

April 4, 1957

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THE UNIVERSITY
OF MICHIGAN
MAR 2 1959
PERIODICAL
READING ROOM

On The Cover

EYDIE GORME

Plus

Harry Belafonte
(Part 3)

Jazz' Crystal Ball
(Part 2)

Andre Previn

Anita O'Day

Bill Holman



Jazz Reviews

High Fidelity

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Hollywood

Jazz Best-Sellers



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Clear The Decks . . .

New York, N. Y.

To the Editor:

Just when I had come to think that Leonard Feather was becoming a calmer and more civilized writer, I find in the *Feather's Nest* column in the March 21 issue of the *Beat* an impassioned and, to my mind, quite unwarranted attack on the entire basis of traditionalist jazz writing and scholarship ("this whole big world of jazz . . . cultism that has built up in the past decade may be just one vast, bottomless snake pit . . . How much credence can you give to the historiographers and discographers of early 20th century music," etc., etc.).

Having furnished the ammunition which Mr. Feather is firing in this instance, I feel I must hasten to reply.

He has found three errors in the *Riverside History of Classic Jazz: A Jelly-Roll Morton* selection and two Muggsy Spaniers are all not what the labels say they are; and he is generalizing like mad from this.

First of all, the errors are there, and they are inexcusable. I know how they came about (we spotted them only slightly too late to catch them; Leonard is far from the first to call them to our attention). Rather than going into the devious details, let's just call it gross carelessness.

But Feather's snide assumption that no one associated with the project and no one who reviewed it (including such worthies as Nat Hentoff and Ralph Gleason) is capable of distinguishing a banjo from a piano or of recognizing some very standard jazz tunes—that assumption is sheer nonsense.

Leonard knows quite well that, in one way or another, errors creep into the work of the best of us (I can cite errors in his admirable *Encyclopedia*, and he knows that). If he had bothered to ask me (we talk to each other not infrequently and rather pleasantly), I could have told him how these errors occurred. I would have agreed, too, that the errors are worth reporting. But they are surely not worth all that generalizing and jumping to all-embracing conclusions.

Because Bill Grauer and I failed to check some tapes certainly does not mean that all jazz historiography is suspect; because one such error con-

cerns Jelly-Roll does not mean that all Morton's "genius" may . . . largely have been built on just such confused and careless listening."

But, of course, to those who argue from conclusions, anything and everything is possible. And Feather, it goes without saying, argues from the conclusion that early jazz, and all who pay any attention to it, are hopelessly out of tune in all respects.

I would like to apologize on behalf of Riverside for the errors (which are being corrected in subsequent pressings) even though I honestly do not feel that they could lessen anyone's enjoyment of this album. And I would like to ask Leonard to apologize for his feverish, exaggerated leaping to destructive conclusions that are entirely unwarranted by the facts. I know it's tough to fill a column every issue, but there are limits.

Orrin Keepnews
Riverside Records

Disagrees With Woods . . .

Jersey City, N. J.

To the Editor:

I have never written a letter that disagrees with someone, but after what Phil Woods said about the Modern Jazz Quartet, I had to talk back. I'm 18 years old and have been digging jazz for about four years, and knowledge that I have gathered in that time is kinda groovy.

He said, "If John Lewis ever loses Bags, that's the end. He has the only pure funk in it. Without him, it would be a cocktail unit. Bags keeps it a jazz group." He's wrong, if he heard John Lewis playing with the Modern Jazz Sextet, he would hear John (Lewis) getting funky on the keyboard. And the same if he heard Percy Heath playing with Miles Davis. Well, I can't say much about Connie Kay. Myself, I think he still can learn from Klook, Max, and Art on funkiness.

Phil is happening, but he still can't criticize anyone that has been in the field longer than he has. A lot of young boys come up and want to sound off about somebody. Most of the time they get burned, just like I'm burning Phil Woods in my own way. I still have to say Phil is saying o'boy on his ax.

Percy is my boy on the bass. I'm trying to learn to play the bass but haven't come up with a teacher or a bass yet.

Bob (Dig) Walters

Whispering . . .

St. Louis, Mo.

To the Editor:

For the past few years the popularity polls of *Down Beat* and similar publications have indicated that the jazz trumpeter is virtually extinct.

The trumpet division has been dominated by such arty, pretentious dilettantes and quacks as Miles Davis and Chet Baker—the Liberace of the trumpet! Their innocuous, effeminate, dulcet-toned horns would sound right at home in Lombardo's trumpet section.

Trumpeters of the Elman-Eldridge school who really *blow* their horns instead of merely whispering through them, haven't a chance in these polls. However, their records sound even better after listening to these modern trumpet "stylists."

Joe R. Duke

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By Jack Tracy

IN AN ARTICLE headlined "American Jazz Stars Have Not Been Doing Right By Us," writer James Asman in *The Record Mirror*, a British publication, expresses great disillusionment with the U. S. musicians who have played that country.

Says he, "Each time a distinguished jazz visitor comes to these shores, so often with overmuch ballyhoo, another nail is driven into the coffin of contemporary jazz legend . . . We are now having periodic visits from the legendary jazz 'greats' and the disappointment is mounting each time."

He goes on to complain specifically about Lionel Hampton's frenzied concerts and the performances staged by Louis Armstrong and Eddie Condon, among others.

It is a point well-taken and documented, but if any blame must be attached, it should be laid squarely at the feet of the British promoters who bring the groups over.

THEY DO NOT BUY blind—they come to the States and hear what they are purchasing. But they evidently have no more intention of presenting musically first-rate jazz groups from this country than they do in seeing that the exchange groups they send over here are done right by.

They are in business to make money, and thus far all they have done is to bring to England names that are extremely well-known there. Coincidentally, most of the groups they have hired tend to play vaudeville shows rather than jazz concerts.

ON THIS SIDE of the Atlantic, it has been virtually impossible for many persons to hear just what the small British groups have to present. Almost without fail they have been booked on rock 'n' roll package shows that make a quick sweep through some of the major cities. Those persons who do make the special effort to hear them have to sit through some dreary and interminable music to catch a couple of tunes.

When the exchange program was about to begin, more than a year ago, we predicted that the program might run into difficulty because so few British names were well-enough known here to be sold. That problem was solved by dumping them into those large shows that were sure to succeed anyway, but it certainly must be unsatisfactory to the musicians who have to work under those conditions.

Only Ted Heath has had the prestige and drawing power to score solidly on his own.

AS THE EXCHANGES continue, the promoters will see their problems magnify. There still remain a number of U. S. groups which stand an excellent chance to do well both esthetically and financially in England. But the promoters are soon going to run out of both British groups that anyone at all has ever heard of, and out of places to book those they do bring over.

Rock 'n' roll shows cannot last forever.



down beat.

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ON THE COVER

A girl singer much admired by musicians and jazz fans for several years seems finally to have stepped over the last barrier to success with her hit album on ABC-Paramount and enthusiastic reviews for her performances at the Palace theater with Jerry Lewis. For Dom Cerulli's cover story on Eydie, see page 13.

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barry ulanov

By Barry Ulanov

ART TATUM does have a successor, a successor with a clear title to the throne, it seems to me. His name? Bernard Peiffer. His qualifications? Nothing less than a virtuoso style, a virtuoso technique, a virtuoso personality.

When I first heard Peiffer in Paris a few years ago, I was impressed by the ambitious spread of his piano playing, the range across moods and styles, tempos and forms—most of the variations one could evolve on familiar jazz themes.

I was delighted at the way he dipped into classical procedures and traditions without being captured by them; the little touches of Ravel and Debussy, for example, which did not develop into the merely derivative, which never became the empty imitation for imita-



tion's sake; the occasional forays into counterpoint on the principles of Bach's famous well-behaved clavichord, brilliant excursions that never, happily, turned into novelties, into exhibitions of the Reginald Forsythe or Alec Templeton sort.

I WAS PLEASED, too, at the beat, the skillful, subtle, quite up-to-date time of the man, which brought Bud Powell and Lennie Tristano to mind, among others. And I was deeply impressed by his melodic resources, which on the several evenings I heard him never failed him, never left a tune or a performance bare, bereft, undernourished.

Listening to him again today, I'm still delighted and pleased and deeply impressed. But the causes run deeper, the delight is broader, the pleasure on several more levels of quite a few fine kinds at once. For Peiffer is today really a successor to Tatum, really a remarkable virtuoso, one of the true ornaments of jazz, as anyone who makes such abundant use of jazz ornament should be.

THIS IS PLAYING of a masterful elegance—Bernard does run to great extravagance of phrase. Like Tatum—but not precisely in the same fashion—he tends to fill-ins. Like Tatum, the fill-ins fit; they always seem apposite.

A lacework pattern emerges from the frills and furbelows—frouncey, showy, beautifully mannered ornament made up of arpeggios and tremolos.

But it isn't lace alone that Peiffer manufactures in the course of a heavy fioritura display. It remains jazz. Firm, steady, swinging jazz. It's virile music he plays, and the decoration, no matter how elaborate, never forces the music into anything less than a moving, muscular, altogether driving groove.

It would be easy, with this sort of highly ornamental style, to fall into a gimmicky manner, to create an unmistakable identity made up of particular tricks of phrase or melodic variation, touches that proclaim the insistent, persistent, consistent commercial performer.

ALL THREE OF these things Bernard Peiffer is: insistent on a most modern jazz, persistent in his attention to interior musical detail, consistent in his concern for over-all form, for performances that have a clear beginning, middle, and end.

He may even be commercial, in the sense that many, many persons who have taste for an astonishingly accomplished pianist, in or out of jazz, may come to admire his playing, may come in numbers to listen to him play, and may come in quantity to buy his recordings.

But tricky? A purchaser of fame at the expense of musicianship? No, this, I think, he will not be; though with such a command of his instrument and almost all its traditions, it would not be hard for him to find the tricks and to sell them high.

Undoubtedly Peiffer will make a reputation in this country, a large and important one. In time, the sensitive listener to jazz will not be able to escape the impact of his playing. It is too good in too many ways to elude those who listen hard and carry away into the realms of speculation and meditation what they have heard. My only plea here is to such listeners to hurry up the process, to give us the opportunity to hear more of such music, to give this musician the chance to grow roots quickly on American soil and to make it possible, as a result, for other musicians to see and savor the flower.

IT WILL BE A flowering, if it happens soon enough, a blossoming into a jazz just that much more adventurous and flexible.

No new school may emerge from Peiffer's collaboration with American musicians. Jazz may not in consequence of his arrival turn any new somersaults of form or content. But jazz will be a great deal enriched by the personality it will have permitted to run loose among its performers and performances. It will have still another kind of thoughtful, poetic piano music to mull over and make over into countless new ways of thinking and playing and composing.

There is much more to say about Bernard, about his conservatory background, for instance, that broad development of improvising skills in a dozen or more genres which is so central to higher education in music in France.

But nothing I have to say about his playing can be as persuasive as a Peiffer performance itself. Fortunately, at least for us in the New York area, there will be many Peiffer performances off and on for the next few months at the club called the Composer.

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NEW YORK

JAZZ: The first night of the American Jazz Festival at Newport, July 4, will be a huge birthday party for Louis Armstrong, reuniting Pops with many of his former alumni and associates. There are exploratory talks concerning the possibility of the Newport Festival playing 10 to 12 weeks of the 1958 World's Fair in Brussels . . . Quincy Jones leaves for three months in Paris April 15. He'll arrange for Barclay Records and hopes to study with Nadia Boulanger . . . Sidney Bechet is touring Argentina and Chile. He may return to the States for Newport . . . Chet Baker and Phil Urso were arrested in Philadelphia on narcotics charges, and were dropped from the Birdland tour . . . Billie Holiday's Philadelphia trial on narcotics charges has been continued indefinitely . . . Reason British leader Ronnie Scott had to fly drummer Alan Ganley to the States was that his first drummer, Phil Seamen, was stopped from leaving England when narcotics were found in his possession . . . Chuck Wayne is the only musician in Tennessee Williams' new play, *Orpheus Descending*. He's featured on guitar and mandolin . . . All seats for Count Basie's opening British show at Royal Festival Hall April 2 were sold on the first day tickets went on sale. British promoters are trying to have the 21-day tour prolonged . . . Mitchell-Ruff Duo at the Composer opposite Hank Jones trio . . . Firstrate Belgian guitarist Rene Thomas, who sat in successfully with Zoot Sims and Al Cohn in New York, expects to come here for good . . . British agent Harold Davison trying to work out a Duke Ellington-Johnny Dankworth exchange for later this year, as well as a trade for the Leonard Feather Encyclopedia package and Frank Chacksfield. He's also trying to figure out a way to get Dorothy Donegan over to Britain.



Sidney Bechet

Guitarist Joe Puma in the Warren Meyers trio at the Leslie House in the Village. Bassist is John Carbone . . . Ella Fitzgerald has recovered, and may make the European tour after all for five weeks beginning toward the end of April. The Oscar Peterson trio plus Jo Jones would be with her . . . Swedish drummer Bert Dahlander is back in America to stay . . . Joe Benjamin replaced Bill Crow in the Gerry Mulligan quartet. Sonny Wesley replaced Benjamin with the Ronnie Bright trio . . . Sonny Stitt's quartet is composed of three Philadelphians: drummer Kenny Dennis, bassist Jimmy Mobley, and pianist Dolo Coker . . . Jazz Modes at Birdland for two weeks May 2 . . . Buddy DeFranco now has Wilbur Ware on bass, along with Dick Garcia, Bill Bradley Jr., and Don Friedman . . . Bernie Leighton trio at Peacock Alley in the Waldorf-Astoria . . . Oscar Pettiford band at Birdland along with Pat Moran quartet. Maynard Ferguson and Cannonball Adderley return for two weeks April 4. Ellington arrives April 18 . . . Bobby Corwin working weekends at the Composer.

ENTERTAINMENT-IN-THE-ROUND: Alan Freed will be a co-chairman of the NAACP Fight for Freedom campaign to raise New York membership . . . Jerry Lewis was held over at the Palace until March 10, a huge boxoffice success despite the critics . . . Benny Goodman pulled a record \$8,000 (65 percent teenagers) at a one-niter at Rhodes on the Pawtuxet before going into the Waldorf-Astoria . . . Frank Sinatra may have to pay Australian promoter Lee Gordon \$75,000 to settle his impulsive walk-out from a tour he'd agreed to . . . Ruban Bleu is closed after all these years, displacing the Norman Paris trio. Building's coming down . . . Gunther Schuller's *Symphony for Brass Instruments* will be conducted by Pierre Monteux with the Boston Symphony in April, and he'll also do it at Tanglewood this summer . . . Hoagy Carmichael may go on the road for William Morris in October with a jazz sextet . . . Louis Jordan scheduled for a tour of Australia, the Philippines, and Honolulu . . . After Jimmy Dorsey, currently at Roseland City, the room has booked Ray Eberle, Johnny Long, Guy Lombardo, and Les Brown.

(Continued on Page 32)

Stage Show Hits Spark NYC Activity

No Hiding Place

New York—A trio was hired for the wedding of pianist-teacher John Mehegan. During the reception, the bassist came over to Mehegan, complaining, "I'm never going to take a gig like this again. Too many of your students are here. They keep calling out the right chords."

An hour later, the trio, now wandering from table to table to answer requests, reached Mehegan's. John asked for *So in Love*. The bassist looked at Mehegan suspiciously.

"In how many keys?" he asked.

Koenig Adds Third Label

Hollywood—Lester Koenig, operator of the Contemporary and Good Time Jazz labels, has added a third label. Its name is Vogue, a tag used briefly by another, now defunct, Hollywood firm some years ago.

"With Contemporary and Good Time Jazz now identified respectively with the modern and traditional jazz forms," Koenig said, "we wanted a label for other types of music. . . . We might release anything on Vogue from opera to tap-dance music."

But Vogue's first release is an original by Buddy Collette, *Monorail*, on which Collette, on flute, is backed by strings.

Elliott Will Emcee, Play As Gleason Sub

New York — Multi-instrumentalist Don Elliott will help emcee the Jackie Gleason CBS-TV show March 23 and direct the Gleason Romantic Jazz band on the show.

Elliott, who will share the emcee job with Kathryn Grayson, movie vocalist, also will play mellophone, trumpet, and vibes with the band, of more than 30 pieces, and with a small group. He is also scheduled to sing.

Tentative plans for the show also call for another band, possibly Count Basie's, and another vocalist, possibly Sarah Vaughan. Gleason compiled the package to spell him while he vacations.

Sauter To Quit Band For German Post?

New York—Eddie Sauter, arranger and co-leader of the Sauter-Finegan orchestra, may leave the orchestra to assume the post of music director of Radio Sudwestfunk at Baden-Baden, Germany.

In the post, Sauter would be involved in heading a jazz program for the station, as well as writing, arranging, and conducting.

In his absence, the band would be led by Bill Finegan.

Sauter flew to Germany in mid-February to discuss details of the position.



The Rev. Norman O'Connor, jazz columnist for the Boston Globe, presented Erroll Garner with his *Down Beat* Readers Poll plaque recently in Boston. Garner moved from sixth place in the '55 poll to the top slot in the piano category in the '56 poll.

Lena Signed For 'Jamaica'

New York — Lena Horne has been signed to star in a forthcoming musical, *Jamaica*, by Harold Arlen, E. Y. Harburg, and Fred Saidu.

The musical is scheduled to go into rehearsal in August, with the opening set for late October. Originally, Harry Belafonte was to play the male lead, but he withdrew from the show because of the pressure of other work. Lonnie Satin and Sidney Poitier have been reported as the leading candidates for the role.

The show will mark Lena's first Broadway appearance since she appeared in *Blackbirds of 1939*.

Goodman Personnel Set

New York — The Benny Goodman band, as it shaped up for the Waldorf-Astoria engagement at the end of February, included Buck Clayton, Jimmy Maxwell, and Nick Travis, trumpets; Rex Peer and Eddie Bert, trombones; Budd Johnson, Sol Schlinger, Al Block, and Red Press, reeds; Mel Powell, piano; Mousie Alexander, drums; Irv Manning, bass, and Lynn Taylor, vocals.

Sellouts At Paramount And Palace Heartening

New York—Sellout success of Jerry Lewis at the Palace and the Ella Fitzgerald-Nat Cole-Count Basie and Alan Freed's rock 'n' roll packages at the Paramount here have spurred both houses into more live activity.

A Paramount spokesman said singer Pat Boone would head a package at the Times Square landmark for a week, tentatively set to start either May 29 or 30. Final details on other artists in the package had not been set at press-time.

The Palace, where Lewis' run was extended with additional performances, is dickering to bring a package of pop song stars in under disc jockey Jerry Marshall. Tentatively set for the bill were Sonny James, Jim Lowe, the Tarrriers, and Roger Williams.

Liberace is also scheduled to play the Palace in mid-March.

Other local disc jockeys are also working on bringing packages into several of the major theaters. Among them is Jocko Henderson, who is scheduled to lead a rock 'n' roll bill at Loew's State in April.

Talk of the town, and the nation, was the riotous opening for Freed's Paramount rock 'n' roll production. Even the staid New York Times carried a large front-page story detailing the behavior of the thousands of teenagers who attended, many of whom starting to line up at the box offices at 4 a.m.

When the box offices opened, the crush for tickets was so great the ticket seller's glass window was shattered, as was a glass restaurant door nearby. The box office was shut down at 1 a.m., after 15,220 tickets were sold. Attendance receipts totaling more than \$29,000, set an opening day record for the theater.

Two teenage girls suffered leg injuries, scores of the youngsters lost their shoes, hats, and other articles of clothing.

Police ordered the balcony cleared when patrons, stomping in rhythm, started to shake it dangerously. It was inspected and allowed to refill, leaving the first four rows vacant.

A total of 175 policemen, including a group on horseback, was summoned to the scene to maintain order. Throughout the movie, *Don't Knock the Rock*, and the stage show featuring Freed and a roster of rock 'n' roll attractions, there was dancing in the aisles and general uproar.

The Paramount management obligingly took care of hundreds of teenagers who got into line with just enough admission money, but reached the box office after the prices changed some hours later.

MOA Meeting May 19-21

Chicago — The annual Music Operators of America convention will be held in the Morrison hotel here May 19-21.

caught in the act 

Carmen McRae

Personnel: Carmen McRae, vocalist, accompanied by Ray Bryant, piano; Ike Isaacs, bass; Specs Wright, drums.

Reviewed: Birdland, New York, two sets on a Friday night, the second night of a one-week booking.

Musical Evaluation: In her third Birdland appearance since making her way to the major leagues, Carmen proved again that she is a continually improving, never complacent singer. She now works with more authority and handles herself onstand with more poise than ever before. An aid in sustaining this assurance is the fact that she now finally has her own trio with her everywhere she works.

The trio provides a firm, pulsating background and, equally important, psychological strength for Carmen in that she no longer has to worry, as too many singers do, about what surprise the club owner in the next town may have awaiting her.

Carmen is a jazz singer. Her phrasing makes her voice a swinging, personally colored instrument. And she has unaffected, natural warmth instead of external, distorted simulated heat. Carmen besides is a thorough professional. She has a varied range of insights and can move convincingly from a tender, introspective *Good Morning, Heartache* to a buoyant *Love Is Here to Stay*, from a dramatically underplayed *Guess Who I Saw Today?* to a relaxed, rolling *I'll Remember April*. Even her current plug record, *Skyliner*, is rather attractive, although it could become easily twisted by other larynxes.

Her clarity of diction, intelligent programming, and open enjoyment of her métier and her trio are added assets.

Audience Reaction: The normally quasi-attentive weekend audience was quiet and captured.

Attitude of Performers: Although the trio sounds fine to this listener, they themselves are not satisfied and say they feel they can become even more integrated. Carmen is very happy with them ("It's what I've always wanted.")

As for herself, she says she feels, "Where I am now, I guess, is not so bad so long as I can sort of keep going up instead of standing still or going behind. Being primarily a jazz singer is not as easy in terms of getting a larger audience as being a pop singer."

Commercial Potential: Carmen already has shown she can conquer the jazz rooms. Her potential is unusually diversified. She's excellent for the college and concert circuit; she also can play the class rooms that Sarah Vaughan and Ella Fitzgerald have successfully invaded, and I think that with the right balancing of tunes, she could make the better supper clubs and eventually, even the Waldorf and the Persian room—if she wants to.

Summary: While not of the stature of Billie Holiday, Ella, and Sarah, Carmen is the most important and consistent jazz singer since Sarah. She has grown from inside herself; she hasn't tried to put on artificial, gimmick-built height.

—nat



Cal Tjader

Cal Tjader Quintet

Personnel: Cal Tjader, vibes; Vince Guaraldi, piano; Eugene Wright, bass; Al Torre, drums and timbales; Louis Kant, congas.

Reviewed: Interlude, Hollywood, opening night Feb. 22.

Musical Evaluation: Tjader's "new look" is paying off in fat musical and commercial dividends. When last reviewed in May, 1956, it was observed that chief weakness of the then mambo-style group lay in "...unsuccessful attempted fusion of jazz and Latin, resulting in an over-all monotonous sound." In the interim, Cal reorganized, and the happy outcome was evident in his debut here.

The primary improvement results from the fact that Cal now has a jazz quartet, with Kant added on congas for Latin numbers. The rhythm section, anchored to Wright's superb bass and Torre's steady drums, provides solid backing for vibes and piano solos. Guaraldi's solo work is consistently flowing and frequently lyrical, his rhythm playing punching yet sensitive.

The high spot of Tjader's current repertoire—spiced by an appropriately deadpan introduction—is the amusing *Thinking of You, M.J.Q.*, a tongue-in-cheek leg-pull complete with Bags-like vibes, triangle, and fugal lines.

The introduction of a medley in mid-set is also good judgment in pacing. Split between Cal's vibes and Guaraldi's piano, the medley invariably consists of such standards as *Lover Man* (Cal) or *It Might as Well Be Spring* (Vince).

For the Latin set, Kant comes in on congas, and Torre switches to timbales and cymbal. There are jazz overtones, particularly in vibes and piano, but the pulsing Afro-Cuban motif predominates.

Audience Reaction: A Sunset Strip audience is conditioned to name singers, mediocre comics, and cocktail music. This jazz experiment seems to be succeeding, to judge by the good business and approving, alert audience. It is moot, however, that a unit like the Jazz Messengers would be so well received. Such changes of pace as that represented by the *M.J.Q.* bit consistently evoke chuckles from the audience.

Attitude of Performers: They play good music and present varied sets. The formula appears to be: "entertain 'em but put over some swinging jazz." Tjader is personable and manages to

establish a rapport with the cocktailers.

Commercial Potential: With his present format, Tjader may appeal to a wide area of the nitery audience. Jazz lovers can dig the quartet with its superior solo work by Cal and Vince and the rocking rhythm; Latinos are offered fare stimulating in its idiom. For clubs, concerts, or college dates this group fits.

Summary: A swinging, all-around musical unit with two outstanding soloists in Tjader and Guaraldi. Lots of good jazz with entertaining Latin interludes commercially bolstered by effective, unpretentious showmanship.

—Tyman

Bobby Hackett Orchestra

Personnel: Bobby Hackett, cornet; Dick Cary, E-flat horn, arranger, piano; Ernie Caceres, baritone, clarinet; Tom Gwaltney, clarinet, vibes; Johnny Dengler, tuba; Nat Ray, drums.

Reviewed: Three evenings at the Voyager room of the Henry Hudson hotel, New York City, during February.

Musical Evaluation: Though it seems like an orchestra, this is in fact a small combo, one that does enough with its nine instruments (played by six men) to fool any radio or record listener. Aside from any mathematical feats, it is the most attractive and resourceful jazz group now resident in Manhattan.

Cary, who has written the entire eclectic book that gives the group much of its protean personality, deserves a healthy share of the credit. Dick also lends the band some of its striking coloration by playing an E-flat horn, which, blended with the tuba and baritone, sometimes gives the group a quality that recalls the Miles Davis Capitol sides. He further impresses the masses by sometimes sitting at the keyboard, playing piano with his left hand and horn with his right.

Hackett's horn, of course, is the other compelling factor; whether playing *Tenderly* as a waltz, *Zigeuner* in four, or an old-time Mason-Dixon finale on *Wolverine Blues*, he neither pushes nor pulls but sails smoothly and eloquently through the waterways without ever rocking the boat. His lower-register work was particularly persuasive on *Tin Roof Blues*.

Caceres lends welterweight assistance on baritone while Dengler, an ex-cornetist, is the heavyweight in rhythm and in ensemble voicings, as well as in solos, on a tuba that he carries with remarkable lightness and abandon.

Gwaltney, though his sound could be improved on both instruments, is a capable and valuable complement to the front line. Nat Ray is an inconspicuously efficient drummer.

A relatively small part of the book is given over to Dixieland tunes. A typical sample of what happens in the band—to keep your ears constantly refreshed—is *Lullaby in Rhythm*, which opens with Cary's horn playing the melody against cornet and two clarinets, offers Caceres and Gwaltney some clarinet fours, and ends with vibes, baritone, horn, and cornet neatly blended.

In *The Continental*, too, the use of vibes makes it possible to establish a stimulating mood change between the tune's first and second themes.

There are several Cary originals: *Handle with Cary*, on *King Porter*

(Continued on Page 40)

Frisco Opera Board Relents, OKs Birdland

San Francisco—The board of trustees of the San Francisco War Memorial Opera House did an about-face last month and voted to permit the Birdland show to play the hall on April 28.

The opera house had voted last December to turn down the Birdland application for fear the show would cause "unseemly" disturbances. The trustees also said they feared a repetition of the 1948 Jazz at the Philharmonic concert there which resulted in an alleged \$2,500 damage.

The opera house December decision on the Birdland show started much protest in the press and on the radio. This resulted in the chairman of the opera house trustees attending the Birdland Carnegie hall concert in New York.

Afterwards, the trustees voted 9-1 in favor of allowing the jazz concert to be held, provided no liquor is sold, 15 special police are in attendance, and none of the valuable Louis XIV chairs in the box seats are sold.

Since the JATP episode, the Opera House has adopted a stiff policy toward jazz concerts. Only Duke Ellington, Stan Kenton, and Benny Goodman concerts have been allowed in the hall. The approval for the Birdland show is not understood to mean a complete reversal of the opera house policy. Each show is to be considered on its own merits, and there likely will be rejection again.

—ralph j gleason

Six Works Of Jazz Commissioned By Brandeis University

Waltham, Mass.—Brandeis university has become the first academic institution to commission a series of jazz and jazz-influenced compositions. The works will be premiered at a concert under the auspices of the university in June as part of the Brandeis Creative Artists festival.

There will be six commissions at \$350 each—regardless of the length of the composition. Three of the six will be by jazz musician-writers, Jimmy Giuffre, Charlie Mingus, and George Russell.

Three works will be by classical composers who will utilize in part the jazz language. These will be by Milton Babbitt, Gunther Schuller, and Harold Shaper.

The jazz writers were selected by Schuller and Nat Hentoff, *Down Beat* associate editor. The classical commissions were awarded by an advisory council of the university.

Free Speech

Chicago—This one comes through courtesy of Billy Taylor.

New York pianist Stan Free and his wife are accustomed, it seems, to speaking in the hip vernacular. They sent their daughter to school last fall, and presently her teacher called Free, a bit disturbed.

"Mr. Free," she said. "Your daughter keeps saying, 'It's a nutty day.'"

"Well," replied Stan, "isn't it?"

Italian Festival Jazz LP Due

San Remo, Italy—Tape recordings made at the second International Festival of Jazz here Jan. 26-27 will result in the issuance of at least one LP, according to the festival producers, Arrigo Poliillo, of *Musica Jazz*, and Pino Maffei.

The festival, covered by more than 65 Italian newsmen, featured a 12-tone composition by Giorgio Gaslini, utilizing jazz elements, and performances by jazz bands.

Among the units participating were the Nunzio Rotunde quartet, Sidney Bechet and the orchestra of Andre Rewelliotty, Milan College Jazz society, Sestetto Jazz Moderno, Roman New Orleans Jazz band, Original Lambro Jazz band, Glauco Masetti quintet, and the Austrian combo of Fatty George, with tenorist Karl Drewo.

Prestige All-Stars Get A Steady Gig

New York—Prestige has formed a unit called the Prestige All-Stars. It will record regularly, sometimes with guests, and includes Donald Byrd, Jackie McLean, Kenny Burrell, Mal Waldron, Doug Watkins, and Arthur Taylor.

The intention of operator Bob Weinstock is to give a unit of all-stars who do not work together regularly in clubs a chance to develop more collective cohesion than is usually possible at pickup record dates. Writing for the Prestige All-Stars will be by Teddy Charles and Mal Waldron, among others.

Ferguson Band Heads Concert Tour In Midwest

Minneapolis—The Modern Jazz for 1957 concert package will play four midwest cities at the end of March.

Consisting of Maynard Ferguson and the Birdland Dream band, the Chico Hamilton quintet, Lurlean Hunter, and the Don Shirley trio, the troupe will play Omaha on March 28; St. Louis (29); Kansas City, Mo., (30), and Minneapolis (31). The concerts are being produced by Dick and Don Maw.

Dixie, Longhairs Raise \$8,500

San Francisco—Dixieland musicians rallied 'round to support the San Francisco pension fund with a Dixieland jamboree in the Civic auditorium on March 3 that drew 4,200 persons and raised \$8,500 for the fund.

Enrique Jorda, conductor of the San Francisco Symphony orchestra led a mixed group of longhairs and Dixielanders in *Rhapsody in Blue*, and such stars of the traditional world as Bob Scobey, Clancy Hayes, Kid Ory, Earl Hines, Joe Sullivan, Burt Bales, Wally Rose, and the Bay City Jazz band participated.

Scobey, who did not use his regular group but an 11-piece band, sat in the Symphony trumpet section (plaid vest and all) for *Rhapsody*, and Ory led a group composed of three symphony men and the rest from Scobey's mob during his portion of the show.

Cooper, Shank Begin Tour Of Europe

Hollywood—Bob Cooper and Bud Shank began their European tour March 10 with Netherlands dates in Amsterdam, Rotterdam, and The Hague followed by Belgium appearances in Liege, Brussels, and Antwerp. The sax men join forces with Gary Crosby on March 23 for a German television show and some air force dates and then move on to Scandinavia and Italy.

Shank's manager, Joe Napoli, who set up the tour, is now working on a similar deal for June Christy. The singer would play air force bases throughout Europe. She would be joined by Cooper and Shank.

Cooper and Shank are using local rhythm sections in each country visited.

Will Alger Stricken In Cincy, Recovering

Syracuse, N. Y.—Will Alger, trombonist-leader of the Salt City Five, is recovering in St. Johns hospital after being flown in from a Cincinnati engagement in which he suffered a ruptured blood vessel.

A benefit was held for Alger in Capperella's in Buffalo. A total of \$500 was raised and presented to Alger. An M-G-M record date was canceled until March, as was the unit's opening at the Dunes in Las Vegas, Nev.

Russo U. Of C. Course Set

Chicago—Bill Russo will teach a course, *The Anatomy of Jazz*, at the University of Chicago beginning in April. The accredited course will be in the humanities department and is expected to be expanded to three quarters beginning next fall.

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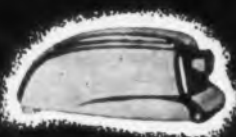
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Eydie Gorme

Years Of Careful Preparation Have
Paid Off In Success For New Star

By Dom Cerulli

TO HEAR Eydie Gorme tell it, her success has resulted from a series of lucky breaks.

But on closer examination, it develops that her success has come largely from hard work on her part, even when the breaks were with her.

For instance, she was a fixture for more than three years on Steve Allen's *Tonight* television show. "It was the luckiest break of my life," she said.

Here's how it happened.

She was recording for Coral and had just cut *Frenesi*. Allen was looking for a girl to sing on his show. He caught her on a local New York TV show, and a short while later she was approached to work steadily on his show.

"I thought it was a gag," Eydie recalled with a laugh. "And I turned him down."

THIS SITUATION was straightened out quickly, however, and Eydie signed for 13 weeks, which stretched into 3½ years.

But between the "lucky break" and the first extension of that 13-week agreement, here's what happened:

Eydie went on a strict diet to slim down for the camera.

She virtually had to learn how to sing all over again, dropping the style she had acquired singing into microphones in front of the bands of Tex Beneke, Tommy Tucker and Ken Greengrass.

"I was really too heavy for TV," she said. "You gain about 10 pounds in front of the camera, you know. But I was determined to make a success of it, no matter what."

She had to fight self-consciousness. She had to drop mannerisms which were acceptable in delivering a song onstage or in front of a band because they came over awkwardly and overdramatized on television. She had to project her voice more and forget what she had learned about singing into a mike while a band roared behind her.

SHE FOUND Steve Lawrence a great help in getting her to relax. "The duets we did together helped so much," she said. "They were no chore. Little by little I gained confidence. That was very important. People tend to feel uncomfortable if you don't feel confident. "Before long, I was having fun."

Eydie says she considers her records an important facet of her career. Once again, she says this was another "lucky break." But it was work, and hard work, for her to overcome her fear of recording.

She had been with Beneke's band for a year but never recorded a side.

"The simple truth," she said, "is I was scared to death. I got mike fright whenever we went into a recording studio. I had this mental block that even carried over when we taped a radio show."

Now Miss Gorme is at the Palace, one of the main supports for comedian

Jerry Lewis' show. Her performance on the bill at the New York landmark drew universal critical acclaim.

Another "lucky break?"

SHE OPENED at the Palace with a new act. She received her arrangements for the show the afternoon of the opening performance. Eydie literally broke her act in on opening night. Whatever landscaping she wanted to do on the scores had to be done at the brief rehearsal sessions before the opening curtain.

The Eydie Gorme of a few years ago might have gone to pieces on opening night with a set of songs and arrangements practically unknown to her. But not today's Miss Gorme.

When she comes on and starts to sing, a hush falls over the audience. When she does *Guess Who I Saw Today*, barely etched in a pinpoint spotlight, there's rarely even a cough from the audience.

Nowadays, when Eydie goes into a record session, she's well rehearsed, knows her material beforehand, and finds her only problem the balance, which the engineers handle for her.

Part of the process of gaining confidence and poise comes from singing with bands. "It's the best practical way to learn," she declared.

"I never studied music. Singing with a band was the best training I ever had. You get so you learn a song in about 12 minutes. I griped then, but I realize that now.

"What's good for me may not be the best for someone else. But it (band-singing experience) can never hurt or hold back anyone, believe me."

OTHER ARTISTS may delve into obscure scores and old musicals for material, but Eydie has her own ideas. "The real problem," she said, "is finding a song suitable for you. I don't believe that there are songs that have been done to death. People like to hear songs they know. They don't want to concentrate on things they've never heard before.

"When they are familiar with a song, they can compare other versions with yours. It's important that you feel you're doing the song better than anyone else has done it. Whether they think so is another thing.

"On new songs," she continued, "it definitely has to be something I feel.



I can do a song adequately, but that's not enough.

"Now I'm singing the way I honestly feel. It takes a long time to get that way, and I realize that I still haven't found what I'm looking for yet. I get a sound I like sometimes, but I can't get it every time.

"I really believe you have to be a good actor to be a good singer. For instance, there are some jazz singers who concentrate so much on sound and melodic invention they forget about the lyrics.

"I'm not like that. To me the lyrics are important. If a song is dramatic, I feel it. I try to project it that way. If you're the type who has a quiet heartbreak, that's okay. But I'm not that type.

"The most important thing is to communicate that feeling. Maybe that's why I like the way Felicia Sanders sings. She feels her material, and she understands what she's singing about.

"AND TAKE Tony Bennett. I enjoy hearing him as much as I do Frank Sinatra. That's a big statement, because to me Sinatra is the very top. But Tony is so sincere in his songs. He's direct and sincere, even when he talks. He got a standing ovation at his opening at the Copa, and it was a spontaneous thing. There was just nothing left to do but stand up and cheer.

"He worked so hard on the arrangements, and he kept building his performance. I try to gear my shows that way, too. But when he did *Lost in the Stars*, it was weird. You could feel yourself floating out in space with stars all around. It was that kind of a performance."

A native of the Bronx, Eydie first sang at the age of 3 on a kiddie show broadcast from a department store. As a teenager, she spent nearly all her money on records and surprised her friends by singing not the vocal line of a song but the instrumental riff in the background.

With some fine records on hand, a successful stand with Lewis at the Palace, nationwide acceptance through the Allen shows, and her personal appearances, Eydie may not realize it, but she is a hot personality and getting hotter.

Rule Britannica Out

London—"Leonard Feather," reports the *New Musical Express*, "is taking a jazz package round the States from Oct. 14 bearing the title of his book, *Encyclopedia of Jazz*. There is no truth in the rumor that he is considering a British version of the show, to be called *Encyclopedia Britannica*."

In Retrospect

1957-1967



(Underwood and Underwood Photo)

(Ed. Note: What will happen in jazz in the next 10 years? Willis Conover, conductor of the Music U.S.A. show on the Voice of America network has chosen a unique method to make his predictions. Part I, which appeared in the March 21 Down Beat, concerned big bands, with emphasis on Kenton, Herman, Ellington, etc. Part II follows.)

By Willis Conover

THERE WERE other events: The clarinet—out of the running from the end of Goodman's swing era until the late 1950s—returned to favor, as the trombone had but recently done. Tony Scott and Rolf Kuhn were ready. (Clarinetist Jimmy Giuffre's progress was more significant in writing and teaching.) At the same time, Scott began to bring to his serious public discussions the clarity and humor of his on-the-stand introductions.

The Chico Hamilton quintet grew so popular, Chico had to decide whether to advance musically or remain popular.

More performers—Joe Williams, Peggy Lee, Carmen McRae, Julie London, Teddi King, Patti Page, Rosemary Clooney, and Kay Starr—conducted double careers on wax (strings for pops, combos for jazz), as Sarah Vaughan first had done with conspicuous success.

Quietly and effectively, the growth of American music was nurtured within such incubators as the Lenox Music Barn, the Newport foundation, Farmingdale high school, and North Texas State college. Effective but less quiet evidence: Farmingdale's records for Victor and the Farmingdale TV series, with all profits going for scholarships.

A few imitators failed: inadequately staffed, incomprehensibly administered, confusing jazz with other popular forms of music, hence giving insufficient attention to its historic American socio-musical roots and to the broadening disciplines of European tradition.

THE ARRIVAL in the United States of several astounding Turkish jazz musicians was an exciting phenomenon of 1958, telegraphed a year earlier by the Dizzy Gillespie-Quincy Jones performances of some scores by Arif Mardin. (Within a month, Mulligan and Tony Scott premiered Hungarian jazz originals.)

By '58 Phineas Newborn had matured, reserving his out-and-out technical displays for holdovers from the "Go!" era.

And 1959's surprise starter was ex-Farmingdale altoist Andy Marsala. (He is only 24 today; then he was 17.) Inevitably he was compared with Parker. At the time, I considered unnecessarily barbed the joke a *Down Beat* reader submitted at the youthful Marsala's expense (Young Genius: "Mama, where did I come from?" Mother: "Dear, the Bird brought you!") Andy, of course, has since fully demonstrated his brilliant independence.

After a few dramatic and avidly reported explosions, addiction to narcotics ceased to be a problem by the end of the '50s—though the "winter" of the '60s led to a few recurrences as younger musicians faced a growing apathy.

OLDER MUSICIANS began collecting homage in 1957.

Gerry Mulligan performed a service by writing skillful scores to showcase the talents of great but nearly forgotten earlier men—Pee Wee Russell, Bud Freeman, etc.—and recording with them, thereby partly rescuing them from the dozen Dixieland standards to which relentless fans had restricted their playing. Freeman began fronting a group of younger musicians, playing a much up-dated book. Meanwhile, Bobby Hackett's combo extended its *Saints-and-Gleason-standards* book with surprisingly modern Dick Cary arrangements suggesting the revolutionary Miles Davis combo of 1949 and '50.

Norman Granz' reassembling of the survivors of several of Louis Armstrong's Hot Fives (with Omer Simeon playing Johnny Dodds' chair) made for a nostalgic package, as did the gathering together of Ellington's 1940 band (minus, of course, Blanton and Nanton). Both sessions were one-shots, for recording only; but it was good to hear Ben playing with Duke again, and in hi-fi. And Jeffries' *Flamingo* was never more polished. Greer and Hardwicke were obviously affected by the reunion.

The recorded interviews with New Orleans old-timers provided fascinating and invaluable documentation—and in the nick of time. Most listenable, hence best-selling, was Armstrong's *Soliloquy* by Satch.

SEVERAL OF THE new movements (including one so grotesquely labeled I shall not repeat the name) have been targets for the frothing fury of die-hards. But on the whole, the diminishing of factionalism is a healthy sign for the future. It happened outside the

United States, first; although in other countries where jazz had been heard early (notably England and France) the school tie was worn for a time.

An end to stasis was signaled when Hugues Panassie admitted some of the early MJQ sides had pleased him. But in many other countries, where jazz was first encountered via the *Voice of America's* balanced presentation (traditional, middle-era, and modern), listeners equally appreciated Bix, Bird, Duke, Pee Wee, MJQ, Braff, Armstrong, and Mulligan. In the words of the old musical comedy song, "You have to be taught to hate."

The *Voice of America* must be credited, too, with the broadcasting of jazz by the national radio stations of Iron Curtain countries, in response to a demand the *Voice* had created. (It should be mentioned here that in 1957 the *Voice* presented the Institute of Jazz Studies with a complete set of interviews taped with more than 100 music personalities.)

India and Pakistan in particular began to absorb the message of the Modern Jazz Quartet. The compliment was returned when Stan Kenton began experimenting with ragas in 1958, but found their excitement too intimate to retain in his book. Others caught the fever, however; and Karandikar's tour with Shearing served as a more popular American introduction. After a brief residence at Cooper Union, Karandikar left for home; but the (neo-) Raga bands playing around New York City attested to his impact.

(Recommended reference: Atlantic 3231, also available on Bi-Fi PRT. The Atlantic line, incidentally, is an education in rhythm and blues, in the modern jazz of the 1950s, the Yerba Buena and other traditionalist reissues, quality pops, the American Music of the 1960s, European music, and the ragas and other Oriental music.)

Atlantic's Nesuhi Ertegun is also responsible, in part, for the introduction of established writers as liner annotators, and for the intelligent and convenient boxing of important statistics: personnels, instruments, titles, composers, arrangers, running-times, etc. Common practice since 1958; but look up some of the older jackets—"mechanical men" on the front; ludicrous pseudonyms, instead of permission secured, for musicians contracted else-

(Continued on Page 18)

Andre Previn

Only 27. His Musical Accomplishments
Could Belong To A Much Older Man

By John Tynan

Andre Previn has been called a genius. The term hasn't been applied casually, insincerely. Lester Koenig for one, president of Contemporary Records and producer of the now-celebrated jazz record version of *My Fair Lady*, contends that Previn is a genius, though admittedly not of the familiar self-styled, self-conscious, self-satisfied School of Geniuses.

Whether or not this Berlin-born pianist/arranger/conductor qualifies for the exalted designation, one thing is certain: though only 27, Previn has crowded more all-around musical experience and accomplishment into his life than most artists a decade his senior.

Definitively, a genius is a person having a very great natural power of mind with tremendous natural ability of some special kind manifested in his special character or spirit. But there are geniuses and geniuses; namely, the never-had-a-lesson-in-his-life-kind—and the carefully cultivated individual with great talent developed to unparalleled level. Into this latter mold, Previn, by virtue of his background, seems to fit easily, to the extent that a genius can be fitted into any mold.

Son of a music teacher, Previn had studied before he was 10 at the conservatories of Berlin and Paris. On arrival in the United States in 1939 he continued studies under his father, then went on to tackle harmony and composition with Joseph Achron and Mario Castelnuovo-Tedesco. He is still taking lessons from the last mentioned. At 14 he made his record debut, and it was immediately on graduation from high school that he was hired as an M-G-M staff arranger. This year marks his tenth as arranger-conductor at that studio.

PREVIN SUMS UP his present position in the jazz arena this way. "Two years ago I was playing like a bum. Let's face it. All I was playing was good cocktail piano. Since then, there've been some fundamental changes in my basic outlook. I like to think of it as musical maturation. . . . Two years ago I was violently putting down different types of music and musicians. It was just intolerance and immaturity, that's all. Now I enjoy a great deal of good pop stuff. From an arranger's point of view, for example, I dig very much the work of Robert Farnon and Spencer Hagen. And Sinatra. He's pop but he's so great."

To the marked change in his playing jazz, Andre attributes the influence of Shelly Manne. "Not only is Shelly my best friend," he declares, "but he's the best jazz musician I know. He's got an insatiable curiosity. If you tell him about a crazy Hawaiian group working some remote outpost, he won't fail to go out and hear it. I think this is a wonderful attitude, don't you?"

Andre credits Shelly with being the major influence in changing his approach to jazz in recent years. "He taught me how to swing," he confesses simply. "We worked out a deal. I'd

teach him to arrange if he reciprocated by giving me lessons in swinging. I'm gassed by this arrangement because I believe it worked.

"GETTING DOWN to rock bottom, the most significant difference in my musical thinking is that today I look for cleaner and simpler elements in jazz. Clean, straightforward thinking, that's what I dig. The arrangements turned out by Johnny Mandel, Bill Holman, Shorty Rogers, Gerry Mulligan, and a few more fit my concept of what jazz arranging should be."

This new, more basic approach to jazz is reflected most clearly perhaps by his spare-time musical habits. His associates at M-G-M, Andre says, constantly urge him to take engagements at places like the Waldorf-Astoria, New York, or the Hotel Fairmont in San Francisco, tony spots where the "prestige" and money are excellent but the environment is far from conducive to wailing.

"They say to me, 'What do you want with playing the joints? When you're on vacation, why don't you go out and make some real money?' But I'd actually rather work in jazz clubs where I can blow. So every year when I've got the time, I do what I want and have a ball."

This is not to say, however, that Andre lays off playing jazz in between annual excursions to jazz clubs. There are record dates, of course, and evenings of sitting-in wherever and whenever the opportunity presents itself. For instance, he sat in with the Dizzy Gillespie band their closing night at Peacock Lane in Hollywood.

AT THE TIME of the interview Andre had just completed scoring five films in a row, the last being *Silk Stockings*, his 26th picture. He'd written the title song for M-G-M's *Designing Woman*; wrapped up some arrangements for his friend Peggy King's appearance on the Ray Anthony TV show; and, as one of Shelly Manne's "Friends" on Contemporary, recorded another show tune jazz album, this time from the score of *Li'l Abner*.

Prolific Previn's new Decca album, *Midnight in Hollywood*, is also jazz. Then, on the classical side of his recording career, there are the new Decca albums due for release this year: aside from four Mozart sonatas and two of Hindemith's, he's done two double piano works with Lukas Foss.

Another mortal so occupied might well be screaming for mercy at this point, but not Previn, who's also on the lecture staff of the University of California at Los Angeles where he teaches history of music for the adult evening extension division.

"At the end of this particular series of lectures," he grinned, "I'm spending an extra four weeks with those in class who dig jazz. (You'd be surprised, there are quite a few.) I'll be discussing and playing jazz for them. Should be fun."



HE HAS LECTURED a lot on jazz at the universities of Southern California, Loyola, and San Francisco State and, for a man with his schedule, that's got to be a labor of love.

"About the *My Fair Lady* album," he digressed, "the amazing thing is the variety of people who like it and have told us so. Fred Astaire and Dizzy Gillespie, for example. Reuben Mammoulain flipped. And dig: Alan Lerner and Fred Loewe gave a copy to each of the cast." He chuckled. "That's a funny bit. We thought they'd sue us when we made it. Now music publishers are calling Lester Koenig asking if he'll give their scores similar treatment. You know, I'm terribly grateful to Lester for giving us the opportunity to do *My Fair Lady*. He took a wild chance, incidentally—really stuck his neck out. He's such a good musician and a&r man, though. I guess it had to succeed."

Previn then inquired, "You know what I really want to do, what my true, deep love is? Conducting. I'd rather conduct than play, than write—than eat, almost. It's rather difficult to explain. Just a need, something I must do." He shrugged and smiled.

"That's why I enjoy my work at M-G-M so much. It lets me conduct all the time. Then, too, there's the great advantage of being able to hear what you write straight away. No waiting or piddling around with too many rehearsals. That's the studio orchestra for you. Caliber of the musicians is excellent. All used to be either with symphonies or good dance bands and, believe me, the experience shows."

"PICTURE MUSIC has come such a long way. Remember the jokes about background scores? ('The music was so bad, the audience kept whistling for the stripper.')

Today there's more and more good modern music being written for film. Jazz in movies is something else, though. In my opinion, nobody's ever really used jazz in a picture yet. So-called 'jazz effects' in pictures are generally either served up for the choreographer or become background music for stealing a car. Well, the situation could change for the better. I hope it's soon."

Pending studio availability, Andre and Shelly Manne plan to make a Eu-

(Continued on Page 18)

perspectives

By Ralph J. Gleason

BECAUSE MUSIC is a business and because jazz is music, jazz becomes a business, too. And when you consider jazz and art, you have the peculiar position of the commercial and the artistic—usually mutually exclusive—joining hands.

This is not to say that art cannot become commercial, for it certainly can. But when it does become commercial, it is not because the artist set out to make money. It is because he set out to do what he had to do and by an accident of history it happened to coincide with the temper of the crowd and thus became commercial.

The best he can do if he sets out to make money is to be an accomplished craftsman—and some of the Hollywood movies and some of the Tin Pan Alley hits are prime examples of how it is possible to do a basically dishonest thing so well that you can become enamored of its beauty. (See Norman Mailer's *Deer Park*, now in pocket books and hence within reach, for a perfect examination of this point.)

Forty-one dollars and twenty-five cents is the pay for a job well done in a recording studio, but forty-one dollars and twenty-five cents is no payment for art, nor is it any guarantee that what comes out will be art.

WHEN A JAZZ musician prates about his art and the problems of his art in this money-conscious culture, he has hold of a good point. But when he turns around and excuses a piece of recorded trash called by both the artist and the record company jazz (and hence art) as only a gig, then he is lost, and I pity him.

If jazz is your art and your life, it is not a gig and it cannot be sold. You can be paid for it, but you cannot sell it. And there is an obligation upon you greater than that of any union not to use the name of your art to cover forty-one dollars and twenty-five cents of pap, no matter what the record company calls it.

As long as persons buy them, record companies will put out bad records and bum LPs. And as long as jazz musicians are willing to sell a piece of their name for forty-one-twenty-five, they will get billing on the cover. But the dues for this can be pretty rough.

I HAVE A good friend who made two of the worst albums of the last five years, and he knows it. Since he is still basically an artist and not a contractor working for a buck, every time he hears those albums he will cringe. And he will hear them every time he walks into a radio studio because the jockeys will throw them at him. It says they're jazz, doesn't it? And some of your greatest names are on the date. But it was and is the merest piece of trash.

The inexorable laws of economics eventually will bring this all to a head. You cannot make it art by calling it



MEET AL MANUTI

By Nat Hentoff

AL MANUTI, president of New York's Local 802, the largest single unit of the American Federation of Musicians, is starting his third two-year term, having been re-elected without opposition the last time.

Although there has been periodic dissent among some members concerning his 802 administration, Manuti himself has not often been criticized. Even during a series of heated meetings several months ago of an independent group within 802 called the Unison Social Club, several speakers made a point of saying they had nothing against Manuti personally.

THE ONE TIME he did stir a flash of resentment was during a membership meeting in the spring where the revolt of Los Angeles' Local 47 was discussed. It was charged that Manuti gavelled that meeting to a peremptory close and did not give supporters of dissenters in Local 47 enough time to make their final points.

Manuti, after examining the 47 situation, decided not to support Cecil Read, who led the revolt, and his followers. Manuti, nonetheless, is not an intimate of James C. Petrillo, nor is he particularly favored by the AFM czar. They have disagreed in the past, sometimes publicly, and it is not to be expected that a man of Manuti's independence of judgment would find favor at federation headquarters.

Some observers feel that Manuti is a logical successor to Petrillo—so far as qualifications are concerned. Manuti is an experienced, astute negotiator. In fact, he is so skilled a worker with people that it was he who made it possible for the current Metropolitan opera season to start. He bridged a chasm between the Met and the American Guild of Musical Artists that no other arbitrator was able to span.

AS FOR HIS own union, he recently won a \$10 pay increase in the minimum for men who play Class A rooms; and most significantly, he succeeded in having New York City appropriate \$50,000 in its annual budget for live music, an appropriation that is likely to be repeated this year.

Manuti is active besides in a number of civic organizations and has influence with Mayor Robert Wagner. His intelligence, occasional dry wit, and sense of responsibility have made him one of the more respected labor leaders in the city.

He is not a crusader by temperament, but he is an effective, quiet worker for what he believes. He is against Jim Crow, for example, and has informally tried to open avenues for Negroes in areas—like the networks and symphony orchestras—where they are seldom hired.

art and you cannot still forever without losing the quality of truth that attracted you to the art in the first place.

Whatever else it may be, jazz is honesty. And forty-one dollars and twenty-five cents is too cheap a price to put on that virtue, now or any other time.



THERE ARE SOME who feel that Manuti and 802 should be militant and demand integration in those sectors of the employment scene, but Manuti's answer is that the union is not a hiring agent and so is not in a position to dictate policy for those who do hire.

He says he feels that his method of doing what he can by way of suggestion ultimately will prove more effective; and he emphasizes that in music performance trust fund concerts where the union does have a say in hiring, there is never any Jim Crow. And it has been during Manuti's administration that a Negro became a house man in a Shubert theater for the first time.

Whether Manuti actually will succeed Petrillo some day is moot. He almost certainly will meet strong opposition from Petrillo himself, who already may have designated his successor from within the AFM executive board. Manuti ran for election to that board at the Atlantic City, N. J., convention in June and was defeated but did pull a fairly impressive number of votes.

He does have some strength among the small locals, particularly in the east, even though he does represent the colossus local of the federation.

MANUTI IS GUARDED in his public expressions of opinion on matters that might injure his standing with the small locals, so a reporter is not likely to get him to come out in favor of giving the larger locals—like 802—voting strength in the AFM in proportion to their size. If he did, the small locals would take umbrage; and any man who aspires to national AFM office must have support from the small locals the way the present voting system is weighted.

There is no doubt that Manuti will continue to be an important power in music unionism for a long time to come. His position as president of Local 802, with as yet no discernible organized opposition, guarantees that fact.

And because he is resourceful and one of the few really gifted politicians (using that word in its professional sense) to have grown within the AFM in many years, there is no predicting what he might yet accomplish.

(This is the first of two articles.)

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Belafonte

Where To From Here ?

By Dom Cerulli

TONY SCOTT came awake under the insistent prodding of someone's hand. It was Sunday in the summer of 1950. He blinked and tried to focus on the laughing face of 23-year-old Harry Belafonte above him.

"You plan on sleeping all day?" Harry was asking. "You're going to miss the baseball game."

Tony's watch read 9 a.m. He had gone to bed about three hours earlier, after playing all night and jamming after hours.

The Sunday baseball sessions were almost a ritual in Greenwich Village. Tony groaned and started to get dressed. He and Harry exchanged small talk until Harry turned and said, "Hey, I've got just the right girl for you." He went on to tell the bleary-eyed Scott about a pretty, quiet young woman who lunched regularly at Belafonte's restaurant, the Sage, during the week.

Belafonte later introduced Tony and the girl, Fran, and she soon became Mrs. Scott.

TONY REMEMBERS the sessions they'd have in the Greenwich Village loft where he lived. There was a wire recorder, and jam sessions in which people would beat out rhythm on the furniture.

"Harry had this feeling against pop," Tony said, "and he was starting to be interested in folk music. Lots of people said he was crazy, but I dug what he was doing."

"I had always felt that he was singing a little flat on the pop things. I knew he didn't want to sing commercial, and I was doing what I wanted to do, so I could see him doing what he wanted to do."

Scott recalled that guitarist Cregg Work, a student of Millard Thomas, accompanied Harry when he opened at the Village Vanguard. "Millard didn't want to accompany a singer. Harry's opening was a gas. His friends were there to boost him, but he was getting applause as an artist."

"FOR ME, it was the first time I hadn't applauded for a friend. I was applauding an artist. On *Shenandoah*, he really broke me up. He sounded so beautiful. It wasn't until the second show that I realized it was Harry's voice that had moved me more than the song."

Harry began to move. He appeared at the Blue Angel in New York City and later at the Boulevard in nearby Queens. Tony bought a new suit with his last money, and because the electricity bill hadn't been paid, he and Fran dressed for Harry's opening by candlelight.

"The crowd was very impolite," Scott recalled. "The comedian couldn't get anything over. Harry came out after his introduction and just stood there. An electric thing happened. He just stood there, waiting, and the crowd settled down. He opened with *Timber*, and

that crowd stayed with him all through his set."

Scott traveled with Belafonte for eight months and rewrote Harry's book, scoring it for a big band. "Harry wanted to enlarge his accompaniment from just guitar and voice," Scott said. "He wanted to inject some jazz into it."

"I WROTE WHAT we now call *Rock Me But Don't Roll Me* for Harry's opener. It was a funky kind of blues thing. Harry liked it, but he used to say to me, 'Man, how am I supposed to follow the opener?'"

"Harry digs jazz. He likes swinging things. When we cut the RCA album on the coast, we had a swinging band. He left it to me to pick the guys, and I picked a lot of guys I had always wanted to meet."

In that band were Buddy Childers, Maynard Ferguson, Conte Candoli, and Conrad Gozzo, trumpets; Bud Shank, Jimmy Giuffre, Ted Nash, Herbie Steward, and Buddy Collette, reeds; Irv Kluger on drums, and other top jazz names.

Scott, who was with Harry during much of 1955, said he noticed "Harry has taken out some of the protest material and is doing a lot more calypso. He had a lot of strong numbers in his set. There was one with a Negro preacher telling his congregation about Abe Lincoln that was really moving. Carl Sandburg wrote it, and Harry put it to music."

SCOTT SAID HE felt that Harry was doing calypso songs as authentically as possible for the American public. "It's not authentic, because the real calypso is so pure; it's got that syncopation and is really too deep-rooted . . . Harry has been like Glenn Miller, who used to take a jazz piece and do it very simply. Harry takes this authentic material and works on it until it's ready for American consumption."

Says Belafonte, "If you're basically honest in what you're doing, your values have a health."

At this point in his career, Harry is faced with demands for activity on four fronts: personal appearances, recordings, the legitimate stage, and the movies.

Darryl F. Zanuck wants Belafonte for at least two more pictures, a result of his appearance in the forthcoming *Island in the Sun*. Among the possible screen vehicles for Belafonte is Nicholas Montsarrat's *The Tribe That Lost Its Head*.

In 1953, Harry appeared in *John Murray Anderson's Almanac*. Two years later, he became a full-fledged stage personality in *Three for Tonight*. His future plans in this medium include a musical called *Jamaica*, which has been postponed several times because of the pressure of other commitments.

HARRY HASN'T settled into a recording agreement with RCA Victor at this writing, but negotiations continue between the two. The latest figures from the firm show that his *Belafonte*



album has sold more than 740,000 copies, the *Calypso* album more than 1,000,000, and his earlier *Mark Twain* album more than 500,000 copies. His singles sell the way Elvis Presley's did last year.

He has signed an unusual night club contract with the Waldorf-Astoria in New York. In 1955 he agreed to play the hotel's two rooms—the Starlight Roof and the Empire room—twice a year at the highest salary ever paid an entertainer there.

Last June, he broke a 39-year attendance record at Lewisohn Stadium, New York, with his one-man show, *A Night with Belafonte*.

But in addition to the lucrative club engagements, Harry is making every effort to play as many colleges and universities as possible.

"The college tour is the single most important area of my work," he said. "If we can reach the young people and zonk them a few times, we may get them out of that plane of mediocrity . . ."

Harry also has some plans on the fire for appearances in television spectacles perhaps four times a year. He also hopes to produce several films of his own.

"WE'VE TALKED about doing some things . . . the life of Henry Christoff—the first king and president of Haiti. We've also been thinking of doing a picture or pictures dealing with a few of the legendary figures of American history."

"I'd like to do some on the Negro legendary characters . . . other than John Henry. I'd also like to do a solid piece of contemporary drama dealing with life per se."

"I don't want any script qualifications calling for a Negro, but rather with actors chosen, either Negro or white, on the basis of ability. I feel to do it that way would give the film added impetus."

Harry also wants to break into print, with a book on his observations.

"I've been involved in work on a book for maybe five or six months," he said. "I plan to call it *Streets I Have Walked*. It would be a purely subjective thing . . . a chronicle of highly

personalized opinion. I think I have valid criticism by the nature of the position I'm in today and how I got to that position. There are certain things I want to say about the people who rule this world and about what people want and what they get. Not to mention the fearful thing of competition."

Harry has summed his career up pretty well in musing, "How fortunate I am that I love to travel and go to folk festivals . . . My hobbies apply to what I do for my living. I'm fortunate in that I love the theater and am able to work in it, and most of all, how fortunate am I that audiences like everything I've done so far."

"Imagine what a spot I'd be in if all they liked was calypso."

(Ed. Note: This is the last of three articles.)

In Retrospect

(Continued from Page 14)

where; a generally freakish approach which today is unbelievable!)

The celebrated Viennese concert pianist, Friedrich Gulda, had made his professional American debut as a jazz pianist-composer-arranger in 1956. By '57, Gulda was meeting mixed success with programs of both European ("classical") and American ("jazz") music. In 1959, Gulda's path was followed by the first of numerous other musicians, classically trained yet young enough to appreciate jazz intuitively.

THE WAY would have been easier if earlier attention had been given the scoring of Charlie Parker's recorded solos for symphonic orchestration. Eventually, the imaginative Parker melodies were thus made familiar to the "other" audience. Presented in "respectable" trappings, their near-spontaneous origins fully annotated in the printed programs, Parker's creations made the first major break in the wall of musical snobbery.

This service, unfortunately, is awaiting the industry of musicians trained to appreciate both European and American Music who were willing to work at the transcriptions without feeling they must *always* write something new and "blow"-able or "What will the guys think?"

(This is the second of three articles.)

Andre Previn

(Continued from Page 15)

ropean tour, Shelly with his group and Andre with bass and drums. The pianist named drummer Gene Gampage most likely candidate for the gig. ("I think he plays wonderful drums, really makes it.") As Shelly and he now envision it, each group would play its set, then Andre with Manne and bassist Leroy Vinnegar would recreate the "Friends" doing tunes from the Contemporary albums.

At 27, Previn exudes confidence in his career and its future. It's not cockiness, rather a quiet self-assurance that come what may he can more than do it justice. There's an air about this stocky, sharp featured young man that challenges definition, suggesting that he hasn't really hit his stride yet. Genius? Perhaps. But genius beaten out on the anvil of plain, time-tested hard work.

Here's Bill Holman

A Diverted Engineer

By Don Gold

BILL HOLMAN might have become "a helluva engineer," as they say at Georgia Tech.

However, he's found greater satisfaction in constructing on a jazz plane, as composer-arranger-tenor saxophonist.

Holman, 29, studied engineering at the University of Colorado and UCLA. In 1947 he buried his slide rule and turned to counterpoint, beginning his studies with Russ Garcia. From 1948-'51, he attended Westlake college. His first major post-Westlake job was with Charlie Barnet's band in 1951. In February, 1952, he joined the Stan Kenton band.

"When I joined Stan, I could write, but I didn't have a conception of my own," Holman recalls.

"Fortunately, Stan was patient. The first six months I didn't write anything, but I got the opportunity to associate with some of the inspiring people in the band," Holman says.

"WHEN I STARTED to write for the band, Stan accepted everything I turned in. I've matured since I left that band, but that was my first big push," Holman says.

For several years, Holman has spent his time in California, writing and arranging. He has produced charts for Kenton, Billy May, Conte Candoli, Maynard Ferguson, Dave Pell, Stan Levey, Chet Baker, Frances Faye, Peggy Lee, Lennie Niehaus, Duane Tatro, and Shorty Rogers, plus those for his own *Kenton Presents LP* on Capitol.

Currently on tour with the Shorty Rogers quintet (his first road tour with a small group, by the way), Holman plans to return to his Reseda, Calif., home to continue writing. At the present time he has arrangements in progress for the Australian Jazz quintet, the Woody Herman band, and groups headed by Shelly Manne, Ferguson, Zoot Sims, Stu Williamson, Bill Perkins, and Frank Rosolino.

To date, Holman estimates that he's written approximately 60 originals and produced several hundred arrangements.

"I'VE ALWAYS TRIED to write things that sound like jazz, not Bach revisited," he says. "Lately, I've been working for continuity in the use of thematic material, with considerable room for blowing. I usually write in a light vein, trying to catch the improvised feel."

In order to write successfully in the jazz idiom, the composer must keep the musicians in mind.

"I always write as if I'm playing. When I write, I often play passages on my horn, in order to preserve the improvised mood," Holman notes. "Usually I find a fragment and build from that. I come up with the fragment by thinking in jazz terms. I've never used a melody that is classical sounding. Most of those who do, know what they're doing and are quite skilled, but I don't believe it's the correct plane for jazz."

"I dig Al Cohn's writing, and Quincy Jones and Jack Montrose. Montrose does so much with his material. He can turn a standard backward, for-

ward, and inside out, yet it always sounds right. John Lewis is great, too. I'd like to hear some things he could do for horns," he adds.

HOLMAN IS AWARE of the criticism the modern jazz composer must face. He has his own views on critics.

"There are many people who aren't musicians who know a good deal about music," he feels. "A critic doesn't have to be a musician as long as he knows jazz."

"If I were serving as a critic, I probably wouldn't be too objective. Maybe that's why I'm not a critic. I'd look for a swingin' sound. I'd never make any dogmatic statements, because I'd always know that whatever I said would be strictly my opinion," he states.

"I haven't found a critic I always agree with. I dig Ralph Gleason's approach, because he seems to be familiar with the basic side of the musicians themselves. He seems to have sympathy for the guys who are actually doing the work," Holman says.

Holman feels that Horace Silver, Sonny Rollins, John Lewis, and Miles Davis are the most influential figures in contemporary jazz. He places emphasis on Miles' contribution.

"In the last two or three years, Miles has become a definite force. When he played with Bird, he was dominated by Bird. Now he's not afraid to do anything. He can play the tunes he wants to when he wants to. He has restraint, a fine sound, a fine ear, and great sensitivity," Holman says.

CONCERNING HIS OWN contribution to jazz, Holman would like to continue writing, with an occasional tour with his own group.

"I've thought of forming my own group," he says. "but I've never found a conclusive answer. That's what I'm trying to figure out now, whether to divide my time between writing and blowing. I dig blowing, but it's not always simple to get a gig in Los Angeles."

Holman is not currently affiliated with a record company. However, he's just completed the charts for a big band LP, including a 16-minute original, *The Big Street*, an extended arrangement of Sonny Rollins' *Airegin*, and several standards. He hopes to have it recorded soon.

As far as his future is concerned, he plans to continue studying.

"I want to study composition with a good teacher. It will make me more familiar with handling music, techniques and forms, and will enable me to make use of classical structures in jazz. Again, it's my desire to find more freedom, particularly in counterpoint in jazz. Jazz counterpoint started off in a strict, limited sense. Additional study could aid me in pursuing my aims in terms of continuity and form," he feels.

Basically, his primary desire as a jazz composer-arranger is summarized by his opinion of Jimmy Giuffre.

"I dig Giuffre's writing, because as much as he's studied, he's never lost track of funk."

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feather's nest

By Leonard Feather

ALTHOUGH I HAVE rarely read a more lucid exposition of a vital jazz problem than Barry Ulanov's column of Feb. 6 last, I'd like to add a "Fuller Explanation Dept." because, incredible though it seems, a question was raised as to what Barry meant.

His very first sentence made the basic point: "... It seems to me that we are undergoing another attack of that dread disease, false reverence for the past in jazz." There followed a devastating and penetratingly accurate picture of what was meant by "false reverence for the past."

Would you care to hear a few of the facts on which this opinion was based? Let's fill you in with a few background facts first. In the middle and late 1940s, when jazz had but a tiny fraction of the exposure it enjoys today, when its evolution was desperately in need of help from the critics, it was met with contempt and vilification from these very sources.

At least 90 percent of the most influential critical and historical writing on jazz was in the hands of the so-called "moldy figs"—men who had nothing but contempt and abuse not only for Gillespie, Parker, and other newcomers who were struggling against bitter odds, but also for every other form of post-New Orleans jazz.

THE ONLY TWO critics who fought actively and continuously against this attitude were Barry Ulanov and another writer, initials L. F., both of whom at that time were editing *Metro* and trying to present the modernist case. Because I was also chairman of the board of experts that selected the *Esquire* poll winners each year (1944-47), those were the two publications that bore the brunt of these outbursts in defense of the jazz of the past—a past symbolized by Bunk Johnson, George Lewis, and others who had been disinterred from oblivion to blow their feeble counterblasts against the fresh jazz zephyrs represented by Diz, Bird, and Bud. (*Down Beat* at that juncture judiciously presented both sides of the battle.)

George Avakian, for instance, raged against "cultism at the shrine of the up-to-the-second swing musician . . . Feather is inconsequential . . . to reply to him is simply descending to his level . . . I don't know of a single admirer of New Orleans music who was converted to swing."

Rudi Blesh, lashing at an *Esquire* concert, denounced Mildred Bailey ("the white woman who imitated the wrong Negro singers"), Anita O'Day, Benny Goodman, and the Ellington band in one fell swoop.

Nesuhi Ertegun, one of the most passionate of all the antimodernists, wrote of a concert that featured Art Tatum, Billie Holiday, Willie Smith, Goodman, Ellington, Strayhorn, et al: "Although the winners were introduced as kings and queens of jump and hip music . . . except for the few seconds Bunk played and the few moments Bechet was heard, music of utter mediocrity was presented." The winners, who also included Coleman Hawkins, Teddy Wilson, Nor-

vo, Pettiford, Roy, Pres, Hamp, and (years ahead of any other poll) Dizzy, were "a confused and haphazard selection" by "an incompetent jury," Ertegun added.

YES, CHILDREN, that's the way most jazz criticism was in the mid-1940s: Bunk & Co. were the only truth, the light, while every technically adult musician represented the forces of darkness; Ulanov and Feather were agents of the devil, and Gillespie and Parker were the devils incarnate.

And Barry's point now is an urgent one. He has observed signs, and so have I, that this kind of thinking is again crawling out of the woodwork, with jazz allegedly represented, on a network TV show that reaches tens of millions, by an "expert" for whom only 30-year-old recordings are played (which he can't quite identify), with new books appearing that devote almost all their body type to what Barry calls "apologies for the outmoded or the nonexistent," and with a tendency on the part of too many writers to believe that "being fair" means endorsing antiquated, enfeebled jazz in order to appear impartial.

Barry feels, as his column surely made clear, that one must view with suspicion the belated conversion to modern jazz of so many of the early, moldy critics. Many of them are now a&r men at record companies, companies that are making good money out of recording bop and the other jazz forms these same experts denounced so viciously a few years ago.

How can one be sure of their sincerity, be convinced that at heart they may not still believe that jazz really does mean "a quivering honky-tonk piano, a bawling toneless blues shouter," as Barry puts it?

I AM REMINDED of the reason I first began *The Blindfold Test*, in 1946. A main object was to show the difference between the attitude of the intelligent musician and that of the reactionary critic. And so, month in and month out, as musicians of every school—Hawkins, Teagarden, Basie, Mary Lou Williams, Teddy Wilson, Dizzy—listened, blindfolded, and gave their honest reactions both to the figs' Bunk and the boppers' innovations, it slowly became apparent even to the figs that they had virtually every musician of consequence lined up against them.

"If you can't fight 'em, join 'em," they must have reflected, and little by little one saw changes.

The *Record Changer* waited until 1948, when, after four years of monthly tirades against the new and its supporters, a series of bop features and record reviews was initiated. Others took much longer to come around, and, as Barry points out, possibly some of them never really did. At heart they may be wishing that Bunk and George had won all those polls instead of Diz and Bird.

I'll close with two quotes. One from Barry: "Don't be nervous because your taste is for the modern, the contemporary, the developing talents in jazz and not for the retarded and the retrograde." And secondly, aptly, one from Mary Lou Williams after hearing a typical Jelly Roll Morton record: "Ouch! It has no beat at all. What does it lack? It lacks music. No stars!"

On behalf of my client, Mr. Ulanov, I rest my case.

the devil's advocate

By Mason Sargent

Voice: Several vocal sets of particular value have been released recently. The testy and exemplary Sir Thomas Beechman conducts a consistently beguiling version of Mozart's *The Abduction from the Seraglio* with Lois Marshall, Ilse Hollweg, Leopold Simoneau, Gerhard Unger, Gottlob Frick, the Beechman Choral society, and the Royal Philharmonic orchestra. Complete text and translation (Angel two 12" LPs 3555 BL) . . . A stunning interpretation of Handel's burning *Israel in Egypt* has been recorded by Sir Malcolm Sargent with Elsie Morison, Monica Sinclair, Richard Lewis, the Huddersfield Choral society, and the Liverpool Philharmonic orchestra. Text is included (Angel two 12" LPs 3550 B).



Equally valuable is a recording by Anthony Lewis conducting the St. Anthony Singers; the St. Cecilia orchestra; harpsichordist Thurston Dart, and Alfred Deller, William Herbert, Margaret Ritchie, and others in Handel's *Sosarme*, a more personal drama. Italian text and translation. This version is unlikely to be surpassed for some time (London-L'Oiseau-Lyre three 12" LPs OL-50091/3) . . . Counter-tenor Alfred Deller, a remarkable artist in a difficult metier, has made a number of essential LPs for Vanguard. The newest is Henry Purcell's flowingly melodic *Ode for St. Cecilia's Day* on which Deller is joined by five other expert solo singers, trumpeter George Eksdale, the Ambrosian singers, and the Kalmar Chamber orchestra of London conducted by the contemporary composer, Michael Tippett, who co-edited this 17th century work for this occasion (Vanguard BG-559).

Folk Songs: There are five more welcome albums from Tradition Recordings, an important new label in the field (Box 72, Village Station, New York 14, N. Y.): The often charming and revealingly authentic *The Lark in the Morning*, songs and dances from the Irish countryside recorded in Ireland by Diane Hamilton (1004); the diversely enjoyable *American Folk Tales and Songs*, told by Richard Chase and sung by the wonderful Jean Ritchie and by Paul Clayton, a companion to Chase's Signet pocketbook of the same name (1011); *Through Bushes and Briars* and other songs of the British Isles, sung with sweet strength and clarity by Isla Cameron (1001); *John Langstaff Sings American and English Folk Songs and Ballads* (1009), and another field trip, *Instrumental Music of the Southern Appalachians*: banjo, fiddle, guitar, dulcimer, and harmonica, recorded in Virginia and North Carolina (1007). All the sets are carefully edited and contain careful, detailed notes.

TONY BENNETT

Although Tony Bennett never has been one of our favorite singers, and his sometimes careless pronunciation has been more than just distracting, we've got to admit that *Tony* (Columbia CL 938) is a fine record. Tony's voice always has had that edge of strain in it, but on this collection he sounds fine. He has managed to inject into these performances much of the polish he brings to his personal appearances. A Sinatra he's not, but he is a pro.

And the songs are good, with Ray Conniff's studio band mounting them handsomely for Bennett's style. Percy Faith directed the orchestra and chorus for the record's high point, a sensitive delivery of Kurt Weill's hauntingly lovely *Lost in the Stars*, a song unfortunately rarely heard these days. Also in the collection are *It Had to Be You*, *I'll Be Seeing You*, *Love Walked In*, *These Foolish Things* and *Taking a Chance on Love*.

HOAGY CARMICHAEL

Hoagy Sings Carmichael (Pacific Jazz 12" LP PJ-1223) contains much of interest to jazz collectors as well as those interested in pop records. Dick Bock has produced the album with consistent taste. Johnny Mandel's arrangements are models of how thoughtful a series of vocal charts can be, stimulating the singer to get more out of himself rather than stifling him. They are played cleanly, sensitively, and subtly by an excellent unit of 11. (George Frazier's diverting but largely irrelevant notes fail to give full personnel.) Aside from soloists cited on the sleeve, the musicians included A. Henderson, C. Gozzo, M. Friedman, M. Berman, I. Cottler, J. Mondragon with alternates R. Pena, R. Linn, and N. Fatool.

There are fine solos and obligatos by Art Pepper, Harry Edison, Don Fagerquist, Jimmy Zito, Harry Klee, and Jimmy Rowles. Carmichael is not a jazz singer but sometimes comes close in his conversational phrasing and highly personal way of playing with meter. In any case, he is an attractive if occasionally somnolent song-speaker and never has been heard in a more musically mature context than here. He is certainly one of the very best of our composers of popular songs. Among the titles in the set are *Georgia on My Mind*, *Skylark*, *Baltimore Oriole*, *Rockin' Chair*, and *Lazy River*. Recommended.

DORIS DAY

Day by Day (Columbia 12" LP CL 942) indicates that while Doris continues to grow in films as a dramatic actress of unusual believability (even in the Pearl-White-like *Julie*), she is still a pop vocalist of healthy charm, taste, and refreshing lack of pretension and/or tickets to Gim Micksville.

Her program includes standards that have become the lingua franca of night-dreamers: *But Not for Me*, *I Remember You*, *I Hadn't Anyone Till You*, *Autumn Leaves*, *Gone with the Wind*, and *The Gypsy in My Soul*.

Carefully tailored, musically intelligent backgrounding is furnished by Paul Weston. Among his gentle assistants are Barney Kessel, vibist Frank Flynn, and Ted Nash on alto and tenor.

THE 4 MOST

A swinging set of tunes by this adventuresome group, *The 4 Most* (Dawn DLP 1112), with arrangements by Joe Derise. Too bad there are so many tasteless vocal groups making sides today, because this group may get lost in the name shuffle.

They have a modern sound, dissonant at times, but effectively so. They swing, and they are generally successful in what they attempt. In the background, lurking musically, are Al Cohn, Gene Quill, Joe Puma, Oscar Pettiford, Hank Jones, Mundell Lowe, and Mat Mathews.

The high point of the album is a romping *Bernie's Tune*. Other points of interest along the way include *Me and My Shadow*; *Bye, Bye Blackbird*; *There'll Be Some Changes Made*, and *You're Blase*. There are the usual reachings for some things that just aren't there, but on the whole this is a nice try all around.

ANN HATHAWAY

For her record debut, *The Intimate Ann* (Motif ML 501), Miss Hathaway presents a dazzling variety of moods and a wide range of vocal talent in 12 selections. Handsomely backed by Andre Brummer's orchestra and chorus, she gives individual readings to *Lush Life*, *What Is There to Say?*, *Supper Time*, *Stormy Weather* (taken in a rockin' tempo), Duke Ellington's rarely heard and quite lovely *Day Dream* and *New Love, New Wine* among others.

Her control and vocal range are most evident on *Supper Time*, when she reaches into her upper register and belts the lyrics at full voice to climax the mood of despair in the song. A very fine first effort.

PORTIA NELSON

Let Me Love You (New Sound 12" LP NS 3002) represents supper club singing—and material—at a high-polished, literate level of skill. Miss Nelson, who is a favorite at most of the better New York intimate rooms and has written a considerable amount of revue material, is a singer of controlled intensity and delicacy of tone, emotional maturity, and musical intelligence. In this set, all the songs she interprets are by Bart Howard, pianist and music director of the Blue Angel. Howard has yet to receive half his due as a writer, but this exposure should help. He is sophisticated without being afraid of lyricism; he can be wryly existentialist and yet honestly tender.

Among the Howard titles are *On the First Warm Day*, *In Other Words*, *Let Me Love You*, *It Was Worth It*, and *Music for Lovers*. There are expert, apposite Ralph Burns arrangements, and on both of the sessions, there is an elastic, sensitized background of Don Evans, Don Lamond, Barry Galbraith, and Janet Putnam. The two bassists are Milt Hinton and Pat Merola. Present at one session was Jerome Richardson on flute. On the other, there were cellos George Ricci, Lucian Schmidt, Allan Shulman, and Seymour Barab together with Al Epstein quad-

rupling on English horn, oboe, clarinet, and bongos.

The album is a more durable—and less expensive—investment than a good table at the Blue Angel. New Sound is at 50 Julian Ave., San Francisco.

FRANK SINATRA

Close to You (Capitol 12" LP W 789) presents Sinatra in a program of ballads against the rather unique setting of the Hollywood String Quartet and an occasional softened instrumental voice. Nelson Riddle conducts and did the scoring. Sinatra still is the chairman of the board at the handling of material like *Everything Happens to Me*, *With Every Breath I Take*, *It Could Happen to You*, *Blame It on My Youth*, *The End of a Love Affair*, and the other seven quiet standards in the collection.

Yet the LP is not wholly as satisfactory as the other sets in this series. The Hollywood String Quartet is an admirable, skilled unit. It is not "music's most distinguished chamber group," as the notes say. There are the Budapest and others to dispute that claim, but it is one of the better classical quartets. It does not, however, fit into this context. The writing for the quartet is unobtrusive and careening enough; but with a singer who pulsates as surely as Sinatra, his background must have a rhythmic swing, too, even in ballads. Especially in ballads. The Hollywood String Quartet doesn't.

But, by all means, add the album to your Sinatra file. He himself is a model of mature craftsmanship in the not-at-all-easy art of popular singing.

JERI SOUTHERN

When Your Heart's on Fire (Decca 12" DL 8394) presents the independently intimate Miss Southern in a collection of venerable annuities, *Smoke Gets in Your Eyes*, *I Remember You*, *You're Driving Me Crazy*, *Someone to Watch Over Me*, *My Ship*, the Billie Holiday-identified *No More*, the somewhat less familiar Rodgers-and-Hart *He Was Too Good to Me*, and Bart Howard's *Let Me Love You*.

Orchestra-with-strings conducted by Camarata. Miss Southern, as is discernably usual, beguiles, tempts, probes—and all with musical sensibility.

MEL TORME

This latest collection, *Mel Torme Sings Fred Astaire* (Bethlehem BCP-6013) isn't all jazz and certainly not all pop. It perhaps can best be classified as personality singing, because it's all Torme, and all very fine listening. Backed by the Marty Paich Dek-Tette, Mel saunters easily through a dozen standards long associated with the famous dancer, among them *Top Hat, White Tie and Tails*; *Something's Got to Give*; *A Foggy Day*; *Let's Face the Music and Dance*, and *They Can't Take That Away from Me*.

Spotted throughout are some flaring solos by members of the Dek-Tette, which includes Herb Geller, alto; Jack Montrose, tenor; Jack DuLong, baritone; Pete Candoli and Don Fagerquist, trumpets; Bob Enevoldsen, valve trombone and tenor; Vince DeRosa,

(Continued on Page 29)

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Erroll Garner
Concert by the Sea
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Metronome All-Stars
Clef MG C-748



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Ella Fitzgerald-Louis Armstrong
Ella and Louis
Verve 4003



3

Shelly Manne and his Friends
My Fair Lady
Contemporary 3527



4

Ella Fitzgerald
Cole Porter Song Book
Verve MGV 4001-2



5

Modern Jazz Quartet
at Music Inn
Atlantic 1247



6

Ella Fitzgerald
Sings Rodgers-Hart
Verve MGV-4002-2



7

Ellington
at Newport
Columbia 934



8

Four Freshmen
And Five Trumpets
Capitol T 763



9

Brubeck and J&K
at Newport
Columbia 932



10

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 Modern Jazz Quartet **Fontessa**
Atlantic 1231

12 Dizzy Gillespie: World Statesman
Norgran MGN-1084

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

14 Chris Connor
He Loves Me, He Loves Me Not
Atlantic 1240

15 Gene Krupa-Buddy Rich
Krupa and Rich
Clef MGC 684

16 Four Freshmen **Four Freshmen and Five Trombones**
Capitol T 683

17 June Christy **Misty Miss Christy**
Capitol T 725

18 Stan Kenton **Cuban Fire**
Capitol T 731

19 Nat Cole **After Midnight**
Capitol T 782

20 Ted Heath **At Carnegie Hall**
London LL 1566



THELONIOUS MONK (12-226)
Brilliant Corners: The inimitable new ideas of a most challenging jazz great; with Sonny Rollins, other top stars.

NEW ON



TRIGGER ALPERT All-Stars (12-225)
Trigger Happy: One of the most talent-happy dates ever: with Tony Scott, Zoot Sims, Al Cohn, Urbie Green, Joe Wilder.



RANDY WESTON (12-227)
Trio and Solo: Two intriguing, different approaches to modern piano by a fast-rising, big new star. With Art Blakey.

HI-FI

RIVERSIDE RECORDS • 418 WEST 49th STREET • NEW YORK 19



ZOOT SIMS (12-228)
Zoot!: Swinging modern sax man in top form. New George Handy scores. With Nick Travis, Osie Johnson, Wilbur Ware.



COLEMAN HAWKINS (12-117/8)
 A unique, fascinating jazz documentary: 'Bean' talks fully and frankly about men and music of three decades. (2 12" LPs)

RIVERSIDE

Riverside's jazz program swings into even higher gear this Spring with these sensational albums by some of today's brightest talents. And keep your HI-FI ears tuned for so much fabulous music, coming soon. New LPs now in preparation include: *Gigi Gryce* and his Jazz Lab Quintet (with *Donald Byrd*); a *Coleman Hawkins* swinger (with *J. J. Johnson*); "*Jazz at the Bohemia*" (with *Randy Weston*, *Cecil Payne*); the *Herbie Mann Sextet*; new guitarist *Kenny Burrell*; alto star *Lou Donaldson*; Ellington trumpet stand-out *Clark Terry*; and lots more!



BOB CORWIN Quartet, featuring **DON ELLIOTT** in his first chance to really wail on trumpet. (12-220)



Presenting **ERNIE HENRY**: A wonderful new alto sax style and sound; with *Kenny Dorham*, *Kenny Drew*. (12-222)



MUNDELL LOWE plays New Music of **ALEC WILDER**. Rich magic of a great composer, superbly played. (12-219)



KENNY DREW Trio: Modern jazz piano with a deep-down beat. With *Philly Joe Jones*, *Paul Chambers*. (12-224)



DON ELLIOTT and **RUSTY DEDRICK** in startling two-trumpet jazz: *Counterpoint for Six Valves*. (12-218)



BILL EVANS New Jazz Conceptions: A piano stylist with a brilliant future. With *Teddy Kotick*. (12-223)



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

Chet Baker

CHET BAKER & CREW—Pacific Jazz: *To Mickey's Memory*; *Slightly above Moderate*; *Halloween*; *Revolution*; *Something for Lisa*; *Lucius Lui Worrying the Life out of Me*; *Medium Rock*.

Personnel: Chet Baker, trumpet; Phil Urso, tenor; Bobby Timmons, piano; Jimmy Bond, bass; Peter Littman, drums; Bill Loughbrough, chromatic tympant on Track 1 only.

Rating: ★★★★★

This may well be Baker's best LP so far. He plays throughout with more virility than often heretofore; his tone is fuller with a cheering diminution of wispieness, and, withal, he has been able to retain the lyricism that is his primary identification.

Urso's presence helps since Phil has an earthy, strongly swinging quality to his playing, and perhaps he is the main lifting agent in the proceedings. His own work is almost wholly derivative of Zoot-and-other-brothers but is pleasant and emotionally alive.

In the rhythm section, Timmons impresses considerably—a modernist who articulates cleanly, is thoroughly funky in a springy way, and thinks besides. Bond is also good—he cares for tone quality. Littman is a crisp, sparring, stimulating drummer. The boo-bams are only heard briefly; Loughbrough ought to be invited back so we can hear more of what these drums might contribute to a jazz combo.

Baker has chosen his tunes wisely. All are of interest. Two are by Bob Zieff, two by Urso, and the rest by Harvey Leonard, Gerry Mulligan, and Al Cohn. Zieff is a writer from whom more should be heard. Dig Track 2. Chet has also revived a charming, semi-therody by Miff Mole, *Worrying*, that he plays with sensitivity. The otherwise puffy notes contain one unwittingly sardonic sentence: "His work in Europe left a deep impression." It sure did. (N.H.)

Birdland Dream Band

BIRDLAND DREAM BAND—Vik 12" LP LX-1070: *The Wailing Boat*; *Somebody Wants Me Down There*; *Maynard the Fox*; *Blue Birdland*; *Great Guns*; *Lady Bug*; *More West*; *Still Water Stomp*; *That Jones Boy*; *Rosabud*; *Button Nose*; *Lila Girl Kimbl*.

Personnel: Maynard Ferguson, Al DeRial, Nick Travis, Joe Ferrante, trumpets; Jimmy Cleveland, Sonny Russo, Eddie Bert (who replaces Russo on four), trombones; Al Cohn, Budd Johnson, Herb Geller, Ernie Geller, reeds; Hank Jones, piano; Milt Hinton, bass; Jimmy Campbell, drums. Ferguson is also heard on valve trombone.

Rating: ★★★★★

This is the band with which Ferguson fired Birdland last year. These were recorded in New York in September, 1956. His Mercury contract apparently precludes his name being used as leader. All the 12 tracks (too many for a jazz date) are originals, and they are generally of a higher quality and thematic attractiveness than most "originals" usually are. Cohn wrote five, and there's one apiece by Ernie Wilkins, Bobby Brookmeyer, Jimmy Guffre, Bill Holman, Marty Paich, Manny Albam, and John Mandel.

The album is a climbing, exciting one, but it is not wholly satisfactory.

One can have a surfeit of anything, even excitement, and there is somewhat too much musical tension on the LP. Even the slower tempos rarely quite fall into a thoroughly relaxed, contrasting groove.

But the LP is recommended for the collective, wailing guts of the band, the short but powerful solos by Cleveland, Russo, Travis, Cohn, Johnson, Geller, Jones. (Solos should have been longer.) Ferguson plays more functionally here than he usually does on jazz dates. There is less gratuitous stunting (although parts of *Maynard the Fox* are a retrogression).

He is of most value in the way he kicks the brass section; his own solos are capable but not distinctive, flowing, first-rate jazz. The root-conscious arrangements deserve considerable credit. A worthwhile project. But next time, calm down a little. The notes go badly in not identifying soloists. (N.H.)

Donald Byrd

BYRD BLOWS ON BEACON HILL—Trans-Lux 12" LP TRLP 17: *Little Rock Getaway*; *Polka Dots and Moonbeams*; *People Will Say We're in Love*; *If I Love Again*; *What's New?*; *Stella by Starlight*.

Personnel: Byrd, trumpet; Ray Santisi, piano; Doug Watkins, bass; Jim Zitano, drums.

Rating: ★★★★★

Low-key Byrd trumpet, played warmly and with considerable depth highlight Tracks 1, 2, 4, and 6, with pianist Santisi carrying the melodic and inventive load on the other two.

Although there isn't a climactic excitement, the set achieves a pattern of relaxation, even on the up-tempo *Love Again*, largely because of Byrd's thoughtful horn. Bassist Watkins opens *What's New?* with a moving chorus, after which Santisi contributes a lyric set.

The happily swinging *Getaway* is a pleasure all around. The collection is highlighted for me by the always-swinging work by one of my favorite drummers, Zitano, who is tasteful, and like Mickey Mantle, a good man to have on your side. Santisi's comping is fine, and his solos range from good to excellent. Byrd is good, not as good as he has been and can be, but good in the mood created here.

The sound is fine, although the length of performance is disappointing: a bit more than 19 minutes for the first side and a shade more than 13 minutes for the other. This is long play? (D. C.)

Encyclopedia Of Jazz On Records

JAZZ OF THE TWENTIES, Vol. 1—Decca 12" LP DFX 140 (for all four volumes): *Aunt Hagar's Blues* (King Oliver's Dixie Syncopators); *Tin Roof Blues* (New Orleans Rhythm Kings); *Wild Man Blues* (Johnny Dodds' Black Bottom Stompers); *That's No Bargain* (Red Nichols and His Five Pennies); *My Monday Date* (Jimmie Noone and His Apex Club Orchestra); *King Porter Stomp* (Jelly-Roll Morton); *Pine-Top's Boogie Woogie* (Pine-Top Smith); *You've Got to Be Modernistic* (James P. Johnson); *Prince of Wales* (Elmer Schoebel's Friars Society Orchestra); *Muskrat Ramba* (Denny Goodman and His Boys); *Farwell Blues* (Venut-Lang All-Star Orchestra); *East St. Louis Toodle-O* (Duke Ellington and His Orchestra).

JAZZ OF THE THIRTIES, Vol 2—Chinatown, *My Chinatown* (Clem Gray and the Casa Loma Orchestra); *St. Louis Blues* (Dorsey Brothers' Orchestra); *Falkin' and Swingin'* (Andy Kirk and His 12 Clouds of Joy); *Sing Me a Swing Song* (Chick Webb and His Orchestra with Ella Fitzgerald); *Blackstick* (Sidney Bechet with Noble Sissle's Swingsters); *That's All* (Sister Rosette Tharpe); *Down South Camp Meetin'* (Fletcher Henderson and His Orchestra); *From A-Flat to C* (John Kirby and His Onyx Club Boys); *South Rampart Street Parade* (Bob Crosby and His Orchestra); *Moonlight Bay* (Clem Miller and His

Orchestra); *Rosalind Shuffle* (Count Basie and His Orchestra featuring Lester Young); *Swanee River* (Jimmie Lunceford and His Orchestra).

JAZZ OF THE FORTIES, Vol. 3—*Get a Kick Out of You* (Artie Shaw and His Orchestra); *Cambler's Blues* (Stan Kenton and His Orchestra); *Honeyuckle Ross* (Cliff Cole trio); *How Deep Is the Ocean?* (Coleman Hawkins and His Orchestra); *Sapian Bounce* (Jay McShann and His Orchestra); *The Casser* (Ray Eldridge and His Orchestra); *Two Baby Blues* (Art Tatum and His Band with Joe Turner); *Loosey Man* (Billie Holiday); *Somebody Loves Me* (Eddie Condon and His Orchestra); *How High the Moon* (Eddie Heywood and His Orchestra); *Flying Home* (Lionel Hampton and His Orchestra); *Partido* (Woody Herman and His Orchestra).

JAZZ OF THE FIFTIES, Vol. 4—*Good Bad* (Red Norvo trio); *Sweet Lorraine* (Erroll Garner); *I'm Forever Blowing Bubbles* (Charlie Ventura septet); *When the Saints Go Marching In* (Louis Armstrong and the All-Stars); *In a Mia* (Jimmy McPartland and His Orchestra); *Suspect* (Patatoia (Tony Scott); *Takin' My Time* (Deezy Green and His Orchestra); *Now's the Time* (Terry Gibbs' sextet); *Frankie Machine* (Elmer Bernstein and Orchestra); *Cool Cat on a Hot Tin Roof* (Ralph Burns and His Orchestra); *Mulliganesque* (John Grass); *One O'Clock Jump* (Lou Brown and His Band).

Rating: ★★★★★

Just as musical proof of the point that because something is old it is not necessarily outdated and/or worthless (there is an aesthetic argument in favor of a Rolls Royce Silver Ghost over a Corvette), this collection of four 12" LPs almost rates the top score.

Although Decca does not contain material that dates back deeply into the roots of jazz, it does, through its ownership of a couple of years out of the Vocalion catalog (via a Warner Brothers financial deal some years ago) have just about enough of the relatively early material to lend a reasonably authentic air to this set.

The problem here, as in the similar collection by Riverside, is that the end product can never be a really thorough encyclopedia because so much existed outside the catalog with which the compiler, in this case Leonard Feather, had to work.

Nevertheless it is a good sampling of what went on before Minton's, the 12-tone scale and Louis Armstrong's Second Coming. There is more than one important modern jazzman who would benefit by spending a few hours with this set, and it is a worthwhile present to the youngster (or older) who wants to get a quick briefing on the history of jazz.

If you bear in mind that it all but misses the great, early New Orleans bands (there's a King Oliver side here, but it's from his last-gasp period and not comparable to the Genetts or Paramounts or early Columbians) and that the early blues singers are not represented (though I am grateful for the inclusion of the classic Turner *Wee Baby*), it is pretty solid.

There is also a weakness in representation of the revival of traditional jazz in the '40s and '50s. But then such representation is unnecessary, since some of this music is available on Decca. There also, however, are better examples of early Chicago-New Orleans groups in Decca's vaults than are included here.

But there is an important lesson here, it seems to me, for every critic and musician who has been influenced by Andre Hodeir's denouncement of the older jazz musicians.

The Oliver side certainly swings, Armstrong's appearance on the Dodds *Wild Man Blues* gives us again one of his most beautiful and moving solos, and it is a shock to find how Pine-Top

Smith puts to shame the many renditions of his composition in the years since he first made it. The old-timers could most certainly swing.

The greatest kick to me, personally, was the discovery that the Venuti-Lang All-Stars swung like mad on *Farewell Blues* (I hadn't heard this in 15 years), that Casa Loma was a pretty good band, and that Glenn Miller was never more than a commercial dance band not much above Charlie Spivak in jazz content.

The Lunceford side and the Henderson side from the '30s are both an indication of something that is occasionally forgotten: you can have a good dance band that swings. But it is somewhat of a shock to come to the end and find that after four volumes covering 40 years, the best note we can end on is Les Brown's *Perdido*, which, although it is as groovy as that band ever gets, is still a long way from the sort of real progress that has been made in four decades.

It is interesting to note that in order to fill out the categories by decades, it was necessary to include three sides from the '30s in Vol. 1 and a brace of tracks from the '40s in Vol. 4.

It is also interesting that, although the entire collection is tied in with Feather's monumental work, *The Encyclopedia of Jazz*, and refers the purchaser to the book for "fuller biographical details on more than a thousand jazzmen," there are at least 120 musicians listed in the LP personnels whose biographies are not in the *Encyclopedia*. And not all personnels are given fully.

There are also some debatable points in the historical information. Far from being "disinterred by traditionalist jazzmen during the '40s," the tune *When the Saints Go Marching In* was featured by Armstrong before the revivalists ever got hold of it and was recorded by him in 1938 on Decca. Oliver was not "the first artist of any consequence to introduce Negro jazz, New Orleans-style, to the phonograph," nor was Bubber Miley "perhaps the first exponent of the rubber plunger mute." The New Orleans Rhythm Kings side in the '20s volume, incidentally, was recorded in 1934 with a band that included only George Brunis from the original.

Withal, it is a serviceable introduction to the backgrounds of jazz, but what we really need is a historical production done with the co-operation of all labels—possibly by the Institute of Jazz—so that a really broad picture can be given. (R. J. G.)

Bill Hitz

MUSIC FOR THIS SWINGIN' AGE—Decca 12" LP DL 8593: *Strike Up the Band; In a Sentimental Mood; Something Blue; Sampan; Matinee; Not for Me; Stompin' in the Savoy; You Don't Know What Love Is; Open House; Diga Diga Do; Status Quo; Fair and Warmer.*

Personnel: Hitz, clarinet; Conrad Gozzo, Mickey Nagano, Ray Lina, trumpets; Mill Bernhart, Bill Nash, trombones; Russ Chivers, Buddy Collette, Bill Tilley, Chuck Contry, saxes and woodwinds; Gerald Wiggins, piano; Curtis Couse, bass; Larry Bunker, drums.

Rating: ★★★★★

Hitz scores mightily on his record debut, with a swinging band spotted with driving soloists. Arrangements were by Hitz and Lyle (Spud) Murphy in Murphy's 12-tone system. The sound and the scores are constantly interest-

ing, and each number has a freshness of approach that is satisfying.

Hitz himself plays a cool clarinet, which fits perfectly into the mood of the arrangements. The band has a rousing, brass-edged sound. The arrangements build horizontally, and there is always something going on.

For instance, I'll bet you've never heard the old *Diga Diga Doo* taken at such a slow, yet swinging tempo. On *Status*, there is some ringing brass writing and a sensitive tenor solo, probably by Collette, who is featured on alto and tenor on many of the tracks. Pianist Wiggins and a trombonist who may be Bernhart split solo honors on *Stompin'*. Either Nash or Bernhart has the long solo honors on the moving *Sentimental Mood* and *Don't Know*. Hitz roars on *Not for Me*. The sound throughout is sharp. This collection is well worth repeated listenings. (D.C.)

The Mellow Moods of Jazz

THE MELLOW MOODS OF JAZZ—Victor 12" LP-1365: *Robins and Roses; Why Shouldn't I? What Do You Want to Make Those Eyes at Me For? Pastel Blues; Moments Like This; I'll Be a Friend with Pleasure; Keepin' out of Mischief Now; What's New; Morning Glory; Easy Now; Let's Take the Long Way Home; Everything's Been Done Before.*

Personnel: Only the soloists are given. The following are featured in order on the 12 tracks: Peanuts Hucko, clarinet; Urbie Green, trombone and Billie Butterfield, trumpet, a duet; Ernie Casero, haritone sax; Lou McGarity and Urbie Green, trombones, a duet; Hal McKusick, alto; Billy Butterfield, trumpet; Lou McGarity, trombone; Peanuts Hucko, tenor; Lee Castle, trumpet; Barry Galbraith, guitar; Tony Scott, clarinet; Butterfield, trumpet. Also present: Moe Wechsler, piano; Galbraith, guitar; Milt Hinton, bass; Otis Johnson, drums on Tracks 2, 4, 5, 12; Lou Stein, piano; Bob Haggart, bass; Art Ryerson, guitar; Cliff Leaman, drums on Tracks 1, 6, 7, 9; Haggart, bass; Galbraith, guitar; Buddy Wood, piano; Leaman, drums on Tracks 3, 8, 10, 11. Will Bradley is in the section on these four.

Rating: ★★★★★

A pleasant, thoroughly professional mood album. The competent, safe arrangements are by Ralph Burns, George Siravo, and Bill Stegmeyer. The selection of tunes is imaginative, and the soloists are relaxed without being flaccid. All have the ability to create and sustain a mellowness of mood, but Butterfield is especially masterful here, and Scott should have had an additional track. Fred Reynolds should have included *complete* personnell.

More an album for the swing era and fringe buyer than for more specialized listeners although, at that, the latter might find this sort of easy carousal useful to slow down by. (N. H.)

Phineas Newborn

PHINEAS' RAINBOW—Victor 12" LPM-1421: *Overtime; Angel Eyes; Come to Baby, Do; Stairway to the Stars; Land's End; Clarissa; She; Tin Tin Do; Autumn in New York; What Is This Thing Called Love?*

Personnel: Tracks 1, 6, 10—P. Newborn, piano; George Joyner, bass; Calvin Newborn, guitar; Philly Joe Jones, drums; Tracks 3, 5, 9—P. Newborn, piano; Joyner, bass; C. Newborn, guitar. Tracks 2, 4, 7, 9—P. Newborn unaccompanied.

Rating: ★★★★★

According to annotator Bill Cos (and many others), there is a "magnificence" in Phineas' jazz, and he is beyond doubt "a major jazz pianist on the march." I'm skeptical. I've heard a lot of Phineas in clubs in recent months, and he has been, to me, consistently disappointing. This record, however, is considerably better Phineas than I've heard at Birdland and Cafe Bohemia, and it may be that once he is removed from a seeming compulsion to transfix an audience with his re-

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markable technical resources, he is able to tell a story. There fortunately is not too much here of the almost appalling emotional hollowness Phineas often displays in clubs. The "easily recognizable piano sound," incidentally, to which Coss calls attention, impresses me as an oddly hollow one, too.

What is audible on this record, first of all, is a man who probably has more command of the piano technically than any of his jazz contemporaries now that Art Tatum has died. His time is good but not as fantastically right-around-corners as Tatum's was; and in fact, Phineas' unaccompanied solos miss the depth of pulsating (however implied) bottom that Art could provide. Those a cappella tracks do create a fairly effective mood, particularly in *Angel Eyes*. (Coss says this is a "stark" treatment of *Eyes*. "Stark" means "bare" and "unadorned." This is "Stark"?)

But for my taste, Newborn's penchant for flashy filigree work and frequent melodramatic phrasing in these tours-de-rhetoric makes them more impressive digitally than as emotional statements.

Phineas' best tracks on the first side are *Come and Land's End*. Both rock easily with a kind of neo-Waller-Tatum feel. On the second side, there is George Shearing's attractive *She* (written especially for Phineas according to the notes); a whippet-like *Tin Tin Deo* that rarely plunges into the Chano Pozo marrow, and a finale that is largely yet another dizzying gratification of pride in technique.

The main problem remains—Phineas, for what may be several reasons, spends too much of his time on the surface. If he can ever communicate emotionally with a power even half that of his technical prowess, he could scare the world. But I don't think he's been able to yet, all the praise notwithstanding. The LP is part of Victor's Birdland series. Why no personnel listing? (N. H.)

Mitchell-Enevoldsen-Harper-Capp-Overburg

FIVE BROTHERS—Tampa 12" LP TP25: King Porter Stomp; Alone Together; Skull Cap; Pick Yourself Up; Jim's Tune; Don't Buck It; Juan Don; Adios; Godchild; Stars Fall on Alabama.

Personnel: Red Mitchell, base; Frank Capp, drums; Don Overburg, guitar; Herbie Harper, trombone; Bob Enevoldsen, tenor and also trombone on several tracks.

Rating: ★★½

Set in rather simple arrangements, that is primarily a blowing date and, as such, is thoroughly unpretentious and highly professional. There is little excitement of the intense, off-the-wall kind. But the solos all flow; the hornmen's ideas are in continuous taste with swing-era roots, and both get good tones.

There are several solos by Mitchell, another reason for rating this high a set that sometimes is close to being bland—and is in a couple of places like *Atabama* and the ensemble parts of *Adios*. The full-sounding Overburg should be recorded more. Originals are par for the course. (N.H.)

J. R. Monterose

J. R. MONTEROSE—Blue Note 12" LP 1536: *Woo-Jay; The Third; Bobbie Pin; Marc V; K-Link; Remission.*

Personnel: J. R. Monterose, tenor; Ira Sullivan, trumpet; Horace Silver, piano; Wilbur Ware, base; Philly Joe Jones, drums.

Rating: ★★½

J. R. Monterose, if he ever gets a

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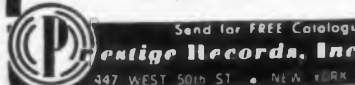
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chance to play jazz regularly with colleagues of quality, should become one of the most heartening wailers of his generation. His initial ties were with Coleman Hawkins and Chu Berry. Later, Bird, Sonny Rollins, and Sonny Stitt were added. He has worked with Buddy Rich, Claude Thornhill, Teddy Charles, Kenny Dorham, and Charlie Mingus as well as many nonjazz, or outskirts, gigs. He's ready. This is his first LP under his own name.

J. R. is a shouter. He blows with a staccato force that is continually exciting in the favorable connotation of that word. His conception is more and more his own, and is bitingly building. I would only suggest an occasional alternation of the staccato intensity with a softer, more legato approach for certain moods. (This set would have been better balanced with a ballad or two, or a more introspective original than these are.) Monterose, by the way, is a hot swinger who is as far away from what is sometimes regarded as "cool" as can be felt.

The young Chicago trumpeter, Ira Sullivan, is obviously an important find. Though he also blows tenor, he stays with trumpet here, matching J. R.'s emotional intensity while maintaining his own kind of cohesion, often a somewhat more flowing conception than J. R.'s.

The rhythm section is ideal for these two cooks, and there are earthy solos by Horace (dig his head-shaking solo in *Ka-Link*) and Ware, the fine Chicago bassist. Philly Joe keeps refueling the conflagration with the power of his pulse and the stimulus of his accents. Good lines by Monterose, Donald Byrd, Philly Joe, and Paul Chambers. Warmly recommended. (N.H.)

Lee Morgan

PRESENTING LEE MORGAN—Blue Note 12" LP 1538: *Rococo; Raggle of Cleopatra; The Lady; Little T; Gase Strip; Sand By.*

Personnel: Lee Morgan, trumpet; Clarence Sharpe, alto; Horace Silver, piano; Wilbur Ware, bass; Philly Joe Jones, drums.

Rating: ★★½

Lee Morgan, the 18-year-old Philadelphia trumpeter now with Dizzy Gillespie, makes his first LP as a leader an encouraging one. He plays not only with the fire of his youth but with intelligent, developing conception, a good beat, and the strong indication that he can become in time an important voice. He can wail hard in the Gillespie-Navarro-Brown line on up-tempo and also sustain a more introspective mood in the same idiom, as on *Lady*. He plays with assurance and open emotions. Although many-noted, he blows with less of the rhetorical flash that one normally might expect from a comer his age, and his attack is biting and vigorous.

Sharpe, the altoist, another Philadelphia, has been buried in rhythm and blues bands. He blows with somewhat less authority at times than Morgan but as he gains more regular jazz blowing time, should project more incisively and with greater individuality. He is evolving interestingly but is somewhat too acrid-toned.

It might have been wiser to pair Morgan with a more experienced reedman, and conversely, for Sharpe to have made his record debut with an older-in-playing-time trumpeter. The rhythm section is excellent. Horace solos with laconic funk and comps in-

tensely. Benny Golson and Owen Marshall each are responsible for two originals. One apiece comes from Silver and Donald Byrd. All are inviting frameworks. (N.H.)

Anita O'Day

PICK YOURSELF UP WITH ANITA O'DAY—Verve 12" LP MGV-2043: *Don't Be That Way; Let's Face the Music and Dance; I Never Had a Chance; Stompin' at the Savoy; Pick Yourself Up; Stars Fell on Alabama; Sweet Georgia Brown; I Won't Dance; Man with a Horn; I Used to Be Color Blind; There's a Lull in My Life; Let's Begin.*

Personnel: Anita O'Day, vocalist, with orchestra (Tracks 3, 4, 6, 7, 8, 9, 11, 12) and combo (Tracks 1, 2, 5, 10) directed by Buddy Bregman.

Rating: ★★★★★

Although this package hasn't the over-all impact that marked the earlier offering, *Anita* (Verve MGV-2000), it is head and shoulders above any vocal album I've heard in recent months. And although Anita hasn't the voice control she displayed on the earlier albums, there are some tracks on this offering that are among the best things she ever has recorded.

The lightly swinging *Stompin'* alone is worth the price of admission. On it, Anita socks the refrain with a big band punching behind her, is followed by an uncredited trombonist for a fine chorus, and then returns to scat with the reed section in a chorus that somehow sums up all the great things she has done rhythmically in the past.

Her treatment of *Sweet Georgia Brown* is unique. She opens with a quasi-Calypso chorus, moves into a slow chorus, then a jumpier one. Her voice is rough and gutty on *Don't Be That Way*, which she sings with a group highlighted by a fine vibes solo. *Stars* and *Lull* have strings behind her, but they neither add nor detract from her vocal.

Anita's voice seems to be darkening, and the hoarse edge in it which I find so appealing is becoming more pronounced and is being used very effectively. She remains one of the most satisfying singers on the scene. The album sound is excellent, and the packaging attractive, although Anita doesn't need the glamour-type cover photo. (D.C.)

Bud Powell

STRICTLY POWELL—RCA Victor 12" LP LPM 1423: *There'll Never Be Another You; Coscruce; Over the Rainbow; Blues for Bessie; Time Was Topay Turvey; Lush Life; Elegy; They Didn't Believe Me; I Cover the Waterfront; Jump City.*

Personnel: Powell, piano; George Daviner, bass; Art Taylor, drums.

Rating: ★★½

Although there are moments of delight and moments of depth in this album, it is on the whole disappointing. However, to those encountering Powell for the first time, it may serve as a sugar-coated introduction to his stronger work.

The best sides are the originals *Coscruce* and *Elegy* and the Billy Strayhorn ballad, *Lush Life*. In the former two, Powell plays with considerable spirit, with flashes of brilliance in technique and ideas, and with an overall sense of completeness to the numbers. *Lush Life* is a very moving, warm, and emotionally rewarding number, the best side in the album.

On the others, there seems to be a holding-back and, especially in parts of *Blues for Bessie*, a disinclination to take pains, that makes one wonder if this record is not a deliberate attempt

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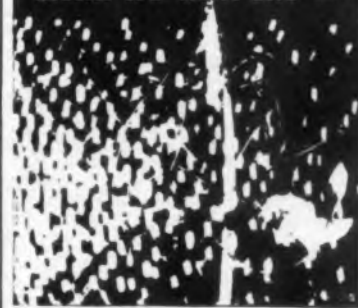
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on someone's part to make a "commercial" Powell LP.

If so, it is disgraceful. If not, then it is not one of the better Powell LPs, the strength, virtuosity, and fire of his previous pace-setting efforts being strangely lacking. On *The Blindfold Test*, one could say "five stars because it's Bud." Here, that isn't possible. (R.J.G.)

Shorty Rogers

WHEREVER THE FIVE WINDS BLOW—Victor 12" LPM—Hurricane Carol; Brassin' Along in the Trades; Marooned in a Monsoon; The Chinook That Malted My Heart; Prevailing on the West-coast.

Personnel: Shorty Rogers, trumpet; Jimmy Giuffre, tenor and clarinet; Lou Levy, piano; Ralph Pena, bass; Larryunker, drums. No drums on Track 4.

Rating: ★★★★★

Shorty's first LP for Victor after the Atlantic interim is mostly a blowing session. Shorty himself plays well, with a consistent feeling for form and supple beat. Giuffre is at his best on his shy but warmly expressive clarinet. His two tracks on tenor are capable but not nearly as distinctive as is his clarinet.

The rhythm section is well integrated with Levy's solos the most burning of the date. Lou attacks the piano with a percussive, blues-driven force (for all his harmonic modernity) that is a head-shaking gas. His pungent chordal sense also underlines the striking musical personality Lou projects. The originals are all Shorty's, and the two most attractive tracks are the easy-rolling *Trades* and the somewhat faster *Chinook*.

I don't know why Shorty allows himself to be tangled in silly titles and equally silly programmatic ideas like this one. The liner notes, for example, consist of an essay on winds from doldrums to hurricanes. The trend toward covers that have no relation with the music inside has now apparently extended to the backside, and it is Victor's dubious distinction now to have pioneered in wholly meaningless jazz liners. Better he should have told how hastily the date was made. These criticisms of packaging, by the way, never affect the rating in any of our reviews. The rating is determined only by the music. (N.H.)

Salvini-Coker-Brunell

INTRO TO JAZZ—San Francisco Jazz Records 12" LP JR-1: *Boat's Boots; I'm Glad There Is You; Topsy Returns; Water's Edge; You Turned the Tables on Me; You'll Stay; Smithsonian; When I Fall in Love; Yesterdays; Giggling Oysters; Falling in Love with Love; Wait for Patrick.*

Personnel: Rudy Salvini big band (Tracks 1, 3, 7, 9, 12); Salvini, Allan Smith, Al Del Simone, Wayne Allen, Billy Catalano Jr., trumpets; Van Hughes, Archie LeCoque, Chuck Eater, Ron Bertucelli, trombones; Charles Martin, alto; Jerry Coker, Tom Hart, Howard Duduna with Charles Peterson replacing Duduna on *Waiting*, tenor; Virgil Gonzalez, baritone; John Marabuto, piano; Dean Reilly, bass; John Markham, drums. Jerry Coker quartet (Tracks 4, 6, 10): Coker, tenor; Al Kizer, trumpet; Eddie Duran, guitar; Donn Riley, bass. Vocalist Red Brunell (Tracks 2, 5, 8, 11): Duran, guitar; Reilly, bass; Miss Brunell, drum brushes.

Rating: ★★★★★

This is the first LP by San Francisco Jazz Records, with production by Pat Henry and technical supervision by Alan Levitt. The set aims to provide "an introduction to a number of the talented musicians of the San Francisco-Oakland Bay area." The programming is intelligent, with big band, quartet, and a singer to provide variety in sound and approach.

The Salvini big band has been rehearsing and working occasionally for

some three years. It's a well-integrated, modern-mainstream unit that hits a particularly flowing, vigorous groove on *Topsy*. Full-bodied yet crisp writing by Jerry Cournoyer, Jerry Mulvihill, and Coker. Good, solid solo work by Coker, Duduna, Hughes, and Smith.

The Coker quartet is a combo with a style, sound, and musical validity quite its own. It builds thoughtful, lyrical, cohesive interpretations in apt material like Wayne Crabbtree's *Water's Edge* and Patty Coker's poignant *You'll Stay*. It can also sustain a lighter feeling, as in *Giggling*.

Miss Brunell is not a jazz singer by my terms, but she has an agreeable sound and clarity of diction. She is better on ballads than quicker tempos. The notes are good but do not include full personnel.

Technically, the sound is of a very high quality with interesting engineering and recording-site details in the liner. On the big band tracks, the sound is unusually clean and distortion-free, but a couple of places left me with the feeling that more section presence, especially for the reeds, might have been desirable. A valuable beginning LP in any case. (N.H.)

Zoot Sims

ZOOT SIMS PLAYS ALTO, TENOR, AND BARITONE—ABC-Paranoid 12" LP ABC-155: *Blinnet; The Trouble with Me Is You; Where You At; Zunkin's Noshin'; Major-Major; Minor-Minor; Pagano.*

Personnel: Sims, alto, tenor, baritone, and vocal—Track 3; Johnny Williams, piano; Knobby Totah, bass; Gus Johnson, drums.

Rating: ★★★★★

Zoot and George Handy combined to make this a swinging contribution to record libraries. Handy's writing is as constantly alive and imaginative, as Zoot's playing is forceful and swinging.

Through multiple taping, Zoot blows all three horns in unison opening and closing passages, soloing on various saxes in the body of the compositions. He applies his tenor bite to the alto, with hard-swinging results. He doesn't seem quite at home yet on the bary, but he gets a gutty sound out of it, and a humorous solo, too, on *Major-Major*.

On *Blinnet*, a minut in blues form, Zoot solos on alto and later on tenor. On *Trouble*, he plays a moving tenor solo. He even sings, in an economical, Teagardenish voice, on *Where You At?* Johnson's backing and solo spots are meaty, as are Totah's. Williams contributes bouncing piano. But it is Handy's writing and Zoot's tremendous versatility which win the laurels here.

The packaging is attractive, and the sound is lustrous. (D.C.)

Sun Ra

JAZZ BY SUN RA, VOL. I—Transition 12" trip 10: *Brainville; Call for All Demons; Transition; Possession; Street Named Hell; Lullaby for Rosalind; Future; New Horizons; Fall of the Log; Sun Song.*

Personnel: Sun Ra, piano; Art Hoyle, Dave Young, trumpet; John Gilmore, tenor; Pat Patrick, baritone; Jim Harnden, tympani and timbali; Robert Barry, drums; Julian Priester, trombone; Richard Evans, bass; Wilburn Green, electronic bass; James Seales, alto. Incidental sounds: wood blocks, John Gilmore, bells from India, Pat Patrick, Art Hoyle, other bells by Harnden, Young, Barry; cathedral chimas, Julian Priester; tambourines, Wilburn Green.

Rating: ★★★★★

Sun Ra is a composer who deals with the cosmos and its future. He would do well to spend more energy on the

(Continued on Page 37)

high fidelity 

By Robert Oakes Jordan

A GENTLEMAN WHO sings and sometimes reads *Down Beat* has written me a letter. His questions concern the profusion of advertising information published about high fidelity loudspeaker systems. He wants to know how he can be sure of selecting the correct speaker system for his own needs.

Last year while he was appearing in Chicago, an enterprising salesman sold him a four-way speaker system and enclosure which was shipped west to his home. His letter tells of how its mechanical, strident sound puts everyone's nerves on edge.

During the following months whenever he was home, he took some sort of corrective measures. Finally after he had replaced all the rest of his high fidelity system and nothing helped, he knew this speaker system had to go.

Now his problem is to find the right speaker system for his home, and he has asked, "What speaker system do you use there in the laboratory as a standard of comparison . . . and how and why did you chose that particular one?"

THE CHOICE OF any speaker system should be governed by two things: first, how much can a person spend, and, second, within that given price range, which system sounds best to the individual.

In our case at the laboratory the choice is mainly governed by the fact that we must constantly compare the various systems shipped to us for test and evaluation.

Since the human hearing mechanism has a very short memory, we must have a consistent standard of comparison of exceptional quality and performance. For this laboratory standard enclosure and speaker combination we have selected the James B. Lansing Hartsfield two-way system.

The reasons for our choice are easier to state than to explain technically. The Hartsfield is characteristically large, as are all units of this type, but its simplicity of design is a function of its solid simplicity.

WHILE ITS esthetic character is perfect for the large living room, it has little value in the practical surroundings of the laboratory. However, since the general solidity of design is based on the acoustic requirements of the folded horn and speaker placement, it is evident that the designer knew when to stop with the outside appearance.

The Hartsfield contains a 15-inch, low-frequency speaker (woofers) Model 150-4C. One of the better design ideas is the incorporation of a more rigid cone in the bass range speaker giving far better smoothness and definition of the lows. The middle and high frequencies are produced by a Model 375 driver and long rectangular exponential horn.

The crossover network provides a crossover frequency of 500 cycles, but

Popular Records

(Continued from Page 20)

French horn; Albert Pollan, tuba; Max Bennett, bass, and Alvin Stoller, drums.

Particularly memorable are Mel's rousing *Something's Gotta Give* and his moody *Foggy Day*. This package is a handsome showcase for Torme's tasteful vocal style.

GEORGE VAN EPS

Mellow Guitar (Columbia 12" LP CL 929) is an unusually attractive recital. Guitarist Van Eps plays a self-designed seven-string guitar with the extra string aimed at increasing the bass range. He plays it amplified, using mostly finger-style except for a pick on *I Never Knew* and *Boy Next Door*.

As the notes point out, his is "the concept of the guitar as a complete instrument, harmonically speaking, one capable of producing lead, harmony, and bass line." With Van Eps, the instrument is more than a single-string quarterback. His is a rich, developed, imaginative solo voice that is an exemplar of superior taste and sound.

On several tracks there are bland, needless string and woodwind backgrounds that push the set into this section rather than the jazz reviews. Columbia goofs in not listing full personnel.

Among those present from time to time on the varying tracks are Alvin Stoller, Morty Corb, Nick Fatool, vibist Frank Flynn, Jack Ryan, Babe Russin, Ted Nash, Jack Sperling, and Joe Howard. The tunes are mostly standards such as *Yesterdays* and *Dancing on the Ceiling*. Recommended. There aren't many like George among contemporary guitarists.

London Decca Reported Preparing Stereo LPs

London—Decca Records here was reported preparing stereophonic LPs for general release, as well as the equipment with which to reproduce them.

One of the pilot recordings, reportedly quite successful, was made by the Ted Heath orchestra before it left for its tour of the United States.

the unique design of the high-frequency unit, with its large-size magnet, allows it to function down below 350 cycles.

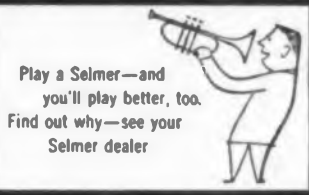
THESE FEATURES provide unusual presence at all volume levels, almost as if the music is not centered in the speaker system. The good transient response, the efficiency, and the correct speaker relationship one to the other in the enclosure, coupled with heavy, nonvibrating cabinet construction, makes the Hartsfield a perfect laboratory standard of comparison for tests on other speaker systems.

As for suggesting that another person buy this speaker system, I only can say that our analysis has been one of an objective nature and the final choice must be up to the user. He will have to the acoustics of his home to consider, along with the sound he expects to hear from the system. I will say that the Hartsfield is a fine-quality, two-way speaker system, is honestly designed and constructed and will perform exceptionally well at all volume levels up to 30 watts, with little or no distortion.

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counterpoint

By Nat Hentoff

Why Doesn't Somebody Record: the Nat Pierce big band, a relaxed, wailing, nonmachine; Lucky Roberts, who is still active and ragtime-proud; Rudy Powell, Ed Allen, and Floyd Casey at the New Gardens on 14th St., next door to Luchow's, and call it *Taxi Dance Hall Jazz* as Ernest Smith of *Record Research* magazine suggests? And why has Cootie Williams been left so long unrecorded? But don't cut him with his present band. And how long

has it been since Dickie Wells was called for a jazz date?

Columnists and Magazines: Murray Kempton in the *New York Post* noted a Washington speech in which David Sarnoff urged industry "to combat job discrimination and warned that the rest of the world looks to the U. S. for results rather than rhetoric on the racial theme." Kempton wondered when Sarnoff would ask for results rather than rhetoric concerning the absence of Negroes on NBC's musicians' staff. So do I. . . . Paul Hume in the *Washington Post*: "We should have a secretary of fine arts in the cabinet, and he should have qualified representatives from each of the fine arts serving under him. In this way the richest

nation in the world might begin to make vigorous artistic use of her musical resources, which at the present time she treats like a number of noisy, unwanted children who are only useful from time to time when they sing or play for special guests, benefits, and inaugurations."

I am glad to see the *Record Changer* back in business. Dick Hadlock is an intelligent, jazz-knowledgeable editor, and his record-review staff has two particularly valuable critics in Martin Williams and Bob Wilbur. . . . A mimeographed magazine devoted largely to traditional jazz is *Jazz Report* (including *St. Louis Jazz Notes*). Publisher is



the Blue Note Record shop, 5663 Delmar, St. Louis, Mo. There's a good article on blues singers in St. Louis, including Speckled Red (and why has he not been on record for so long?).

Records and Books: George Duvivier made the discovery, told Tony Scott, and Tony told me. Try playing *There'll Never Be Another You* on the Coleman Hawkins *The Hawk in Hi Fi* Victor LPM-1281 at 45 rpm instead of 33. Whom do you hear in part?

Lyle Griffin, jazz columnist for *Dig* magazine, has a new record label, Hip. Despite those two brand names, he's begun a fine project, a series of single releases that will depict a history of jazz. The first is the Kid Ory Sunshine coupling of *Ory's Creole Trombone* and *Society Blues* cut in California by Andrae Nordskog. The discographies, by the way, say 1921, not Griffin's 1922. Griffin goofs by not printing personnel on the label. With Kid on this first recording date by Negro jazzmen were cornetist Mutt Carey, clarinetist Dink Johnson, Ed Garland, Fred Washington, and drummer Ben Borders. Hip is at 6087 Sunset Boulevard, Hollywood 28, Calif.

I expect that most readers of this column will welcome the insights and conclusions of Harvard history Prof. Oscar Handlin in *Race and Nationality in American Life* (Little, Brown & Co., 300 pp., \$4). The book by Handlin, an expert on minorities in the American context, is a collection of essays from *The Origins of Negro Slavery* to a chapter on those emigrants to America who finally decided to return to their first roots. The relationship of most of this material to our fuller understanding of the shaping of many men who have played and play jazz is, I should think, obvious.

Olin Downes on Music (Simon & Schuster, 473 pp., \$5) is a selection from a half-century of writings by the man who for so many years seemed as much a part of the *New York Times* as its choice of type face. The fact that so many of these pieces, usually written for almost instant deadlines, continue to be worth rereading is an index of how much of value Downes contributed to his readers. It is not, of course, that he was infallible in his judgments; his worth and power came from his constantly self-renewing knowledge and love of the musical experience and his consistent honesty in saying what he felt, not what he thought it would be hip to feel.

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the blindfold test

Anita's Chance

By Leonard Feather

It may seem less than gallant to say of anyone as young and attractive as Anita O'Day that she is the stylistic grandmother of many present-day singers; yet in a documentary sense it is accurate, for it was Anita's approach to a hip, rhythmic type of pop jazz singing that led to the June Christy school, and June Christy's in turn led to the present-day Chris Connor types. Since all this happened within a 15-year span (jazz generations evolve fast) Grandma O'Day is still very much on the scene.

For her *Blindfold Test*, I paired off contrasting versions of several standard tunes done by a variety of singers. Anita admits, by the way, that in her reaction to the Christy record her reference to "Chris" means that she really thought it was Chris Connor, not June. Anita was given no information before or during the test about the records played.



The Records

1. Betty Roche. *Something to Live For* (Bethlehem).

I don't know who the girl singer is, but I like the choice of tune. I've known about this tune since about 1941—in fact it was about the first tune I ever played on the piano . . . (hums) . . . It's real pretty. I had never heard the verse before, and I did enjoy this girl on the verse. I didn't care for the interpretation of the tune after she got into the chorus . . . I don't care for that type of singing—it's too choppy.

I think it should be more smooth for this type of tune. I'd have lost the entire theme of the song unless I had known the tune, which fortunately I did. The accompaniment didn't impress me one way or another. How do I rate it? If I hadn't ever known the tune, I don't think it would have done anything to me at all, so I'd classify it "z," whatever that is. Would "z" be no stars? Okay, no stars.

2. Chris Connor. *Something to Live For* (Atlantic).

That was a nice version. I enjoyed that much better—the smoothness of it . . . Chris' flowing tones and the interruptions at the end of each word. Of course, it doesn't come up to her *Lush Life*. That's about the smoothest of the slow tunes she's done. However, I like this. I think I would even buy this—like if we were on a panel—"Would you buy this—is it a hit or a miss, quote, Peter?" Not that it would be a hit, but I would buy this, I believe. Sort of category "m" . . . if the other was "z," this would be "m." Three stars.

3. Ella Fitzgerald. *My Heart Stood Still* (Verve).

Well, I guess if you are an Ella Fitzgerald fan, you would like this very much. However, this old version—dream up a story and sell it to Hollywood . . . Hollywood'll buy anything. Who dreamed up Ella singing "and then my heart stood still"? It's ridiculous. Here's a girl who sings good swing music . . . She reads very well on this and she's got the melody down. Dum, bum, bum, two-beat, ya, da da . . . boy! this is it for melody and everything, but classing Ella in this

kind of a tune—I don't know. All I can say is, sell it to Hollywood—and they did.

The arrangement was pleasant, and Ella didn't sing badly on it. I'm not saying it's bad or good, but I think it's kind of silly—the entire tune with Ella. So much talent and how they've used it! As far as buying the record—I'm hung again as to how to class this. It wasn't so bad musically—it's a nice record, whatever "nice" is.

4. Sarah Vaughan. *My Heart Stood Still* (Mercury).

Sarah always relaxes me, because when you hear that it's Sarah, you know you can say to yourself right away like "this record is going to be played from beginning to end and it's going to be done very well," so you don't have to worry too much about it.

There are five placements that one can sing from: The upper front of the mouth; uh-uh; the back of the top of the roof of the mouth; the throat, down into the lower part of the . . . uh-uh. I don't know the technical names for these . . . I did, because I studied it a long time ago, but I know there are five places you can sing from, and Sarah sings from all five of them, which makes her like the queen of singers. This is the lady, queen, princess, or whatever you want to say, but she's a good girl singer, and I'm for girl singers. I would say this would be rated very good.

5. Rita Royes with the Jazz Messengers. *Taking a Chance on Love* (Columbia).

I have no idea who the singer is, and I don't think I really care to find out. I would say it's a beginner's style and really no connection to the music. She's singing the story all right, but where's the music? . . . Chopping the phrasing—I didn't like it at all. The background of the choruses that followed . . . the music involved—I would say pretty good be-bopping there, if you're going that way—not too bad at all, but frankly, if the record was given to me, I think I would give it back. I'd rate it "z."

6. Patti Page w. Pete Rugolo Ork. *Taking a Chance on Love* (EmArcy).

There's a line in the song, "and the act of hearts is high." This gal gets

my heart and aces high to boot! That's the best record I've heard in a long time! I couldn't tell you who's singing or the background here. I could speculate, but I won't. I enjoyed it much, much, very good. a-b-c-d-x-y-z, five stars, thank you, Mr. Feather!

7. Jackie Paris. *'Round Midnight* (EmArcy).

My afternoon is complete. This is the lad—Jackie Paris, of course. And if I were a male—ha! ha! singer, that is, I would like to be Jackie Paris, male singer—that's the lad. He was associated with Jeri Southern for a long time a long time ago, and that was when I first heard him. He was in New York in 1944 or '45 when I was with Stan Kenton's band, and that's when I first heard Jackie. Then right after I left Stan's band, I did a single at the Holiday inn in Newark, and Jackie Paris was on the bill, so I got to hear him in person.

Why nothing's happening with Jackie I'll never know. I followed him in Hawaii about four months ago, and the club owners said business was terrible, but in Hawaii everything is terrible, except the sun, of course—the musicians and everything else involved—it's pretty bad. What can you say about Jackie except "this is the male singer"—six stars!

8. June Christy. *'Round Midnight* (Capitol).

Well, that should be a big record—beautiful! Chris really sings this . . . that's a good one for her. I like the tune much—I'm positive it's Chris. I think both versions are good. I'll have to give another six stars.

9. Helen Merrill. *By Myself* (EmArcy). Gil Evans, arranger; Art Farmer, trumpet.

An enjoyable rendition of *By Myself Alone*. I presume that's the title—I've never heard the tune before. The girl singer—I could say, but I'm afraid to—Helen Merrill? I don't know—I've never heard her before. Her voice is smooth, I like it . . . small, intimate, but good intonation, without a shout, you know.

It's enjoyable. I thought the entire record was very good. I don't know who arranged it, of course. I liked the trumpet—was that a progressive cat there? Ha! ha! Shall I speculate or

not? Dizzy on a cool day? Very good, very good.

10. **Barbara Carroll. *By Myself* (Victor).** Barbara Carroll, vocal, piano.

That was a smart, snappy version. I like the singer, but don't know who it was. Sort of a happy, elated interpretation, and I enjoyed it. As far as rating—let's see—good. How about the piano? What piano? Ha! ha!

11. **Peggy Connelly. *Travelin' Light* (Bethlehem).** Russ Garcia, arranger and conductor.

Well, let's see—that's not Paul Whiteman. Ha! ha! His was the first version I heard, of that tune. It's real nice—the right groove and the right

tune. The right answers to that would be right good.

12. **Billie Holiday. *Travelin' Light* (Clef).**

That record reminds me of a perfect example. For instance, I do a recording session and there's 17 to 24 men, and then a club in the east will hire me and they'll have a fast trio to accompany me and people will say "Do that tune, *How High the Moon* or *Bootwhip*," or something on which I had 17 men, and with a trio I'm supposed to make it—like—"sound," and it's not easy, but Billie does it real well.

This is Miss Stylist of the World, and it's always good. *Traveling Light* and traveling right with Billie Holiday. The full value of stars.

strictly ad lib 

(Continued from Page 8)

Chicago

JAZZ, CHICAGO-STYLE: The erudite Dave Brubeck piano and Paul Desmond's richly flowing alto sound are mingling in a variety of call-and-response patterns at the Blue Note, with rhythmic support from bassist Norman Bates and drummer Joe Morello. The Brubeck quartet is in residence until March 27, when the Count Basie band re-enters the Note for a one-week stay. The George Shearing quintet follows Basie for two weeks on April 3. The Woody Herman band has been booked for a May appearance.

Eddie Heywood, complete with staccato thirds and Canadian Sunset, is at the London House. In a delightful change of pace, the Chico Hamilton quintet comes to the London House on April 3. The Dorothy Donegan trio takes over for four weeks on May 1. Hazel Scott has been signed to appear in the fall . . . The illustrious Billie Holiday is winding up an engagement at Mister Kelly's. Josephine Premice takes over on March 25. Sarah Vaughan replaces June Christy in the April 9 slot at Kelly's; Miss Christy will appear later in the year. Pianist Dick Marx and bassist John Frigo continue satisfying Monday-Tuesday Kelly's audiences.

The Modern Jazz Room has closed until May 1, when Stan Getz will arrive for a two-week stay. Meanwhile, in the downstairs Preview lounge, Buddy DeFranco and company are in complete control. Steve Gibson and his Red Caps, plus Damita Jo, come to the Preview on April 17 . . . Chubby Jackson, in a return to his first love, is heading the unit at the Cloister. Included are Sandy Mosse, tenor; Marty Rubenstein, piano; Cy Touff, bass trumpet, and Don Osborne, drums . . . Bill Huff, who has appeared at various local clubs and been a member of one of Stuff Smith's groups, is heading the group at Easy Street. Joining pianist Huff are Walter Grant, drums, and David Shipp, bass . . . Local tenormen Johnny Gilmore and Clifford Jordan headed to the east coast for possible recording sessions with Horace Silver.

The Leon Sash quartet, Wednesday through Sunday, and the Ramsey Lewis trio, Friday through Tuesday, dominate activity at the SRO club on an indefinite basis . . . Tommy DeCarlo is rehearsing a 12-piece band at Lyon and Healy's here. The band includes DeCarlo, trumpet and valve trombone; Ira Schulman, tenor; Eddie Petan, piano; Bill Porter and Eddie Avis, trombones . . . The local octet directed by Fred Karlin participated in a session at the Key of C on March 4, performing, in concert form, charts by Karlin . . . Pianist Ed Higgins signed with Associated Booking.

ADDED NOTES: Disc jockeys Reed Farrell and Spider Webb have presented several Record Hops for teenagers at the Capri ballroom, featuring guest artists, free records, and the bargain entrance fee of 75 cents . . . Dagmar and comic Jay Lawrence, Larry Storch's brother, are at the Black Orchid. Comic Don Adams is set to come to the Orchid



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on April 5; other acts weren't set at presstime.

Hollywood

THE JAZZ BEAT: Healthiest thing to hit this town in years is the Hollywood Jazz Society's Monday night Jazz Informals at the Purple Onion on Sunset. List of men dropping by to blow includes **Chico Hamilton, Mel Lewis, Bill Perkins, Richie Kamuca, Kent Larsen, et al.** Cellist **Harry Babasin's** Jazz-pickers, with **John Banister** on flute and piano, is the resident group . . . **Julie London** and **Bobby Troup** decided to tie the knot. Splicing will take place this spring . . . Tenorman **Sam Firmature** is now an airway controls specialist with the C.A.A. at Los Angeles air center. He just signed with **INTRO Records** and cuts first jazz date soon.

Guitarist **Bill Pitman** has formed an octet with **Don Fagerquist**, trumpet; **Bob Enevoldsen**, reeds & valve trombone; **Dave Madden**, baritone; **Ray Dewey**, piano; **Bobby Dobbs**, tenor; **Sid Bulkin**, drums . . . **Harry Klusmeyer** has been booking school bashes throughout the area with such talent as **Les Brown, Dave Pell, Barney Kessel, Andre Previn, Bud Shank, Shelly Manne, etc.**

NITERY NOTES: Jazz City breathes its last the 21st. New operators will not continue jazz policy, and the place will

have a new name. Bethlehem Records was set to record the action there on closing night with **Mel Lewis's** new quintet among those to be taped . . . Yet another jazz club to change hands in the recent radical reshuffle of niteries is the **Tiffany**. New owner **Max Factor** (huh?) says he'll keep jazz policy but was skedding a calypso group at presstime to follow **Jack Costanzo** . . . **Whisling's**, also due to go on the sales block, reportedly will continue with jazz, dispensed by the **Warne Marsh** quintet with **Ronnie Ball** . . . **Shelly Manne and Men** have been packing 'em in at **The Topper** out **Rosemead** way. They'll continue there till around April 7.

Tension is heightening at **The Light-house** with **Easter Week** in the offing and applications pouring in from college jazz groups desiring to join the sport at the annual intercollegiate **Easter jazz fest** there. Meanwhile, there's a big change in record companies afoot for **Howard Rumsey's All-Stars** . . . **T. Riley's Saints** have resumed Sunday afternoon sessions at the **Hermosa Inn**. Bashes feature trumpeter **Chico Alvarez** with rhythm section . . . **Zucca's Cottage** host **George Laine** is gleefully ogling the throngs that dig the **Oscar Peterson** trio currently on-

stand . . . **Red Mitchell** took his quartet into **The Haig**, with **Billy Higgins** replacing **Frank Capp** on drums. **Frankie** landed a studio job at **Warner Bros.** . . . **Matty Matlock** is blowing with **Johnny Lucas' Blueblowers** at the **Knotty Pine** on **Lankershim**.

ADDED NOTES: **Gerald Wiggins** cut his first LP for **Motif Records**—an unusual jazz format with cute angle dreamed up by producer **Dave Axelrod** . . . **Nellie Lutcher**, for whom **Liberty** announced big plans such a short while ago, has inked a three year pact with **Imperial**. That plattery, incidentally, is dropping its jazz program.

—tynan

San Francisco

The **Wild Bill Davis** trio and the **Dave Brubeck** quartet did more than capacity business on the weekends during **February**. **Brubeck's** concert in **Berkely** (no longer a square town) for a nursery school turned away more than 100 persons . . . **Gene Wright** of the **Cal Tjader** group has signed with **Liberty** for an LP . . . **Virgil Gonzales**, hospitalized briefly, is back on the scene . . . **Ernie Figuerra** is playing trumpet at **Burp Hollow** with a band that includes **Ellis Horne**, clarinet; **Skipp Morr**, trombone, and **Cuz Cousineau**, drums.

Bill Shay took over the clarinet chair in the **George Lewis** band while **Lewis** was in **England** last month, and the **Lewis** group, still at the **Tin Angel**, now has a new trumpeter, **R. C. H. Smith** . . . **Turk Murphy** returns here **May 2** at the **Tin Angel** . . . **Kid Ory**, sans a band during a layoff period, worked with men from the **San Francisco Symphony** orchestra at the **Dixieland jamboree** **March 3** . . . **Fantasy** has signed **Larry Vanucci**, local organist, for sessions which, according to owner **Max Weiss**, will be supervised by **Paul Desmond** . . . Former **Duke Ellington** drummer **Dave Black** is a permanent member of the **Bob Scobey** band . . . Several local clubs are on the verge of closing.

—ralph j. gleason

Boston

The **Dave Brubeck** quartet appeared in concert in **Symphony hall** on **March 10**. This marked the first time a single jazz attraction has been featured in the hall . . . The **McLellan-Pomeroy** "Living History of Jazz" show was presented for the third time on **Feb. 22** at the **University of Connecticut**. The show has been booked by the **Wakefield, Mass., Rotary** club for a performance **April 26**, to benefit the national **Foreign Student Exchange** organization . . . **WXHR-FM**, a concert-music station, recently began a weekly series of programs called **Jazz Notebook**, with **Cal Kolbe** and **Paul Nossiter** presiding. The show features jazz of all eras and earmarks and runs from **11 p.m.** to **midnight Thursdays** . . . **Charlie Mingus** and **Jeri Southern** share the current **Storyville** bill. **Miss Southern** will be joined by **Les Jazz Modes** when **Mingus** leaves, **March 25**. **Sarah Vaughan** opens **April 1**.

—cal kolbe

Detroit

The band at **Denny's Show** bar is composed of **Hindal Butts**, drums; **Johnny Griffith**, piano; **Al Martin**, bass, and **Joe Henderson**, tenor . . . **Miles Davis** is expected at the **Blue Bird** inn soon . . . **Tuesday night** sessions, sponsored by

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the New Music society, have been sus-
pended because of lack of patronage . . .
Billy Taylor is in for a stay at
the Rouge lounge . . . The Yusef Lateff
quintet continues at Klein's Show bar
six nights a week. Personnel of the
group is Lateff, tenor and flute; Ernie
Farrow, bass; Curtis Fuller, trombone;
Hugh Lawson, piano, and Frank Gans,
drums . . . Rusty Draper came into the
Club Cliche following the appearance
there of vocalist Jerri Adams.

—donald r. stone

Washington, D. C.

THE Orchestra has been reorganized
and in rehearsal for the last two
months. It played its first major date
at the Washington Jazz festival on
March 10. The concert was produced by
Alan Waite. The 17-piece band now is
under the direction of pianist Bill Potts.
It includes four rhythm, five trumpets,
three trombones, and five reeds. THE
orchestra has arrangements by Al
Cohn, Nat Pierce, Potts, and Gerry
Mulligan. Potts also has joined the Dick
Williams group at the Vineyard. Altoist
Bob Brook is making guest appearances
with the Williams combo . . . Joe
Davies will add his baritone to the com-
bo on April 3. Recent guests have been
Jack Nimitz, Marky Markowitz, and
Angelo Tompros.

Abart's Internationale had Lucky
Thompson in for a weekend with the
house trio, which is made up of Grassella
Oliphant, Lewis Power, and Sam
Grady . . . Lionel Hampton's band
blasted at the Howard theater the week
of Feb. 25 . . . Erskine Hawkins' band
proved popular enough to be held over
a week at Jimmy Comber's Supper club.

Dinah Washington stopped singing
the blues long enough at her mid-
February Casino Royal date to be mar-
ried—onstage—to ex-Hamptonite Eddie
Chamblee . . . Jazz fans here are con-
ducting a post-card campaign to keep
Bill Cerri's Saturday afternoon jazz
show alive on WOL.

—paul sampson

Cincinnati

The Ted Heath package made its
first local visit at the Shubert theater
and drew 3,000 for two shows . . . Vi-
braphonist Jamal is leading a jazz
quartet at Perkins' bar . . . On the
strength of his record of So Rare, Fra-
ternity Records has signed Jimmy Dor-
sey to an exclusive contract, which calls
for a tribute to the late Tommy . . .
Lionel Hampton's band rocked and
swung for a frenzied crowd at Castle
Farm.

—dick schaefer


Cleveland

The jazz clubs of Sharon, Pa.; Far-
rell, Pa., and Warren, Ohio, have allied
themselves with the Cleveland Jazz
Ohio club, bringing the total member-
ship to near 1,200 . . . The Loop lounge
brought in a calypso group, the Phipps
Brothers . . . Changing the name of the
Cotton club to the Modern Jazz room
has improved business, the club's man-
agement reports. Starting April 1, Dave
Brubeck will play the spot . . . The
Birdland All-Stars drew an enthusiastic
crowd to their recent concert . . . The
first jazz in the suburban area here is
expected to open about April 20. It will

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Baltimore

Sonny Stitt opened at the Comedy club on March 5 . . . Milt Buckner moved into the Club Tijuana on March 10 . . . The Cornell Muldrow trio still is going strong at the Club Casino . . . The Henry Baker quartet rules at the Astoria, as it goes into it's 11th week . . . The Green Door is holding morning sessions on Sunday, 8 a.m. to 3 p.m. . . . Stanley Johnson is blowing way-out trumpet at the afternoon sessions on Saturday at the Tijuana and the Green Door on Sunday . . . Owen Pinkney, former Baker quartet drummer, who is now with Bill Doggett, was replaced by Pepe Hennary.

—jan frost

—al cottman

Toronto

Phineas Newborn plays his first club date hereabouts when he comes into the Town Tavern this month for a week. The Town also featured Lurlean Hunter recently . . . A Dick MacDougal memorial concert was held Sunday, March 3. A great many show people in this area lent their talent and time to make it a great success . . . The Peter Appleyard quartet completed an LP for Victor the first week in March . . . The Colonial booked the Dizzy Gillespie band and Shorty Rogers in March.

—roger feather

Montreal

Steve Gibson and the Red Caps with Damita Jo were held over for two weeks at the El Morocco. Billy Daniels, Ted Lewis, and Tony Bennett all are booked there in the next few weeks . . . Buddy Morrow's band played for the McGill university Winter Carnival ball in mid-February . . . The Sir George Williams College Jazz society recently presented the Alfie Wade quartet in concert . . . The Birdland Stars of 1957 were to play to a house of more than 8,000 at the Montreal Forum.

—henry f. whiston

Local 208 Chief Cited On 'Social Betterment'

Chicago—Harry Gray, president of the Negro musicians Local 208 here, recently received a plaque "for service to the cause of social betterment."

The award, endorsed by civic and charity organization officials, was presented by disc jockey Daddy-O-Daylie to Gray for his co-operation in setting up and sponsoring shows for veterans' hospitals, charitable organizations, and correctional institutions in this area.

Lorry Peters New Singer With McKinley On Tour

New York—Lorry Peters, secretary to the manager of program operations for the NBC radio network, became the new vocalist with the Ray McKinley orchestra shortly before the band left for its four-week overseas tour.

Miss Peters replaced Ann Summers, who left to do a single. The spot is the first band vocalist stint for Miss Peters, although she has done some professional singing.

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Jazz Records

(Continued from Page 28)

here and now of his own writing equipment. Despite Mr. Ra's Faustian (and fustian) description of his works, what emerges is a composer of limited ability and a surprisingly small quantity of personal, fresh ideas in view of all the talk herein of "new horizons."

His chief structural device is repetition, and his pattern too often is to take a fairly infectious if familiar short linkage of motifs and then return thereto again and again. These returns may at times involve differing contexts and may be underlined by rhythmic colorations, but underneath all the brovahaha is still that little, innocent riff pattern or its cousins with very little development in breadth or depth.

What saves the set are the solos. These are by a hard-swinging, occasionally rough-edged group of neo-boppers, several of whom indicate firm ability and all of whom play with swinging warmth and directness of emotion. It's too bad their solos are generally too short to allow for building. I'd like to hear them in a blowing date without the need to nod at Hegel. The only non-Ra compositions are a pleasant enough Harry Revel *Possession* and a Horace Silver-like piece by Evans, *Lullaby for Realville*, that tends to lumber rather than leap in its charting.

Transition has had the happy idea of providing a separate booklet of notes with some pictures of the session, but goofed in execution. The booklet does have full personnel and solo credits, but not a line about the biographical backgrounds of anyone on the date, the leader included. Nor do we even know where these musicians come from (Chicago, I think).

Instead there are pages wasted on several remarkably bad "poems" by Mr. Ra and his credo. I admire the goals of Sun Ra, as he expresses them here, but he really has a long way to go to start fulfilling them. He has, though, some potential. *Transition's* engineering and surfaces have improved. (N.H.)

Cecil Taylor

JAZZ ADVANCE—Transition 12" LP TRIP 19
Vol. 1: *Bemsha Swings*; *Charge*; *Em Blues*; *Asurel*
Song: *You'd Be so Nice to Come Home To*; *Rickikshaw*.

Personnel: Taylor, piano; Buell Neidinger, bass; Dennis Charles, drums; Steve Lacy, soprano sax (Tracks 2 and 4).

Rating: ★★½

Not since the Konitz-Marsh-Tristano experiments in free form has there been such a session dedicated to freedom and release as this. Pianist Taylor, whose staccato bursts of phrases imply a melody line, leads his highly integrated group through three originals and three standards—if Monk's *Bemsha* may be included in the latter.

Lacy is heard on *Blues* and *Song*, blowing a new sound through the horn that has been too often associated with a wide vibrato and even a shrillness of tone. Lacy's soprano has the virility of a tenor and the maneuverability of an alto.

But it is the performances that are astonishing. They are all marked by

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such freedom of improvisation that careful, studied listening is required. Taylor, particularly, is constantly foraging in search of the dynamically fresh in his solos. Particularly memorable is *So Nice*, in which the original theme is uncovered late in the work, after perhaps seven minutes of exploration.

This is well worth listening to because of the constant probing and even daring of its participants. Whether this is the direction or a direction in which jazz will move remains to be seen. I have the feeling that it could use more touch-spots of the familiar to guide the listener into the free flights led by Taylor and Lacey. For that reason, any rating given this recording is meaningless because, like jazz, it will be many things to many men. It should be heard, though, and with full attention. (D.C.)

Lucky Thompson

LUCKY THOMPSON—Dawn 12" LP 1118; *Undecided; Tenderly; But Not for Me; You Go to My Head; Lullaby in Rhythm; Indian Summer; I Can't Give You Anything But Love; Don't Blame Me; East of the Sun; Our Love Is Here to Stay; I Cover the Waterfront; My Fanny Valentine.*

Personnel: Lucky Thompson, tenor; Marjial Solal, piano; Michel Haussor, vibas; Sir John Feter, guitar; Gerard Pecheux, drums; Benoit Quaris & Pierre Michelot, bass.

Rating: ★★★

Without Lucky this LP, from masters made in France, would rate at least one star less. It gets whatever value it has from Thompson and as a showcase for his lush, ornate, and sometimes florid ballad style.

The rhythm is better than the usual European rhythm section in that it is never unsteady, but it still lacks punch. Solal's piano is good in his occasional solos, but the pervading talent is Thompson. On *Tenderly* and *Indian Summer* in particular, he blows the kind of soft and pretty tenor that seems unfortunately to have gone out of style. On *Lullaby* Lucky shows how it is possible to be sweet and still swing, and on *You Go to My Head* he demonstrates his ability to create interesting and beautiful variations like intricate embroidery. He could easily serve as a model to the younger generation as an essay in sound. With more forceful backing, this would have been a superlative album. (R.J.G.)

Gerald Wiggins

WIGGIN'S WITH WIG—Dig 12" LP J-102; *Love for Sale; I Don't Know What Kind of Blues I Got; De Silva Wig; Laura; Survey with the Fringe on Top; Dinah; All That's Good; The Man That Got Away; Three Little Words.*

Personnel: Wiggins, piano; Joe Comfort, bass; Bill Douglas, drums.

Rating: ★★★★★

Pianist Wiggins, who shows flashes of Garner, Peterson, and Silver, has fashioned an LP with several outstanding tracks. On *De Silva Wig*, his percussive left hand in one chorus perfectly sets off the melodic pulse of his right. Comfort, Nat Cole's bassist, romps on this tune and is driving throughout.

Wiggins gives a very warm reading to Duke's *Blues*. *Dinah*, taken at a slow tempo and handled gently, becomes a very pretty ballad piece. A substantial first LP for Wiggins. Packaging, featuring everyone from the trio members to disc jockey Sleepy Stein wearing long, flowing wigs (get it?), is a bit bizarre. Sound is very good. (D.C.)

band review

Nat Pierce

There was more than just stompin' at the famed old Savoy ballroom when Nat Pierce's swinging band took the stand.

This is the crew with that remarkable esprit de corps which makes bands great. Not only did the members manage to squeeze time out of their studio, recording, and working days to make rehearsals over an eight-month incubation period, but they also chipped in a buck each to pay for rehearsal hall space.

The band was caught during the final three sets of the last night of a one-week stand at the Savoy. Most impressive was the unit's loose swing, backed by full section sounds, and highlighted by several excellent soloists in each section.

THE BAND'S BOOK consists now of more than 80 arrangements, many of them penned by Buck Clayton back in 1945 and 1946. That they sound so fresh and swinging is a tribute not only to the band but also to Clayton, who built them simply and left plenty of blowing space throughout. Other contributors to the book are Gene Roland, Ralph Burns, Neal Hefti, Johnny Mandel, Buster Harding, Sonny Pruitt, Bill Holman, and Pierce.

This band, incidentally, is the crew Woody Herman fronted on a Jerry Lewis television show late in January.

The first impression of the band is one of easy, comfortable swing. The sections are clean and well integrated. Maybe because of the book or because of Nat, the band has its roots in Basie and some in Woody. But that's on the credit side of the ledger.

In Gus Johnson, the band has an imaginative, rocking drummer whose taste and pulse could well be used to advantage by several of the major established bands currently on the scene. In the reeds, there is the hard swing of tenor man Paul Quinichette, the subtler explorations of Dick Hafer, and the Bird-oriented flights of Tony Ortega.

IN THE BRASS section, trombonists Frank Rehak and his colleagues, Jim Dahl and Bill Elton, are all impressive in solo spots. Trumpeters Doug Mettome and Don Stratton did most of the soloing on the review night, with Mettome filling out the chords on top in unison work. Skip Reider and Al Stewart round out the trumpet section.

Pshaw!

New York — Benny Goodman's reopening at the Waldorf-Astoria was slightly marred by the noisy presence of a ringside drunk.

"There's one in every place," Benny announced resignedly, "and he's both of them."

When the drunk became even louder, comedian Phil Silvers, also at ringside, shook his head and said, "Must be Artie Shaw's son."

Altoist Dick Meldonian and baritone man Gene Allen contributed booting solos in a long mambo set.

Alongside Nat and Johnson in the rhythm section were bassist Bill Takas and guitarist Turk Van Lake. Nat insisted on a rhythm guitar in the section because, as he put it, "We're a swing band now. Later on, maybe we'll expand the library and make it more modern. We need that guitar. The section doesn't sound whole without it."

Among the pieces played during the sets were *A Lonesome Crowd*, with a vocal by Dorothy Dunn and huge blocks of reed sounds moving slowly behind her, and a wailing *Stompin' at the Savoy*, penned by Roland and played to the hilt by the band, featuring driving Quinichette, soft-edged Hafer, ringing Mettome, and unrestrained Or-

tega horns, booted along by Johnson and the rhythm section.

NAT WAS HUNG with an out-of-tune piano, so his plunging, Count-like left hand work was less effective than it would have been. Mettome broke into one of the wildest solos I'd heard in an age on Hefti's roaring *Dinner with My Friends*.

Since the band's week at the Savoy ended, there has been the heartening news that the spot is angling to bring the group in again. Also in prospect is some recording work, with Coral, for a 12" LP.

If the free-swinging sound comes across on records as it did to the dancing, rocking crowd at the Savoy, the LP will be a must in any band collection.

—dom

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Caught In The Act

(Continued from Page 10)

changes, with Milesish moments, and *Out Tate*, a harmonically rich minor theme, are good samples. These are mainstream in concept, a reminder that the band cannot be pigeonholed in any period. Duke's *Creole Love Call* has some of the feeling of the '20s when it was written, but *In a Little Spanish Town* has a quote from *Salt Peanuts* as a punctuation to the main line.

In case you think I swallowed this band hook, line, and sinker, I must point out that on one tune Dick played eight bars of cocktail piano that I didn't dig. Satisfied?

Audience Reaction: The quantity and quality has been consistently high for a couple of months, ranging from teens to middle-agers who not only like the combo, but also appreciate the chance to have dinner to good music (the first set starts at 8 p.m.).

Attitude of Performer: Bobby strikes just the right compromise between dignity and informality; the rest of the guys behave as if this is a job—a pleasant sight.

Commercial Potential: With Bobby's big backlog of top-selling Gleason records as well as his own LPs, and with a Capitol LP by this sextet coming up soon, it is not only probable but highly desirable that the unit be kept together.

Summary: Yes!

—leonard feather

**Toronto Jazz Disc Jockey
Dick MacDougal, 41, Dies**

Toronto, Canada—Dick MacDougal, 41, the leading jazz disc jockey in the Toronto area died Feb. 16 of a heart attack. He had been the host of the *Jazz Unlimited* shows for the last 10 years.

In recent years MacDougal also built a reputation as the emcee of *Tabloid*, a nightly half-hour interview show on CBLT-TV. He started in radio 25 years ago and had worked at every Toronto station. He is survived by his widow and four children.

**Pell House Band At
Crescendo; Hi-Lo's On Bill**

Hollywood—The house band at the Sunset Strip's Crescendo, under new ownership and policy, is the Dave Pell octet. With the Hi-Lo's, the jazz group checks into the big room March 29.

Upstairs at the Interlude a jazz policy is also in effect, with Erroll Garner slated to follow the Cal Tjader quintet.

Two Winding Changes

New York—Kai Winding has made two personnel changes in his septet, bringing in Lou Marino, formerly with Al Belletto, on drums, and Barney Mallon, formerly of the air force band, on bass. They replace drummer Tom Montgomery and bassist Kenny O'Brien, both of whom went with Belletto.

filmland upbeat

By Hal Holly

SO IT'S ACADEMY AWARD time coming up again, winners to be announced March 27 with as much, or more than the usual, ballyhoo, especially now that television has stolen this show from the moviemakers themselves. Inasmuch as the results of the Down Beat film music polls are history (*Down Beat*, Feb. 20), we feel some notes and comment on the academy music nominations are not amiss here if only for comparison when the academy winners are made public.

Up for Oscars in the category of "best music score of a dramatic or comedy picture" are Anastasia, Alfred Newman; *Around the World in 80 Days*, the late Victor Young (*Down Beat* winner in this category); *Between Heaven and Hell*, Hugo Friedhofer; *Giant*, Dimitri Tiomkin, and *The Rainmaker*, Alex North.

The membership of the Motion Picture Academy, some 1,700 to 1,800 industry workers ranging from producers to press agents—only a relative handful are musicians—is not, on the average a particularly music-conscious group, shall we say? But we always have a certain amount of amusement trying to outguess the academy voters, in advance and on the basis of past performances.

This year, for instance, we rather expect them to go along with our musician-voters in the *Down Beat* poll and give the nod for best score to Young for his *80 Days* music, not necessarily because it was one of Young's best scores but more because the picture itself was so notably successful. But the *Anastasia* or *Rainmaker* scores could win for the same reason, even though most musicians here say neither represents the best work of the composers.

In the "best song" category, the nominees are *Friendly Persuasion*, Tiomkin and Paul Francis Webster (the *Down Beat* winner); *Julie*, Leith Stevens and Tom Adair; *True Love*, Cole Porter; *Whatever Will Be Will Be* (*Que Sera, Sera*), Jay Livingston and Ray Evans; *Written on the Wind*, Young and Sammy Cahn. It's a toss-up here between the *Down Beat* winner, *Friendly Persuasion* and *True Love*, with the latter likely to have the edge in the academy. We don't think *True Love* was up to Porter's big songs of other years, but the tremendous success of the Bing Crosby-Grace Kelly recording—Bing's first real song hit in years—is bound to sway the academy balloting. However, *Doris Day's* best-seller on *Que Sera, Sera*, also could be a major factor.

Academy nominees for "best scoring of a musical picture" are *The Best Things in Life Are Free*, *The Eddy Duchin Story*, *High Society*, *The King and I*, *Meet Me in Las Vegas*. Anything can happen here, for the academy voters never have been fully aware of just what they are supposed to be voting for. "Scoring" means one thing to a layman and something else to a musician. The worthy names of song-writers Richard Rodgers and Oscar Hammerstein should tip the scales in favor of *The King and I*, but since it was, in fact, an excellently scored picture (Newman and his 20th Century-Fox staff again), no one should be too unhappy.

ON AND OFF THE BEAT: The exteriors of Paramount Studio will have to be repainted on completion of *Elvis Presley's* current production there, *Loving You*. The teenagers who congregate around the walls have defaced them with scribbles. . . . In Hollywood, some ridiculous things have been done in the way of remaking old plays and movies as musicals. Among those due for the treatment are *Of Human Bondage* and *Anna Christie*. Now, we hear there will be a "musical version" of *Carmen*. With new music, of course, not Bizet's. . . . Leith Stevens has signed to compose music for a documentary-style biofilm on the late James Dean. . . . And 20th-Fox has bought *The Singing Idol*, which was on TV with Tommy Sands as the star, though it was written originally for Presley. Pat Boone is the most likely lead for the film version.

Producer Robert Smith has been talking to Lena Horne and Eartha Kitt about top roles for them in his upcoming *St. Louis Blues*, W. C. Handy biofilm with Nat Cole starring. . . . Bing Crosby's next movie, *Man on Fire*, will be straight for him—no singing. He even declined to do a title song behind the credits, so the assignment went to the Ames Brothers. . . . Local associates of Burt Lancaster say they know nothing of those reports that he will play the role of Joe Glaser in a Louis Armstrong biofilm. But in Hollywood, anything can happen.

radio and tv

By Will Jones

IF TV IS GOING TO KEEP hiring such persons as Rodgers and Hammerstein to write original musicals, we TV columnists are going to have to get ourselves ready.

I, for one, feel woefully ill prepared for the presentation of the R&H *Cinderella* on CBS-TV March 31.

The Broadway critics have had it easy all these years. If a musical pleased them, all they had to say was, "I walked out of the theater humming the tunes." That little phrase said a lot and summed up things nicely.

I expect *Cinderella* to be the kind of a show about which I should like to use such a phrase. And this isn't an admission that I write my comments in advance. I have been humming the tunes for some weeks already—ever since CBS sent out a dubbing of numbers from the show, with Julie Andrews singing and Richard Rodgers at the piano.

I am the kind of a person who gets a strong emotional jolt from a well-turned show tune. I am particularly affected by Rodgers and Hammerstein, I have joined the club that thinks Julie Andrews can do no wrong (we have forgiven her for that *High Tor* thing with Bing Crosby), and, while fully aware that every one of the six tunes on the sample record sounds like several other things Rodgers and Hammerstein already have produced for other shows, I think the stuff is great, simply great.



So, quite honestly, I can anticipate the need for a phrase like "I walked out of the theater humming the tunes."

Only, now that R&H have produced an original for TV, how does an opening-night reporter put it?

"I walked out of the house humming the tunes."

NO GOOD. What kind of an idiot, after stocking the house with plenty of beer and cheese crunchies and cigarets for an evening of TV, actually gets up out of his chair and goes out of the house when it's over? Even humming Rodgers and Hammerstein tunes, it sounds un-American.

"I walked out of the living room humming the tunes."

Big deal!

No, there's no impact there. And besides, it would be inaccurate. I don't watch TV in the living room. The set is in the bedroom.

"I walked out of the bedroom humming the tunes."

But why? Why walk out of the bedroom late at night? Is the reviewer sick? Having marital difficulties? Maybe he's so neurotic he's disqualified as a reviewer. The phrase just doesn't have the same happy connotation as walking out of the theater humming the tunes.

"I walked to the bathroom humming the tunes."

Now what does he mean by that? Did he really like it—or is he being snide?

"I walked to the kitchen for another can of beer, humming the tunes."

THAT HAS the proper happy sound. (But is he sober?)

The Broadway critics' pet phrase—the picture of a happy man walking up a theater aisle with a song on his lips—is just right. But everything that happens around a house says too little, or else gets highly personal and says too much.

Maybe that's what the TV critics will have to go in for—highly personal references.

I have thought of one phrase, for instance, which may do for my *Cinderella* copy:

"I chased my wife around the ping-pong table in the basement singing *Do I Love You (Because You're Beautiful)*?"

IT SEEMS TO ME to strike a right note of exuberance. It will take some doing, however, since first I'll have to get in a ping-pong table, and then induce my wife to be chased around it. My copy, if anything, is honest. And after all that trouble, it's strictly a one-shot line. It won't hold up through the years like "walked out of the theater humming."

While difficult, the individual one-shot approach will also give a critic a chance to be moody. There's this kind of a possibility, for instance: "I was so touched I sat alone in the dining L, softly humming *In My Own Little Corner*."

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

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Carle, Frankie (On Tour—Far West) GAC Clayton, Del (On Tour—Midwest) NOS

Cummings, Bernie (On Tour—Midwest) GAC **Donahue, Al** (Statler) Boston, Mass., h

Donahue, Sam (On Tour—Midwest) GAC Dorsey, Jimmy (Syracuse) Syracuse, N. Y.,

4/20, 23-27, h

Eberle, Ray (Roseland) NYC, 4/16-21, b Elgart, Les (On Tour—California) MCA

Ellington, Duke (On Tour—Midwest) ABC **Ferguson, Danny** (Statler) Detroit, Mich., h

Fields, Shep (On Tour—Midwest) GAC Fifer, Jerry (Ray) Chicago, out 4/20, b

Finn, Jack (Balmes) Galveston, Tex., pc Fisk, Charles (Palmer House) Chicago, h

Fitzpatrick Eddie (Mapes) Reno, Nev., h Foster, Chuck (Aragon) Chicago, 4/24-6/2, b

Galante, Al (O'Henry) Chicago, out 4/7, b Garber, Jan (On Tour—Southwest) GAC

George, Chuck (Zutz) Vancouver, Wash., r **Herman, Lenny** (New Yorker) NYC, h

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Kaye, Sammy (On Tour—East Coast) MCA Kenton, Stan (On Tour—Far West) GAC

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Watkins, Sammy (Statler) Cleveland, Ohio, h **Williams, Billy** (Peabody) Memphis, Tenn.,

4/29-5, h **Williams, Paul** (Feld Tour) SAC

combos

Adderley, Julian "Cannonball" (Birdland) NYC, out 4/17, nc

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nc

Bader, Don (Victory) West Deal, N. J., rh **Bellhops** (Comber's) Brentwood, Md., out 4/23,

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Henry, Clarence (4499 Club) Brentwood, Md., out 4/21, nc

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Hunt, Pee Wee (Campbell's) London, Canada, 4/22-27, nc

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(Continued on Next Page)

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(Continued from Page 42)

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- Shirley & Lee (Dixie Pig)** Cottage City, Md., 4/23-28, no
- Smith, Jimmy (Hurricane)** Pittsburgh, Pa., out 5/4, no
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- Towles, Nat (Elmo)** Billings, Mont., no
- Troup Bobby (Keynote)** Los Angeles, no
- Tyronis (Surf)** Baltimore, Md., 4/23-28, cl
- Walker, Gene (Barefoot Mallman)** Pompano Beach, Fla., out 4/15, h
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