manual laborer and had never heard of Bud Powell."

He is as aware of the musical happenings in other parts of the world as he is of his own current songs.

That is why he cannot be classified as a pop singer or a jazz singer or a calypso singer. He deals in music which has its roots in man.

He attributes the rapid popularity of calypso to many things, chief among them the "fickleness" of the American public.

"**I DON'T MEAN** that in a derogatory sense," he explained. "It is actually a very healthy thing. The American society never rejects the masters

in any phase such as this. Where else could, say, Sinatra have risen so high, dipped so low, then come back so strong? Look at Count Basie, who was big in the '30s, fell in the '40s, and came up high again in the '50s.

"As a result of this fickleness, we get change . . . and that's healthy. We get new things to replace the old. And whatever happens to the fad of the moment, some of it and some of its best artists are always retained. They become the leaders, and as leaders they must be responsible if they are to be leaders at all.

"I feel that my first duty is to my audience. They pay to hear what I have to offer. If I start to cover tunes, for instance, I lose my responsibility to them. I feel no desire to cover material.

"Actually, I feel that if we can stimulate material, out of that we will contribute to variety and newness.

"For instance, I think the *Tarriers Day-O* is a good record. It is so far above the things I've heard in the last 12 months. They talk about the soil and about the conditions of man. It's good to know that you have an audience that understands these things.

"I have been happy to help Norman Luboff find and interpret material because I feel that rather than looking at it as competition, it actually makes the whole field stronger.

"If we can give the people quality in anything, then we are accomplishing much."

Was the current move to calypso based on the success of Belafonte's albums, or was it a reaction to rock and roll, or what?

"The time was ripe for anything," Belafonte said.

"It was a combination of many things. The success of the calypso album, plus the fact that the public was just about ready for a new musical expression to attract their interest to."

**WHATEVER THE REASON**, calypso has arrived and is popular. Harry and the people close to him bridle when they hear him called The King of Calypso or some such title. They contend that his talents extend far beyond just one corner of the musical scene, that his contribution is greater than just in that narrow field, that he will remain long after the calypso fad has passed.

And they are right, because Belafonte has wisely decided not to concentrate on extending his popularity in the calypso field to the exclusion of his other work. He has steadfastly refused to cover pop calypso cut by other artists. At the height of his popularity, he has recorded instead an album of folk music of Mexican, Jewish, and other origins. He is planning on making a jazz album, if contractual agreements can be secured. He is keeping his public appearance material as well balanced as it was before the calypso craze came on. He is extending his career as a legitimate actor with a starring role in the forthcoming *Island in the Sun*, and is sought for more motion picture work.

In short, he is living up to the law of responsibility he has laid down for himself.

(Next issue—Belafonte seen at work and through the eyes of his contemporaries on the scene.)

By John Tynan

"THIS 20 PERCENT TAX is murder," said Jack Teagarden.

"Take myself for example. Where we're working now, at Astor in the Valley, I can't sing a note because of the tax. It isn't only that I like to sing, but people come to the stand all night wanting me to sing particular tunes. It keeps me busy explaining why I can't."

Now in his 44th year as a trombonist, Teagarden, 51, hopes for early abolition of the 20 percent entertainment tax which, he points out, is seriously limiting his scope in clubs as musician and entertainer. Since his first vocal recording, on Red Nichols' *After You've Gone* in 1930, Jack's warm, wooly singing style has become synonymous with jazz vocalizing.

"Particularly since my Capitol album was released," Teagarden continued, "people seem to want to hear me do the tunes we recorded. The worst of it is, they're all vocal numbers and, if I did sing a chorus, the place could get into trouble, very serious trouble with the tax officials. It's particularly rough on us because, for one thing, it cuts our repertory in half." He shrugged. "But what can you do, except hope they kill it soon?"

AFTER DECADES on the road—with Paul Whiteman in the '30s, his own big band which he led from January, 1939, until 1947, then with the Louis Armstrong small group till 1951, Teagarden today is comfortably settled in a big home perched on a cliff in the hills above Hollywood with wife, Addie, and son, Joe, now 5.

"Sure wish I could stay put," he said wistfully. "It takes me less than 15 minutes to drive to the job from here. I'm tired of traveling," he sighed. "Why, one year we didn't have but three weeks to relax at home."

"One year?" put in Addie. "Believe me, there were many years."

"Guess I'll be off to Europe in March," Jack continued. "Gotta admit I'm looking forward to the tour, though. Joe Glaser's setting it up right now."

AIMING TO COVER "as many countries as possible," the Teagarden itinerary will definitely include England and Germany, skipped when he was last in Europe with Louis Armstrong.

"Right now," said Jack, "it looks like I'll have Bobby Hackett along. And I'd sure like to get Bud Freeman, too . . . There's a young fella from New Orleans, Pete Fountain, plays clarinet, that I'd love to have along. Heard him at a concert last year and he sure knocked me out."

"One thing, though, is that I'd want everybody in the band to be pretty well-known over there. I think it'd help a lot. I'd rather have a real good outfit and not make a cent on it than to take a band where I'd have to carry the load myself."

A grin split his broad, leathery face. "Tell you something: Unless I've got good guys around me, I'm no good. Guess you could call me strictly an inspiration man. Louis is that way, too. He's gotta be in good company. The better the company, the better Pops will blow."

CLOSE ASSOCIATION with Louis Armstrong over the years has firming a conviction in Teagarden's mind that ". . . Louis can't do anything wrong.



(Bernie Friedman Photo)

## Teagarden Talks

The sound is there — and the beat. There's never a doubt in his mind as to what he's going to do, and no matter what everybody else is doing, Pops just goes right ahead.

"Funny thing about Louis," he continued, "I've seen him play jazz for audiences that go for Lombardo and that kind of music. Yet when he's through playing, they come up and tell him, 'Louis, that's the sweetest trumpet I've ever heard.' I used to get a real kick out of that. Something else, too: I've never yet seen Louis Armstrong fail to please anybody with his playing. It's something innate with him—he just can't miss."

Although Jack has completed a second album for Capitol, (a collection of spirituals including *Lonesome Road* and *Jericho*), he's already thinking ahead to the next one, which will probably be set within the format of a smaller jazz band.

"I just wish there was more material," he said, troubled. "Sure wouldn't want to rehash the old Dixieland standards. I've done them all over and over. Take *Fidgety Feet*, for instance. Everybody's played the heck out of that one. I think the next album could probably be show tunes. There are so many good ones to choose from. Main thing is, if we can hit on material that'll get played on the air then we'll have something."

MAKING RECORDS "that'll get played on the air" seems an important consideration in Teagarden's mind these days. Playing his kind of jazz, he feels, forces him into a special category anyway, but he doesn't want to find his records restricted to just the two-bit disc jockeys.

"I don't want to put down the disc jockeys," he emphasized "They're thinking of their listeners—and their sponsors. They try to slip in a Dixieland record now and then, but most of them

are scared of becoming typed as Dixie jockeys, which is easy, I guess, in their business. But they could do a lot to help jazz—all kinds—if once in a while they played a good jazz record.

"For me, especially, this would be important. I'm bending over backwards these days trying to please the people with my kind of music, but I don't know if I'm reaching them. It's frustrating trying to fit yourself into this new world of music. You feel so insecure in what you're playing."

For all the uncertainty of being a recording artist necessarily competing for sales in today's long-play jungle, Jack Teagarden's musical integrity in what he plays and sings—on or off the record—remains unquestioned. Paying just tribute to his honesty, Johnny Mercer, in an intriguing note on the liner of Jack's album, *This Is Teagarden* (Capitol T721), noted also that the big Texan ". . . has never had a headache."

QUERIED ON THIS, Jack laughed. "Well, it goes back to our Whiteman days," he chuckled. "See, on the bandstand Johnny used to sit right above the trombone section. He was, and I guess still is, a chronic sinus sufferer, and always had a headache, it seemed. He'd look down at me and ask, 'How ya feel tonight, Jack?' I'd say, 'Why just fine, Johnny. How you?' Then he'd moan, 'Man, my head is killing me. Don't you ever have a headache?' And the truth is, I never have."

Aside from the immediate future for Teagarden, which includes his European tour and more recording, he clearly states his credo which he's always followed—a past and present conviction, a future guide:

"Just want to go on playing as long as I'm able. I don't want to show off or outplay anybody. Just want to stay in the race—and to keep on plugging."

# Jimmy Rushing

A Veteran Blues Singer And Writer Tells  
The Roots, Origins Of A Basic Jazz Form

By Nat Hentoff

"THE BLUES," said Jimmy Rushing, who has been singing and making them since he can remember, "come from way back in slavery days, from the time when those people weren't treated right. A man would have a plantation with as many as 200 working for him—150 of them would be singing spirituals, and the other 50 would be singing he or she songs, or songs about other private affairs.

"And some," continued Jimmy, "would be singing about the time when they wouldn't be doing that hard work any more. 'The sun will shine in your backyard some day.'

"The blues came out of that—the spirituals, the he and she songs, and work songs, too. Today as it was then, the blues come right back to a person's feelings, to his daily activities in life. But rich people don't know nothing about the blues, please believe me."

Jimmy writes the blues as well as feeling and singing them. Some of Jimmy's blues have become so natural a part of the jazz language they seem to have always been there. *Going to Chicago, Sent for You Yesterday, Good Morning Blues, Jimmy's Blues*—they're all his.

"ONE WAY I write them," Jimmy explained is I sit down and play the piano. Different things come to me.

"Situations out of my life make my songs. Like *Going to Chicago*. 'I'm going to Chicago, but I can't take you. There's nothing there a monkey woman like you can do.' I had a little girl in St. Louis, and we fell out. That was my way of saying it.

"It's not always a particular event," Jimmy added. "Sometimes it's a feeling, a mood you get into at times that produces a blues. And there can be a blues from when you're happy, too.

"Whatever kind of blues it is," Jimmy shook his head for emphasis, "you've got to have the feeling when you sing them and play them. A good blues singer has to feel it. You can tell it in his voice. I hear some singing, but they don't feel it. I'd rather not record a blues until I feel it instead of just going in and recording. Usually, in a session, if the other fellows on the date feel the blues and then put that feeling into their horns, I get it, too, after a while, even if maybe I didn't start the date with that feeling."

RUDY POWELL, the alto player, came into the conversation. Rudy, a longtime friend of Jimmy and a veteran of many big bands, has traveled a lot and has felt many kinds of blues.

"Basically," Jimmy and Rudy were asked, "what is the blues?"

"The blues," Jimmy began, "is a moody feeling that the individual has at different times in his life. Different feelings for different times."

"The blues can be happy, don't-carey—or it can be sorrowful," said Rudy.

"The blues can be about love or a money situation."

"The blues can be you're hurt."

"The blues," Jimmy summed up, "is the way an individual feels. And there will always be the blues, because there will always be moody people."

"When you listen to blues," Jimmy was asked, "whom do you like to hear?"

"ONE OF MY FAVORITES is Joe Turner. And B. B. King. He's a Texas boy, and let me tell you, he's a blues singer! Jimmy Witherspoon is another, and T-Bone Walker is one of my favorites. I like Ray Charles; he has a definite style.

"Joe Williams?" said Jimmy. "He's very good. I've been knowing him quite a while. But I knew him in Chicago as a pop singer, a ballad singer. He does the blues real nice, too. He's a good ballad singer, very good voice. Al Hibbler can sing the blues."

Jimmy returned briefly to blues theory as well as practice.

"There's the blues—that's 12-bar—and there are 'bluesy' 32-bar chorus numbers like *I Surrender Dear*. You can tell a story in the blues in those, too."

"You can take a waltz," Rudy Powell pointed out, "and play that in a blues. But you've got to know the blues."

"You can take a ballad, but you've got to know the blues," Jimmy agreed.

WHICH OF his own records does he like the best?

"*I Want a Little Girl, Take Me Back Baby, and Mean and Evil*—all with Basie. *Gee Baby, Ain't I Good to You?* from the Columbia *Cat Meets Chick* album. And on Vanguard, *See See Rider* and *How Long Blues*. *How Long* was the one we sang for Lips Page."

Where did it start, your singing?  
"I was born in Oklahoma City in 1903. My father played the trumpet, and my mother played the piano and sang in choirs. I always could sing because I got it from my uncle. He played piano and sang in a sporting house. I used to hear him practice. And he taught me how to play the piano.

"I never thought singing would be a career." Jimmy leaned back to remember. "It was only a hobby of mine. I used to sing a lot of ballads and swing tunes. But if I wanted to knock myself out, to send myself, I'd sing the blues.

"MY INFLUENCES were Bessie and Mamie Smith, among others. Their records. And then, about 1923, they came to the theater in the city, and I heard them there. My uncle, Wesley Manning, influenced me, too. I got a lot of my blues from him. He used to come home with a hatful of money, and that influenced me, too.

"My father," Jimmy went on, "played trumpet with a Knights of



(From Avakian Photo)

Pythias band. There were a lot of lodge bands in the middle west. The band he was in would play some jazz sometimes. They'd catch one of those good tunes. But mostly, they'd be getting ready for the big Labor Day parade.

"When the band passed my house," Jimmy smiled, "I could hear them on the next street. I could tell when my father wasn't playing. He played very high and very strong.

"But as far as I can remember," Jimmy said, "they didn't do too much with bands and with street parades in Oklahoma compared with New Orleans. And we didn't have, for example, that marching to and from the funerals. New Orleans was noted for their marching bands. There were ever so many bands in New Orleans. But they didn't have many blues players or singers in New Orleans.

"QUITE A FEW musicians came from New Orleans, you know, and settled in the southwest. But they had a style of their own in the southwest. One way of noticing the contrast is the difference between western blues and New Orleans blues. In New Orleans, they had a marching beat, even in their blues. They used a two-beat quite a bit; the western was two and four.

"Western blues," Jimmy continued, "were more open. They had more of the he or she in them. Of course, some of the New Orleans blues told a story, too. I was crazy about all of Bessie's tunes. You'd have to dig the meaning, though, in the New Orleans blues. It wasn't that plain as it was in the western blues. Like a Texas blues would begin 'I love to hear my baby call my name' or 'Tell me, pretty baby, who can your lover be?'

"There were differences within the southwest, too," Jimmy pointed out. "When I first went to Kansas City, Benny Moten's band had a little different beat than we used to carry. Their accent was on the first and third although they played four. It sounded almost like a train coming.

"WHEN I FIRST joined the Moten band," Jimmy paused, "I couldn't get with that beat at first. I liked that  
(Turn to Page 66)

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## Meet Lucy

# A Singing Reed

By Don Gold

"I'M TOO SENSITIVE. I've got to be inspired. I never sing anything that doesn't kill me when I hear it."

This philosophy has prevented Lucy Reed from finding commercial success, but it's made her one of the most perceptive vocalists in modern music.

This Reed just sings—sings Frank Loesser's *Inchworm*, Bobby Troup's *There He Goes*, Bart Howard's *My Love is a Wanderer*, *Because We're Kinds*, from the film *The 5,000 Fingers of Doctor T*, and similarly pointed portions of musical esoterica.

She judiciously selects tunes which personify moods she's felt, people she's known, experiences she's had.

"I feel I go home as tired as a horn player, because I'm so closely linked, emotionally speaking, to the tunes I do," she says.

"I FIND SONGS that mean so much to me, too, because I've had experience, more than many of the younger chicks singing today. I'm 35. The tunes are meaningful to me because I've lived them," she adds.

Her career in music began during her high school days in St. Paul, Minn. She was a member of a girls quartet and played bass in the high school orchestra. After high school, she worked weekends, singing in local clubs.

"I always said I never wanted a career in music in those days," she remembers.

She married at the age of 20, had a son, Jeff, now 14, and lost her husband to Nazi anti-aircraft fire in World War II. In 1949, she had singing jobs in Milwaukee and Duluth. Her first opportunity came with an invitation to join the Woody Herman band. She spent one month with the Herman group.

"I knew just six tunes and I was far too green," she recalls.

"WOODY SAID I wasn't enough of a jazz singer and he was right," she adds.

Three days after the Herman association ended, Lucy joined Charlie Ventura's band.

"This experience gave me everything I needed. I learned to sing top with Charlie . . . I remember it took me a whole night to learn *I'm Forever Blowing Bubbles*. And that was the simplest. I didn't know how to walk onstage, how to take a bow, or how to leave gracefully. Charlie was remarkably patient," she says.

The Ventura band broke up after Lucy had spent several months with it, watching, listening, learning.

In 1950, she spent six months at the Streamliner in Chicago, sharing the bill with singer Lurlean Hunter, pianist-singer Ernie Harper, and organist Les Strand. She spent 1951 doing radio and TV work for NBC and WGN in

Chicago. In 1952 she was named *Miss Chicago TV*; this quaint distinction occurred as the result of a suggestion that she attend a talent audition being held by a local TV station. Without realizing that it was to be a bathing suit-talent competition, Lucy marched in, sang, and played Lucy Reed. This was more than enough to triumph over assorted physical specimens.

THE YEAR 1952 was important to Lucy for another reason. It represented the beginning of what was to become "three long years of beautiful music" for her, in association with pianist Dick Marx and bassist-violinist Johnny Frigo, at Chicago's Lei Aloha club.

After three musically prosperous years at the Lei Aloha, Lucy decided to make the major move to New York. During most of 1955 she played engagements at such New York spots as the Vanguard, Cafe Society, and the Club Chi Chi, plus a few concerts and appearances in Canada.

"I had no name, no records, no management, most of the time," she recalls, "I turned down band jobs to work as a single and it was just too expensive."

Last year, she returned to Chicago to work at the Black Orchid, Mister Kelly's, and the Cloister. In between, she managed an appearance at Miami's Black Magic room. Fantasy Records took note and cut an LP called *The Singing Reed*. A few weeks ago, Fantasy completed her second LP, due for release soon.

Right now, Lucy is thinking about the future.

"I'VE SERIOUSLY been thinking of doing a hotel act. But I want to do it right or not at all. I think most of the tunes I do now could be incorporated into such an act," she says.

"Of course, it takes a good deal of staging. I guess I won't really know



until I've tried it. I've had such a problem finding pianists who play sensitively and who read well . . . perhaps a band backing would work," she adds.

She'd like to work concert dates, too. And, naturally, she welcomes the opportunity to cut more records. Primarily, she'd like to diversify her interests.

"I don't like to travel. I'd like to find a good club here, get a good accompanist, and wail. I'd like to cut commercial jingles for radio and TV, too. I want to have varied interests," she says.

"I don't like working until 4 a.m. If you can get a Monday-Tuesday gig that satisfies your soul, and can do what you want to do the rest of the time, it's fine," she feels.

"FOR EXAMPLE, although I've never had any formal voice training, I'd like to record a Villa-Lobos *Modinha* (*Love Song*) that Jennie Tourel has out on Columbia. There are some folk songs, too, that I'd like to do," she says emphatically.

Lucy would like to sing in a musical revue, in the *New Faces* tradition.

And when asked her preferences in jazz, she said, "I'd love to sing with the Modern Jazz Quartet backing me." She added, "I dig Tony Scott's group, too. Bill Evans has never played better."

With this array of interests and desires, Lucy hopes to go beyond her success in Chicago and find equal respect throughout the music world.

And despite her aversion for tunes with ye olde moon-June cliché, she's looking forward to her June wedding to photographer Serge Seymour.

As she puts it, "I'll be singing happier songs this year . . . with my melancholy voice."

## A Real Trouper

New York—Lionel Hampton was introducing the intermission trio of Bobby Scott at Basin Street. He climaxed his enthusiastic spiel with: "And let's bring on with a great round of applause, the one and only, my man—Bobby Short!"

A few nights before, Julie London was accompanied by Bobby Troup while singing at a bachelor dinner for Gov. Robert Meyner of New Jersey, who was about to be married. The emcee affably introduced Troup to the assembly as "Bobby Short."

Bobby Short, meanwhile, continues to introduce himself.

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**A BUOYANT BENNY GOODMAN**, tanned and filled with Far Eastern lore, returned home Jan. 23 after a seven-week tour of eight key cities in the Orient.

"I don't think it'll be too long before other groups and bands go over," he said. "I really think that area will be like a circuit, and become part of the itinerary of many artists.

"Actually, it would be worthwhile for a band to go to Japan if they could get a month's bookings. They'd make the travel nut, and a good bit more.

"We didn't bring jazz into those countries," he smiled, "Jazz got in there years ago on records."

Goodman's tour was sponsored jointly by the U. S. state department and the international exchange program of the American National Theater and Academy. The Goodman band played two weeks at the U. S. exhibit at the Constitution fair in Bangkok, Thailand; and made dates and stands at Singapore; Kuala Lumpur, Malaya; Phnom Penh, Cambodia; Rangoon, Burma; Hong Kong; Seoul, Korea, and Tokyo.

At the Bangkok fair, the Goodman band played to an estimated 1,100,000 persons. At Kuala Lumpur, the 3,000-capacity house was sold out, and tickets were on the black market weeks before the concert.

"I was constantly asked by the press over there about the colored people here," Goodman said. "They were quite concerned. I guess they had been fed a lot of Communist propaganda.

"I had a mixed band, and have had one for years. I really didn't have anything particular to say, other than we've had colored musicians in the band for 25 years. That was probably more than enough to offset what they had been hearing from the other side."

Robert Schnitzer of ANTA agreed that Benny and the band "left a good feeling," and added that the Goodman tour had three strong results:

"1. It counteracted the propaganda that jazz is a degenerate art form. It was proven worthy in every respect.

"2. There was a really good feeling created. The boys in the band were a credit offstage and on. They were worked to death, because everything they did offstage was watched and reflected on the country.

"3. The tour strengthened the impression that America is not only great in modern plumbing and fancy cars, but in things of the spirit and the arts."

Benny helped that impression on two fronts, with his band and with a string quartet in Tokyo when he played the Mozart Clarinet Quintet.

The highlight of the tour, Benny said, was playing for (and with) the King of Thailand. Among other high spots were: receipt of a decoration from the King of Cambodia, the award of the title honorary fire chief of Singapore, honorary governor of Kuala Lumpur, and honorary mayor, traffic commissioner, and police chief of Bangkok. The Goodman band version of Burma's national anthem was adopted as the official version by the government of that country.

Benny and Mrs. Goodman both found the audiences in the East simi-



Prince Wan Waithayakon of Thailand and Benny Goodman.

## Buoyant Benny Back From Bangkok Bash

lar to those back home. "In Japan," they said, "the big request number was *Sing, Sing, Sing* . . . only they called it *Sling, Sling, Sling*. They also liked sentimental tunes. They were crazy about *Memories of You*."

The Goodman band played a dance for the Bangkok police benefit fund. "There was some dancing," Benny recalled, "but it's a funny thing . . . the people there are very bashful about dancing in public." All the other band dates were concerts, varying from an outdoor stage at the Fair, where a train came by every four minutes and tooted its whistle, to a converted badminton court in Singapore, to the palace of the King of Thailand.

Band vocalist Dotty Reid learned a song in Thai, which was received warmly every time she sang it. "Everyone said she had an excellent accent," Mrs. Goodman said.

In Hong Kong, a Chinese vocalist sang *Love Me Tender* with the band.

In Tokyo, "all we heard was 'sign please' from the fans. You think the American kids are autograph fans," Benny laughed. "Wait till you see these Japanese fans."

Mrs. Goodman added, "They bow three times and hold out a slip of paper. They say 'Sign please,' and that's about all they can say in English."

Benny said he found musicianship high in Japan, particularly in the Tokyo Symphony orchestra. He was impressed by Burmese music, and was "very interested" in the five-note scale of Thailand. Goodman also found record distribution high in Japan, Hong Kong, and Singapore.

"The guys in the band were out jamming every night," Benny said. "When we'd arrive at a place, they'd congregate in groups, reeds here and brass there, and so on, and give lessons to the kids. They had a great time.

"At Kuala Lumpur in Malaya, we thought there was lightning during the concert. We found out later that it was Reds being shot at in the bushes a few miles away."

Summing up the tour, Goodman said, "Jazz is the folk music of America over there. They collect records, and they're pretty well up to date on what's going on here.

"I'd love to go back. Or to Europe, or anywhere else, for that matter. It's fine with me. I like traveling, once I get started."

—dom

### Oh, Those!

New York—Benny Goodman was being quizzed by newsmen after his return from his Far East tour.

"Did you see any Siamese cats in Thailand?" a reporter asked.

"Not the long-haired kind," Benny de:spanned. "Just the ones around the bandstand."

# Jazz, Unlimited

JUDGING BY ITS growing number of activities and the speed with which it attracts members, Jazz, Unlimited, the first major jazz club in the New York area in years, has named itself with accuracy as well as hope.

In the spring of 1956, Eleise Sloan, a young, intelligent enthusiast, began Jazz, Unlimited with a determined nucleus of 20 members.

"There was," she explains, "a desperate need for a jazz club where the average listener, record and tape collector, and amateur and professional musician could meet, mingle, and enjoy their common interest—jazz—together."

Now, the membership totals more than 425, a permanent clubroom is in the offing, and Jazz, Unlimited, is in the midst of a season of Sunday afternoon sessions at the Pad that have proved unusually valuable in the discovery thereby of several new combos and individual jazzmen of considerable merit.

FROM ITS beginnings, Jazz, Unlimited, has not been, Miss Sloan emphasizes, "a fan club or a club in which a bunch of kids get together at a friend's house to hear the latest sides. While socializing of this type is encouraged also, the main idea of the group is jazz promotion. Jazz, Unlimited, is a nonprofit club dedicated to promoting jazz as a whole in the eastern area and the musicians and artists associated with it."

The members, for example, have helped in the sale of tickets and in the promotion of the Billie Holiday Carnegie hall concert (*Down Beat*, Dec. 12) as well as Art D'Lugoff's series at the Brooklyn Academy of Music. The club helps in distributing posters, in mailings, and in general publicity. In fact, says Miss Sloan, "all persons involved in producing jazz affairs of this type in the east are invited to contact Jazz, Unlimited."

The club inaugurated its own concert activity Sept. 7 with an evening at St. John's Recreation center in Brooklyn. Music was by Thelonious Monk, Gigi Gryce, Wilbur Ware, and Ron Jefferson. Admission was free, and members came from all the New York boroughs and from as far away as Massachusetts.

JAZZ, UNLIMITED, really began to proliferate, however, when it took root at the Pad, the new Greenwich Village modern jazz room operated by bibliographer-librarian-historian Bob Reiser. Reiser offered the club the use of the room for its membership meetings, and a quick corollary was the idea of a musicians' workshop under the auspices of Jazz, Unlimited.

President Sloan and Jay Chasin, promotion manager, who is also a working pianist, hurriedly got in touch with musicians and potential listeners, and the first session took place in mid-October.

Crowds of 300 and more began to appear Sunday after Sunday at the Jazz, Unlimited, sessions which opened at 2 p.m. and though scheduled to end at 6, often ran until 9 p.m. In addition

to jazz partisans from the New York area, visitors arrived from Connecticut, Massachusetts, New Jersey, and Maryland.

THESE SUNDAY sessions are not just informal jamming seminars. On the last Sunday afternoon of each month a competition is held among several combos, almost all of them composed of relatively or wholly unknown jazzmen. The combos which will participate in the competition are selected the Saturday before at an audition before the board of directors of Jazz, Unlimited. And the previous three Sunday sessions have also served as a proving ground for these and other aspiring units. The final Sunday, however, is the climactic one.

The winning group, generally selected by guest judges, is awarded Sunday afternoon or Sunday night gigs at the Pad and can compete again at the next tourney.

So far, the forceful, inventive quintet of altoist George Braithwaite has won the first two jousts, but the competition has been consistently fierce with an increasing number of able combos and gifted musicians getting a chance to be heard and to measure themselves each Sunday afternoon. A new additional once-a-month award will be given to the best individual musician as well as the outstanding group.

Jazz, Unlimited, also wants to hire more of the newer groups and to select more of the paid combos from the competitors in order to encourage the new jazz musicians.

As of the new year, the annual membership fee in Jazz, Unlimited, is \$3. In return, the member is entitled to free admission at all the Sunday afternoon sessions. Each member also receives a free subscription to *Jazzology*, a bi-monthly homemade magazine issued by the club. There also are discounts on LPs and other likely benefits to come.

THE CORE OF THE club's present activities are the Sunday workshop sessions. "They're being run," says Miss Sloan, "on the theory that the musicians will gain experience from playing to a 'typical jazz crowd.' They are offered a chance to exchange ideas and perhaps gain mentally and financially by it. We have invited promoters, columnists, producers, and officials from record companies to these sessions."

Alfred Lion of Blue Note Records has been among the spectators, as has booker Lee Kraft from the Shaw office. Kraft one afternoon caught 16-year-old modern tubaist Ray Draper as he came off the stand, and started exploring the possibilities of booking the youngster's combo. Draper, an unknown before playing at the Pad, also has been signed for an LP by Elektra.

Jazz, Unlimited, expects to continue to animate its name. "We intend," Miss Sloan declares, "to set up chapters which will function all over the country. We do have members in many other states and a number of servicemen have joined. Though the member-



Lee Ursini at a recent Jazz, Unlimited session.

ship is open only to those 18 or over, the first junior chapter of Jazz, Unlimited, has begun in Danvers, Mass. Raymond Gouin, a 15-year-old jazz devotee, has started a teenage Jazz, Unlimited, at St. John's Preparatory school there."

JAZZ, UNLIMITED, is currently affiliated and working with the Hunter College Jazz society, Long Island University Jazz club and the London Jazz Workshop in London, Ont. "We would like," concludes Miss Sloan, "to establish a federation of jazz clubs, not only in New York but all over the country to give jazz the strongest possible backing and support it has ever before received."

Information concerning Jazz, Unlimited, can be obtained from Miss Sloan, 1063A Sterling Place, Brooklyn 13, N. Y. On the board of directors in addition to Miss Sloan and Chasin are Peter Cassino, vice president; Rose D'Andrea, secretary; Pat Mooney, treasurer; Robert Taylor, production manager, and Ronald Meyers, publicity manager and emcee.

(Ed. Note: Since the above story was written and set in type, Jazz Unlimited has moved its Sunday afternoon meetings to Birdland, where they are held from 1 to 6 p.m.)

# Blossom Dearie

She's The Girl Who Organized The Blue Stars In France,  
Then Had To Start From Scratch In U.S.

By Dom Cerulli

EVERYONE HAS his problem. Blossom Dearie's is not unique in the world of music, but is in the concentric world of jazz.

She is the young, straw-topped pianist-arranger-vocalist who worked in France and parts of Europe for four years before returning home to be greeted by her problem.

In France, where she organized and led the Blue Stars vocal group, Blossom was known, and bookings were always available. Her work in surmounting a language barrier to organize the Blue Stars, and in communicating her musical ideas to the general public, paid off in jobs and stature.

HERE AT HOME, she's faced with the project of starting from zero and building it all up again.

Blossom, whose delicate, retiring beauty just barely masks a sharp and perceptive wit, always has wanted to be a musician. "That was the first decision I ever made," she said. "I must have been about 3 at the time.

"I started to study piano when I was about 7 or 8. I had a wonderful teacher. She had wanted to be a concert pianist, but she was afflicted with arthritis. I guess she found in me the talent she would have liked to develop in herself.

"I first heard jazz in my teens, and I knew then that was what I wanted to play. I can't really say any one pianist was my favorite, I liked them all.

"I learned from listening. And I listened a lot to Tatum, Teddy Wilson, Cy Walter, George Shearing, Oscar Peterson, and Bud Powell."

SOMEWHERE ALONG the line, Miss Dearie began to sing. "I took vocal lessons, but singing professionally just seemed to happen," she said.

The vocal start came with singing groups such as the Blue Flames featured with one of Woody Herman's Herds and the Blue Rays, spotted with Alvin Rey's band.

"While a member of the vocal groups, I started writing," she said. "Dave Lambert gave me a lot of encouragement."

The vocal group experience and her own music background laid the groundwork for the formation of yet another Blue group—the Blue Stars.

Blossom left for France at the urging of Nicole Barclay, whom she met in New York. Although she had studied French in school at home and in France after her arrival, she admits, "I really learned to speak it when I started to rehearse the Blue Stars."

Nearly as great as the language barrier was the often acute problem of French temperament. She recalled:

"I held the first rehearsals in my apartment. We recruited four girl singers and four musicians. They came together and started talking. They like to talk, and use violent gestures.

"I HAD A PROBLEM of getting my

ideas across in a foreign language and also one of personality. I was a woman, and I didn't know they'd take direction from a woman. For another thing, I'm a reserved person, perhaps not an ideal leader. I haven't got the direct approach. I couldn't joke in the language. Nor could I act like Michel Le Grand, who calls his musicians 'mes enfants' and throws papers all over when they can't give him what he wants.

"At first, they were not a vocal group. We had to work on the sound and blend of voices to make these eight singers a group. Little by little, they began to understand me. They didn't like or approve of what I was after.

"But when they heard their first records, they were satisfied. From then on, there was a mutual respect for musical qualities.

"I say mutual because while I was demanding certain dynamics and voicings from them, they were teaching me about phrasing. Naturally, I had to rely on them for lyrical interpretations, because they knew best how to phrase their own language.

"When the records came out, the Stars were a success. *Lullaby* was big in America, and we had a chance to come to the States. They had passport troubles, so I came home along. They're still together and still recording."

IT WAS WHILE Blossom was playing and singing in Paris and struggling with the Stars that she met Norman Granz.

"It was a wonderful thing that I met Norman," she said. "He's given me a foothold here. He signed me to record for Verve, and the first album is due out in January. Norman's been my salvation, it seems he's the only person here who believes in me."

Unlike budding opera singers and concert artists who go abroad to study and establish a reputation, Blossom returned home to find that her name was no better known here despite her years overseas.

"I have no reputation except with the Blue Stars," she said. "I could start a vocal group here, but I would rather be an individual personality. I want to play and sing. I'm torn between that and writing and accompanying and doing some vocal group work. . . . I guess my own TV show would be the answer."

SHE MADE SEVERAL television appearances in France with the Stars and also played engagements in Italy and England on her own.

At Rome, she worked at Bricktop's, and in London she did some work with Annie Ross.

She noticed that interest in modern jazz is on the upsurge in France. "In the last few years," she said, "groups that have come over, like Gerry Mulligan, Chet Baker, the MJQ, have all done a lot to stimulate the jazz fan and particularly the jazz musician in Europe.

"As for audiences, on the whole they're pretty intolerant. American au-



diences are the best in the world. They're the most liberal.

"In France and also in Italy, horns are appreciated, but an American jazz singer has a rough time. It seems a singer has to sing in their language. In Italy, where the musical culture is so tight, they don't understand the American cool style.

"Actually, I feel the only way you can get to people is through their language. It's so expressive. You can't translate pop tunes; you lose the poetry."

Among the things that amazed Miss Dearie about the European jazz fan is the fact that many walked from different countries to attend concerts.

MUCH OF HER future planning hinges on the impact her first album will make. On it, she's accompanied by Ray Brown, Jo Jones, and Herb Ellis. There's a vocal group on three tracks. The tunes are mostly show numbers, with new contributions by Bob Haymes and Marty Clark.

Her husband, Bobby Jaspas, the critics' choice for new star tenor in the annual *Down Beat* poll last year, came to the U. S. with Blossom and is presently playing with J. J. Johnson's group.

They met in France and were married there about a year and a half ago. Bobby's assistance as a translator proved invaluable during the formative weeks of the Blue Stars.

Blossom said she hoped to make some California bookings after her next Verve recording session early this year. "I need an intimate kind of room, and I'm told there are many on the coast," she said.

In a smaller club, where her jazz-edged singing and playing can be caught by everyone, that Dearie wit also can be communicated, as it was at a recent party in Westchester at which Blossom sat in on the piano. After a few numbers, she was approached by a woman who inquired, "Can't you play something we can dance to?"

"How well do you dance?" was Blossom's casual reply.

## counterpoint

By Nat Hentoff

**The Non-Organization Man:** One of the best of the jazz arranger-writers has been having a time of troubles. It started at least three years ago when



he signed with an important publishing firm. Sometime afterward he did seven originals and arrangements for a record date with a major label that featured an important leader-drummer.

At the end of the date, the artist and repertoire man matter-of-factly asked

the writer to sign over his originals to one of the publishing firms the a&r man had an active, if tacet, interest in.

Our hero refused, saying he already was signed with a publishing firm.

"O.k.," raged the a&r man, shocked at the writer's heretical independence, "You'll never do any more writing for me, nor will I let any of my artists use any of your works."

And he hasn't.

Same writer later formed his own publishing firm, and he has become persona non grata to certain other jazz a&r men as well. Recently, a leader chose one of our writer's originals to use on a date. The a&r man at that label changed the title, intending to have his firm publish the "new" song. Our hero protested and won his case, but is not likely to be called for any more sessions by that company, either.

"Sometimes these days," says the writer, "I have to cut the name of my publishing firm off the bottom of a piece I submit so that the a&r man will even consider it. And sometimes I have to cut my name off it as writer too."

This writer is one of the rare ones who refuse to submit to the pressures of the business. He doesn't have much respect for those of his colleagues who play along with those of the a&r men who are predatory. It's too bad, though, that more of his contemporaries do not equal his courage.

It's long past time for all jazz writers to either have publishing firms of their own or to sign with reputable firms that will protect their interests. An a&r man should have no connection with any publishing firm under any circumstances.

**Whose Else?:** In a recent *Feather's Nest*, Leonard was somewhat exercised over the fact that when I noted disagreement with a few points in his *The Encyclopedia Yearbook of Jazz* I did not preface my dissents with "in my opinion." I had long thought that every reader realized that "in my opinion" is implicit in every judgment a critic makes.

In fact, from what I recall after a losing encounter years ago with Bertrand Russell's work on higher mathematics, anyone who writes that two and two are four is saying so "in his opinion." However, if it will reassure

Leonard and my editor, let me avow that anything I write is "in my opinion." The statement is, of course, retroactive. Now, can anyone tell me what Barry Ulanov was talking about in his column in the Feb. 6 issue. I know it was an opinion piece, but on what facts, specifically, was the opinion based? I'm not even sure I know what the opinion was.

**Help Needed:** Albert McCarthy's *Jazz Directory* is easily the best jazz discography extant. McCarthy is finishing up Vol. 6, which will be published in England in the spring. His *Directory* covers all jazz from Kid Ory to Mingus. But he needs help. "Many companies," he writes, "such as Contemporary, Debut, Prestige, and Vanguard are wholly co-operative; but others, including many who claim to specialize in jazz, will not even send a catalog. We need more people who will adopt a company and keep us informed of every release. I know that digging out information is difficult, but if the record companies will do this, or better still, give recording dates on the sleeves, it might be possible to get a definitive work in time. It is important to document all the jazz records and the work is already 20 years late in starting.

"One needs people," concludes McCarthy, "who will send catalogs, details of records in their collection, musicians who can give data on recent dates. Every little bit helps and unless one gets this help from time to time, one tends to give up in despair. The bulk of the information is in the U.S.A. and yet, apart from a small band of enthusiasts, most of the work has been done in Europe. The absurdity of this needs no comment."

Albert McCarthy is at The Old Bakehouse, Back Road East, St. Ives, Cornwall, England.

## the devil's advocate

By Mason Sargent

**Books:** There have been many short histories of music in recent years, but still among the most recommendable is H. C. Colles' *The Growth of Music*, now available in a third edition as revised by Dr. Eric Blom and with an added chapter on music of this century (Oxford University Press, 210 pp., \$7, indexed, musical illustrations). It's an excellent, lucid introduction to a study that can absorb several lifetimes... Kamin Publishers, 1365 Sixth Ave., New York City, are responsible for two books that ought to attract dance followers: *Highlights from a Decade of Dance in New York*, a collection of unusually alive photographs by Walter Strate, and Maurice Sandoz' *Diaghilev-Nijinsky and Other Vignettes*, a series of revealing, illustrated reminiscences. Both books are \$5.

**Vault Treasures:** It is not nearly so widely known as it ought to be that many of the most celebrated interpre-



tations on Victor Red Seal 78-rpm records in years past are now available on LP in Victor's LVT series. There are many instances where no amount of highest fi can make me give up an earlier performance of much more musical substance—as, for example, the Schnabel recordings of Beethoven. Any Victor record dealer has a separate catalog of LVT issues and can order them directly from Indianapolis at \$3.98 each.

**Contemporaries:** A pragmatic way to support contemporary composers and also obtain a series of rare recordings is to subscribe to the series of LPs of Louisville Orchestra Commissions, all first-recorded performances. For information, write the Louisville Orchestra, 830 S. Fourth St., Louisville 3, Ky. The most recent release combines stimulating works by two Americans (Ben Weber's *Prelude and Passacaglia* and Leo Sowerby's *All on a Summer's Day*) and a Dutch composer (Henk Badings seventh symphony, *The Louisville Symphony*)... Transition (6 Ashton Place, Cambridge, Mass.) has released its first classical LP, *Quartet for Flute and Strings*, by the Rev. Russell Woolen TRLP-15. Notes by Paul Hume of the *Washington Post*. It's a strong, vibrant work.

Also worth support is Composers Recordings, Inc. (2121 Broadway, New York City). Of their most recent LPs, I particularly enjoyed a generous set that contains six of the inimitable piano pieces of Henry Cowell, performed by the composer; two works for violin and harpsichord by Daniel Pinkham; that same composer's captivating *Concerto for Celeste and Harpsichord*, and Alan Hovhaness' duet for *Violin and Harpsichord* (CRI-109).

**New Companies:** Concord Record Corp., 519 S. Fifth Ave., Mount Vernon, N. Y., has begun with importance. Egon Petri, now nearly 75, is heard in characteristically large-scaled, deeply flowing performances of two of the inexhaustible musical experiences of the western world, Beethoven's *Piano Sonatas, No. 30 in E major (Op. 109)* and *No. 31 in A-Flat Major (Op. 110)*. Included in the album is the score to both (3002).

**The Pragmatic Angel:** Angel Records, which has done much to earn the respect of the classical record buyer, deserves new commendation for having inaugurated a *Library Series* of chamber music. Realizing that the market for chamber recordings is somewhat less than for symphonic and operatic staples, Angel has designed a handsome, standard jacket for the series and is able to sell the LPs for \$3.98. The first two have the superb *Quartetto Italiano* in a first volume of *Early Italian Music*: quartets by Galuppi and Cambini, and Boccherini's *La Tiranna Spagnola* (45001), and two Mozart quartets from his set of six dedicated to Haydn, these being Nos. 15 and 16, performed with warmth and strength by the Smetana quartet (45000).

In its regular series, Angel provides a unique treat in another area of chamber music: *Four Symphonies by Three Sons of Bach* (35338). Louis de Froment leads a chamber orchestra in works by Johann Christian, Wilhelm Friedemann, and Carl Philipp Emanuel Bach.

LISTEN



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\*DL\* indicates 33 1/2 Long Play Records.  
\*Available on Ext. Play 45.

**DECCA**  
RECORDS   
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### RAY ANTHONY

The Anthony horn and band are mixed in with a string section in a collection called *Ray Anthony Plays for Dancers in Love* (Capitol T786). At times, the reeds sound like Miller. At times Anthony sounds like James. The tunes are danceable, and include *Day By Day*, *You Do Something to Me*, *Easy to Love*, *Where or When*, and *Dancers in Love*. The strings don't add much to the proceedings.

### WARREN COVINGTON. THE COMMANDERS

Marking the LP debut of the Commanders under trombonist Covington, *Shall We Dance?* (Decca DL 8408) is an impressive offering. The bright and snappy Commanders sound is still on-hand, although tempered now by the accent being placed on Covington's lyric trombone. The latter is heard on his own lovely ballad, *Veda*, and glowingly on *Stardust*. Among the tunes in the set are *Tumbling Tumbleweeds*, *Petticoats of Portugal*, *Bewitched*, *Shall We Dance?*, and *Dixieland Marching Band*. Covington also sings in a pleasant, but undistinguished voice, along with a group out of the band called the Hornblowers. Generally well done, except for some rattle-tattle section work on the boppish *Tiger Lily*.

### GLEN GRAY

*Casa Loma in Hi-Fi!* (Capitol 12" LP W 747) is a thoroughly enjoyable reawakening of some of the best-known numbers in the Casa Loma book. The process—gently refurbishing and mildly updating without losing the profile, sound, and essence of the originals—is similar to what George Williams recently did for Victor's Jimmie Lunceford tribute, *Rhythm Was His Business*. In this case, a band of expert west coast studiomens is headed by Glen Gray, who left the retirement he has since enjoyed since 1950 for the date and for further Capitol sessions. Included are several of the Gene Gifford originals and arrangements that identified the band as well as Larry Wagner's *No Name Jive*. It was Wagner who did the rearranging job for the whole LP.

There are spirited solos by Manny Klein, Shorty Sherock, Joe Howard, Casa Loma alumnus Murray McEachern, Si Zentner, Babe Russin, Gus Bivona, and Ray Sherman. Also in the rhythm section with pianist Sherman are George Van Eps, Nick Fatool, and Mike Rubin. Even unhurried Kenny Sargent, the Casa Loma romanticist, came in from Dallas disc jockeying to sing two numbers. Engineering is excellent (Victor's sound crew should take a course at Capitol), and the notes are much more helpful than is usual at Capitol.

Those of you who grew up in part on *Smoke Rings* and *Casa Loma Stomp* should dig this set with no lessening of your affection for the originals. In fact, the unique, no-longer-attainable original flavor should have new attraction now that this crisp complement has been added. And youngsters should find much of this a good dance set, as well

as an easily assimilated historical lesson. The sometimes nervous "jam" pieces are less valuable intrinsically than they are accurate reflections of an active and influential (with audiences) fringe area of big band "jazz" that began in pre-Goodman days.

### DICK HAYMES

*Moondreams* (Capitol 12" LP T787) accents, say the notes, the "soft and reflective" side of romance. No tempo is faster than easy medium, and the programming consists of such gentle standards as *Imagination*, *Skylark*, *Isn't This a Lovely Day?*, *Then I'll Be Tired of You*, and *Moonlight Becomes You*. Haymes is excellent, providing an extended lesson to younger singers in the art of controlled pulsating relaxation; musical, logical phrasing; warm insight into lyrics; and unforced sound that has body and virility and that can be intimate without whispering.

Tactful accompaniment by Ian Bernard that sometimes includes discrete strings, and at other times utilizes a small combo with clarinet and occasionally trombone. Too bad no personnel is listed, because the musicianship of the backgrounders is good.

### LURLEAN HUNTER

*Night Life* (Vik 12" LP LX-1061) is a second album by the warmly accomplished Chicago singer. With Manny Albam as musical director, the supporting roster includes Al Cohn, Joe Newman, Barry Galbraith, Hank Jones, Milt Hinton, Osie Johnson, Al Epstein, Ray Beckenstein, and vibist Marty Wilson. The soft underscoring has been split between Albam, Cohn, and Ernie Wilkins, who charted four apiece. Lurlean is refreshingly unself-conscious. She is a stylist in the sense that her own musical personality hits the listener clearly, but she is not a labored, gimmicked "stylist." Her voice is strong and firm; her conception is mature and intelligent; her phrasing is meaningful. Among the titles are *Have You Met Miss Jones?*, *It's the Talk of the Town*, *Sunday, It Could Happen to You*, and a new modern morality tale, *Night Life*. A fine vocal set.

### TONY KINSEY

A baritone, vibes, drums, and bass are featured in *Kinsey Rhythm, Presenting the Tony Kinsey Quartet* (London LL 1517). There's no indication which of the four gentlemen is Mr. Kinsey, and the back of the album is no help. It merely lists the 12 tunes in the set and carries a large picture of the human ear that is London's hi-fi symbol. Among the tracks are *Body and Soul*, *Makin' Whoops*, *Fascinating Rhythm*, *A Smooth One*, and *Harlem*, a tune which sounds like *Moten Swing*. Solos throughout are fairly standard, except the drummer's, which are uninspired. This is a group which has obviously worked together for some time, judging from their arrangements and group feel, and London should have at least identified them somewhere on the package. If they were worth recording, they were certainly worth crediting.

### MICHEL LEGRAND

*Bonjour Paris* (Columbia 12" LP CL 947) is as bizarre and yet oddly entertaining a collection of Paris songs as

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has been issued here in many months. As usual, Legrand's penchant for remarkably skilled, disconnected trickery makes the album of limited value from a strictly musical viewpoint, since the lines and moods of the songs become distorted as through a series of fun-house mirrors. But it is true that the unexpected rollercoasterish impact of some of those kaleidoscopic effects is amusing (for example, the acoustic-era sound and voicing at the beginning and end of *Two Loves Have I*). There's also some straight mood romanticizing, but not for too long. Among the songs are *La Mer*, *My Man*, and *French Can-Can*. For hi-finks, this is as good a demonstrator record as most military bands and thunderstorms. The cover and liner prose are the best ads for a Paris trip since Michele Morgan. And who's that agile trumpet specialist?

**RICHARD MALTBY**

A bright and brassy collection of tunes for dancing, and also for listening in *Manhattan Bandstand* (Vik LX-1068). Involved in the proceedings are Al Cohn and Boomie Richman, tenors; Rusty Dedrick and Maltby, trumpets; Milt Hinton, bass; Joe Lenza, alto; and Bernie Leighton, Buddy Weed, and Irving Joseph, pianos. One of the tunes, *The Rockin' Ghost* could well become a big pop, what with clanking chains, sliding whistles, and flute-piccorno-clarinet spotted throughout. Among other selections are *Manhattan Serenade*, *Lover Come Back to Me*, *Tara's Theme*, *Just You, Just Me*, and five Maltby originals. What in the world is that horn Maltby holds as he signs autographs for fleeing nymphs on the cover picture?

**MABEL MERCER**

Mabel Mercer just sings. In *Midnight at Mabel Mercer's* (Atlantic 1244), she just sings, in a warm and torch-edged voice, a collection of 16 songs ranging from *Wouldn't It Be Lovely?* to *Lazy Afternoon* to *Poor Pierrat*. From the torch song to the ballad to the sophisticated cabaret song, she sings them all, and it's an experience to hear her.

In the ballads like *Young and Foolish*, *Blame It on My Youth*, *He Was Too Good to Me*, and *Is It Always Like This?*, there is probably not another singer working today who can get so deeply into the core of a piece and communicate it so thoroughly. Accompaniment is by pianists George Cory and Sam Hamilton, with Milt Hinton, who does get around, on bass.

This set is a must for Mercer fans, of course. It's also an excellent introduction to her music.

**DON SHIRLEY**

Don Shirley has taken the high road. He has applied his classical background and amazing technique to jazz-edged improvisation with hybrid results. On *Don Shirley Duo* (CLP 1015) he and bassist Richard Davis explore, among others, *Sometimes I'm Happy*, *Over the Rainbow*, *Let's Fall in Love*, and *Tenderly*. His treatment of ballads, as in *What Is There to Say?* and *When I Fall in Love*, is light, delicate, and probing.

And Bob Sylvester's notes are a gas. For the first time in memory, a liner-note is critical (but not too) of a performance.

Shelly Manne & his Friends' modern jazz performances of songs from **MY FAIR LADY**



**"My Fair Lady"**

In a new album, the first of its kind, Shelly Manne & His Friends, Andre Previn and Leroy Vinnegar have taken much of the score of the wonderfully original and entertaining musical hit "My Fair Lady" and turned it into a wonderfully original and entertaining jazz album.

Andre says, "What we have attempted in this album (C3527 **SHELLY MANNE & HIS FRIENDS**, Vol. 2: *My Fair Lady*) is unusual insofar as we have taken most of the score, and not just 'Gems from . . .', have adapted it to the needs of the modern jazz musician and are playing it with just as much care and love as the Broadway cast. There has been no willful distortion of the tunes simply to be different, or to have a gimmick, or to provoke the saying 'Where's the melody?' We are all genuinely fond of every tune and have the greatest respect for the wonderful score in its original form, but we are paying our own sincere compliments to the show by playing the score in our own metier."

The tunes the Friends chose are *Get Me To The Church On Time*, *On The Street Where You Live*, *I've Grown Accustomed To Her Face*, *Wouldn't It Be Lovely*, *Ascot Gavotte*, *Show Me*, *With A Little Bit Of Luck*, and *I Could Have Danced All Night*.

As Andre finishes the liner notes, "This album was a labor of love for everyone concerned; we had a ball making it. We hope you have a good time listening to our low bow in the direction of the Mark Hellinger Theatre in New York."

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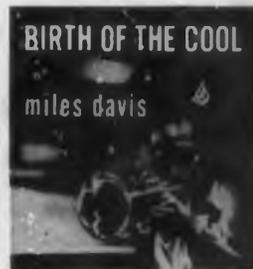
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## Metronome All-Stars

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## Shelly Manne and his Friends

My Fair Lady

7

Contemporary 3527



## The Modern Jazz Quartet

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8

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## Gene Krupa-Buddy Rich

Krupa and Rich

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## Stan Kenton

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## Jazz Best-Sellers

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 225 retail record outlets across the country, and represents a cross section of shops, not just those which specialize in jazz.

### 11 Chris Connor

He Loves Me, He Loves Me Not

Atlantic 1240

### 12 Clifford Brown-Max Roach

At Basin Street

EmArcy 36070

### 13 Dizzy Gillespie: World Statesman

Norgran MGN-1084

### 14 Billy Taylor At the London House

ABC-Paramount 134

### 15 Australian Jazz Quintet

At the Varsity Drag

Bethlehem BCP-6017

### 16 James Moody

Flute 'N the Blues

Argo 603

### 17 Brubeck and J & K at Newport

Columbia 932

### 18 Miles Davis

Collectors Items

Prestige 7044

### 19 Four Freshmen Four Freshmen and Five Trombones

Capitol T 683

### 20 Dinah Washington

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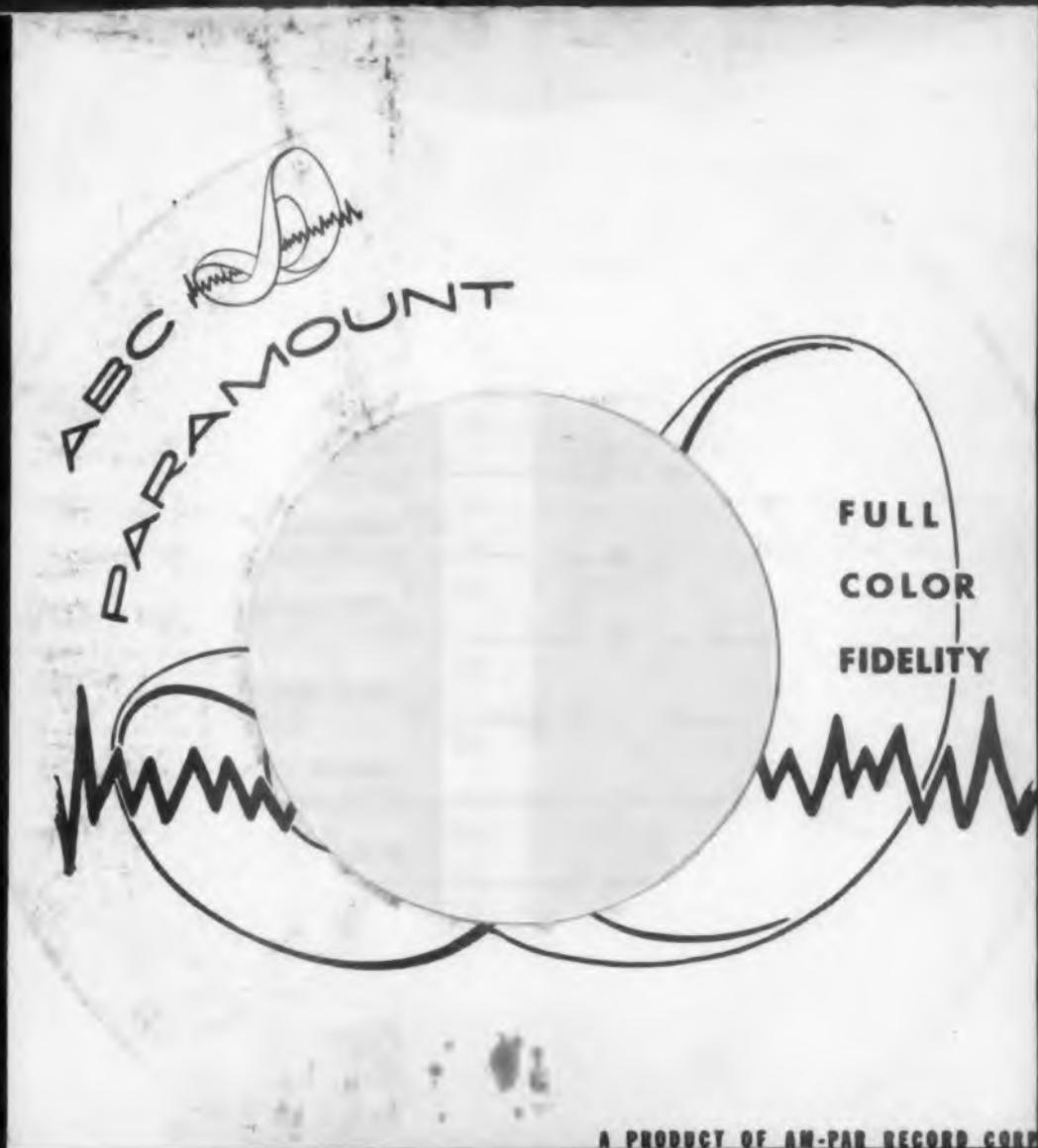
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		134	BILLY TAYLOR TRIO
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04	DAVE McKENNA	137	ALL ABOUT URBIE GREEN
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Records are reviewed by Nat Hen-  
hoff, Jack Tracy, Ralph J. Gleason, and  
Dom Cerulli and are initiated by the  
writers. Ratings: ★★★★★ Excellent,  
★★★★ Very Good, ★★★ Good, ★★ Fair,  
★ Poor.

**Joe Burton**

**JOE BURTON SESSION—Coral 12" LP CRL  
1110:** Lullaby of the Leaves; Undecided; No-  
times; Pennies from Heaven; Bernice's Tune;  
Sometimes I'm Happy; Almost Like Being in  
Love; Please Don't Talk About Me When I'm  
Gone; It's Easy to Remember; La Bamba; Al-  
bert's Blues; Yardbird Suite.  
Personnel: Joe Burton, piano; Pete Campo,  
bass; Maurice Marka, drums.

Rating: ★★½

Burton's virile piano makes this a  
collection of listenable and swinging  
standards (with *Albert's Blues* a Bur-  
ton original). There are traces of the  
influence of Bud Powell, Lennie Tris-  
tano, and Erroll Garner.

Burton sounds his best on the up-  
tempo tunes, when bassist Campo com-  
plements his line with a hard-swinging  
melodic line of his own. Campo soars  
on his solo spots, and is effective  
rhythmically throughout.

On *Rosetta*, Burton implies the theme  
rather than stating it. He applies the  
same inventive framework to *Remem-  
ber*. The abruptly ending *Yardbird* pays  
homage to Bird. The set is another  
in a growing catalog of interesting and  
generally swinging piano albums com-  
piled by Coral. (D. C.)

**Candoli-Cleveland-Powell-Quill**

**RHYTHM PLUS ONE—Epic 12" LP LN 3297:**  
Round Table; Thank You, Judge; C. J.'s Brother;  
Lubava; Smoke Gets in Your Eyes; Come Love!  
I.H.T.; Wolf Talk; Stoodle; I Don't Know!  
Honey Soremade in Blue.  
Personnel: Conte Candoli, trumpet; Jimmy  
Cleveland, trombone; Seldon Powell, tenor; Gene  
Quill, alto; Hank Jones, piano; Milt Hinton,  
bass; Barry Galbraith, guitar; Ode Johnson,  
drums.

Rating: ★★½

Epic again may be needlessly limiting  
the potential sale of this LP by a mis-  
leading title. This is not a session for  
home practicing. It is an extension by  
one soloist at a time of *The Rhythm  
Section* (Epic LN 3271) on which the  
same rhythm section was featured.  
Candoli, Cleveland, Powell, and Quill  
have three tracks apiece with Hank,  
Milt, Ode, and Barry. The rhythm sec-  
tion is strong and flexible, with a  
warm, full sound. Galbraith, Jones,  
Hinton, and Johnson also provide sev-  
eral well-sounded-and-formed solos.

All four horns blow well, but it's too  
bad in terms of increased programmatic  
interest that they were not combined in,  
let's say, three tracks. Since most of  
the writing (by Hank Jones, Tiny  
Kahn, Candoli, Seldon Powell, Benny  
Golson, Cleveland, Gigi Gryce, Quill) is  
of little intrinsic interest, there is a  
slightly wearying air by the end of  
three rounds of solo horns in not es-  
pecially challenging material, particu-  
larly since there is the further limiting  
factor of 12 tracks on the album. But  
again, the playing by all is often elo-  
quent; and the rhythm section is a  
pleasure. (N. H.)

**Al Cohn**

**COHN ON THE SAXOPHONE—Down 12" LP  
1110:** *We Three*; *Idaho*; *The Things I Love*;  
*Singing the Blues*; *Be Loose*; *When Day Is  
Done*; *Good Old Blues*; *Softly As a Morning  
Sunrise*; *Abstract of You*; *Blues Lou*.  
Personnel: Al Cohn, tenor; Frank Rehak,  
trombone; Hank Jones, piano; Ode Johnson,  
drums; Milton Hinton, bass.

Rating: ★★★★★

This is the best Al Cohn LP I have  
ever heard and one of the best jazz  
LPs in recent months. As a free-blow-  
ing session it has everything, and it's  
appeal should be equally strong for  
those oriented in swing as well as in  
modern jazz. Do not miss it.

The rhythm section is a perfect, pul-  
sating, prime mover, with a grace and  
taste that is utterly delightful. Both  
Cohn and Rehak get ample opportunity  
to blow freely and both make the most  
of it. Whatever that indefinable (in  
words) quality is that we refer to as  
"soul" and "wailing" can be precisely  
demonstrated by Cohn's performance on  
this album. Both on his own composi-  
tions and on the attractive set of stand-  
ards and ballads that comprise the dif-  
ferent tracks, Cohn gets a remarkable  
amount of emotional charge into every  
one of his solos.

*Blues Lou* and *Old Blues* in particular  
(*We Three*, too, for that matter) have  
that combination of urgency and re-  
laxation that is undeniable in jazz.  
You can't wander from this album  
when you play it. It demands and  
holds your attention and it does it by  
its emotional quality. There's not a  
trick, not a gimmick, not an arranging  
device in it. There is not one bar of  
mannered or contrived playing. The en-  
tire content of the LP is straight ahead,  
honest, and irrepressibly swinging jazz  
that won't quit.

Aside from Cohn's superlative per-  
formance, there are good solos by Re-  
hak, Jones, and Hinton, and even when  
the drummer takes his breaks, taste is  
the password. This is uncomplicated  
blowing jazz at its best, and it should  
serve as a solid convincer to those who  
have been reluctant to admit Cohn to  
the hierarchy of jazz soloists. I ex-  
pect to be playing this album for a  
long, long time.

The notes by Gary Kramer are a  
model of clarity and intelligence.  
(R. J. G.)

**Nat Cole**

**AFTER MIDNIGHT—Capitol 12" LP W763:**  
*Just You, Just Me*; *Sweet Lorraine*; *Sometimes  
I'm Happy*; *Caravan*; *It's Only a Paper Moon*;  
*You're Looking at Me*; *Lonesome One*; *Don't Let  
It Go to Your Head*; *I Know That You Know*;  
*Blame It on My Youth*; *When I Grow Too Old  
to Dream*; *Rhapsody*.  
Personnel: Nat Cole, piano and vocals; John  
Collins, guitar; Charlie Harris, bass; Leo Young,  
drums. For three numbers apiece, the quartet is  
joined by Willie Smith, alto; Harry Edison,  
trumpet; Stuff Smith, violin; Juan Tizol, trom-  
bone.

Rating: ★★★★★

Finally, a Nat Cole album without  
strings and without the more egregious  
plug tunes. It's a ball; and musically,  
the best Nat Cole set in several years.  
Of the guests, the most valuable jazz-  
men are Edison and Stuff Smith (it's  
an all too rare pleasure to hear Stuff  
on records these days). Willie Smith  
and Tizol are confidently capable and fit  
well with Nat in this kind of after-  
hours context. Jazzwise, however, the  
other two soloists who make it most  
satisfactorily with Sweets and Stuff  
are guitarist John Collins and pianist

Cole. Young and Harris are impeccable  
underneath.

Collins, so often overlooked by jazz  
listeners in recent years because of his  
long association with Nat as an ac-  
companied in more commercial areas,  
is a guitarist of constant taste, singing  
tone, faultless time, and mature con-  
ception. Nat, for years before the mil-  
lion-sellers, was one of the tastiest,  
most functional pianists in jazz, and  
still is. Dig his comping, too. His play-  
ing is supple, wholly swinging, and  
unerringly economical.

And Nat sings on each. He sings  
with a conversation-like naturalness of  
phrasing, rhythmic ease, and softly  
instrumentalized approach that make  
him close to my definition of a jazz  
singer. His is actually the borderland  
between jazz and optimum pop singing  
that Sinatra also inhabits; and per-  
haps semantics in this case are con-  
siderably less important than the lucid  
quality of vocal musicianship Nat—and  
Frank—possess. Recommended. I just  
wish there had been fewer and longer  
tracks. (N. H.)

**Wilbur de Paris**

**WILBUR DE PARIS AT SYMPHONY HALL—  
Atlantic 12" LP 1253:** *Introduction* by Wilbur  
de Paris; *Majorca*; *Juba Dance*; *Toll Gate Blues*;  
*Wrought Iron Bag*; *Cielito Lindo*; *Sister Kate*;  
*Banjoist*; *Piano Blues*; *Farewell Blues*.  
Personnel: Wilbur de Paris, slide and valve  
trombone; Sidney de Paris, cornet; Omar Simon,  
clarinet; Sonny White, piano; Lee Blair, banjo;  
Bennie Moten, bass; Wilbur Kirk, harmonica  
and drums.

Rating: ★★★★★

A happy and sometimes thoughtful  
collection of de Paris New New Or-  
leans jazz, recorded in concert at Sym-  
phony Hall, Boston, last Oct. 26. The  
opening offering, *Majorca*, is a hand-  
somerly fashioned, Spanish-flavored piece  
featuring Kirk's harmonica, Simeon's  
clarinet, and brother Sidney's muted  
growling. *Dance* is pretty much all  
Simeon, and he makes it a memorable  
piece with his constantly-building solo.

*Toll Gate* features an easy, rolling  
piano solo by White and a somber  
blues feeling throughout. *Wrought Iron*  
is a rollicking piece, with interpola-  
tions of the *Anvil Chorus*, and a good  
example of exuberance without the sac-  
rifice of taste.

Lindo and Kate are less impressive,  
although the latter features Kirk's in-  
teresting harmonica work again.  
White's moody piano is again heard on  
*Piano Blues*. *Farewell* has fine solos  
all around with Blair's banjo carrying  
the unusual rhythm pattern with Kirk's  
drums.

This is a thoroughly enjoyable album  
of extrapolation in the traditional New  
Orleans style. It's traditional music  
that hasn't stood still and just tapped  
its foot. Sound is excellent, except for  
some moments on the final track when  
the drums dominate. And the cover  
shot of de Paris, as well as his notes,  
are fine, too. (D. C.)

**Four Freshmen**

**FOUR FRESHMEN AND FIVE TRUMPETS—  
Capitol 12" LP T 763:** *Bury Street*; *Every Time  
We Say Goodbye*; *Laughing on the Outside*;  
*After You've Come Goodbye*; *There Will Never  
Be Another You*; *Got a Date with an Angel*;  
*Something in the Wind*; *Someone Like You*;  
*The Night We Called It a Day*; *Glee Me the  
Simple Life*; *Good Night, Sweetheart*.  
Personnel: Buddy Childers, Mannie Klein, Len  
Razzy, Joe Triscari, Ray Triscari, trumpets; Milt  
Rankin, piano; Jack Marshall, guitar; Frank  
Carlson, drums; Don Simpson, bass.

Rating: ★★★★★

This is one of the most satisfactory  
LPs the Freshmen have made. The de-

# BETHLEHEM



This candid of Melvin Howard Torme tells a couple of stories about a guy who is unquestionably one of the most prolific talents in show business. The LP he's holding is one of the stories, and happily for both of us, Mel's alliance with Bethlehem records has produced his best recordings to date.

This month, Mel's third LP for Bethlehem will reach the shelves of your record dealer and it's worth your while to stop by there tonight or tomorrow to hear what "Tormendous" things Mel has come up with. The new one—BCP 6013—is called "Mel Torme Sings Fred Astaire" and we seriously doubt that you'll ever hear these tunes performed quite so well.

Why? The analysis is simple. Fred Astaire has always been "hot" property in movieland, and some of the best tunes ever composed were commissioned for Fred to compliment his talent. Spread over a period of years, this collection of Astaire tunes is a veritable gold mine of moods, rhythms and novelties tailor-made for Melvin T.

There's one other consideration here that is worthy of mention. His name is Marty Paich. Marty is a piano playing arranger with some extraordinary ideas on how to make new sounds for old tunes. This is not meant to be cute, because if you've heard Bethlehem's HCP 52—Mel Torme with the Marty Paich Dek-tette—you're already aware of what a roaring background can do for a singer of Mel's caliber.

These Dek-tette units which have accompanied Mel on two LPs have attracted as much notice as anything we have on record. Musicians with divergent points of view have taken the time to compliment Marty—through us—for the wonderful freedom he demonstrates in writing for a vocalist which is normally a limiting task.

Incidentally, if your ear runs to Torme in a slightly different vein, keep an eye out for Bethlehem's Grab Bag (EXLP 2) which is also on release this month. As part of this eleven-tune anthology, Mel's duet with Frances Faye on "Bess You Is My Woman Now" from Porgy and Bess is an outstanding feature.

This single 12-inch disc also features Duke Ellington, the Sal Salvador quartet, Betty Roche, The Australian Jazz Quintet, and the Claude Williamson trio. Each of the selections are taken from recent releases by these artists and the surprising part of it is that the complete package is yours for \$1.98.

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vice of adding the trumpets and rhythm to the vocal group is much more palatable than the addition of trombones (not that I have anything against trombones!) in that the volume is lighter and the blend with the voices smoother.

This album shows off the best qualities of the group's sound; their wonderful voice blend, their fine harmonic sense, and their phrasing. It is only in the upper registers—never in the middle or lower—that there is sometimes a shrillness (see *There Will Never Be Another You*) which is unpleasant. *The Night We Called It a Day*, done in a slow, soft manner, is particularly delightful but on *Gonight, Sweetheart*, which could have been a complete gas, the device of double-time chorus in the middle breaks the mood. (R. J. G.)

### Erroll Garner

THE MOST HAPPY PIANO—Columbia 12" LP CL 939: *Girl of My Dreams; But Not for Me; Passing Through; Time on My Hands; Alexander's Ragtime Band; Full Moon and Empty Arms; Mamba 207; The Way Back Blues; Of Man River.*

Personnel: Erroll Garner, piano; Al Hall, bass; Specs Powell, drums.

Rating: ★★★★★

Erroll, as is amazingly usual, is in hearty form. The result is an entertaining, viscerally witty program. The beat often stirs this listener's imagination. The humor, the more welcome in contemporary jazz because of its comparative rarity, is a strong restorative. The wholeness of Garner's individuality—faults as well as assets—is a particularly unique phenomenon that shores up the satisfactions of the set.

Yet I must present a minority opinion. As contrasted with colleagues Tracy and Gleason, I do not feel Garner to be among the greats (in the company, I mean, of Hines, Tatum, Bud Powell, etc.) In one of those subjective cleavages of critical opinion which should reinforce every listener's ultimate dependence on his own taste, I do not find in Garner's work the "jazz giant" Tracy has spoken of. Only rarely do I feel searching, plunging depth in his interpretations. His conception for me is so relentlessly stylized as to be wearying after too many numbers. It is a limited style, pianistically and ideationally; and while it is undeniably an important, richly vital part of the jazz heritage, I cannot take too much of it for any length of time without the need to listen elsewhere to a more challenging musical mind.

But the album is certainly recommended. Erroll is one of the joys of our era—in measured doses. Powell and Hall accompany him very well, particularly in view of the almost non-existent rehearsal time they had with him. (Specs doubles on tambourine in the beguiling, root-relaxed blues). Very fine engineering. (N.H.)

### George Girard-Tony Almerico-Santo Pecora, etc.

JAM SESSION ON BOURBON STREET. Dixieland Festival, Volume III—Vik 12" LP LX-1058: *When the Saints Go Marching In; Tin Roof Blues; High Society; Parson's Blues; I'm Convinced That I Love You; Ballin' the Jack; Some of These Days; Darktown Strutters' Ball; Won't You Come Home, Bill Bailey?; With You Anywhere You Are.*

Personnel: George Girard, Tony Almerico, trumpets; Santo Pecora, Jack Delaney, trombones; Pete Fountain, Harry Shields, clarinets; Lester Bouchon, tenor sax; Roy Zimmerman, pi-

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**At "Jazzbo" Collins Presents East Coast Jazz Scene:** Don Elliott, Coleman Hawkins, Larry Sonn Band. **CRL 57092**

THE SOUND OF

**CORAL**

HIGH-FIDELITY

"CRL" Indicates 33 1/2 Long Play Records.

ano; Frank Federico, guitar; Phil Dorais, bass; Roger Johnson, Paul Edwards, drums.

Rating: ★ 1/2

Two Dixieland front lines and two drummers compete with each other on this collection of today's New Orleans sounds. The proceedings, loud and generally way up, were recorded in the Parisian room, New Orleans, last June 12. *Saints, Society, Days*, and *Anywhere* are just loud. *Confessing* and *Ballin'*, taken at a relaxed tempo, are more subdued and more musical.

There's a fine round of solos on *Tin Roof*, with outstanding muted trumpet and trombone, but the ensemble passages are high-decibel. John S. Wilson's notes call the names and numbers of all the players and sketches their backgrounds. But the collection suffers from the malady which afflicted the second in this series, too much roaring and not enough music. (D. C.)

**Johnny Guarneri**

**THE SONGS OF WILL HUDSON-EDDIE DELANGE**—Coral 12" LP CRL 57085: *Organ Crinder's Swing; Don't Kiss Me Again; By the Great Horn Spoon; Tormented; Moonglow; White Heat; Hobo on Park Avenue; Sophisticated Swing; With All My Heart and Soul; Midnight at the Onyx; The Least Little Thing You Do; Jeannereary.*

**Personnel:** Johnny Guarneri, piano; Arnold Fishkin, bass; Mundell Lowe, guitar; Donald DeCosta, drums (all on tracks 1, 2, 3, 4, 6, and 7); Barry Galbraith, guitar; Eddie Saffranah, bass; Don Lamond, drums (tracks 5, 8, 9, 10, 11, and 12).

Rating: ★★ 1/2

**THE DUKE AGAIN**—Coral 12" LP CRL 57086: *Caravan; Sophisticated Lady; Birmingham Break-down; I Let a Song Go Out of My Heart; Scatlin' at the Kit Kat; Rockin' in Rhythm; In a Sentimental Mood; Mississippi Moon; Mood Indigo; Prelude to a Kiss; Solitude; It Don't Mean a Thing.*

**Personnel:** Johnny Guarneri, piano; Don Lamond, drums; Arnold Fishkin, bass; Mundell Lowe, guitar (tracks 4, 5, 6, 9, 10, and 11); Wendell Marshall, bass; George Barnes, guitar (tracks 1, 3, 3, 7, 8, and 12).

Rating: ★★ 1/2

It's the swing era all over again in these packages, with Guarneri bouncing and swinging throughout. There's a feel here that all you'd have to do is move in a couple of sections and give them something to blow. Although Guarneri is perhaps known for his solo and small group work with Goodman and Shaw, his playing here smacks of a big band.

The lines are simple and generally uncluttered. Each tune bears his Wallerish, Wilsonish stamp.

In the Hudson-DeLange package, *Midnight at the Onyx* sounds very much like Goodman's *A Smo-o-o-oth One*, and Charlie Christian was credited with originating that tune while doodling before a Goodman Sextet session. The Ellington tunes are handled with an Ellington feel.

Guarneri doesn't have too much to say other than these are good tunes to play and to hear. He's right, too. (D.C.)

**Lars Gullin**

**BARITONE SAX: LARS GULLIN**—Atlantic 12" LP 1246: *Summertime; Foggy Day; Fats; All of Me; Mean to Me; So What.*

**Personnel:** On tracks 1 and 3: A. Demerius, alto; R. Blainquit, C-H Norris, tenor; L. Gullin, R. Falk, baritone; W. Behliden, B-A Wallin, J. Allan, N. Skoog, trumpets; A. Persson, G. Vernon, G. Olsson, trombones; E. Ofverman, piano; G. Riedel, bass; N-B Dahlander, drums. Track 4: L. Gullin, baritone; C-H Norris, tenor; A. Demerius, alto; G. Vernon, trombone; E. Ofverman, piano; G. Riedel, bass; N-B Dahlander, drums. Track 5: R. Falk, baritone, is added to preceding personnel. Track 7: L. Gullin, baritone; A. Persson, trombone; E. Ofverman, piano; G. Riedel, bass; N-B Dahlander, drums. Track 6: A. Demerius, alto, is added to pre-

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Nice Work if You Can Get It; Love  
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Hands; Love Is Here to Stay; I Got  
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Watch Over Me; They Certain Feeling;  
Somebody's Changing My Tunes; But Not for  
Me. LL 1217

### RODGERS FOR MODERNS

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Penny Valentine; Between the Devil and  
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Ball; Hallelujah; Manhatten; I Didn't  
Know What Time It Was; Listen to My  
Voice. LL 1279

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ceding personnel. Track 5: L. Gullin, baritone; R. Ofwerman, piano; B. Carlsson, bass; N-B Dahlander, drums.

Rating: ★★★★★

This is the best collection of Gullin yet released here, and is probably also the most consistent set of Swedish jazz to be issued in America. One reason for the superior rhythmic cohesiveness of this LP in comparison with its predecessors is quite likely the presence on all tracks of the same swinging drummer, Nils-Bertil Dahlander, who was known as Bert Dale when he played with Terry Gibbs in the States. The leader, of course, is also a prime factor. Gullin is a soloist of flowing warmth, astute conception, and one of the most satisfying baritone tones in jazz.

The combination of Dale's pulsating omnipresence and Gullin's excellence appears to have spurred the other hornmen like Domnerus, Persson, and Norin, to play with particular imagination and collective command. Persson, incidentally, has commendable fire. Note, too, pianist Rune Ofwerman, who comes on at times, as Leonard Feather notes, somewhat like Johnny Williams. Gosta Theselius did the two big band tracks, and his writing is the weakest part of the date because of its use of obvious devices. Gullin did the rest of the arranging and wrote two originals, the more attractive of which is *Fedja*. A superior LP, particularly the second side. Good engineering. Sessions were cut last April. (N.H.)

**Bill Harris**

BILL HARRIS—EmArcy 12" LP MG 36097: *Stompin' at the Savoy; Moon Glow; Cherokee; Out of Nowhere; Ethel; Possessed; Perdido; I Can't Get Started; Dreaming; K. C. Shuffle; I'm a Fool for You.*

Personnel: Bill Harris, guitar.

Rating: ★★★★★

No record this year is likely to be as welcome a surprise as this one. Harris (not the trombone Bill) has been accompanist for the r&b Clovers since 1950. Avocationally, he has had a long interest in the potentialities, jazz and classical, of the unamplified guitar. Guitarist Mickey Baker recommended Harris to EmArcy a&r head, Bobby Shad, and it is to Shad's credit that he gave Bill this much debut room in a set that unfortunately is not apt to threaten sales records.

To quote the excellent unsigned notes (Shad's policy of having no bylines on his notes is absurd): "This long play was made entirely with his unaided fingers (no pick) on an unamplified Tatay classical guitar, the parts for which were imported from Valencia and assembled here. The guitar has the regular classical tuning: E A D G B E." The album is dedicated to Sophocles Papas, a Washington teacher of classical guitar who has encouraged Harris. There are attractive originals by Harris and one by Steve Pullian.

The performance is a rare pleasure. The full-colored natural sound, for one thing. And there is the blues-soul of Harris which courses richly through everything he plays. His conception is usually interesting in a mainstream way although there are times where I wish he had gone on to develop his solo more freshly. Like the annotator says, "The Bill Harris approach to jazz guitar should give pause to many of those who, in their haste to take advantage of the electric facilities available to them, may have bypassed some



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of the great innate resources of the instrument." Let's have more. (N.H.)

**Milt Jackson**

**JACKSONSVILLE—Savoy 12" LP MC 10000:** *New's the Time; In a Sentimental Mood; Mood Indigo; Anuro; Minor Conception; Soul in 3/4.*

Personnel: Milt Jackson, vibes; Lucky Thompson, tenor; Hank Jones, piano; Wendell Marshall, bass; Kenny Clarke, drums.

Rating: ★★★★★

There's not much to say about so balling and spontaneous a session. The merits of all five have been enthusiastically detailed here many times, and they create together like soul brothers, as one current phrase has it. The more one hears Lucky on records these days, incidentally, the more inexcusable are the a&r men who let him go practically unrecorded for so many years. He can preach and he can caress; he's emotionally lifesize. Good, varied program. The 3/4 blues works out fine—Vienna with funk. (N.H.)

**Pete Jolly**

**WHEN LIGHTS ARE LOW—RCA Victor 12" LP 1367:** *Skating; A. Moore; When Lights Are Low; Grassie's with Gus; Unconcerned; Whistle While You Work; Broadway; My Old Flame; Jody; That Old Feeling; Five Brothers; Then Sood.*

Personnel: Pete Jolly, piano; Jules Bertainx, bass; Robert Neal, drums.

Rating: ★★★★★

Jolly is developing into one of the most interesting pianists around. He has a driving, percussive, two-fisted style which contain elements of ragtime and boogie woogie on occasion. On *Skating*, his own tune, there's a sharp flavor of ragtime in the introduction, and on *Old Feeling* you hear it again in the shuffle-rhythm bass passage in the introduction. And it is all to the good as a departure from the single-note horn line in vogue so long.

On *Unconcerned* Jolly displays a fine ability to get groovy. There are also interesting aspects to his fullstyle efforts on both *Broadway* and *Five Brothers*. On the ballads, Jolly can also play very pretty, light, and flowing phrases. The title song, which seems to be in the process of becoming a modern standard, is done particularly well. Jolly, and some of the younger west coast pianists, such as Vince Guaraldi, are working towards a new and fuller approach to jazz piano while still retaining the funkiness and down home feeling of good jazz. The notes are hopelessly inadequate. (R.J.G.)

**Jackie McLean-Bill Hardman**

**JACKIE'S PAL—Prestige 12" LP 7068:** *Sweet Doll; Just for Narty; Doc's Dilemma; Sublime; Soapbeano; Is Could Happen to You.*

Personnel: Jackie McLean, alto; Bill Hardman, trumpet; Paul Chambers, bass; Mal Waldron, piano; Philly Joe Jones, drums. McLean is not on the last track.

Rating: ★★★★★

McLean and Cleveland trumpeter Hardman were colleagues for a time in the Charlie Mingus Jazz Workshop, and most recently, they've been part of Art Blakey's Jazz Messengers. McLean continues to grow in assurance, and consequently, in impact. He is also gradually arriving at his own style, however firmly based on Bird.

Hardman, who was quite impressive with Mingus at Newport, is a punching, many-noted modernist with a musical temperament somewhat akin to that of Clifford Brown, although he doesn't yet have the almost constantly flaming exaltation Brownie achieved. Hardman, when he breaks into his own voice, could become an important horn-

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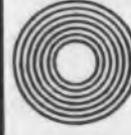
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man. He is already often exciting as is. The rhythm section is strong. Paul Chambers solos with impressive force; Mal Waldron is, as usual, intelligently and leanly provocative in his statements.

The programming here saves the one ballad, a Hardman solo, for the end, a minor error, I think. There is a lot of hot hardness in the horns that a second soft track placed midway through the LP might have better balanced. (N.H.)

**Charlie Parker**

**THE CHARLIE PARKER STORY—Savoy 12"**  
 LP MC-12079: *Billie's Bounce* (five takes); *Warming up a Riff* (one take); *Billie's Bounce* (two takes); *Now's the Time* (four takes); *Thriving from a Riff* (three takes); *Meandering* (one take); *Koko* (two takes).

Personnel: Charlie Parker, alto; Miles Davis, trumpet; Bud Powell, piano; Curly Russell, bass; Max Roach, drums. *Dizzy Gillespie* on trumpet in *Koko* and maybe also *Thriving from a Riff*. *Dizzy* is on piano on *Koko*.

Rating: ★★★★★

This is a documentary of a Nov. 26, 1945, session. It has been prepared so illuminatingly (and contains besides an amount of new material) that it belongs in this section rather than on the reissues page. John Mehegan has written the notes after a considerable amount of research. They are among the most candid—and valuable—notes ever to appear on a jazz album.

Despite, for example, the advertising slogan at the top, "The Greatest Recording Session made in Modern Jazz History," Mehegan, not that impressed, uses terms for some of the takes like: "the solos of both are undistinguished . . . several bad goofs by Miles on head . . . Dizzy not making the head too well . . . cut in the 14th bar. Someone (the a&r man) should have his head examined—chord block in 12th bar evidently upset him," etc.

Equally to the point, Mehegan indicates where the successes of the date were (the "incredible" *Koko-Cherokee*, most notably); and even provides background material on some of the antic happenings between takes that afternoon. It is an unusually mature essay, and is an excellent aid to a clearer understanding of Bird and bop during this period. There are cogent insights concerning Bird and the blues; Bird's time and his attack on the bar-line; the different approaches of Bird and Dizzy, etc.

Not all the music—obviously—is superior, but there is much of bursting substance; and the rating, in any case, is for the set's worth as a documentary, and as a complement to Savoy's previous four Parker reissue LPs 12000, 12001, 12009, 12014. Very good remastering by Rudy Van Gelder.

So you won't get confused, note that the designation of the fifth band as *Billie's Bounce, Orig. Take #4*, should have read, *New Take #4*. (The original master is the one that follows.) The duplications here with the previous four LPs are the original takes of *Now's the Time* (12001); *Billie's Bounce* and *Thriving on a Riff* (12009); *Koko* and *Warming up a Riff* (12014). The rest is new. The cover, by the way, is the worst I have seen on any album at any time. Savoy's taste in covers is usually dreary, but this one's in a painted desert all by itself. (N.H.)

**Dave Pell**

**LOVE STORY/DAVE PELL, OCTET—Atlantic**  
 12" LP 1249: *Can't We Be Friends?*; *I've Got a Crush on You*; *I've Got a Feeling I'm Falling*;

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Personnel: Dave Pell, tenor sax, English horn (track 11) and bass clarinet (track 6); Don Fagerquist, trumpet; Ray Sims, trombone; Maury Berman, baritone sax; Tony Rizzi, guitar; Mel Pollan, bass; Irv Kluger, drums; Andre Previn (tracks 1, 2, 3, 4, 7, 8, 11, and 12) and Claude Williamson (tracks 5, 6, 9, and 10), piano.

Rating: ★★

This is a story-in-songs type of album with a boy-meets-girl, they-split, and boy-gets-new-girl format. Musically, it's understated, often to the point of becoming background music. Marty Paich wrote four of the charts (tracks 1, 3, 7, and 9); Jack Montrose did two (tracks 5 and 10) and the others were contributed by Jim Emerson, Bill Holman, Wes Hensel, Andre Previn, Johnny Mandel, and Jimmy Giuffre.

Montrose apparently had a ball with his two scores, turning out a Dixielandish *If I Could Be with You One Hour Tonight*, and a superserioso *Who Walks in When I Walk Out?* Giuffre digs down and captures the deep feel of Ellington in *Solitude*, which abounds with the Duke's color mannerisms without becoming a parody of his style. Mandel's *I've Found a New Baby* is the only real swinging piece in the set, with Pell's most rousing solo, a punching Fagerquist chorus, and the unison blowing crisp and bright.

The understatement of the ballads is relieved somewhat by Sims' languid trombone, heard effectively on *Can't We Be Friends?*, *Crush*, and *Love Is the Sweetest Thing*. Fagerquist has an exciting bit on *Let's Do It*, the other jumpy tune in the set. But on the whole, there's a lack of climax, a need for some more bursts of excitement. (D.C.)

### Art Pepper

THE ART PEPPER QUARTET—Tampa 12"  
LP RS1001: *Art's Opus: I Surrender Dear; Diane; Pepper Pot; Besame Mucho; Blues at Twilight; Val's Pal.*

Personnel: Art Pepper, alto; Russ Freeman, piano; Ben Tucker, bass; Gary Frommer, drums.

Rating: ★★

This is the third in a string of recent "return" LPs by Art. This listener is far from surfeited, but does hope that in some of the sets to come Art will have more stimulating and fresher frameworks to challenge him and perhaps activate even deeper resources than he himself suspects exists. As a blowing LP, in any case, this is a good one.

I am increasingly impressed with Art's growing command of the horn, the ease with which he executes, and his full but not overweight tone. As mentioned before, his time is also a gas to follow. He often understates, thereby projecting a feeling of latent emotional power as well as the warmth that is already evident. His conception is lucid and consistent in quality, although I think he will develop a considerable distance yet in the breadth and originality of his ideas.

The program is balanced between three slight swingers by Art; a lyrical ballad, also by him; his illuminating variations on two standards (the seldom heard-in-jazz *Besame* is particularly instructive); and the evening blues. Rhythmic section makes it, and it's always a pleasure to hear Russ

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**Robert Oakes Jordan**

In the article reproduced here, just as it appeared in the May 16 issue of "Down Beat", Mr. Robert Oakes Jordan reports his completely unbiased and impartial findings on the vitally important subject of tape quality. A leading authority in the high-fidelity field, and tape recording in particular, his comments are of interest to all users of tape recording equipment, professional and amateur alike.

## High Fidelity

DOWN  
BEAT

By Robert Oakes Jordan

IT LOOKS AS THOUGH 1956 will be a year for magnetic tape recording. Perhaps it might be wise to review the subject of tape.

Looking back over the recent history of magnetic recording and its plastic tape medium, it is easy to see the progress in both.

Factors, more often than not overlooked, which are concerned with the use and storage of tape should be known and used by every person having a tape recorder.

During the last year, one of the long-term projects at our laboratory in Highland Park, Ill., has been the independent study of magnetic recording tape. We are interested in finding out just which practices in its use must be observed and how the user can best assure the safekeeping of his recorded tapes.

SEVERAL HUNDRED reels of magnetic tape from all the tape manufacturers were studied. Not more than 5 percent of this tape was submitted by manufacturers as samples. The bulk was bought by the laboratory.

In this a nontechnical report, we will tell of those factors considered most important for the tape user. It is our opinion that output consistency is the single most important factor governing the choice of any recording tape. Output consistency means that the tape must produce the same quality of sound as it is played back, month after month, year after year.

If the manufacturer has complete control of his tape production processes, then serious variation should not occur. If there are variations in the thickness of the oxide, its composition, or its method of application to the plastic base, then there will be a variation in the performance of the tape. If the user gets too little signal in playback or too much, either is a serious tape fault.

IT IS SELDOM possible for the tape user to judge the quality of the tape he uses because faults and inconsistencies identical to tape failures may be caused by poorly adjusted or maintained tape recorders. Virtually any brand of tape will provide adequate results from the majority of nonprofessional recorders now on the market. However, if you want professional results, then reel-to-reel, batch-to-batch output consistency is important.

In the tests we found some remarkable variations in marketed tapes for consumer use. Among these faults found most often are these:

- *Nonuniformity of oxide coating*, causing signal-level variations or "dropouts" in which little or no signal was recorded.

- *Pits or pocket voids*, where air bubbles or dirt have caused very small pits in the oxide coating. In some cases the ring magnetization of the rim of these pits or holes will cause playback signal variation.

- *Nonuniformity of plastic base surface*, in which, if the plastic base has microscopic hills or valleys in its surface, the oxide coating, though perfectly smooth at the playing surface will vary in depth along the tape. This can cause that noise-behind-the-signal, perplexing to professional recording engineers as well as amateurs.

- *Uneven slitting*, in which the magnetic tape is processed and coated in wide rolls and must be slit to whatever marketable width is desired. Large roller knives must be employed in the slitting process. If these knives get dull or exhibit any heat change one to another, the tension of one slit edge of the tape varies from that of its other edge. This change of edge tension over the length of a reel of tape will cause erratic travel of the tape over the recording and playback heads.

- *Poor oxide adhesion to the plastic base*. While this fault is becoming more and more rare, it is still a factor to consider when buying "bargain" or used bulk tape. The drawbacks to good recordings are evident in the clogging effect of the loosened oxide powder.

After the tests, we chose Audio Tape Type 51, made by Audio Devices, which through two years of tests and use, proved to be the most consistent of all the major tapes.

# audiotape

TRADE MARK

WINS INDEPENDENT TAPE TEST  
BY LEADING HI-FI AUTHORITY

... as reported in



magazine

The tape test described by Mr. Jordan emphasizes two very important facts. (1) Different brands of recording tape vary widely in output uniformity. (2) Of all the leading brands tested, standard plastic-base Audiotape rated highest in consistent, uniform quality.

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### BRANFORD RECORDS, INC.

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Freeman's hard-core solos. Tampa as an excellent bonus has included printed transcriptions of Art's solos on *Surrender* and *Besame*.

Signal once included a second chorus by Gigi Gryce in its Duke Jordan LP, but no other company, so far as I know, has yet been as generous as Tampa. I hope it becomes an epidemic. The annotator has a firm clutch on cliches, and commits one gaffe when he writes about Art being propelled into "the envious jazz alto chair on the Stan Kenton band." What was the chair envious of? A Chippendale? (N.H.)

#### Nat Pierce

KANSAS CITY MEMORIES—Coral 12" LP  
CRL 57091: *The Bearded One; I'll Buy That Dream; Maple Leaf Rag; Slippery When Wet; You Call It Madness; A Trip to Nathan's; Old Rev; Sioux City Sue; That's All; I Ain't Got Nobody; Rojivarro.*

Personnel: Nat Pierce, piano; Bill Harris, trombone; Joe Newman, trumpet; Hal McKusick, alto; Jo Jones, drums; Freddie Green, guitar; Oscar Pettiford, bass.

Rating: ★★

This is another disappointing Coral attempt to combine "a style of jazz . . . that is both musical and commercial," to quote Nat Pierce in the notes. As has been pointed out before, when jazz deliberately aims at becoming "commercial" in the will-the-disc-jockeys-play-this? sense, it almost invariably becomes diluted. The dilution makes this album of less interest to the jazz buyer than many other freer LPs on the market. What interest it has to the nonjazz or fringe-jazz buyer, I can't say.

Anyway, it's a case here of having a group of good to excellent jazzmen and not using them to full capacity. All solo well, but the solos are generally too short and consequently frustrating. The writing, all by Nat presumably, is either bland or overfamiliar.

It is, however, a kick to hear Bill Harris on a small band date again, and a reminder that he ought to be used more often on records. The rhythm section makes it; Newman is in form, and McKusick continues a string of impressive appearances on recent recordings, most notably on the last Gil Melle Prestige LP, where significantly he had much more stimulating material. Nat has shown before, as on his Keynote LP, that he can head much more durable and vital sessions than this one. (N.H.)

#### Bud Shank

JAZZ AT CAL-TECH—Pacific Jazz 12" LP 1219:  
*When Lights Are Low; That Old Devil Moon; The Nearnness of You; How Long Has This Been Going On?; You for Two; Lullaby of Birdland; Somebody Loves Me; Moonlight in Vermont; The King.*

Personnel: Bud Shank, alto and flute; Bob Cooper, tenor and oboe; Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums.

Rating: ★★

If this was designed for pleasant, cocktail-style jazz, the rating would be higher; but as a straight jazz LP it never gets off the ground. Not that the men aren't good players, they are. But somehow they never seem to get any message across to me.

The device of oboe and flute (as on *Nearnness* and *Lullaby*) becomes cloying after a bit, and Shank's own inventions seem to lack spark.

The most satisfactory tracks are *How Long* and *Tea*, on which Cooper

blows some fine, swinging tenor.

It is hard to pinpoint the exact things wrong in this case; the choice of tunes is excellent, the tempos good, the musicianship excellent. It only remains to be said that somehow the ultimate effect is less than the necessary vitality for good jazz; the swinging is too light, the playing too much on a line for my taste. (R.J.G.)

#### Westlake College Quintet

COLLEGE GOES TO JAZZ—Decca 12" LP DL 8393: *Wailin' Bounce; Thama; Jive at Five; Topsy; Ghost Talk; Motif; La Pan; Salsby; In the Morning Sunrise; Billy Boy; Mood; Billie's Bounce.*

Personnel: Sam Firmature, tenor; Luther McDonald, trombone; Fred Tuggart, drums; Dick Frite, bass; Dick Grove, piano.

Rating: ★★

A first LP for the combo that won Wurlitzer's national college jazz contest last year after earlier copping the Easter Intercollegiate Jazz Festival prize at the Lighthouse, Hermosa Beach. The album was supervised by John Graas who had been coaching the group for over a year. Graas is also responsible for all the originals on the date.

The key man in the quintet is tenor Firmature, who is quite a find. As John Tynan accurately notes, Firmature has "variety of conception . . . command of his horn . . . his is a basic jazz feeling, a funkiness of approach . . . he swings." Firmature is indeed a thinking wailer with a welcome amplitude of tone and emotional guts. He should contribute a lot.

Valve trombonist McDonald, like Firmature, is intelligent, functional, and warm in his solos. He, too, ought to be heard often again. He and Firmature are often more incisive in solo than in their ensemble work here. The rhythm section is virile, but often could achieve more buoyancy, a lighter and still firm pulsation (note its overinsistence in the long *Jive at Five*). There wasn't enough piano solo for me to try a judgment of Grove.

All of Graas' lines are intriguing, and the tender, flowing *Thema* (the *andante* from the jazz section of his first symphony) is particularly valuable, and is performed with revealing sensitivity by Firmature. All in all, a very capable debut record, especially worth hearing for this rare tenor who can dig in without being relentlessly hard. I'd like to hear him with Miles' rhythm section. *Topsy* and *Billie's Bounce* are misspelled. Good notes by Tynan. (N. H.)

## Jazz, Unlimited, Club Starts In Providence

Providence, R. I.—A club called Jazz, Unlimited, has been chartered here, aiming to strive for the acceptance of jazz by the public as a legitimate culture, retention of Newport as the site of the annual jazz festival, and endowment of scholarships to deserving local musicians.

To acquaint the public with jazz and to start working toward a fund, the club scheduled its first concert Jan. 22, featuring Toshiko Akiyoshi; the Ronny Brown trio with vocalist Bonny Mani, and the Jack Quigley quartet with Sonny Casso on vibes.

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Ellington Photo by Aram Avakian

## The Duke was made for High Fidelity

**Ferde Grofe**, who went on to write for Toscanini, used to sit all night in the old Cotton Club, moved and mystified by the music of Ellington. He finally confessed that the Duke's magic could not be set down as so many notes on a piece of paper. The phonograph records of those days in the late twenties, treasures though they are, give us little more than the shadows of what Ferde Grofe heard.

The elegance which is Ellington's now was there 30 years ago when he and his five Washingtonians sat down to make their first records before a solitary horn pick-up in a New York loft. It is still there in muffled echo for those lucky enough to have the old recordings. For the essence of jazz is the impulse of the man who plays it; and the essence of the Duke is not one instrument—but 15—because he alone among jazz composers has made the whole orchestra his instrument.

Today, for the first time, we are as rich as he, for the records we play at home over high fidelity, or the performances we listen to over FM, have all the sumptuous texture that taunted Ferde Grofe because it seemed to him then beyond recapture.

High fidelity has come of age and many excellent instruments are available today. The distinction that is Harman-Kardon's comes, perhaps, from the sensitivity and understanding its people have for the work their products do. There is more here than simple devotion to perfection in curves and percentages. That surely exists at Harman-Kardon; but a genuine feeling for the "bursting white lights" and the limitless shadings of the music is also there. Inescapably, this special sensitivity to the music—whether Ellington's or Mozart's—is expressed in the way operating controls are organized, in the emphasis placed on one function over another and in the way the product looks.

Perhaps the finest expression of this marriage of engineering skill and feeling for the art is the Harman-Kardon Festival II, Model TA-1040, shown above. Here in a graceful compact unit is a complete and powerful high fidelity electronic center. Simply connect it to an equally fine record player and speaker, and a high fidelity system of incomparable performance is yours.

The Festival combines a highly sensitive AM-FM tuner, a complete preamplifier and a 40 watt hum-free, distortion-free power amplifier. It features: magnificent Armstrong FM with Automatic Frequency Control to insure accurate tuning automatically; Automatic Noise Gate to eliminate noise between stations when tuning; sensitive AM with 10KC whistle filter; Dynamic Loudness Contour Control to provide precise balance for your own hearing characteristics; enormously effective treble and bass controls to adjust for the acoustics of your room; selectable record equalization; remote speaker selector switch; illuminated tuning meter and rumble filter. All this expressed in six easy to operate controls.

The cage and control panel are finished in brushed copper; the knobs and escutcheon frame in matte black. The Festival stands 4-5/16" high, 18-1/8" wide and 14" deep.

**The Festival price is \$225.00**

We have little regard for the typical commercial testimonial, but happily, our admiration for Edward Kennedy Ellington is reciprocated by the Duke. Long before this advertisement was contemplated, he had chosen Harman-Kardon tuners and amplifiers for his personal and professional use. The Festival, he tells us, is his favorite for listening at home.

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**high fidelity**

By Robert Oakes Jordan

ARE THE foreign-made high fidelity components any better than ours? The answer, of course, depends upon the product. Regardless of whether the



product is good or bad, questions about foreign competition grow more numerous each month.

Ads in the high fidelity magazines show a rapid growth of competition between American products and their foreign counterparts. The lower labor costs involved

in foreign components provides the distant manufacturer with a means of paying transportation and import duty costs while still being able to make a legitimate profit.

The majority of the products are of unusually high quality and confront American manufacturers with a new problem, that of having to upgrade their products without cost increases. In the high fidelity market many of the manufacturers have been content to talk about high quality in their advertising while skillfully avoiding any semblance of it in the product.

THE AMERICAN manufacturer may awake some morning to find that foreign competition has entered the field with a better product at the same or lower price. Far from being a bad thing for the buying public, this influx of goods has had the effect of general quality increases in all the products.

Some of the foreign importers are old-timers on the American market scene, and others like the Japanese are new. In a future column I hope to touch on the subject of Japanese products, which are direct copies of American devices. The Japanese designer takes an American product, copies it exactly but for minor changes, saves both design and research costs, and can sell it on the American market at a substantially lower price. I also have seen some German-made microphones, which evidently were copied from American designs. More about this in a later column.

The imported devices I am interested in are those of the British industries. As I think back to the years before World War II, the record changer that comes to mind is the Garrard. Just recently I received the new four-speed Model 88 Garrard for tests at the laboratory. Without specific references to other record changers, here is what we found out about at least one foreign import.

THERE ARE certain important factors that must be true of any quality changer.

The speed must be maintained constant at the standard rpm selection—78, 45, 33½, or the new speed of 16½. Lack of this constancy, called flutter and wow, is common to many lower-priced machines.

There should be a minimum of mechanical vibration as the turntable ro-

tates in playing mode. These vibrations, some of which are called rumble, may be caused by several things. The cheaper grade of motor used in some units employs poorly balanced armatures, ill-fitted bearings if any, and a minimum number of pole elements in the electric field coil component. Other rumble-contributing causes can be located in the rubber-rimmed drive wheels and associated mechanisms.

Other of these important factors would include the correct function of the changer mechanism in undisturbing operation, safe handling of the records, and long trouble-free service.

The first of this group involves initially a sound design concept over the complete operation cycle. The second follows naturally in the design and hence allows only the records to damage each other. The third involves the good design concept with the correct gauge of stamped metal parts, substantial metal mounting plate and heavy-duty motor and electrical parts.

IT WOULD SEEM an easy job for the manufacturer to comply with these requirements. However, it is just this margin of material differences that destroys the manufacturers' profits or at least fatter profits. I suspect that in the majority of cases where record changers are used, the listening ears never hear the minor flaws.

The Garrard RC 88 will be a tough record changer to compete with on any market. Here's what we found in the Garrard that made it as good as it is:

● **THROUGHOUT** the whole mechanical and electrical assembly, the Garrard manufacturers have employed unique and very sound design concepts.

● **THE GRADES** and gauges of metals used in the mechanical linkage and structural portions of the RC 88 are correct for the jobs each does. Nowhere is the changer's mechanism over-engineered or clumsy.

● **WHATEVER** die-cast parts are used, they are well designed and sturdy, and reinforced bearing surfaces are easily lubricated against wear.

● **THE ELECTRIC** motor is of heavy-duty, dual-voltage design, employing a dynamically balanced armature (the rotating element) whose heavy-gauge ventilating fan is a solid part of the armature core. The motor is shock-mounted against the possibility of sending vibrations to the pickup arm cartridge.

● **THE RUBBER DRIVE** wheel has a laterally rigid but wide-rimmed rubber portion, adding to the smooth, vibration-free powering of the turntable.

● **THE TONE ARM** weight (stylus pressure) is easily adjusted by a knob at the back of arm itself.

All tested and done, the Garrard is a very competent mechanism for changing and playing disc records.

**Jazz Club In Regina**

Regina, Saskatchewan — Local disc jockey Bob Hutton has organized a jazz club here, designed to promote jazz talent in the Regina area. He would appreciate letters from jazz club presidents in the U. S. with ideas on promoting and perpetuating such an organization. Hutton can be reached c/o station CKCK, Regina, Saskatchewan, Canada.



# A Cup of Teo

By Leonard Feather

Attilio Joseph Macero clearly is no first grader in the jazz school. A graduate of Juilliard (bachelor's and master's degrees, 1953), he has been active on the avant-garde jazz front for several years, partly as a tenor saxophonist, but mainly as the composer and arranger of a number of atonal and experimental works that have attracted the absorbed attention of some observers and the violent antagonism of others.

By the same token, the records selected for Teo's *Blindfold Test* could not conceivably have been drawn from first grade material. Because of the quality and quantity of Teo's comments, the selections were limited to six records, all of which, except the last, were of a fairly elaborate nature.

He was given no information whatever, either before or during the test, about the records played.



## The Records

1. Modern Jazz Society. *The Queen's Fancy* (Norgren). Comp. John Lewis; arr. Gunther Schuller.

Whoever they are, they are certainly competent performers. This business of fusing classical music and jazz in this particular case doesn't seem to quite make it, because they start out with a classical approach—with polyphony and several lines, and then break that off, and there isn't any continuance in the following choruses. There is a sameness about the whole record . . . there isn't any direction, at least that I can find. The sound in the voicing at times is thin and tinny. I'd give it about three stars. I haven't any idea who the composer was.

2. John Graas. *Andante from Symphony No. 1* (Decca). Herb Geller, alto sax; Dave Pell, tenor sax.

Could I hear that again? That was a very pleasant thing. Sounded like John Graas on horn . . . possibly Lennie Niehaus on alto or Charlie Mariano—I'm not sure. The tenor, I'm still not sure. It could have been J. R. Monterose, Jack Montrose, or Jimmy Giuffrè. The solos are excellent. I'd give this four for the solos and split the composition up and give that two-and-a-half or three. Not enough happens unless he meant it to be just a showcase for the soloists, in which case it was competent. If it was meant to be a tightly-knit piece, I'll give it only two. Did you say this is part of a suite? Then it makes even less sense. I could accept it as a ballad, but when it's part of a suite, there should be a lot of creative substance in the background besides the soloists, and there is nothing like that here. The alto and tenor were good. Was that horn part written? That's something I'd like to do—blow relaxed like that.

3. Teddy Charles. *Lydian M-1* (Atlantic). Comp. George Russell; J. R. Monterose, tenor sax; George Barrow, baritone.

That was Teddy Charles. I think I put that piece down in a review I did

some time ago for Cooper Union. This is a George Russell piece, but I don't know what you call it. I remember telling Teddy at the time that George was one of our great talents in jazz, but here he didn't develop any ideas. He didn't do anything with what he had. It was all at the same level. I think George is a very talented composer, though. This had J. R. on tenor and George on baritone. For the way Teddy and the guys blew on this, I'll give it five, but for the composition I'd give it three-and-a-half or four. It doesn't quite come up to the standard of the playing. He had a lot of little germs in there, but he didn't develop them . . . the same tonal color all the way through—no contrast. I would definitely classify this as modern jazz. This doesn't really sound like Lydian mode to me. The Lydian mode is the fourth degree of the scale . . . Lydian is a church mode, like Dorian, Phrygian, etc. Because of the accidentals he has in this, it doesn't sound like Lydian, but I'd have to hear this and play it on the piano, because I don't have perfect pitch.

4. Johnny Richards. *Aija'on* (Bethlehem). Arr. Johnny Richards; Richie Kamuca, tenor sax; Tommy Pederson, Frank Rosolino, trombones; Ronnie Lang, piccolo.

I'd like to hear that first part again. I like the orchestration very much. It was very clever and well done. I would have liked it if he had kept on going with what he started—that sonority and that pitch. But I didn't particularly like it when he came in with the jazz and that Latin beat. It doesn't seem to be consistent as a piece, but performance-wise it's tremendous. I like the solos very much—the trombone and tenor. It sounds a little like that German band—Kurt Edelhagen. What's the piccolo doing there? It's very cute. It seems to me Kenton wouldn't do something like this, but I could be wrong. Could I hear the intro again to see if I think it's Kenton? . . . (later) . . . It doesn't seem that could be Kenton. It employs too many musi-

cians—piccolo, flute, and tympani. I'd give it about a four. I don't know who the arranger is. It might be Bill Russo—he's capable of doing something like that and even better.

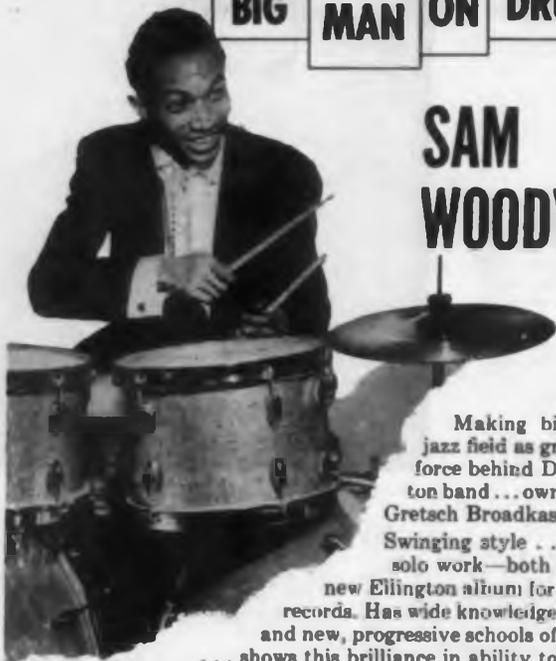
5. Charles Mingus. *A Foggy Day* (Atlantic). Jackie McLean, alto; J. R. Monterose, tenor sax; Mal Waldron, piano; Willie Jones, drums.

I think I know who that is—Charles Mingus. I like this very much, and I've heard it before. Some people will say this is a joke, but it's really a serious work and I respect Charlie for doing this. It's quite humorous at times and I think he intended it to be. The solos are very good. I like the way he approached it—he used authentic sounds. It's *A Foggy Day*, and it sort of depicts a foggy night in London. The way he went about it, I think he did an exceptional job of giving a musical picture of sounds in London, or it could be San Francisco on a foggy evening. I like J. R. much better than Jackie on this particular piece. It sounds like a lot of music for two horns. Mal Waldron is on piano and Willie Jones on drums. I'd give this a five—not because Charlie is my friend—we often disagree on things, but we agree on this piece. If I would write a musical portrait of something, I would go about it the same way.

6. Miles Davis. *'Round Midnight* (Prestige). Charlie Parker, tenor sax.

I guess that was *'Round About Midnight*. Sounds like Miles and Coltrane. If it was Miles, I've heard him play much better. I like this kind of record because it's sheer jazz and good jazz all the way through, although I like the other kind too—the written as well as the improvised. The tenor seems a little out of tune—his intonation could have been better—so could Miles'. . . The near misses—but they're very nice. Ha! Ha! I like them. I'll give old Miles four if it is Miles, and I think it is.

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# Rayner

## barry ulanov

By Barry Ulanov

IT WAS NOT only the longest television program I ever have sat through; it was the most irresistible. I'm talking about *War and Peace*, Prokofiev's opera, which the NBC television opera theater swung through one recent Sunday. And "swung" is the word: it had just that kind of push and pull and power, precisely that sort of sweep across the hours—2½ of them.



Much of the credit belongs to Sergel Prokofiev, of course, but not as much as you might think. There was vitality in his score and gaiety and a variety of thoroughly singable tunes. There were choruses of emotional intensity and dramatic passages in Tolstoy's text bursting with the magnified light of a superior musical setting that really did illumine the words and the plot around them and the characters who were saying the words and acting out the plot.

BUT THERE WERE no great arias, at least in this, the last of Prokofiev's versions of his opera (which, incidentally, was once a good two nights long). And in operas of any length you miss a big singing moment, an aria that leaps out of context and stops the show.

So this there was not; no *Vesti la Giubba*, no *La Donna e Mobile*, no death scene as in *Boris Godunov*, nobody shouting and laughing and singing in the *Figaro*, *Figaro*, *Figaro* manner or crooning in the sweet tradition of one of Mozart's soprano arias. And this we missed. But there were other things, most of all, spirit.

Yes, it was a vital performance, almost every bit of it, which gathered momentum as it went along. It was, if you will forgive the flag waving for a minute or two, an American performance, a swinging performance.

THE GIRLS WERE pretty, handsome, beautiful—just about all that Leo Tolstoy ordered. I suppose we're getting used to pretty, handsome, even beautiful opera singers but not quite as many of them all at once. And singers, believe it or not, who were capable of investing their parts with individuality, most strikingly in the case of Gloria Lane as Helene, etching canine character with acidulous precision.

The men were—not all of them, but most—again, just about as described by their masterful creator. A couple of them made some of us who know the novel well—who have taught it and thought it and given its characters very careful consideration—made us jump up as we certainly never imagined a TV performance could, made us leap because of the accuracy of these readings or the wit of the depth of the insights into character.

Such acting and such singing were Davis Cunningham's in the role of the

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AND SUCH AN achievement again was Kenneth Smith's in the most captivating performance of all, as Gen. Kutuzov, general of generals, leader of the Russians in the Napoleonic war. Here, to the eye and to the ear both, was the splendor of great leadership mixed with just the faintest administration of eccentricity, revealed in the idiosyncratic judgments of a very wise old man.

I did not see this American premiere of *War and Peace* in color; those who did say it was even more arresting in the great range of the spectrum in which its producers clothed it. Maybe so. For me, the dominating element was rhythm: the rhythm of the story, the rhythm of the music, the rhythm of the acting and singing, the rhythm of the direction (Kirk Browning) and production (Samuel Chotzinoff), the rhythm of a couple of studios full of Americans, looking sounding, behaving like Americans, and making a most Russian opera, as a result, into a most convincing music drama for an American television audience.

This kind of achievement has serious implications for music in this country—most happy implications, if they are followed up, understood, and developed.

FOR ONE THING, there is the matter of the company. No problem here. NBC is committed to opera performances that have lilt and gusto, that are played to the eye as well as to the ear. Hence, this company, this cast and others like it. There will be more of this; that is clear.

For another thing, there is the matter of the repertory. There are other European operas of vigor still to be done, others of out-of-the-way literariness as well as musical interest. Some of them undoubtedly will be done by the NBC opera theater. And perhaps a few American imitations of the European will be done, too, imitations more or less successful, imitations more or less distinguished and imitations much more European than American.

What about American operas that are not constructed on European models? What about operas out of the recent past that never did get their audience, like Scott Joplin's ragtime opera *Treemonisha*? It's worth at least a rehearsal attempt, isn't it? Or the various half-scores and quarters that Duke Ellington has attempted of operatic texture and form — aren't they worth some encouragement from such an outfit as this one?

SUCH OPERA, it seems to me, sooner or later must be part of the repertory of the NBC opera company. Jazz, in the natural course of events, will settle comfortably into something comfortably resembling operatic form. When it does—if it has not already done so with Joplin or Ellington or somebody whose name is not yet known—then there will be a company ready to give it every additional aid.

This performance of *War and Peace*, which had so much to recommend it, had just that additional meaning for me.

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## feather's nest

By Leonard Feather

*The Real Jazz Old and New* by Stephen Longstreet (Louisiana State Univ. Press, 198 pp., \$5) is heralded on the dust jacket as "a serious study" that "treats jazz—from Dixieland to the west coast school—in a serious way."

The author clearly is a man of considerable achievement in extra-jazz fields. He has written several travel books, a half dozen novels, such movies as *The Tolson Story*, and a successful play (*High Button Shoes*). He is also an artist of viable talent (his illustrations are this book's most valid attraction).

As a jazz expert, Longstreet can best be summed up by a selection of typical quotes rather than by any comment or criticism. After dedicating the book to the memory of Buddy Bolden and King Oliver, Longstreet opens his introduction with the words: "I didn't write this book. I heard it. Almost all of it was told to me by many jazzmen." An important difference between the approach here and that of *Hear Me Talkin' to Ya* is that in the latter, the sources of the quotes were always acknowledged. Longstreet's quotes, though numerous and lengthy, are always anonymous.

A chapter entitled "The Jazzman" begins: "There is no school to learn jazz. There are no endowed halls where the bright boys are sent to study the history and theory of the thing." (Will Dr. Stearns kindly send Longstreet a list of the dozens of schools in which precisely this project has been undertaken?)

Later quotes show that such musicians as Coleman Hawkins and Joe Venuti are too modern: "Hawkins kept two styles going—a slow and fast-climbing scale arpeggios (*sic*) that led no place, and a blowing, rising and falling mult-note (*sic*) fury . . . Joe Venuti, a good fiddler, came in and jazz took on a lot of Tin Pan Alley. The vo-de-o-do, the rhythmic stress, but little syncopation of polyrhythm were (*sic*) the thing for the uppity listener."

Benny Goodman, Red Norvo, and Adrian Rollini, representing the "smooth salon swing of the post-Gershwin school," are all fine musicians but their work is "often thin and empty . . . usually only good in the solos when they try to reach the New Orleans manner." Teagarden committed musical suicide, it seems, when he used a harp on one record in 1984. The real jazz was fast disintegrating.

The chapter on "Vices and Words" is particularly illuminating—not in the light it sheds on the subject but in the attitude it reflects on the part of the writer. After quoting a news report stating that Negroes number 45 percent of all narcotics addicts, he cheerfully adds: "That could mean that the same figures or averages would hold good for the average Negro jazz band. Maybe a bit higher . . ." He also has, in anonymous quotes and without refutation, a description of an opium party that might lead the unwary to look for the birthplace of jazz

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The same chapter offers helpful information on jazz terminology: "ofay" is "pig-Latin for pig." Also "boogily-boogily" is not to be too confused with boogie-woogie, but means pell-mell"; a yardbird is "a low mug," "string-whanger" is a guitarist, and a dance is a "cement mixer." Although Longstreet confines his definition of modern jazz to one sentence—"The true meaning of be-bop, also called re-bop, and rip-bop (*sic*) is a fast, frenzied, and mechanical jazz"—he does spend time recounting bop anecdotes, such as the one about the pie that is gone.

Later, however, in the four pages of text (out of 198) that are devoted to post-1939 jazz, we learn some fascinating facts: "Billy Eckstine's band was once part of Earl Hines' group when he reorganized it in 1934... Bop came into jazz when Dizzy got around to singing in octave jump phrases... Coleman Hawkins and Dizzy made some records for Bluebird (*sic*)... that settled bop as a pattern... Dizzy led a band of his own playing bop in 1945: it was the Three Deuces," Fuller explanation: "When the words were hard... you sang out phrases like *co-pappa-da (sic)*, *Oolva-koo (sic)*..."

Needless to add, the vast bulk of this not-very-bulky tome is dedicated to such chapters as "Black God music," "The Real Storyville," "A King Called Oliver," etc. The writing is colorful and the reporting may well be on a level with that of the innumerable earlier books that have dealt with the identical subject matter.

A glance at the index of *The Real Jazz Old and New* reveals that there is no mention anywhere of Roy Eldridge, Lester Young, Bud Powell, Dave Brubeck, Charlie Parker, John Lewis, Woody Herman, or Stan Kenton. Aside from a couple of brief, unflattering passing mentions there is nothing about Goodman or Ellington either. And despite the dust jacket I couldn't find a word about Shorty Rogers or the west coast school.

If you are one of those who feel that jazz began to be bastardized around 1929, that New Orleans was its sole *locus vivendi*, look up this book. Longstreet may be a man after your own heart. However, you may be inclined to agree that his title was just two words too long.

**Hi-Lo's, Niehaus Hit Coast College Circuit**

Hollywood—Van Tonkins' *Jazz Showcase '57* was set to roll through western colleges at prestime with the following attractions and dates scheduled.

The Hi-Lo's and Lennie Niehaus All-Stars with Bill Perkins, beginning Feb. 6 through 11 played Idaho State college, Brigham Young university, (Provo, Utah), Ricks college, (Ricksville), Montana State college (two successive nights), and the University of Montana.

Augmented by the Dave Brubeck quartet, the package played Fresno State college and East Los Angeles junior college the 14th and 15th respectively. It swings through colleges in the Pacific northwest Feb. 22 through 28.

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## Fred Waring

Washington, D. C.—The Inaugural Festival Committee was prepared for Fred Waring and all his Pennsylvanians this Inauguration. In 1953, Waring had closed the Festival (variety show) at the Capitol theater here, and couldn't be pried from the stage until 3 a.m. This time the grey maestro was put on first and held to his allotted time. He wasn't happy.

caught in the act

(Jumped from Page 16)

rhythmic romps by providing a steady, forceful beat.

**Audience Reaction:** Although the club was not crowded, the audience manifested extreme enthusiasm for the trio's efforts.

**Attitude of the Performer:** Higgins was pleased with the sound of the group on opening night. He felt, too, that he was playing relatively self-satisfying piano. He hopes, however, to utilize the SRO engagement to build a unified trio sound.

**Commercial Potential:** He is a rapidly maturing musician. His ability warrants engagements at many of the nation's jazz spots. Finally, his pleasant personality and poise onstand could mean successful television ventures for the group.

**Summary:** As a growing, provocative pianist, Higgins deserves recognition. Respected by other musicians, he should win the respect of a widespread jazz audience as well.

—gold

strictly ad lib

(Jumped from Page 12)

Lawrence Welk, Glenn Miller-Ray McKinley, Eddie Heywood, and Freddy Martin.

Chicago

**JAZZ, CHICAGO-STYLE:** Several potent aspects of jazz history are being relived these days at the Blue Note, where the Bud Freeman men, including the illustrious Roy Eldridge, are wailing. Freddie Wacker and his Windy City Seven are co-featured. Gene Krupa's quartet, with Eddie Shu, follows for two weeks on March 6. Count Basie and company come to the Note for two weeks, prior to heading for England, on March 20 . . . Billy Taylor is at the London House. Eddie Heywood returns for four weeks on March 6, with the Chico Hamilton quintet set to follow on April 3.

Anita O'Day and comedian Mort Sahl are at Mister Kelly's. Matt Dennis takes over on Feb. 25 for a pair of weeks, with Billie Holiday singing the blues at Kelly's beginning March 11. Future bookings include June Christy, in for two weeks on April 9; Dinah Washington, in May 6 for two weeks, and a Buddy Greco-Teddi King bill slated to assume control for four weeks on June 4. In addition, the Kelly's



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management is dickering for a Sarah Vaughan appearance . . . Miles Davis follows the current Max Roach at the Modern Jazz room Feb. 27.

**WINDY CITY NOTES:** John Frigo cut a 12-tune violin LP for Mercury. Backing on half of the sides is by the Oscar Peterson trio, on the other half by a group including pianist Dick Marx, bassist Ray Brown, guitarist Herb Ellis, and bass trumpeter Cy Touff . . . Anita O'Day's latest Verve LP, *Pick Yourself Up*, was debuted at a Mister Kelly's party here. While in town, Anita cut another Verve LP with the Peterson trio.

Radio-TV performer-actor-jazz historian Studs Terkel has completed his book on jazz for young people, *Giants of Jazz*. It's slated for publication in early spring . . . Mike DeLisa, 53, owner of the Club DeLisa here, died of a heart attack on Jan. 24 . . . Radio station WIND's Nite Watch show, with disc jockey Bob Porter, recently celebrated its 20th anniversary . . . Leonard Chess, one of the owners of Chess Records, is recovering from a heart attack.

**TELEVISION AND MUSIC:** Station WNBQ cut the *Adults Only* show which had featured singers Nancy Wright and Michael Douglas, the Art Van Damme quintet, and Joe Gallicchio's studio orchestra. Rumors have it being replaced by a filmed show. As it cut the show, NBC announced the launching of a full-hour musical variety color-cast beamed from here to seven other NBC stations. The new show will feature a "big name" emcee, Gallicchio and the staff orchestra, and talent to be named, according to NBC, and will be in the 12:30-1:30 p.m. (CST) slot.

**UPCOMING CONCERTS:** The Birdland tour hits Chicago March 9, with a parade of jazz giants including the Count Basie band, Bud Powell, and Lester Young . . . On March 17, Louis Armstrong comes to town for two concerts, complete with his all-stars. The Birdland and Armstrong concerts will be held at the Opera house.

**ADDED NOTES:** Singer Don Cherry and wife Sharon Kay Ritchie begin their WBBM-TV show on Feb. 25 . . . Scotch singer Hamish Menzies, recently at Mister Kelly's, has written the music for the show, *Oh, Mr. Jones*, due on Broadway this fall . . . Sammy Davis Jr. charges into the Chez Paree Feb. 26 for three weeks. The Chez has booked Nat Cole for the May 24-June 15 slot . . . The Al Belletto sextet and Dick and Kis Harp continue to entertain Cloister patrons . . . Accordionist Dick Contino and comic Joey Carter come to the Black Orchid on Feb. 22 for three weeks . . . The new calypso review at the Blue Angel stars singers Jennifer Marshall and Lord Christo, plus assorted dancers. Singer Emperor Sage, in the Angel's Jamaican room, wrote *Sweeter Than Love*, recently recorded by Nick Noble for Mercury.

**Hollywood**

**JAZZNOTES:** Hampton Hawes will leave for the east soon—alone . . . The Paul Bley trio is in town but unable to work a steady club gig until April 12, when their Local 47 waiting period will end. Paul wants to stay on the west coast . . . Billy Root, back again, playing baritone with the Dizsy Gillespie band this time . . . Hot trade rumor touts Channel 7's Stars of Jazz for an

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ABC network slot within three months. Show will break in Life mag this month, courtesy of Julie London, who'll be cover gal.

**NITERY NOTES:** Max Roach opens at Jazz City March 1. It's his current group's local debut. The Oscar Peterson trio follows Gillespie into Peacock Lane Feb. 22. Recent succession of name acts into Pete Vesco's club has definitely put the club into the top echelon. Claude Williamson chose Wilfred Middlebrook for the bass spot with Chuck Flores and himself at The Haig. Club was robbed last month and Bud Shank's tenor stolen. Howard Rumsey is taking applications already from college jazz groups for the annual Easter bash at the Lighthouse which the Westlake college quintet won last year.

Shelly Manne & Men into The Toppin for a month, making strong double attraction with the Jack Millman group featured on the weekends. Fellow halo-bearers with Tom Riley's Saints at the Hermosa Inn are Norm Higgins, piano, and Monty Gibbs, bass. Harry Babasin took his Jazpickers trio into the Purple Onion on Sunset. With John Banister added on piano, the group also accompanies singer Kelly Lester. Warner Marsh's Sunday afternoon jazz concerts at Bill Whisling's (Sunset & Wilcox) are keeping the Sabbath swinging. Group is there four nights a week. Art Pepper, who opens the 22nd for three successive weekends at the eastside Diggers, cut a Contemporary LP with Philly Joe Jones, Paul Chambers, and Red Garland.

Here's a rundown of the impressive talent Tim Musaleman's been bringing into his Rendezvous on recent weekends: Anita O'Day, Shelly Manne, Art Pepper, Matt Dennis, Bud Shank, Buddy Collette. The parade continues every Friday night. Gil Bernal went into South Gate's Blue Note with a topflight rhythm section of Bob Harrington, piano; Monty Budwig, bass; Bill Douglas, drums. Fiddler Stuff Smith feels right at home with his gig at The Fiddler's, 3rd & Broadway, Santa Monica.

### San Francisco

Miles Davis and Dave Brubeck playing opposite each other at the Black Hawk drew the largest crowds in ages to that club in January. Billie Holiday booked back into town for a Feb. 14 opening at Fack's II, her first appearance at that spot. Virgin Gonzales' sextet working a Sunday evening concert set at the Cable Car in addition to their other nights at the club. Joe Turner due in for dates in the area this month. Bob Hodes took a Dixie group into the Hug-A-Mug.

Julius La Rosa in his first local appearance at the Village. KLI dropped Bill Dorais' jazz show and KROW cut Pat Henry back to one hour a night during the week. Henry Jacobs readying another Shorty Pedestrian LP for Fantasy. George Lewis recorded Tunes from the '20s for Cavalier. Joe Sullivan back at the Hangover as intermission pianist.

—ralph j. gleason

### Cincinnati

Cincinnatians are in for a rash of jazz concerts with the first one, The

Heath - June Christy - Al Hibbler - Eddie Heywood, due in Feb. 24 at the Taft theater. For the University of Cincinnati's jazz concert March 14, Louis Armstrong appears to be definitely set . . . The Curtis Pigler quintet is waiting away at Rascal's club in nearby Covington . . . Current fixture at Babe Baker's is the Edison Core trio, which alternates with solo pianist Paul Marshall . . . Pat Moran's quartet, which recently completed two weeks at the Squire lounge in Dayton, may switch from Bethlehem to Columbia, they say.

—Dick Schaefer

#### Boston

Carmen McRae spent a busy week here, apicing three benefits between Storyville sets. She now has a permanent trio: Specs Wright, drums; Ike Isaacs, bass, and Ray Bryant, piano. The Birdland tour name-dropped its way through two shows at Symphony hall on Feb. 17 . . . Eydie Gorme sang at Blinstrub's for a week . . . Stan Getz made a welcome appearance at Storyville . . . Errol Garner is now midway through a happy 10 days there. On Feb. 25 Duke Ellington and entourage take up residence until March 4 when George Shearing opens. Tom Lehrer is set to follow Shearing . . . The Herb Pomeroy band is still featured at the Stable every Tuesday and Thursday night.

—cal kolbe

#### Pittsburgh

Sonny Stitt's new quartet was in for one swinging week at the Midway lounge. The Max Roach quartet followed and played to a capacity house every night . . . Phineas Newborn held forth at the downtown Swing House till Feb. 2, and the management is trying to get Miles Davis and Chico Hamilton . . . Jimmy Smith wound up a successful 1 1/2 weeks at the Hurricane . . . The Ted Heath, Eddie Heywood, June Christy, Miles Davis package show played the Syria Mosque Feb. 15 . . . Tommy Turk's quartet is a permanent fixture at the Point View hotel . . . vibest Chuck LeRoy is at the Cove for several weeks . . . Lee O'Donnell is at the Vienne on weekends.

Top jazzmen from Local 60 have a swinging big band blowing Sunday afternoons for their own amusement . . . Sessions are regular in the wee hours Saturday nights at the union. They usually include marvelous trumpet work by Danny Cona. Sometimes Dodo Marmarossa drives in from Butler, Pa., and plays.

—bill arnold

#### Minneapolis-St. Paul

Modern Jazz of 1957, with Chris Connor, Chet Baker, Art Blakey, Herbie Mann, and Ralph Sharoo, wrapped up its midwestern tour with a Minneapolis auditorium concert . . . Mann was held for two-week stay at Herb's, local jazz niterie, where he appeared with the Herb Pilhofer trio . . . Harry Blois Dixieland band currently is at Williams bar . . . Doc Evan's tailgate unit is experimenting with a series of stereophonic tape recordings for a new firm, Stereophony, Inc. . . . Live music is getting a shot in the arm from the new Sweden Recording studios, Minneapolis . . . Bill Samuels, pianist-vocalist,

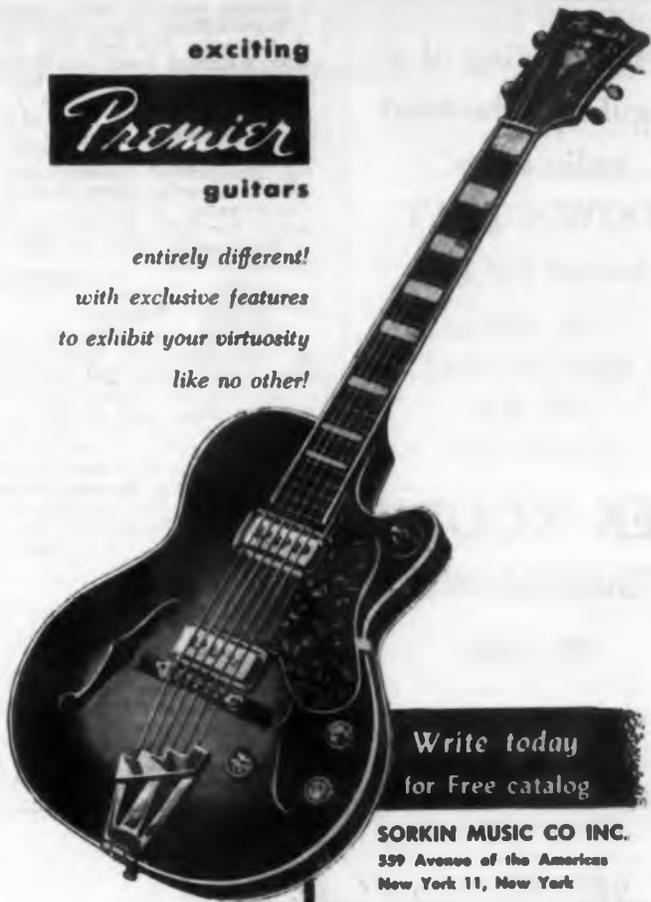
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is holding forth at Sheik's restaurant. Richard Maltby played the University of Minnesota Sno ball Jan. 26 . . . Mike Weinberg doing jazz column for the Minnesota Daily and the Ivory Tower, U. of M. publications. The jazz committee of the union board of governors at the school started a series of campus concerts . . . Jim Pohl combo has inaugurated contemporary jazz sessions Saturday nights at the George Conroy lounge in St. Paul . . . Modern jazz is the vogue at Point supper club in Minneapolis with the Bob Davis quartet playing.

—leigh kamman

**Toronto**

The Town Tavern recently featured the Oscar Peterson trio and Stevie Wise. Stevie, a local girl, was home for a visit from her regular job as one of the Blue Stars vocal group . . . Moe Kaufman, a local alto man who has worked extensively in the States, recently gave one of a series of concerts with his septet at Ryerson college. The previous week Moe recorded his first LP for Jubilee Records with the septet.

—roger feather

**Montreal**

The El Morocco continues to lead local niteries in booking of top talent. Connie Francis followed Edith Piaf into there during January . . . Frank Motley's Motley Crew and Angel Face played a date at the Esquire Showbar a few days ago, continuing that spot's r&b policy . . . The Circus lounge at the Ottawa House hotel in Hull has Jackie Cain and Roy Kral Feb. 18 to March 2,

**New TV Column**

Will Jones is *Down Beat's* new radio and TV columnist, replacing Jack Mabley, who resigned with the last issue.

Jones, who daily conducts the *After Last Night* column in the *Minneapolis Tribune*, has been covering television, radio, saloons, and circuses for the last 10 years. Recently he has added *The Will Jones Show* on KSTP radio to his daily activities, and usually manages to get a contemporary jazz record on between chatter on Twin Cities night life.

He states that he was induced to play B-flat tuba in his junior high school band because the school provided the tuba. He was induced to surrender the tuba after one year of effort because he couldn't hit B-flat. Also played piano in his high school dance band. After several weeks the band suggested he either quit or learn to read the chord symbols on the stock arrangements. He quit.

He has no other qualifications to become columnist for *Down Beat*, but we hired him anyway. He needs the money.

the Pat Moran quartet March 4 to 10, the Billy Taylor trio March 18 to 20, and Larlean Hunter booked for an April date. She was there in December . . . Lord Careaser is at the Clover lounge, and the Lloyd Thomas calypso trio is at the De Milo room as part of the current calypso boom here.

—henry f. whiston

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By Hal Holly

**FILMS IN REVIEW: Funny Face** (Audrey Hepburn, Fred Astaire, Kay Thompson). We don't recall much about the original George & Ira Gershwin stage opus on which this is presumably based. Chances are that as customary in movieland procedure there is little of the original here except the title and, in the songs, 'S Wonderful and Clap Yo' Hands, two of the more enduring Gershwin standards.

However, this is no cause for concern, for Paramount has come up with a filmusical that had it been released during 1966 would almost certainly have garnered a flock of Academy Awards in any number of classifications. Miss Hepburn, herein making a switch from heavy drama to a singing and dancing role, emerges triumphant. Like Astaire, she doesn't have much in the way of a voice, but again as in the case of Astaire, it matters little, if at all. You watch the young lady as she sings and you think you're hearing something tremendous.

Even the story, another version of a familiar situation in which Audrey, as a rather drab little bookstore clerk, is transformed into a beautiful Paris model by fashion photographer Astaire, has a fresh feel. The veteran Kay Thompson, making her long-overdue film debut after years on the saloon circuit, is a smash. The musical settings for the songs and dances (arranged by Conrad Salinger, Van Cleave, Alexander Courage, and Skip Martin) make the tunes sound better than they are. And there is a bit of interesting jazz flavor—albeit Hollywood studio style—in a Paris hotspot sequence.

**The Wrong Man** (Henry Fonda, Vera Miles). This, as many of you will recall, is a factual account of the misfortunes, later straightened out, that befell Stork club bass player Manny Balestrero when he was wrongly—and stupidly—identified by witnesses as a holdup man. It contains nothing of special interest musically (though Bernard Hermann's spare but effective underscoring is up to his usual high standard), but it is one of Alfred Hitchcock's best films in years. And we feel called upon to comment on one point: Balestrero's troubles started when he visited an insurance company, scene of one of the holdups, to borrow money on an insurance policy.

According to this story, musicians at the internationally famous Stork Club receive \$85 a week. This is just about what musicians working in class-A spots earned 20 and 30 years ago. Today, it is not a living wage for a man with a wife and two children, such as Balestrero. The dance band business is really sick—and Jimmy Petrillo's multi-million dollar trust fund is not the answer.

**ON AND OFF THE BEAT:** Paramount studio, where Elvis is completing his second film, *Loving You* (this is its fourth title to date) had to put extra guards on the studio gates and at a low spot in the wall to keep out the teenagers. Also had to add extra help to take care of phone calls and fan mail. What can we do about this guy? . . . And producer Hal Wallis, anxious to get Presley in another movie before Uncle Sam gets him, is lining up his next, *Sing You Sinners*, which will have a New Orleans locale. Something real jazzy, maybe? . . . Reported here that long litigation over rights to the Russ Columbo biofilm has been settled, and that the property now belongs to singer Johnny Desmond . . . Mamie Van Doren, who sings four songs in Warners' upcoming *Untamed Youth*—yeah, rock 'n' rollish, we fear—has signed to cut the same songs for Capitol.

Other news of growing alliances between film and recording industry: Dot, which will soon become the property of Paramount Pictures, Inc., will release Elmer Bernstein's underscore for *The Ten Commandments*—two 12" albums from the soundtrack running a total of 90 minutes. Norman Granz enters the soundtrack album field with the *Funny Face* score mentioned above, putting it out on his Verve label. And *Geordie Hormel* has set a batch of film names to debut as singers on his Zephyr label. They include Debra Paget, Pat O'Brien, Eva Gabor, Ida Lupino, Preston Foster, Corinne Calvert, Howard Duff, Rory Calhoun, and others. (Record reviewers will have fun with these) . . . Start of *The Five Pennies*, Red Nichols biofilm, postponed again due to Danny Kaye's other commitments, but music director Leith Stevens is continuing his preparatory work.

By Will Jones

**A HANDFUL OF JAZZMEN** with a little romance in their souls can do as much for a TV drama as a 30-piece orchestra with strings, contends flutist Herbie Mann. May-be more.

Mann has had an introductory taste of TV, as composer and conductor of background music, and he's ready for more. He supplied jazz-flavored backgrounds for a couple of *Playwrights '56* dramas on NBC last year.

The money involved, he said, fascinated him as much as the art involved. "They paid what to me was fabulous money, compared with what I can make in clubs," he said. "Yet my services, as conductor and composer, plus my musicians' salaries and the copyist fees, didn't cost any more than what they normally spent for copyists for their 30-piece orchestra. The whole package was cheaper than the weekly salary they paid their regular conductor."

In pushing for more of this sort of thing, Mann isn't advocating any wholesale replacement of 30-piece studio orchestras with cool little quartets.

He is suggesting, however, that a few intelligently-used jazzmen can do far more for a budget-conscious TV show than several libraries full of recorded background music.

Mann got to sample the TV gravy because the director of the show, Arthur Penn, happened to be a fan. Penn had a couple of scripts that he felt required something intimate to happen between the musicians and the actors, and he knew what he wanted.

His first instructions to Mann, a complete novice at TV, went about like this:

"For the main theme I want a sad little thing, and for an alternate theme, a swinging little thing."

Mann learned the script ("I think I knew it really better than the actors") and attended rehearsals and went home each night and composed sad little things and swinging little things. He knew none of the ground rules.

"All along," he said, "I thought of the play as the vocalist, and me as the accompanying music."

**IT HELPED, HE ADDED,** that he is something of a sentimentalist. Everything he writes for his group, he said, is full of dramatic and emotional content.

"It was like one of those typical Hollywood stories," said Mann. "I just put down what I feel, man. Now I'm studying at Manhattan School of Music to find out why I was doing what I was doing."

However he did it, he scored *Adam and Evening*, which he describes as "a *Marty*-like play," and later a Nancy Walker comedy, *Nick and Letti*.

"There was very little actual improvisation," Mann said. "It had to be that way because it had to be controlled. Even though the music had a jazz feeling, it was down on paper."

**AFTER THE SECOND PLAY,** producer Fred Coe gave Mann a bonus and told him:

"I know nothing about music at all, but as far as I'm concerned, you do the job and you do it at a minimum of cost."

Mann, elated, is now waiting for Coe and Penn to get back into the TV business (they're making a movie at the moment) so he can resume the conductor-composer role.

"I really think this is another medium where jazz musicians can express themselves," he said. "There are so many people who can do it far better than I—Pete Rugolo for one—and maybe it's another way for jazz to get out of these rinky-dink clubs. I don't know about other people, but I don't have the feeling to play every night. I want to play, but I'm married and I want to have a home in New York."

None of Mann's enthusiasm for jazz-for-TV-drama extends, however, to the shows that occasionally use existing jazz records to point up a scene.

"They seldom sound right," he said. "I had one of my records used once as a background. The play had a couple of people bailing out of a plane over France, and in the background they were playing *Little Orphan Annie*. It was ridiculous. And besides, I didn't get a penny for it."

(Will Jones' *After Last Night* column appears daily in the *Minneapolis Tribune*.)



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# band routes

**EXPLANATION OF SYMBOLS:** b—ballroom; b—bottle; nc—night club; cl—cocktail lounge; r—restaurant; r—bar; cc—country club; r—roadhouse; p—private club; NYC—New York City; ABC—American Booking Corp. (Los Angeles), 165 Fifth Ave., NYC; AP—Allbrook-Pamphrey, Richmond, Va.; AT—Abe Tachen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kirtus Agency, 20 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 591 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OL—Orchestra, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Ray Marshall Agency, 6471 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—William Alexander, 29 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1411 City National Bank Building, Omaha, Neb.

Barnes, Charlie (On Tour—West Coast) MCA  
 Barron, Blue (On Tour—Chicago Territory) MCA  
 Basie, Count (Birdland Tour) WA  
 Beecher, Little John (On Tour—Northwest) NOS  
 Belloc, Dan (Holiday Club) Chicago, b  
 Benson, Tex (On Tour—East Coast) MCA  
 Borr, Misha (Waldorf-Astoria) NYC, b  
 Brandwynne, Nat (Waldorf-Astoria) NYC, b  
 Brown, Lee (On Tour—Midwest) ABC  
 Burkhardt, Jay (Robert's) Chicago, nc  
 Butterfield, Billy (On Tour—East Coast) MCA  
 Cabot, Chuck (On Tour—Midwest) GAC  
 Cabot, Tony (Arcadia) NYC, 3/19-3/24, b  
 Calama, Bob (On Tour—Midwest) NOS  
 Cambell, Choker (On Tour—South) SAC  
 Carle, Frankie (On Tour—South) GAC  
 Cavallero, Carmen (Holiday House) Pittsburgh, Pa., out 3/17, nc  
 Clayton Del (On Tour—Southwest) NOS  
 Commanders (On Tour—East) WA  
 Cummings, Bernie (On Tour—South) GAC  
 Davis, Johnny (Graymors) Portland, Me., b  
 DeHarris Al (Plantation) Greensboro, N.C., r  
 Donahue, Al (Statler) Boston Mass., b  
 Donahue, Sam (On Tour—East, South) GAC  
 Dorsey, Jimmy (Roseland) NYC, 3/19-4/3, b  
 Eberle, Ray (On Tour—East Coast) MCA  
 Elgart, Les (On Tour—East Coast) MCA  
 Ellington, Duke (On Tour—West Coast) MCA  
 Ennis, Skinnay (On Tour—West Coast) MCA  
 Ferguson, Danny (Statler) Detroit, Mich., b  
 Fields, Shep (On Tour—Texas) GAC  
 Fina, Jack (Ambassador) Galveston, Texas, pc  
 Fink, Charles (Palmer House) Chicago, b  
 Fitzpatrick, Eddie (Mapes) Reno, Nev., b  
 Foster, Chuck (Martinique) Chicago, out 4/23, r  
 Garber, Jan (On Tour—New Orleans Territory) GAC  
 George, Chuck (Zutr') Vancouver, Wash., r  
 Gillespie, Dizzy (On Tour—South) SAC  
 Goodman, Benny (Waldorf-Astoria) NYC, in 3/11, b  
 Griffin, Buddy (On Tour—South) SAC  
 Harman, Lenar (New Yorker) NYC, b  
 Howard, Eddy (On Tour—Chicago Territory) MCA  
 King, Henry (On Tour—Texas) MCA  
 Kirk, Buddy (Lake Club) Springfield, Ill., nc  
 Kistley, Steve (Statler) Washington, D.C., b  
 Lalme, Buddy (Chevy Chase) Wheeling, Ill., cc  
 LaSalle, Dick (Backstage) Phoenix, Ariz., nc  
 Lewis, Ted (On Tour—Chicago Territory) MCA  
 Lombardo, Guy (Roosevelt) NYC, b  
 Long, Johnny (On Tour—Southwest) GAC  
 Love, Preston (On Tour—Southwest) NOS  
 Lund, Parker (Statler) Buffalo, N.Y., b  
 Maltby, Richard (On Tour—East) ABC  
 Mango, Dick (Martinique) Chicago, cc  
 Marteria, Ralph (On Tour—Midwest) GAC  
 Martin, Freddy (Ambassador) Los Angeles, b  
 Masters, Frankie (Conrad Hilton) Chicago, b  
 McGrane, Don (Madison) Minneapolis, Minn., b  
 McIntyre, Hal (On Tour—Southwest) GAC  
 McKinley, Ray (On Tour—Europe) WA  
 Melick, Jack (Statler) Boston, Mass., b  
 Mooney, Art (On Tour—East) GAC  
 Monte, Mark (Plaza) NYC, h  
 Morgan Russ (On Tour—East) GAC  
 Morrow, Buddy (On Tour—South) GAC  
 Munro, Hal (Birdland) Chicago, b  
 Neighbors, Paul (Shamrock) Houston, Texas, out 3/27, b  
 Palmer, Jimmy (On Tour—West) GAC  
 Pastor, Tony (On Tour—East) GAC  
 Peeper, Leo (On Tour—Texas) GAC  
 Pettl, Emile (Warwick) Philadelphia, Pa., out 4/20, h  
 Ranch, Harry (Hacienda) Fresno, Calif., out 4/11, b  
 Rank George (On Tour—Texas) GAC  
 Rayburn, Boyd (On Tour—East) GAC  
 Regia, Billy (On Tour—West Coast) MCA  
 Reichman, Joe (On Tour—Texas) GAC  
 Ranch, Dick (Club Bar) Battle Creek, Mich., cl  
 Rudy, Ernie (On Tour—West) GAC  
 Sedlar, Jimmy (On Tour—East) MCA  
 Sona, Larry (On Tour—East) GAC  
 Spivak, Charlie (Sazony) Miami, Fla., out 3/28, h

Strasser, Ted (Plaza) NYC, b  
 Sudy, Joseph (Pierre) NYC, h  
 Thurnhill, Claude (On Tour—East) WA  
 Tucker, Tommy (On Tour—South) WA  
 Waples, Buddy (Brown Suburban) Birmingham, Ala., h  
 Watkins, Sammy (Statler) Cleveland, Ohio, h

## combos

Alfred, Chas (Driftwood) Columbus, Ohio, out 3/24, nc  
 Allen, Red (Metropole) NYC, nc  
 Armstrong, Louis (On Tour—East, South) ABC  
 Australian Jazz Quintet (Shaw Boat) Cleveland, Ohio, 3/25-31, nc  
 Bader Ives (Victory) West Deal, N.J., nc  
 Baker, Chet (Birdland Tour) out 3/17, ABC  
 Balletto, Al (Cloister) Chicago, cl  
 Baker, Art (Continental) Norfolk, Va., 3/18-23, cl  
 Brown, Charles (On Tour—East) SAC  
 Brubeck, Dave (On Tour—East) ABC  
 Brunia, Georg (1111) Chicago, cl  
 Charles, Ray (On Tour—East) SAC  
 Cheerful Earfuls (Always) St. Paul, Minn., cl  
 Dixieland All-Stars (Red Arrow) Berwyn, Ill., nc  
 Domino, Fate (On Tour—East) SAC  
 Freeman, Bud (Blue Note) Chicago, in 2/28, nc  
 Garner, Erroll (Peacock Lane) Hollywood Calif., out 4/4, nc  
 Hunt, Pee Wee (On Tour—Midwest) GAC  
 Heywood, Eddie (London House) Chicago, in 3/6, r  
 Ingle, Red (On Tour—Florida) MCA  
 Jodimars (Hacienda) Las Vegas, Nev., out 4/1, h  
 Jordan, Louis (On Tour—Midwest) GAC  
 Kaye, Mary (Crescendo) Hollywood, Calif., out 3/23, nc  
 Krupa, Gene (Blue Note) Chicago, 3/6-17, nc  
 Leonard, Chuck (Sahara) Las Vegas, Nev., out 4/1, h  
 Lewis, Ramsey (SRO) Chicago, cc  
 Maize, Joe (Eddie's) Kansas City, Mo., out 3/21, nc  
 McNeely, Big Jay (On Tour—West) SAC  
 Modern Jazz Quartet (Red Hill Inn) Pennsauken, N.J., nc  
 Moran, Pat (Birdland) NYC, 3/21-4/3, nc  
 Ory, Kid (On Tour—Europe) MCA  
 Pavone, Tommy (Rock Garden) Willimantic, Conn., r  
 Peterson, Oscar (On Tour—Europe) SAC  
 Rice, George (Hayes) Jackson, Mich., h  
 Romains (Sands) Las Vegas, Nev., b  
 Sabros (Sahara) Las Vegas, Nev., b  
 Salt City Five (Dunes) Las Vegas, Nev., b  
 Sash, Leon (Bram Rall) Milwaukee, Wis., cl  
 Shearing, George (Storyville) Boston, Mass., in 3/4, nc  
 Sims, Zoot (Birdland Tour) ends 3/17, ABC  
 Three Jacks (Wheel) Colmar Manor, Md., nc  
 Three Sparks (El Cortez) Las Vegas, Nev., h  
 Towles, Nat (Elmo) Billings, Mont., nc  
 Tyrone (Dixie Pig) Cottage City, Md., out 3/14, cl  
 White, Pres (Ponce De Leon) Hornell, N.Y., r  
 Winding, Kai (Zanzibar) Buffalo, N.Y., 3/26-3/4, nc  
 Young, Johnny (Kitty Kat) Chicago, cl  
 Young, Lester (Birdland Tour) GG

## Names To Arcadia

New York — The Arcadia ballroom here has swung to a name band policy. Following engagements by Buddy Morrow and Sam Donahue, the ballroom had the following schedule: Jan. 29-Feb. 3, Tony Pastor; Feb. 5-12, Ed DeLuna; Feb. 13-17, Russ Morgan; Feb. 19-24, Tony Cabot.

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(Jumped from Page 20) rhythm, but I didn't dig it too good. It took me a month before I got used to it. But you couldn't get away from it. It had such a terrific beat. You couldn't move from it. I used to see people bouncing to it. I've been on that beat ever since, and now I can't get with the other.

"In Oklahoma where I had come from," Jimmy explained further, "the beat was more even. And New Orleans was more or less even when they used a four."

The afternoon had almost ended, and the conversation went on to Kansas City days, to the time when that city was known the country over for its nonstop jam sessions which were testing places for young players, and for daring sidemen in visiting bands from the east. Jimmy remembered a song, *Lonely Acres*, in which the key changed in every bar. It was played often as were other numbers with many changes "to see if the guy could hear well."

"There was no place like Kansas City then," Jimmy said regretfully, "and it never will be forgotten, either. It's too bad there are no places to jam today.

It's too bad for the younger players, because that's the way to learn your horn better."

**JIMMY GOT UP** to leave. Someone in the office asked who some of his other favorite singers were. "Oh, Ella Fitzgerald, Sarah Vaughan, Frank Sinatra, Perry Como, Dinah Washington, Nat Cole."

"You certainly have broad taste," said the questioner.

Jimmy looked at him like a patient schoolteacher.

"Well, you see, I love music," he said.



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