

July 11, 1957  
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MUSICIANS I'VE KNOWN

By Woody Herman

# down beat

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JESS STACY  
FEATURE

UP BEAT  
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### Job Open . . .

South Sandwich Islands

To the Editor:

There are no jazz critics down here in the South Sandwich Islands and, hence, no jazz, because the politicians don't know what to play. To remedy the situation, we of the South Sandwich Islands Interpersonal Jazz Group are looking for a critic to provide over the new jazz critics school we are building. We had considered importing jazz musicians to teach our local musicians, but frankly the thought of them copy, smelly, illiterate—ugh! You sure you will understand our feelings.

Our search is for a man in whom, I'm afraid, outside critical ideas sufficiently rare in themselves as to be almost nonexistent in combination. Perhaps you would be kind enough to publish a list of our minimum requirements:

- Our critic must have a Ph.D. with a dissertation on a subject essential to jazz, such as *Phonetic Acoustology in the Works of Johannes Sebastian, Work of a Tenth of Later Date than 1800* will not be permitted, for we want to assure against superficial modernism.

- He should be a registered psychoanalyst. A California license will be accepted. It is well known that the consciousness of jazz is found in that magical hour between the dark and daylight, when the peaceful maxims creep to the cell of his critic, therein to re-

veal his stylistic errors, to receive absorption and a copy of *Psyche And Jazz Music*. Our critic should also be prepared to monitor to the needs of members of the group.

- Under no circumstances should he be capable of writing down, simple English. Evidence of a literary style, including the various species of opaque bombast, is a bonus for immediate dismissal.

- He must show a complete knowledge of every existing recording, including those in which artists of talent have been thought to be present. He must own at least 10,000 records but under no circumstances can he ever have paid for one.

- Unquestionary evidence to the effect that our critic does not make more than one visit every five years to a night club or other establishment where music is played is a sine qua non. Visits to forums or festivals with good press coverage are permitted, as are trips to hear Duke Ellington, Joe Bonomo, or pleasant-beat artists I said not.

- He must be an ego, i.e., he must have shut down at least four other critics to arrive combat. No credit for End! Whish. An inspiring review of a musician may be offered at an alternate, but only when accompanied by proof that it caused actual loss of employment to the musician.

- Any suggestion, report, or accusation that the business side has allowed

the musician, himself, or life work of any musician and holding a responsible academic position to influence his choice, we will act as an immediate bar to employment. Respectfulness, or any attitude toward such a musician other than respectfulness, is not acceptable.

Admittedly, any one critic rarely has all of these qualities, but I trust there has arisen to assist whose qualifications approximate the standard desired. Any critic wishing to apply in the South Sandwich Islands should contact me immediately.

Sydney Smith

### A Madras Yells For Warren . . .

Chicago

To the Editor:

I am a music drummer from Madras and would like to say a few words about Duke Johnson's remarks as recorded in Mr. Weather's *Midnight Tatt* in the June 12 *Down Beat*.

Although Greg Warren's work reminded Duke of Topsy as he said when he heard King's *African Queen* and although this remark in itself is a compliment to Greg, I'd say there is a big difference between them.

I have heard both these drummers in person, as well as on records, and am sincerely that Greg is a swinging jazz long-bongo drummer while Topsy is just a primitive-type player. His style could not be like Greg. We have many such players in Madras. Greg can be really primitive and swing intricate music. His style is an original in Madras from the same album, *African Queen*, which Mr. Weather played for Duke. It is a terrific drumming solo. (Continued on Page 35)



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## BUDDY MERRILL





# perspectives

By Ralph J. Gleason

IN THE MIDDAY hour the committee between the modernists and the middle age the treaty, signed at Newport, is awaiting ratification by the delegates from England. Mr. Frost has gone on tour enough so that I may quote Jilly. And what is wrong about waiting for the whole business of our age again?



Anyway, the late Mr. Morton had a saying that was made by a country gentleman of yesterday. He said, "I think the board of directors would have thought he was an expert, probably." "If you fill a glass of water all the way you can't say you know it," he used to say. "I say for misapprehension the reference Morton goes for my Library of Congress-Circle-K-Riviera Limited edition LPs are upstart in the apple house."

From this we go on to see that if you liked it only half full you could not make more in it. I used to think of this sometimes as a joke in the case of the English brass section and wondered how they were going to get any leader or go any higher without getting the great right there. And I have heard that Elsie and Philly Joe Jones.

**GREAT AS THESE TWO ARE,**

and as much of a gas as they are to hear, it does occur to me sometimes to wonder whether the drums should really dominate a group, and whether it is necessary to fill that tympanic glass of water before being forthwith and every day.

All of this was brought more forcibly to mind recently as I listened to two LPs on which the drummer was Max Roach. These two LPs in question are Max Roach's *The Four of Us* and *Max Roach's Quintet on Parade*. Roach has in the past done his share of filling the glass all right, and his explorations of rhythm have opened, in their time, new vistas, not only in their own, so many drummers as the *Art Blakey* group did. For a while, a few years ago, you couldn't say a drummer to play a simple white-toe or black-toe beat on a tom-tol, to had to reach Max Roach in lead.

Max Roach seems so unaccompanied with Roach in white outfit, but I suspect that he has passed this stage and come back to earth, because what he is now putting down on records (and has done for some time, actually) is a very thorough delineation of melody, linear drum solo played with the taste of a Jim Mullen or a Charly Mason, and all the fire and pep of the great blues. To my way of hearing, what Roach is doing is showing the way the drums have got to go.

A **BAND, ANY BAND,** is a group of men and a band of music, and it can be much greater than the sum of

its parts (without Frost) when the sum is a band into a group unity that becomes a character and a reality of its own. When this happens, the group makes it, not the individual parts.

And it doesn't happen all the time. But it can happen, when every member of the group maintains his own ego, his own personality to that of the group. The first kind is a joint venture, a partnership, an association, a unity. We use traditional and dominant, whether it is in jazz or rhythm, swing, or in any group whatever.

And when you are making your own statement, there is a place for simplicity as well as complexity; for softness as well as hardness; for love as well as hatred.

The actors have known this from their immaturity. That's what a stage was like in old days.

And you will find it throughout classical music and throughout great jazz.

**MAKE IT ONE** of its greatest moments. Every Ellington band has been greater than the sum of its parts. And the first is another.

What I am saying is that Blakey and Jones should change their style of drumming. For fear of it. They will do what they have to do, and they may or may not change their style.

Not in the meantime, I might say a young drummer is reminding that there is also a way, now to make the musical plan in not full at all times. Instead there is a later, careful use of drumset, as well as an intelligent, inventive exploration of the complex variety of sounds possible to extract from the history of skin, wood, and metal in front of you.

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## feather's nest

By Leonard Feather

I Was Duxman shocked by the plight of that poor, naive white woman who reported in *Life* magazine recently, with an article by her pen, that Negroes are ashamed of the Blues and are rejecting their racial heritage.

I was touched because her problem is not that poem in the reader beds of *Life* and of our social structure and because her reaction clearly mirrored a total lack of understanding, not only of the Negro, but of the true meaning of the Blues.

Her main points were that Negroes do not perform Blues music that flows and the illustrations and content it was clear that she meant success by Kid Ory and the like; that the "natural talent" of the Negro is being handicapped by contact with whites, and that, it's high time we brought back the good old days when a Negro artist worked his side of the street and knew just where the sidewalk is made.

MIGHTN'T THE lady doth protest too much. She went to live in a Negro neighborhood in Los Angeles and wound up "bored, angry, and bitterly frustrated . . . a total cultural rejection" when she found that her neighbors were not spontaneously devoted to Papa Celestin, Louis Meza, and their contemporaries. A far healthier attitude, it seems to me, would have been a dispassionate or this unhappy woman's part to fight for the acceptance of Negroes as tenants, neighbors, and friends in her own half-city, and to learn to share their enthusiasm for Miles Davis and Carmen McRae.

I am sure, however, that there will be many who will agree with her position concerning the natural creative expression and innate musical talents of the Negro.

Among those who share this attitude are the white neighborhood who believe that their darker brother is "born singing and dancing." It is applied by too much education and was really happier before his emancipation.

SCIENTISTS, OF COURSE, will disagree completely and will point out that cultural root distinctions such as the Blues are of social, not racial origin. Most modern Negro musicians subscribe to this view; typical of them is John Coltrane, who, in comment to a question on the Mike Wallace television show recently ("Was the Negro more rhythmic, more musically, more bent than the white?") promptly pointed out that God did not give any one group of people the creative rights to any talent, and that the matter was not one of race but environment.

If the Cassandras of Ebony had had more time to do a little research on the subject, she would have found that the traditions of the Blues is being upheld by such names as Louis, Dukeless Johnson to Lee, or Duke W. Anderson, Jay Williams, Joe Turner, Ruth Brown, Ray Charles, and by innumerable brilliant jazz instrumentals such as John Lewis and Milt Jackson, who represent the thinking, creative jazzman of today but are still capable of playing the blues as usually and sincerely as the elderly ghosts of yesterday who are caretakers of the key to her heart.

There are the more complaints in

the *Ebony* story. One is that Negro patrons do not support blues artists.

It seems to me that the last time I saw *Heatland*, or the Apollo Theater, or the *Blues*, while the Blues was being played, a very large percentage of the audience was colored; but then, the theater lights were down and I could be wrong.

Feather: "Negroes . . . listen to . . . Joe Turner or other commercial singers . . . in a nervous, popular way. [Will somebody show me how to listen to music in a popular way?] Music as an expression has lost its meaning to Negroes."

THE SELF-EVIDENT absurdity of this last sentence illustrates the need for discussing it, but there is a nice irony in the remark about Joe Turner.

We are assured that because of the Negro's interest in singers of this type, "there'll be no more bluesmen," which

would be the end of the world for the writer, since in moving to a Negro neighborhood, she says, "I wanted to be close to the people that produced Louis Armstrong."

But when Louis Armstrong voted for his favorite in my "Masters' Manifesto" poll in the *Franklin* of June, he selected, to the best new girl singer—*Lord Byron*.

I wonder how this will all work with Lady Cassandra. Will she still want to be "close to the people that produced Louis Armstrong," or will she be ashamed of having been close to the people who produced the man who produced the vote for Joe Turner?

## Turnabout

Hollywood—According to an item in a recent issue of *Life* (February, 1954), the San Francisco club, Excelsior, frequented by Duke Ellington owned until it failed last winter, has been taken over as a meeting place for Alcoholics Anonymous.



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NEW YORK

**JAZZ:** Collectors come by bands including Jimmy Lonerford, Larry Clinton, Booz Scamman, and Gene Krupa are an item of the 1940s being offered for subscription only by the American Radio Transcription Library, which is now called from the files of the Long World Transcription Co. The disks were never available commercially, and date from the '30s. . . . A summer concert tour is in the works for Tomblin, following her New York appearance. . . . Lionel Hampton is scheduled to open at the Waldorf in mid-July. . . . Hugh Hopper and the Jazz Lab group will do an LP for Vix. . . . Woody Herman is for his first Westland appearance June 28 through July 3, sharing the stand with the Mitchell-Ruff Duo. Dave Pell will be due to bring his band back to the Waldorf stand July 4 through 11, alternating with the Red Winding septet. . . . Stan Getz and group move into the Village Vanguard after a week off for the Newport Jazz Festival. The group will play a total of three weeks, closing July 14, when the Modern Jazz Quartet takes over.



Krupa

German clarinetist Wolf Kubin took a chair in Benny Goodman's road position between engagements. Benny Goodwin, Boston drummer, moved into Bobber Berkoff's band at the Village room. . . . An album contingent out of the Newport Jazz Festival may travel to Helsinki for the International Trade Fair in 1954.

Clarinetist Jean Shephard took another Jazz for Night People concert in Greenwich Village in mid-June, with Barbara Lee, the Handy Williams trio, the Milt Charles Sextet, and other artists on the bill. The Don Sims-El Cahn quintet played the Cafe Bohemia meet of June. . . . The Johnny Richards band scheduled to cut an LP for Capitol here June 27. . . . Koolhaud out the Herb Fannover band early in June, with Don Sims featured soloist. . . . Ray Edridge and Coleman Hawkins substituted as the Duke at the Waldorf, in L. the end of June. . . . Maxine Sullivan was interrupted with an interview by Louis Jordan. Paris signed for two weeks with updates at the Rialto room on the nearby east side. . . . Lower South Street Studio was set to open June 18 with Gerry Mulligan and his group, Dave Brubeck and the quartet set to follow the next week. . . . Cafe Bohemia concluded by booking the new Miles Davis sextet June 15 through the 17th. Billy Taylor started a nine-week stand at the Hickory House June 11. Bobby Towse's indefinite stand came to an abrupt ending.

**ENTERTAINMENT IN THE KOLING:** Sarah Vaughan and Count Basie drew raves of approval from the newspaper-magazine editors and gossip columnists during their Waldorf stint. . . . Kopetski divulges that Joe Ferrer, Rosemary Clooney, and Mike Lane may appear in a musical based on the Alcazarras film, The Captain's Paradise.

**RADIO-TV:** Julian LaRosa will feature Count Basie and Joe Williams on his first NBC-TV show, replacing Perry Como for the summer. . . . Budget figures for the forthcoming Big Band era have not at KROON for guest stars. . . . A 10-minute spot for the color radio Transradio will be aired on WJVA Sept. 26, with seven hours of musical shows—jazz, blues, folk-music, western music, religious music, musical comedy, and Little-Americana music. . . . CBS-TV reading a weekly half-hour show starring Sam Peckinpah. . . . The Andy Williams-Jane Valli show debuts on NBC-TV July 2.

CHICAGO

**JAZZ CHICAGO-STYLE:** Ed's Chasen Six and composer-philosopher Mutt Mall are winding up a Blue Note booking. The Billy Strayhorn trio and singer Lorraine Hunter follow for the July 5-7 period. The Duke Ellington band, with drummer Ray Warren added, will be at the Note for a pair of weeks beginning July 18. . . . Barbara Carroll, with bassist-bassist Joe Shuman and drummer Phil Fields, is completing London House engagements, making way for the July 2 arrival of Oscar Peterson's trio for a four-week stay. Errol Garner, the inevitable one, returns for the

(Continued on Page 86)

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# music news

Down Beat July 11, 1967

Vol. 24, No. 14

## U. S. A. EAST

### A Ralied For Jackie

New York police started working quickly and quietly at 6 a.m. on May 18 in what proved to be the largest roundup of marijuana peddlers and users in the city's history.

Within 24 hours, more than 140 detectives had netted more than 100 persons, among them the promising young alto sax, Jackie Gleason.

"The glad I got released," Jackie was quoted as saying. "Now I can get a cure."

The 27-year-old sax man also was quoted as having told police he had been using narcotics since 1948, when he was 17. He was charged with felonious possession of marijuana. Police said he was in possession of one-eighth of an ounce of heroin when he was arrested.

### All Newport, A Problem

The highly controversial subject of marijuana and narcotics will receive a nodding but a panel at Newport, R. I., during the jazz festival.

Writer-editor Nat Hentoff, organizer of the two free panels scheduled for the mornings of July 7 and 8, said the subject, *Marijuana and the Use of Medication and Alcoholism Drugs*, will be discussed at the Saturday panel.

Participating in that discussion will be Dr. Paul Diamond, psychiatrist who has made special studies on the field; John L. Sweeney, critic and a director of the festival; Maxwell L. Cohen, attorney for several jazz artists; pianist Billy Taylor, and the Rev. Norman O'Connor, jazz spokesman and chaplain of Boston University's Newman club.

The opening panel, at 11 a.m. July 8, is to delve into Working Conditions of Jazz Musicians, Poverty and Possible Alternatives to Marijuana. In this panel are Gerry Mulligan, John Levy, manager of George Shearing; Bert Block, of the Associated Booking Corp.; George Avakian, Columbia Records alto sax, and possibly Julian (Cannonball) Addison.

Hentoff will moderate both panels from the stage at Freedom park.

### Alternate Group?

When the new Bird albums at Montalvo Beach, Mass., opened June 14 with Ray Lombardo on the stand, the furious mob "door" was not the only thing expected to be out of the ordinary.

A 11-piece alternate group, made up of two bands, was scheduled to spot Lombardo to keep the music and dancers going steadily. The arrangement was to be loose policy.

The big band is made up of the Larry Coryell sextet and the Ken Workman octet. Special arrangements were prepared for the combination band by Bertie Davis, included in the pro-



WILBUR in PARIS, an a event state department-NTA sponsored African tour, received a gold medal from Ethiopian Emperor Haile Selassie during a performance at the Haile Selassie First Theater in Addis Ababa, U. S. Amban ambassador Stansmore is the planned appointment.

posed are Boston area jazzmen Charlie Bean, trumpet; Johnny Dodge, alto, and Frank Wilson, baritone.

In addition to playing as a unit, the band and the small group also will play individual sets, giving everyone a three-way chance of sound between sets of the same attraction. "We're also going to feature the artists," said Wording. "And also the diverse some jazz in arrangements tailored for dancing."

### Philly Phillips

It and Jack Kistner, who ran the Club Harlem in Philadelphia from 1950 to 1952 on a semi-jazz policy, are trying to make again with their new bandstand. They plan to feature modern jazzmen, but will also book rock 'n'

## Mass With A Beat

London — The Rev. Geoffrey Bannerman of East London felt so strong that the present church might be needed dated and archaic, so he composed a 10th century folk mass, in the jazz idiom, with appropriate rhythms and motions left open for ad lib uses.

The work was scheduled to be recorded in England by a 24-piece orchestra, including a full string section, with an eye to touring programs in the United States. It has been approved by the Archbishop of York and the religious department of the British Broadcasting Corp., which in the past has frowned on pop music with religious content.

roll and Dixieland. Club is on site of old Little Katscheller, whose owner the Jackie Gleason and Jan Murray broke in.

Meanwhile, Bob Franklin is making plans to reopen the Blue Note in Philadelphia after the disastrous fire which burned it out. Bob, owner of the spot, has taken over as manager, with Lou Clark leaving Bob and his wife, Sally, will do the booking. They hope to continue the modern jazz policy started in 1954 by Jack Fields, former owner.

The rumor mill has the Red Hill dropping its jazz policy after this month (June). Harvey Marder built the club into a money-making jazz room, but he has taken to the air recently over his jazz program with appeals to his fans. After big weeks last year with Woody Herman and Duke Ellington, attendance has been dropping. The in-the-know boys site over-looking as the Red Hill problem. For example, Marder had George Peterson and Gerry Mulligan and their groups in during the same week recently. The Philly rumormongers say you can't have that kind of expense and still make money.

### The Final Bar

Emerson Radiolet Young, vice president of the Fred Goetz Manufacturing Co., passed instrument manufacturer, died of a heart attack in his Hightstown, N. Y., home on May 24. Young, 66, had been associated with the Goetz company for 35 years.

### Kenton Bert On Newport

The dying Stan Kenton band, charging its way toward the Newport Jazz Festival, played off in Chicago for a two-week booking at the Blue Note early in June.

The roster set for the band's Newport appearance will include Phil Gilbert, Sam News, Ed Liddy, Bill Catling, Leo Kottman, trumpet; Archie LeCombe, Jim Amadio, Kent Larson, Tom Reed, Kenny Wheeler, trombone; Bill Perkins, Leroy Jenkins, Wayne Shorter, Steve Farris, reeds; Red Kelly, bass; Bond Vaughan, drums, and Kenton, piano.

New faces in the band include Clarence, former Philly Salvin trumpeter, who took Vince Tain's chair; LeCombe, another ex-Salvin alto sax, and Reed, who had been studying with Frank Reidy, Jr. Amadio recently obtained his master's degree from the University of Southern California.

Major changes in the band's instrumentation, as it prepares for the Newport onslaught, include the elimination of guitar and the lack of French horns and tuba, which Kenton had had to substitute the brass 11-piece brass section.

At present, Kenton's plan for the Newport presentation went and completed but included several new works for possible Newport debut.

**No Dancing, Please**

They haven't been dancing on Monday nights at Chicago's Quince ballroom, but there's been dancing in, which is making promoter Leo Segal happy.

Segal, who has been presenting modern jazz sessions at the south side ballroom on Monday evenings, hopes to expand the program to two nights a week soon. Thanks to the success of the Monday sessions, which have featured local talent and visiting names, Segal is ready to make it a Monday-Tuesday feature, with Sunday matinees added.

Segal's future plans include the booking of Lester Young, Bud Powell, and a session by members of the Gary Mingus band. A Woody Herman band was also booked, Aug. 18-20, but was being scheduled at press time.

According to Segal, if the two night sessions prove successful, he will begin operating at the ballroom on a four-or-five-night-a-week basis.

**Raffles Off Jazz Club**

The new owners of Chicago's Clubette Inc. in the Maryland hotel, will maintain the small-group jazz policy.

Jazz fans in the area now sigh in relief at the death of rumors circulating a couple years ago that the club, which was then owned by Betty Korman and Skip Lusk, Korman and Lusk bought the club from Paul Raffles and partners Pat Fontecoba and Bill Delaney, the fire that came the Black Orpheus' night club.

Most of the new owners have split full-time jobs to devote maximum effort to promoting the club. Initial efforts included the booking of the Jay's Hoffmann trio and the adding of singer Joey Reed to the Ed Higgins trio on Wednesday and Thursday.

**Party Of Torques**

A small, but ambitious, organization has joined the group of active jazz clubs in the Chicago area.

Known as the Torques Jazz club, the group boasts 25 members and a "strongly dedicated to jazz" motif. Promoted in January by the club, the club announced in January the club can obtain information from Norman Cross, club president, 317 W. 42d St., Chicago 8.

**Teach Us Tonight**

Jazz was the endorsement of Chicago Teachers college staff members recently.

The occasion was a benefit performance given by the Ramsey Lewis trio and singer Peggy Tate for the college theater workshop fund. The concert, held in the school auditorium, was a very informal, providing students with the workshop as a writer. Two friendly comments indicate the success of the venture.

Raymond M. Cook, dean of teachers college, said, "I think everyone, and that includes the future teachers, should be aware of all segments and whole-time aspects of our American culture. Jazz certainly is one of those elements."

Robert Walker, director of the theater workshop, added, "I'm grateful to these fine modern artists from the viewpoint of the arts—jazz—in order to the substance of one of the oldest of the art forms—drama."

**New Split In Local 47**

Recent developments in Los Angeles AFM Local 47 have reopened an old, bitter split in the membership on basic issues pertinent to the local's present and future relationship with James C. Petrillo and the federation's music performers trust fund.

The renewed schism came into the open at a general membership meeting held two weeks before the AFM convention met in Denver on June 18. The main purpose of this meeting was to present to the membership a report made by Don Daniel, Local 47 president, on the May 21 Chicago meeting between his committee and federation chief, Petrillo.

Petrillo, reported Daniel, had offered local musicians the opportunity to participate in negotiations of strike contracts affecting them. Daniel told the membership that Petrillo "wants more."

"I don't," Daniel declared, "... that the federation is now interested in you, the professional musicians, and is willing to demonstrate this tonight!"

As an indication of this interest, said Daniel, Petrillo had agreed that the basic issues of the trust fund and city funds on music for teachers was not a closed issue. He quoted Petrillo as saying, "The federation does not feel that the 5 percent formula is irreversible. It is not an end in itself; it is something which can be negotiated for some time and the federation is willing to negotiate it for employment." Thus, according to Daniel, negotiation is the only way to peace between the local and the AFM.

In his disagreement on this basic point of negotiation with Petrillo is a new element, factor, of which local leaders are concerned.

Now suspended from the AFM, Reed nevertheless continues to work as a professional musician on a night-to-night basis. He denies that any tangible progress is being made by the Daniel administration and accuses the present Local 47 officers of appeasement. Says Reed, "We think that any policy of appeasement is unworkable."

In a statement issued some days after the general meeting of May 21, Reed

discussed on this observation. Because, he said, Petrillo reportedly told a Local 47 representative that he intended to fight to the end and the various lawsuits against the AFM and the trust fund, "It is obvious that there can be no further negotiation of the basic issues. The federation's apparent political strategy is to drag, to divide the membership, and to avoid unfavorable publicity and exposure of its real policies, actions, and intentions."

In addition, Reed charged that "not a representative of the local or Petrillo was reported to the membership on any of the specific provisions asserted in the lawsuit."

He further promised that a fourth general union will be held on transparency, cleanup, and spot announcements and added that it was only since Petrillo "saw that we meant business" that he has agreed to even "talk about our problems or offer any kind of concession."

He appealed against "any articles and statements by our officers or local which permit Mr. Petrillo and his public relations staff to give the impression that all is harmony in this continuing union battle."

**James Sets '57 Palladium Record**

Harry James, in his first local stand this year, set the year's highest attendance mark at the Hollywood Palladium, drawing 4,707 dancers May 21. The ball is still on a Friday-Saturday-only schedule with some late before commencing part of the evening's proceedings. Prior to the James engagement, the club was headed by the late Ray Anthony band plus Jimmy. Charles Barnet followed James into the spot and closed June 21.

**L. A. Jazz Concert Theater**

The newest conception in jazz presentation, the Los Angeles Jazz Concert theater, debuted here June 14 under the aegis of Henry Chazy and opened again Jack Hampton. On the bill for a two-week run were the groups of Ed Thigpen, Muddy Waters, and Ray Walker. The vocal group of Jack Chazy and Ray had completed the attraction.

Friday and Saturday shows will be at 8:00 p.m., 10:45 p.m., and 11:45 a.m., and on Sunday an early show is scheduled at 4 followed by the last evening performance at 8 p.m. The company will be kept in constant turnover at press time in recording an album of Mame's group in action.

**New Look In Jazz Presentation**

Following the large-scale demise of conventional jazz clubs in Berkeley, a move is continuing toward different methods of presenting jazz in the city.

The latest effort is a nontheatrical presentation of contrasting jazz groups at the Patio, in the Crocker-Hartley shopping center. The club is owned by Terry Lester, Eugene Markov, and Nick Nicholas and begins operation about July 1.

Both modern jazz and Dixieland music will be showcased in 30-minute sets, equal time being devoted to each. Admission is capped at \$1.75 for the first set with 10 cents for successive sets. Local instrumentalists in line but no hard liquor is available.

**It's Unlikely**

Hollywood—Jazz, it seems, is just heating up all over—over in the ranks of Lawrence White's Chamberlain Music Company. A new Great album now being recorded for July release will present the Weikman sextet with their two-hour staff in a special program of Dixieland led by young New Orleans jazz clarinetist Pete Fountain, now a regular on the Chamberlain Music organization.

With an all-time total of 26 to 28 LP White albums scheduled for release during 1957 it was still considered unlikely by tradition that the record-making leader, despite this initial Dixie effort, would find room for a Chamberlain Music feature in White's Paris.

## Arrangers Meet

The American Society of Music Arrangers convened to elect Jack Mulligan as president and all other top officers of the society. Officers retained are Joe Mulvihill, vice president; Roy E. Chamberlin, secretary, and Louis K. Williams, treasurer. With honor members voted in are Henry Carter, Jimmy DeMichele and Boby Eaton.

## RECORDS

### LPs Stay Put

Early in June, during the height of a price-cutting spree on LPs at major New York outlets, executives of the major labels attempted to share hard on the rates.

"The economy is in an inflationary stage with prices of labor and raw materials rising steadily," George Marck, vice president and operations manager of RCA Victor, said, virtually summing up for all the industry.

"Because of this," he added, "price reductions in records could not possibly be justified. As a matter of fact, we contemplate price increases in certain of our lines."

Other majors, among them Capitol, Decca, and Columbia, also said no price cuts are in the offing and that prices now are at rock bottom. For the future, these prices continue to move made at the dealer level only.

### U.S.A. In The Groove

The teenage record market and the low price of stereophones were credited for the Commission's upsurge of record sales in recent years.

George H. Marck, vice president and general manager of RCA Victor, attributed the growth of the record industry to five factors:

- The teenage market. The industry, he said, realized the importance of the field, cultivated it by tailor-making some of its product for the teenager.

- Low-cost equipment. Records don't he sold until the purchaser has a reasonable way in which to play them. Now nearly every family can afford some sort of a record player.

- High fidelity. The industry has kept pace technologically with improvements in reproduction.

- LPs. The standard play 45 rpm, Marck said, represents the biggest bargain in music today because it affords long plays on one disc for a low price.

- Organize growth. The industry now steadily seeks new outlets to make more records available to more persons.

Marck also announced that because of a growing interest in stereophonic sound, RCA Victor was doubling production of stereo tapes.

## Casey At The Beat

New York—A middle-aged patient straddled into the lobby and took a long look at the man whose pianist, Don Shirley was playing accompanied by two band men.

"Who's he been influenced by?" he asked, "Casey Stengel?"



HAPPY BIRTHDAY WISSES was rendered Leonard Feather recently on his ABC Phonostudio show by Steve Allen, Betty Holland, and Duke Ellington. On the day since 1948, the show marked its fourth year on ABC with a special program highlighted by the appearance of Allen and Ellington and regular pianist Holland.

"We believe the thing is coming soon, where virtually all good music recorded will be available on stereophonic tape as well as on records."

Meanwhile, RCA stepped up its release schedule of 45-rpm EPs and created a new department to handle the increased production.

### Zephyr Jazz Ready

After a corporate debacle resulting from failure in the pop "hit" field, Goodie Hornel's Zephyr Records now has four jazz albums scheduled for release "before the end of August."

Hornel told Decca that he has LPs ready by Art Blakey and Herbie Mann, recorded in Minneapolis. The high spot of the Blakey album, Hornel said, is a "late date" between Herbie and Dave Barb.

Also due for release this summer are albums by the Herb Ellis trio and the Bob Davis quartet. The latter is titled *Jazz from the North Coast*. Vol. 1. Ellis, not long in the U. S. from his native Germany, is a former student at the University of Minnesota.

### Send To 'Exclusive'?

Thanks to a recent decision by California Superior Court Judge Bayard Rustin, the term "exclusive recording artist" in all contracts and releases soon may be obsolete in that state.

In the case of singer Gail Grant vs. Eca Records, the judge granted a injunction for a preliminary injunction which prevents Eca from interfering with Miss Grant's intention to record for any other label. The singer, who handles songbook shows in The Helen Marguerite Store, reportedly is making offers for a soundtrack album from all the major labels, has been unable thus far to arrange a deal with any one

of them because of her litigation with Eca.

The phrase of the recording industry affected most by the court decision is the protection of the soundtrack album. Previously, artists consistently came into trouble in clearing albums when members of the mail were unable to contact all different labels.

Under provisions of a little-known section of the California Code suggested by Robert C. Einfeld, Miss Grant's attorney, no such clearance would be necessary unless the recording artist has an express guarantee in writing of \$4,000 and has some special or unique talent. Since not many recording artists fall into that category, an artistic reputation of the soundtrack would probably result in no label with one of the film's stars under contract.

In cases where some of the artists is contracted to a record company, the studio would be free to accept the best distribution offer.

### Parade Debut Jazz Sides

Among the scores of ever-updating record labels in Hollywood, Parade Records got off to a running start with its initial jazz album and one pop LP due for release within a month.

The first package recorded was a jazz version of the film music from *The Apartment* played by the Gerald Wingina trio, including Wingina, on piano Eugene Wright, bass, and Bill Douglas, drums. Also in the mix is a Shabby Collins album, *The Man of Shabby*, with a quartet and organ led by the soul man, Ghatkari Howard Roberts is featured in the liner.

As it's pop entry, Parade is releasing an album showcasing the voice of actor Jeff Hunter. Named to build a jazz outlet for the company is young alto singer David A. Brown, who supervised both jazz albums.

# A Growing Personality

By Don Corall

PARIS IN THIS SPRING can be pretty familiar.

If the spring is this one, and the Paris is recalled Spike Paris.

"I've been associated so long with jazz and hip that it's kind my back," he said. "I wouldn't give up my jazz background, the work I've done with Bird and the others . . . but being labeled a jazz singer had really hurt me."

One club owner put it another way. "Jackie is a jazz singer," he said. "But that's a jazz singer, and on top of that, he's got no cleavage. The public wants hip jazz singers now."

True, Paris is male and often only a male, white shirt front for an appeal. But even a canny listener to some of his sets will put the record straight.

**RECENTLY THE Cafe Bohemia** in New York celebrated its second anniversary with an innovation: its first presentation of a vocalist. The singer was Jackie, and the reception was astounding.

On listening to his offerings, it became apparent that Paris was not a far-out soul singer, but rather a growing music personality who sings with a natural beat, his taste, and a tempo feel for the mood of a song.

He tunes that seem to be wrong, he swings them—and he!

But on balance, he brought his self-edged voice into focus and pleased sensibly and logically.

"I hope I am sing to anybody," he said. "I'm not a far-out singer. All I'm trying to do is to be fancy."

**RECENTLY A TYPICAL set** at the Bohemia. Round Bright's table on the stand, with Benny on piano, Bill Clark on drums, and Benny Wolfson on bass.

Jackie opens with There Will Never Be Another You. He phrases the words in a languid line, true to the melody, but with a pulse that makes the melody smile. He ends, too, from time to time when Bright's lines are pleasing, or when Clark's breaks whiz over the drums.

The same gentle mood remains on I Can't Get Started. The words make sense. The melody is there. Some of the patrons lean back.

Now, relaxed and loose on the stand, Jackie caps out the opening phrase of Indiana, and the trio rocks hard as they all swing into the second line of the song. The tempo is lively but not up.

Back to a ballad tempo for "The Journey. The time and melody are true. The phrasing and vocabulary are modern. It's the same with Sweet Escapes, which is given a boisterous tempo

and seems more comfortable all around that way.

**ON OTHER SETS,** it's the same. Jackie adds a word here or there to fill out the melody line in Slopark, or sets a mood of yearning that with a strong pulse in More Than You Know, or gets the whole room singing, clapping, and having a ball with an impetuous Miss Walker.

Perhaps the Walker bit is a capsule of Jackie's music personality. It opens with him singing soul against a medium-tempo blues beat. He breaks into a chorus of earthy Miss, then invites the audience to sing rhythmically with him.

Before long, he's giving them phrases to sing, and they're singing them back at him. When they go off, he cracks "Come on, this ain't Nancy's," and they're delighted. Before long, the audience is wrapped up in a growing, rocking blues which is tightly centered in content and not the usual stoniness of audience participation.

"I used to do a bit on the revival meeting theme," Jackie explains. "It was very strong, with the preacher laying down the line and the chorus answering. I love the beat that grows out of it."

Jackie's career dips back nearly three decades, to the days when he was 12 years old and started dancing. At the age of 8, he was appearing with the legendary dancer Bill Robinson.

After that, Jackie applied the experience and technique he learned as the "shadow" of Robinson to amateur contests, and capped top prizes on competitions around his home town of Stuyvesant, N. J., and in the New York area. He even won top honors on a Maj. Brown show.

**FROM HIS FAMILY,** Jackie drew encouragement and instruction. His parents kept his interest alive and helped him in every way. His uncle, Chick Paris, who played bass and guitar with Paul Whitman's orchestra, started the youngster off with rudimentary guitar lessons.

"I always fooled around on guitar as a kid," he said. "But I started to learn down on really studying it when I was in the service. Les Hooten, a great musician, helped me very much."

"When I got out of the service, I went to the best school in New York for three years. I studied everything."

Before long, Jackie found himself on 52d St., where clubs were jammed door-to-door and musicians were experimenting with a new thing called hip.

"I got a record deal," he said. "I made some sides, both singing and playing guitar. I had a trio, and was playing a lot of spots on the street.



Derek Stamps was an piano at one time. He died soon. But I still remember him as a fine piano man. Perry Heath was my bass man for a while, too.

"The biggest thing that happened to me, even bigger than the M-G-M bit I had in Slopark, was playing with Bird."

"It was the most exciting music," he recalled, "and then I was, right in the middle of it. I learned so much music working on the street."

"I remember the sessions, and the sitting in, and even Tony had racing around on a motorcycle."

**WHEN THE STREET** started to boil, Jackie moved on to singing-guitar work with the Lionel Hampton band and later with Lou Brown. He never recorded with either group.

"It was so disappointing," he said. "Lou wanted me to do some things with the band, but we never could get together with the people at Coral."

He recorded for M-G-M from about 1948 to 1952. From '52 to '54, he was with Coral, where he made a few singles and an album. Until recently, he was with Mercury, where he cut an album. He also did an album for Dave, but nothing happened there, either.

Jackie had some luck after initial appearances in some spots. He and his trio were booked into the old Oxyg and stayed 12 weeks in 1947. Stamps and later Frank Brown, were the pianists, Bill Lobato and Heath were among the bassists.

When he started the Bohemia club, it was for just a weekend, but stretched into five, then he came back and did another long stretch of weekends. In between, he has worked at a day job to support his wife and infant son.

While on a singing job, Jackie's first act after Robinson and Clark with his wife at home. He tells her how the act went, and she relays any messages from his son.

Somewhere along the line, Paris acquired a tag of "irresponsible" to add

(Continued on Page 52)



The Hi-Lo's and Four Freshmen could be the title of a future Hi-Lo's LP—if that group has its way.

And the combined groups would sing Bach chorales.

This was one of the points made in a five-sided discussion around a placemat, over a pot of coffee, at Chicago's Black Orbits.

The Hi-Lo's were in town, in the persons of Gene Partridge, Clark Burroughs, Bob Strasen, and Bob Morse.

It was mid-afternoon. The club was nearly empty. In the background, arranger-plasterer Gene Finster was working on a new arrangement, looking it out on the piano.

The conversation began with an attempt to find a formula for success in the vocal group business.

**BURROUGHS:** Lower to sing first.

**FUEHLING:** Yes, if a group hasn't singing talent, there's no point in singing. Just for its own sake.

**BURROUGHS:** If you want to have any kind of musical integrity, learn to sing.

**STRASEN:** We try to make the most of the voices we have, so that the voices are instruments in concept, so we're not too limited.

**BURROUGHS:** And after you've learned how to sing, read.

**FUEHLING:** And be prepared to make it a business.

**BURROUGHS:** You know, every kind of experience is worthwhile, as long as you can see your voice. Bob Morse sang in a choir, then sang in jazz-oriented groups, for example.

**FUEHLING:** Listen to everything and get out what you like and feel. It's starting the Hi-Lo's, I thought, of the Four Freshmen, hoping to do something better, not just what they were doing.

**STRASEN:** I remember bringing to classics, from which many jazz ideas can be drawn. Any Bach chorales, church music, four-part, eight-part harmonies, have so much to offer.

**FUEHLING:** Listening to it improves your ear, too.

**STRASEN:** We often sing Bach chorales at parties.

**BURROUGHS:** Because they're such a gem.

**FUEHLING:** We'd like to record an LP of Bach chorales.

**MOORE:** The important thing is to make something musical out of what you do, whether you're singing with a combo, singing pop tunes, trying to sing anything.

**FUEHLING:** That's one of the reasons I dig the King Sisters. They're so professional . . . always in tune. They're doing things so well today.

**BURROUGHS:** They're my favorite group now, too. As far as singers are concerned, at voice, Dinara is one of the best. She has such sensitivity for the meaning of a song.

**MOORE:** Get Jackie and Ray in there, too.

**FUEHLING:** And Tormé . . . Margaret Whiting.



The Hi-Lo's—Gene Partridge, Bob Strasen, Clark Burroughs, and Bob Morse

## The Hi-Lo's

We'd Like To Record Some Bach Chorales In Company  
With The Four Freshmen, Say High-Flying Singers

By Don Gold

**BURROUGHS:** You know, Ella has come down a little.

**STRASEN:** I still feel that Jackie Cole is my favorite vocalist.

**MOORE:** And Sarah is so inventive.

**FUEHLING:** What about Morgan King? She's tremendous.

**MOORE:** Lary Reed. Is that her name? She's fine.

The conversation turned from singing to instrumental groups.

**BURROUGHS:** The most highly evolved jazz group is Chico Hamilton's. He's also considered above the rest. Not a swing-based group but reined jazz.

**FUEHLING:** There are good signs, good new bands, like Jerry Fielding's. And Nelson Riddle.

**STRASEN:** I get much pleasure listening to Bluewing in person, especially when he knows there are musicians in the audience. Some of those J. J. and Kai things passed me, too. By the way, J. J.'s new *From Joe* is a fine, fine piece of music.

Then, back to singing groups . . .

**FUEHLING:** One of my favorite singing groups is Joe Condon's Rhythmatics.

**MOORE:** I've always enjoyed the Heltones.

**STRASEN:** I dig a group you may not be familiar with. They're out of France, are on ABC-Paramount, and are called the Accidentals. They're a ball.

**FUEHLING:** Naturally, the Freshmen are one of our favorite groups.

But this year the King Station beat them out. I think that lately the Frolovians are singing things over their heads.

**BURROUGHS:** As we do on occasion.

**STRASEN:** Part of their trouble is that they're no longer doing their own arrangements. That's one thing we want to retain.

**BURROUGHS:** Actually, we've thought of doing an LP with them on Capitol-Columbia. Roughly kind of tight-part harmony on Rank.

**STRASEN:** No rock 'n' roll for us. We won't discuss it.

**FUEHLING:** We don't consider it a part of music. That goes for Pete Seeger, too.

**BURROUGHS:** I suppose the Four Aces are wonderful guys.

**FUEHLING:** He said, when asked by the House about writers.

**MOORE:** I'm glad I'm singing with the Hi-Lo's.

**STRASEN:** You know, the Hi-Lo Brothers are a fine group, with the greatest stage presentation, through just singing, no jumping around.

The subject moved away from the music business to a consideration of the arts.

**MOORE:** It helps any performer to be concerned with all art. It assists and widens his concepts.

**FUEHLING:** Like a chess school.

**STRASEN:** I look for communication of emotion and thought in any art. I don't find it in Cubist painting, for example. I do find it in Tony Bennett.

**FUEHLING:** To listen to classical music is to broaden your life. I spend three-quarters of my free time listening to it, most of that contemporary. It would do well for more Americans to listen to American music.

**BURROUGHS:** And, too, there are so many fine symphony orchestral halls on our coast. Like the Los Angeles orchestra.

**FUEHLING:** There should be more new works presented in the classical field.

**BURROUGHS:** The people who support the symphony orchestra should allow each conductor to select the compositions to be performed, instead of paying him and specifying choices.

**MOORE:** Ah, the old payola.

**BURROUGHS:** Visual art, too, is bound to be a very personal thing. A person puts some of himself into it, perhaps more than he realizes. I'm learning much from art. I appreciate getting away from the abstract, away from Jackson Pollock. We learn about art from Morris Lurie, who studied it.

**MOORE:** I feel that the emotional response I get from art is added to the emotion I must project in singing.

Some final comments on jazz and the future of the Hi-Lo's:

**FUEHLING:** We'd like to do a Broadway show, written by good musical people for musical people.

**BURROUGHS:** Or off-Broadway.

**MOORE:** Or Europe.

**FUEHLING:** None of us have been there.

**BURROUGHS:** Gene and I are considering serious acting, too. We feel we could do it. I'm studying with Jeff Corey.

**FUEHLING:** And Margaret Whiting and I have been doing some play reading.

**MOORE:** In this and every sense, the (Hollywood) Chummy (television) show was good experience.

**BURROUGHS:** It encouraged my interest in direction and film production.

**FUEHLING:** We'd like to do many things, but because of bookings you can't always do what you want to do. We may go to Europe this fall, for example. In addition, we want to record jazz forms, instead of standards. Also chorales and folk songs. We're contemplating a tour, called The Hi-Lo's and All That Jazz. It would be a delight.

**BURROUGHS:** We've been using a jazz treatment on standards, drawing from jazz, but not necessarily improvisation. In the future, we will record with jazz groups in jazz-based things, utilizing voices more instrumentally, including some original, wordless tunes.

**STRASEN:** Speaking for myself, I'm interested in writing. Novels or essays, not newspaper work. I'm spending some time at it right now.

**MOORE:** Some day I'd like to sing in a little club with no spotlight and



The Hi-Lo's at Work

a good accompanist. No song pluggers or worries about hits. Just sit somewhere, sing, with a martini in the dark.

At this point a young girl strolled up for an autograph. A middle-aged man pined at the door and admitted that he'd enjoyed the group the previous evening. Thoughts of writing, poems, and sipping martinis passed. The Hi-Lo's returned to being the Hi-Lo's, for a responsive public.

## Here's How The Hi-Lo's Started

The Hi-Lo's have been delighting audiences since October, 1955. Chuck Furling, the group's leader and central voice, conceived the Hi-Lo's. Furling, 35, was born in Milwaukee, Wis., and acquired experience with various vocal groups in that city. In 1950 he served as a lead singer with quartet WHELP there. After a brief term as knight of the bottom B, he departed for the west coast. He frequented with various singing groups, including those of Lee Baxter and Gordon Jenkins, before forming the Hi-Lo's.

Bob Strasen, 35, had been a Milwaukee friend of Furling's. He was born in Wrentham, France, where his father was a missionary. Although he studied for the ministry, Strasen's desires turned to music. After considerable experience in other work, he joined Furling on the west coast.

Chuck Burroughs, 27, was born in Los Angeles. He had been an actor since the age of 2, playing movie bit parts as a teenager. He had nine years of other experience, including work with Roger Wagner's chorale. He attended Loyola university and Los Angeles City college. Before joining the Hi-Lo's, he was a member of Billy May's Embers vocal group.

Bob Moore, 30, is from Pasadena, Calif. He had broad vocal experience in the Los Angeles area and was a member of the Embers, too. He studied at UCLA, the Chabot School of Art in Los Angeles, and Westlake college. He designs clothes for the group.

The two Hi's (Moore at 5 feet and Strasen at 5 feet, 3 inches) and the Lo's (Furling at 5 feet, 7 inches and Burroughs at 5 feet, 5 inches) got their first break in April, 1954, in the form of a Trend recording contract. This resulted in a Hi-Lo's-Jerry Fielding band LP. In late '54, Stanlio Records issued Singles to the Hi-Lo's, a record which the group out, staffed, and mailed personally.

A two-week booking at Fuchs II in San Francisco was scheduled in nine weeks. Additional club bookings and record dates followed. In 1955, the group joined the Broadway Chummy television show cast. Last December, they were signed by Columbia Records.

Available Hi-Lo's LPs include, on Stanlio, Listen to the Hi-Lo's; The Hi-Lo's, I Promise; Hi-Lo's Under a Star; and Hi-Lo's on Bond; on Kapp (formerly Trend), The Hi-Lo's and Jerry Fielding; on Columbia, Sing Around Again (with Broadway Chummy) and Nobody (To the Hi-Lo's).



## Woody Herman Discusses

# Some People I Have Known

Woody Herman left home in 1935.

Midwestern was home. A job with Tom Geran's band was the motivation. It was more than a beginning. In the 17 years since Woody decided to plunge into the band business, he's followed an unorthodox path to accomplishment.

The path included stops with the bands of Harry Smith, Gus Arnheim, John Pines, and a series of memorable Broadway bands. Throughout the Woody's career, it's his bands viewed Woody as the composer, an inspiration, artistic instructor, and "father."

Probably more well-known musicians have been a part of Herman's bands than have been associated with any other band. And Woody remembers all of them, their personalities and characteristics.

Recently, he celebrated his 44th birthday. As he recalled past years and bands, he had comments on some of the musicians he's known. These are his comments:

**Tommy Martin** (a co-member of Geran's band in the early '30s): "In 1932, as you see, he was a very handsome guy. He played pretty well, but not great. You know, he could have been a good clarinet player. He sang, too, at times. He'd go to a musical club during the afternoon and come back to the band singing like Crosby or Dick Powell."

**Igor Stravinsky**: "A friend told some of our records over to his home. He dug the brass section and wired me that he'd write a piece. (Igor's Comedies) For the band as a kind of Christmas present. It consisted of six. The man was so warm, so broad-minded, knowing that some of us was legitimately equipped. He told me, after several individuals, that we had a 'band family.'"

**Red Norvo**: "Norvo is a fine musician. He's survived over a long period of time because he's been modern in every way. And he's been around longer than I."

**Command Guerin**: "One of the most fantastic trumpet players. . . . He and Pete Candoli were the nucleus of a great trumpet section."

**Sam Lamond**: "That's a wonderful guy and drummer. He plays well and al-

ways looks out to help you. A real gentleman and a helluva guy. No one else could have taken Dave Tough's place."

**Shirley Huggins**: "He's proving his ability now. He's a big old man. He's done some fine things. I was fortunate to get him young. He has all-around ability. By the way, did you know that Red Norvo is married to Shirley's sister?"

**Mary Ann McGill**: "I haven't seen her in years. . . . She's one of the great, unacknowledged jazz singers of my era."

**Al Collins**: "Al has been the strongest influence in jazz in the last few years, as writer and composer. He has a good understanding of the complexities of composition. You don't have to ask him charts."

**Serge Chabot**: "He has influenced many men. . . . And now that he's teaching, he'll continue to be an influence."

**Bob Stone**: "Bob is one of the best rhythm sections I know. He can swing more by tapping his toe than most guys can with a hand behind them."

**Jimmy Griffin**: "Jimmy is an important factor in modern music. He is better equipped to breach the language between jazz and 'serious' music than anyone I know."

**Erica Green**: "He is a fantastic trombonist. He's the most versatile trombonist, from Dixie to modern, and he can make it all correctly."

**Red Mitchell**: "Red is the guitarist of the band and he makes it. Thinking

of him makes me feel that I've been a very fortunate guy to have some pretty good cats, like Red, in the band."

**Shirley Huggins**: "Shirley is probably the only guy in jazz capable of doing anything down-wise. He knows so much he could play with a symphony. I don't know another drummer who could do it so well."

**Tommy Martin**: "Tommy's the most nervous musician in America. Only recently has he been able to play less than quadruple time on a slow ballad. His limbs and wrists and rest his group well, an example to the younger groups on how to handle."

**Nat Pierce**: "Nat was a great aid to me and the band. He has a great spirit, something you don't find too often these days."

**Red Griffin**: "He was in the band for two years and did almost an arrangement and a half. I could never get him down to write something that began and ended. He can write conversationally, if he has the desire, but he hasn't that burning desire to succeed."

**Bill Jackson**: "I've met many young musicians, but Bill has the greatest store of knowledge of old times of anyone I know. If someone requests a rhythm, he can make the right changes and melody line. I thought I knew some, but he goes 25 years before me, and he's young. He can always work at the Palmy House, so he doesn't have to worry about the MPP."

**Phil Phillips**: "The richest musician in America. If there isn't, he's Herb Hooper. Phil would not be the chance to be today."

**Shirley Huggins**: "Shirley's one of my favorite guys. I know him when he was younger. He's proved that you can overcome complex, become well adjusted, and succeed. His example could help young cats get the bugs out of their minds."

**Charley Jackson**: "Charley's been my greatest asset over a long period of years. He's helped so much. As a bass man, he could swing any group. His spirit and feel for jazz overcame any technical limitations. He's like the Louis of the bass."

**John Jones**: "A tough Indianapolis. If you missed a note. . . . out. He's read (Continued on Page 22)

## Caldonia?

In addition to an honest use of the spirit word, Woody Herman often resorts to the seldom-used-but-often-appropriate.

He did so recently in New York, when he dropped in to hear Charlie Mingus' group at a club. He joined the group of listeners at the bar. As the Mingus group played an intricate, delicate composition, complete with subtle persuasive devices, Woody reacted.

He uttered a whistle from his pocket and blew it out loud.

He repeats that his relations with Mingus are now on a serious ground.

# JAZZ PIANISTS: 3

(Ed Note: John McLaughlin, jazz pianist, teacher, and critic for the New York Herald Tribune, has written five articles on popular and talked-about pianists in jazz, such as bebop or leader of a "bebop" of playing. In the following article, he analyzes the style and contributions of Phineas Newborn.)

By John McLaughlin

Over or very close to 100 years in the last 55 years of jazz piano has been the gradual acceptance of the technical standards found in classical pianism.

Earl Hines probably can be considered the last of the technical primitives among the piano of jazz piano. Both Teddy Wilson and Art Tatum contributed a great deal in this transition. With both of these men, one heard for the first time in jazz something other than just banging out the notes; here for the first time we had real finger legato playing accompanied by many arpeggiated chords which in the classical technical design of jazz piano we hear for the first time in jazz what appears to be a rather complicated system of touches which the pianist can choose selectively depending upon the feeling he is trying to communicate.

Just as any well-developed classical pianist would use three entirely different touch systems for a Bach fugue, a Mozart sonata, a Debussy prelude, the modern jazz pianist also selects, although probably less consciously, the kind of stroke that will best suit the feeling he wishes to communicate.

George Shearing has a few systems of touches. So, too, does Oscar Peterson. Bud Powell, in general, does not; Horace Silver seems to depend upon a choppy wrist stroke for his particular work.

**AGAINST THIS** background, we must realize Phineas Newborn, who has recently ascended the jazz world with what appears to be a technical virtuosity found only in the top echelon of classical pianists. An analysis of Phineas in terms of classical technical concepts reveals that he uses only a small fraction of the technical and dynamic facilities used by advanced classical pianists.

Newborn's style is touch which is a fast-fingered legato, which, unlike most jazz pianists, he can execute with apparent ease with both hands in octaves; however, there are little or no dynamics or shading in his playing.

The main reason for the lack of color in Newborn's playing lies in the fact that he does little, else but play and/or octave passages of 50th and 32nd notes.

This brings us to an obvious defect in his playing—he seems to know little of the articulation qualities of the keyboard in relation to chords and ornaments. There are many modern pianists of the bumpy school who also embrace the tonal palette of the piano, but that is in keeping with the tough economy of their style.

However, Phineas is not in any sense of the word a funky player, and he can ill afford to ignore these tonal areas of the keyboard usually utilized by harmonic musicians. All of Phineas' musical forebears—Tatum, Shearing and Peterson—any or were all left-hand keyboard virtuosi, such is intimately familiar with the extremely subtle and difficult areas of voicing, overtones, and register tensions.

**TO BE HINCE,** Newborn exhibits a highly nervous internal emotion that is never relieved and becomes an incessant mannerism that would seem an ideal sound track for a Tom and Jerry cartoon.

This brings us to probably the most serious criticism of Phineas' playing, namely, that all of his four-handed working does not swing. Phineas does have excellent time, and some of his phrases indicate an exceptional freedom from the bar-line, but there is an incommunicable tinkling which is not conducive to a swinging mood.

Newborn is weak in improvisation. Once beyond the usual standards, he plays nothing original that are frankly undistinguished and give the listener little contact with the performance.

As an art of legality, Phineas has given his brother Calvin a permanent position in his otherwise conductor's group which ignores little value in Phineas. Calvin is probably a good blues guitarist with strong folk concerns in his playing; but he seems out of place with the dainty sophisticated traditions of Phineas' playing.

**THERE IS** a peculiar lack of attention in Phineas' playing which leaves the listener with the same feeling he gets upon reading a minor fiction story—insignificant, but a little unusual.

For all this, Newborn is a very gifted pianist; whether he has the driving feeling of those which all good jazz musicians must possess, remains to be seen.

He is young, and he has fallen into the hands of persons who naturally are more interested in exploiting him as an art than in helping him to mature into the great musician he might very well become.

Phineas has taken an octave major course from Tatum and has built a



top-heavy concept as it. On Peterson's monumental debut recording, as it should be, and swinging all the way. Newborn has become a sort of stand artist for some of his fellow musicians, who, like all of us, are fascinated by a seeming suspension of natural pianistic law.

Strangely enough, in the area of sheer pianistic virtuosity, Howard Fisher displays an incredible array of perfections far beyond anything in the jazz world today. Howard, too, has problems of communication, but they are quite different from those of Phineas.

Some critical musicians have felt that there is some repetition of linear phrases, so little that are used repeatedly by Phineas, particularly in dominant-note-dominated progressions. This does not seem to be any more true of Phineas than of other pianists, all of whom use conventions that are made to fit their fingers.

**PHINEAS STANDS** at the threshold of a brilliant career in jazz, but to take his place with names like Hines, Tatum, Wilson, Powell, Shearing, and Peterson, will require a broadening of his mental powers and the mastering of his vast technique toward a greater emotional experience.

In his playing, Phineas discloses a peculiar indifference for pushing a melody, being content to link in the upper registers. He has carried the jazz concept of the piano to a point where chordal or rhythmic aspects no longer exist. It is doubtful that the future of jazz piano lies in this impoverished direction.

A heavy mass of classical clings to his playing which prevents any real jazz feeling from emerging. Phineas himself is conscious of these defects and seems to demonstrate a serious desire to alter them. A great deal of study in the main-line historical styles from Jelly Roll Morton to John Williams by Phineas can be the key to the eventual emergence of a new piano giant.

# AN ANNIVERSARY ROUNDUP

## Part 2 Of Years 1934-1957 As Seen Through Down Beat's Pages

### 1946

Charlie Parker started 1946 in the 4th and 5th category in the 1946 Down Beat band poll. . . . Drummer Shelly Manne joined the Stan Kenton band. . . . Performances of Ethel Bergner and Suzanne Stephens highlighted a Woody Herman Carnegie hall concert. . . . Sarah Vaughan joined the show at Cafe Society Downtown in New York, as a single. . . . The Ted Heath band began to create comment in England. . . . Pianist Leslie Triviano appeared at a Chicago ballroom jazz concert. . . . Tricky Sam Branton died at the age of 42. . . . Mike Levin called the Joe Money quartet, "the most exciting musical unit in the U. S." . . . Art Gardner filed for divorce from Artie Shaw. . . . Jessica Beale D. Lane Wall commented on a Chicago Jazz at the Millennium appearance with the words, "Everything that is rotten in contemporary jazz was to be found in this evening catastrophe." . . . Jan August remarked Marlene. . . . Norman Granz said, "There is too much subjective staff getting into print now, written by emotional, petty critics."

### 1947

Alan Chadwick said, "I am about to complete my first symphony and nothing more distant now." . . . Sammy Newman, 18-year-old trumpeter with Woody Herman's band, died of a heart attack. . . . When a "homosexual" concert resulted in angry mobs, Marianne Green said, "I'm through with Los Angeles forever. I'll never play here again if they lay me." . . . James Donofred, 41, died. . . . Nils Janin Jannheden, of Oslo, Sweden, announced plans to organize a World Jazz Union. . . . Singer Johanne Johnson and actress Kathryn Grayson were married. . . . Woody Herman rebuilt his band, including the addition of Stan Getz,oot Sims, Herbie Howard, and Kerin Boyd. . . . Ernie Chanoff said that Al Cohn was "as great a horn man as Bird Parker. Really the end." . . . Christian Albert Nicholas named jazz historian Red Black "the biggest, the woodiest, and the broadest back of anybody ever to hit the music business." . . . Don C. Higgins called Freddie Laine "the greatest showman-singer since Al Adams." . . . Dixie Gillespie, Charlie Parker, and Ella Fitzgerald drew a mixed crowd to Carnegie Hall. . . . Stan Kenton said, "Bands with goals will play what they like. . . . In two years or one will remember what Name on the Signet was like." . . . Bill Russo conducted an "Experiment in Jazz" concert in Chicago. . . . Glen Gray disbanded his Casa Lina band.

### 1948

Stan Kenton told Mike Levin, "Jazz will dominate and revitalize our classical (music) as we know it at present in this country." . . . Raymond Scott termed Kenton's band "a special species of machine gun together to produce building concert, a focus, or something, but certainly not music." . . . The influx of "Scott's dancers" began to put jazzmen out of work on New York's 52nd St. . . . Edna Allen wrote Victor Hey. . . . Swedish clarinetist Stan Hamner joined the Benny Goodman sextet. . . . In a Down Beat review review of her recording of Easter Parade, Kate Smith was termed "the All-American mother-cook-saltine — the singer who permeates our good, clean, 100 percent moral attitudes." . . . "Of all the crazies in the world, let-up is the most phenomenal!" Fletcher Henderson said. . . . The Lawrence Welk band played the Casa Palace festival in Miami, E. D. . . . Eddie Condon and associates began a regular television series in New York. . . . Dave Neal wrote lyrics called Woody Herman's Four Brothers "A Fast, substantial supper that goes and goes. . . sounds like the real deal on top of another great, baritone, and possibly a trombone." . . . Duke Ellington's band was named favorite in the Down Beat band poll. . . . Dave Tough died at the age of 41. . . . Glenn Fera was finally shot in a Harlem brawl. . . . Bing Crosby made his television debut.

### 1949

Stan Kenton announced that he was retiring from the music business to



Harry Belafonte  
A Frank Ford

begin the study of medicine. . . . Artie Shaw announced that he was through with the dance band business, in favor of a career in classical music. . . . RCA Victor decided to give Columbia's 1075 disc a battle and came out with the 44-rpm disc. . . . Irving Parisi, 35, died. . . . Warner Bros. began production on the film, Young Man With a Horn. . . . Red Wolfe threatened to renege with 20 longos and a fate. . . . The Dave Garroway show went on the NBC television network. . . . Nils S. Wilson proclaimed the Lawrence Welk band "the most improved music band of the year." . . . Harry Belafonte, "one of the freshest talents to hit the jazz-music scene in a long time," appeared at Chicago's Blue Note. . . . Max Roach said, "Stravinsky grows old." . . . "Most of the musicians in tight ship these bands ought to be selling washing machines," Jane Christy declared. . . . Frank Johnson, 69, died in New Berlin, Ia. . . . In a contest to find a suitable word to substitute for jazz, Steve Neal awarded \$1000 to a Hollywood, Calif., woman who came up with the prize-winning "jazzwad."

### 1950

Leslie Armstrong said that "jazz is ruining itself. . . and the kids that play pop are ruining themselves." . . . Jazz on 52nd St. began to look threadbare, while a New Orleans musician began. . . . Victor decided to press 1075-rpm discs. . . . Canadian jazz fans dubbed Oscar Peterson the pianist to watch. . . . Jimmy Rooney, assisted by Dickelard band-within-the-band, began the way back to top band status. . . . Dickelard was revitalized and commercialized, with Music, Music, Music leading the way. . . . Stan Kenton confessed, "I helped kill the dance business." . . . Guy Lombardo returned with "Don's electric, Eternally." . . . Leslie Armstrong started to write his autobiography. . . . Paul Weston lamented the state of the pop ballad. . . . Dixie Gillespie blamed pop musicians for leading jazz to the end of its road, by saying, "They think it would be a drag if people were to think they like what they're doing." . . . Leslie Triviano complained that clubs were destroying jazz by pitting one favorite against another. . . . Nat Cole said, "I'm in the music business for one purpose — to make money." . . . Duke Ellington com-

### 1951

Mike Levin gave the Benny Goodman Carnegie Hall LP a negative review. . . . Ralph Flanagan defused genius by saying, "Horace Smith is my idea of a genius. He owns apartment buildings." . . . Norman Granz lined up a Kampan JATF tour, but had to

named . . . Oscar Peterson was forced to return to Canada for lack of a permanent working visa but obtained one after a heated return home . . . Drummer Ed Catlett succumbed to a heart attack at a Chicago jazz concert . . . Lennie Tristano said, "If Charlie Parker wanted to invent plagiarism, how he could use almost everybody who's made a record in the last 18 years." . . . Les Brown, returning from a European tour, said that jazz "can do almost more than anything to put over democracy." . . . Fats Prino's band failed to stir conversation . . . Critics "got bored too easily." Nat Cole said . . . Dave Brubeck's combo was a hit in Los Angeles appearances . . . Jazz concert packages went full blast . . . Harry Belafonte bowed both stages and delighted New York audiences . . . Shorty Rogers considered entering the big band field.

## 1952

Mildred Bailey, 48, died . . . Shorty Rogers abandoned plans for a big band and formed a seven-piece unit, including Charlie Mariano and Art Pepper . . . Jacqueline Baker wed Walter Winchell for \$400,000, charging that Winchell implied that she was a fascist, Communist, anti-Semite, and anti-Semitic . . . Former Dixieland stalwart Bob Weir turned to Lennie Tristano for inspiration . . . Carter Gaster, Billy May's manager, charged Ray Anthony with altering the May style. Gaster claimed, "It isn't bad enough he had to steal styles from the dead; now he has to steal from the living." . . . Frankie Wells was named best instrumental in a poll conducted by the French publication, *Jazz Hot* . . . Johnnie Ray cried his way to fame . . . The band business reached its highest point since the end of World War II, with new bands joining the campaign at a rapid rate . . . JATP proved a substantial success in Europe . . . A jazz symposium was a part of Granada university's Festival of the Creative Arts . . . John Kirby, 45, died in Hollywood . . . In a *Billboard* Post, Les Paul turned Andrea Segovia "the first guitar player I've heard today that hasn't copied me." . . . In a recent analysis of contemporary singers, Ella Mae Morse observed, "Everybody steals."

## 1953

Bobby Hackett commented, "The other night I started to think I was sounding a little like Stan Davis and I liked it." . . . Jimmy Blanton, a Duke Miller fan, was named to play the title role in the Broadway-Broadway Musical *Milk and Honey* . . . The Stan Kenton orchestra recruited Bob Cozzolino's City of Glass . . . Fletcher Henderson, 54, died of a heart attack in New York . . . Harry Belafonte signed a three-year contract with RCA Victor . . . Tommy and Jimmy Dorsey recognized the Dorsey Brothers orchestra . . . Vaughn

Morreau disbanded his orchestra to pursue a career as a singer . . . Victor in Decca, Nat's first studio job named the Philadelphia orchestra the nation's leading major symphony orchestra . . . Buddy Rich, departing the JATP unit, turned it, "not jazz, just honking and noise." . . . Marshall Stearns Institute of Jazz Studies held its first meeting . . . Drummer-vicarage Tiny Kahn died at the age of 23 . . . In a *Billboard* Post, Paul Hines commented on a Red Tward side with the words, "If you haven't got a left hand, it just isn't piano." . . . Arthur Godfrey fired Julius LaRosa . . . Quincy and western fire Red Allen noted that "the line between mid-40s country music and popular is very thin."

## 1954

Biographer Johnny Mercer noted, "The majority of the current non-making crop are not for the first time in jazz was written instead of writing what material that'll hold up for years to come." . . . South Pacific ended its Broadway run after 1,025 performances . . . Ray Anthony purchased the Billy May band and Sam Donahue was named to lead it on the road . . . Mercury Records established an all-jazz label, *Mercury* . . . Clifford Brown was named as a new Jimmy Gilmore . . . Dave Brubeck signed with Columbia Records . . . A jazz festival, the biggest ever held anywhere, debuted at Newport, R. I. . . Dizzy Gillespie withdrew to an unglamorous . . . Los Angeles recording of Maxine "The Jazz Musician" recording of Maxine "The Jazz Musician." . . . The Harry Allen Tonight show went on the NBC-TV network . . . Nat Hentoff called the Modern Jazz Quartet "A major new group in the evolution of extended forms in jazz." . . . With the dropping of stage shows from the Chicago theater, there wasn't one major film house in the country with regular jazz shows . . . Marian Anderson signed with the Metropolitan Opera company, at the age of 28.

## 1955

J. J. Johnson and Kai Winding formed a jazz group . . . Lawrence was booked into the Riviera hotel in Las Vegas for a season . . . *By Your Side* and *Misses* cases invaded the pop record market . . . Count Basie added three-valued singer Joe Williams to his band . . . Charlie Parker died . . . According to biographer Ralph Marterie, the influence and money of college and high school students were the only things keeping the band business alive . . . Percy Como signed a 10-year contract with NBC . . . Steve Allen was named to play the title role in *The Sign of the Cross* . . . Wardell Gray died in Las Vegas under mysterious circumstances . . . Sammy Davis Jr. was named to star in the Broadway show, *My Wonderful* . . . The annual Newport jazz festival drew 20,000 persons



Charlie Parker  
By Max Havel

... Commanded Adairley, an alto saxist from Florida, was called "the greatest since Bird" . . . A Perry and Kaye troupe appeared in Havana . . . Count Basie celebrated his 20th anniversary in the band business . . . The state department announced that jazz musicians would be included in passport tours to be sponsored by the government.

## 1956

Rev. Alvin Karpis, who was 88-800 on the \$10,000 Quarter, was signed by Decca to record a basic jazz album . . . Elvin Fantasy signed with RCA Victor for a reported \$40,000 and a contract . . . Leonard Feather's *Encyclopedia of Jazz* went into a second printing after six weeks on the market . . . Norman Granz formed the Verve label . . . Bill Huras returned from semi-retirement to return to Woody Herman's band . . . Dizzy Gillespie underwent a state department medical test . . . Stereophonic tapes began to appear on the market . . . *My Fair Lady* became the first work in the 11-year history of the New York Drama Critics Circle to win the maximum award as best musical of the season . . . Kirk Penzance's pop LP broke all RCA Victor pop album sales records, with more than 500,000 sold . . . Trumpeter Clifford Brown was killed in an auto crash en route to Chicago . . . A massive jazz meeting was established at the Music Barn and Inn at Lenox, Mass. . . . Book to roll music brought out police and state officials in several cities . . . The New York Herald Tribune appointed John Mahogany as regular jazz reviewer . . . Jerry Lewis joined Decca Records as a vocalist . . . Benny Goodman and orchestra went on a far northern tour for the state department . . . Art Tatum died . . . CBS-TV commissioned jazz writer Fred Ramsey Jr. to assemble material on the roots of jazz for the network's *Gateway* show . . . Tommy Dorsey died at the age of 51.

(The Last of Tom Paris)



By John Tyson

"I don't care a damn what the colored crowd wants. I play what I like."

Jess Stacy did pretty well on a strange Rose Krom. He played it soft and pretty, badly almost, gently varying the phrases, as if the exception of glasses and cash register behind the bar simply was not.

"To tell the truth," he said, aside, "I figure if I satisfy two people out of 75 in this saloon, that's a good average." He smiled quickly and continued embellishing Rose Krom.

After a fewer notes, Stacy paused a moment and then with sudden vigor jumped into a striding, swinging *Boogie Woogie*. For all the latest anyway in his playing, however, this was what might be labeled "quiet jazz" but vibrant with the unreeling pulse that marks Jess for posterity as one of the few perpetuators of a great jazz idea.

AT THE NUMBER'S close, he called it a set and moved away from the piano. "That last tune with Fletcher Henderson's, y'know," he said. "That man sure could write for a band. Nowadays the arranger fills every hole himself. He leaves nothing for the piano player himself. Take Henderson. . . . Of course, he was a piano player himself, but he left a lot of gaps in an arrangement for the piano to fill in.

"Arranging today has become just too darn busy. No room left for a pianist to stretch anymore. That's one of the reasons why my band days are over. I just want to go it alone from here on out.

"Personally, I like the playing as a single. Some fellows can do it, y'know—some. For me, though, it seems easier—a lot easier—than band work. I don't do so bad, either. There working 49 weeks out of a year."

Working the saloon, though, however, means jumping inevitably from one spot to another until, as Jess puts it, "Every place you work becomes a helluva rehearsal hall."

# JESS PLAIN STACY

Though he has many devoted followers who are kept posted through his own making list on the spots he plays, Jess has no illusions about the run-of-the-mill customer looking an attractive ear to his playing. He sums his outlook thus:

"I certainly don't expect everybody to love me. You can't please 'em all—that's impossible—in I don't try."

AT 33, STACY'S music career belongs on the one hand to the jazz history, on the other to those fans, of all ages, who seem to follow him from spot to spot—Ora-Jo's near the Los Angeles airport to the Open House in Hollywood.

Distance is irrelevant to Jess Stacy's admirers.

Here in the Mississippi river town of Cape Girardeau, Mo., in 1924, Stacy wanted no time in getting his feet wet. At 16, he was playing by ear; in fact he didn't learn to read until years later when he began working around Chicago with bands that played arrangements he'd never seen or heard before.

Jess got his first five-spot job in 1928, when he was 18. "It was on the steamer *Wabasco*," he recalled. "The boat stopped at Cape Girardeau, and I learned that the band's piano player had dropped during a storm up at Alton, Ill. I was hired pretty quick. . . . They were desperate."

HOWEVER DESPERATE his employers may have been at first, the business was quick to appreciate the talent of this kid who had been playing since second Cape Girardeau with Pop Meyers' Original Melody Kings, all of whom were qualified as slaves to contracts made by Stacy's mother.

"They paid me peanuts on the steamer, of course," he said, but he added with a grin: "I got five bucks extra for doubling on calloway."

The steamer calloway on a Mississippi riverboat was located on the top deck behind the smokestacks. "That was a lovely spot to be in all rights," Stacy said. "The view was fine, and from time to time you got a face full of stink from the stacks. What's more, the boys on the deck thing were of copper, and after awhile they got plenty hot from all that steam.

"Then you could say that calloway players were the original hot keyboard artists. Matter of fact, there was no wash steam around you, you had to wear a raincoat to protect your clothes."

IN THE STACY'S home, a small, comfortable place located in a canyon above Hollywood, Jess hangs some treasured photographs of that eventful era. Among them is an evocative picture of the steamer *Capitol*.

"The first time I heard Fats Waller's band was on that boat," Jess recalled. "I know, I got my eye teeth on that! Listening, Henry Allen (himself, I mean), Johnny and Reddy Danks, and so on. They were really the first people I heard play jazz. Y'know, in those days we didn't call it 'jazz.'"

He was positive for a moment, ran his fingers through short, graying hair, shook his head. "Well, how about that? He said 'emphatically,' 'I guess if I can remember what we did call the music then.'"

Stacy's sense of humor has a quiet, almost farcical quality. His expression is especially serious with a dry joke impudently lurking underneath.

Speaking of Benny Goodman and the *Capitol* "big," he commented slowly. "Well, that 'war' was pretty lousy, all right. Benny could really sell you with a band. Right? It was interesting. I don't know." Then Stacy mentioned his habitual expression of intense interest, in reality watching to see if you got the point, his lips brushed by the heat of a smile.

Turning the subject of Goodman, Jess observed, "With him the timing was right, first of all. Then, his guys loved to play that music. It was a complete devotion. The most 'swing' came in then, too; that helped a lot. Oh, the whole Benny was very, very lucky. That's what you have to have in the music business—luck. It's like a crap game.

"Of course, Benny had the man, too. . . . The very best. He'll never get another group that'll play like the '38 band. It was the last in the country then, and all the men knew it. The guys knew they had to give their all—and they did."

ACCORDING TO STACY, the reason dance bands don't succeed today is "simply because they don't have any customers. It's a vicious world now. Everything's a fed. Like that guy with the sideman. . . . What's his name?"

Although he doesn't get to listen to many of the newer records, Stacy said he admires the work of a number of the younger pianists.

Listening to Jimmy Hayes, he'll comment, "Yeah. He plays a driving piano."

Or Russ Freeman: "I like his playing. He swings you."

And on the funky feel of Carl Fenton's *Tom Clow* (or *Confusion*): "He's got a beat, hasn't he? Got quite a lot of soul on 'em, wouldn't you say? No doubt about it, these younger guys have got to be relearned with. They're saying a lot that an old-timer like myself can really appreciate."

"After all," he concluded with one of his rare grins, "I go back to the era of Al Capone."

## barry ulanov

FOR SEVERAL YEARS now a number of present ideas in the thinking and playing center of jazz have been well aware of the fact that this music has reached the conservatory stage.



They—some of them in universities, some writers, some simply student devotees—have realized by quite a while that simply classroom, ill-organized, ill-organized instruction is just about sure to do little if it recognizes the earnest efforts to give jazz something like proper academic status by some jazzmen turned teachers, by a few institutions of higher learning, and by the usual happy handful of schools that is devoted to jazz.

What will be gained, I hope, to learn of still another attempt to move the teaching of jazz along, the attempt of a young musician who is also an architect, a man of diverse talents and enthusiasms who has achieved a considerable title among his peers and students.

**THE MUSICIAN** in this case is Bob Nagler, a drummer of various playing and teaching backgrounds, and of a somewhat better than a year and a half of work in the atelier of Lennie Tristano.

The architect involved is also Bob Nagler, of course, a craftsman who recently won his B.S. Arch. at Pratt Institute in Brooklyn with a project that all at once merges his own individual and social interests and pushes the teaching of jazz a little closer to its logical conservatory end.

Bob's project is the last one of his four-year course at Pratt: the equivalent in plaster and color and all the other procedures that go into the making of a model, of a model thesis or a comprehensive examination by a major subject at the end of one's college career.

It is a program for a conservatory of music, a school made up of two divisions, one of jazz and the other of so-called "conservatory" music that is conservatory music apart from jazz. But it is far more than a program, a project, or a plan; it is worked out in three dimensions. All the areas, except learning, are specified by, and the program makes it a very real for the conservatory.

**BOB'S PREMISE** is simple, as he explains it in the brief and elegant notes accompanying his work-up of the school:

"Every jazz musician . . . must spend years of learning . . . practicing, playing at sessions, sitting in . . . before even the acquisition of a mature musical style . . . is begun."

But where, he asks, in this development to take place? Nowadays, it is necessary to get to work on the jazz "in the gas tanks, strip-tease, club hotels, and so-called jazz organizations . . . the concerts are too few . . . the jazz audience too old of . . ." Bob concludes: "The individual musician's development is a life-and-death struggle."

One way to cut the struggle down to

manageable size is to build schools such as the one Nagler has designed.

That would mean the opportunity not only to study with musicians of high skill and established accomplishment but also the chance to record, to practice, to study specifically organized to take class periods, to examine the work of other jazzmen on records and tapes, to play in a series of student concerts in handsomely constructed recital halls and a large auditorium designed especially for jazz.

Finally, to make it persuasive beyond peradventure or possible, he has added the plan "to make but healthy housing nearby so that the entire architectural environment is encouraging and conducive to study, work, and recreation."

IT IS A somewhat ill-put but not an unfeasible one. It is based on the one thing—entirely reasonable, it seems to me—that jazzmen-in-teaching deserve the same encouragement, the same special attention, the same sort of environment that he gives to students of law, medicine, engineering, and all the other recognized professions.

It is not a wild scheme to pick up anybody who thinks himself a swinging wonder and give him a free ride through school but a wise plan to

merge just of generations of healthy, well-talented performers and to merge this country something like a fair development of its cultural resources. It is, in fact, the sort of thing the French or the British would support gladly and with all the American equivalent of they had anything like the numbers of young men and women with considerable jazz talents that we have.

Properly developed, this kind of academy that Nagler has dreamed up and brought to within clear reach of reality, might do all the American equivalent of the Royal Academy of Dramatic Art in jazz, the American equivalent of the Old Vic or the Comedie Francaise—in jazz, your own art gives every necessary assistance to become the sort of public institution it really means open becoming.

**AMONG THE** necessary aids jazz and jazzmen must have in the collaboration of men skilled in other arts. Architects who are more than mere builders must find their way into the jazz field. Artists with jazz sympathies must decorate the state in which jazz is played and help give jazz maintain and their audience the visual complements to their music.

And architects like Nagler must be engaged to set new schools of jazz on their foundations firmly, to create what he himself calls "a single architectural entity . . . assisting these students, their art, and its future."

## the hot box

By George Healy

It involves a commitment to stick up an opinion once in a while, tell his readers where to go and go has got to be the past years. We've had a little of that in this time.



Royce MacAvoy is a man who has been in New York since he was a teenager in Miss. He was finding a hard that included several men from the Johnny Richards orchestra that played in Jersey in 1947.

The assignment was done mainly and an assignment for Andy Williams (Alvandro Sanchez). For both, there was a college, one in Albany and one in Pittsburgh. It was done in a hotel, a hotel comparable to the University of Chicago's deplorable on Corbett.

The Hot Box was considerably disappointed in not being able to host jazz (and such men as Bill McKinley, Bill Wolf, and Frank Bowler) from Frank Foster and Jim Field, trombone; Freddy Eric and Tommy Albert, trumpet; and Whitey Mitchell, bass.

Gene Deitch, creator of The Cat and other known Chicago lots of activity in more creative direct for Columbia (Columbia Film Sales, New Rochelle, N. Y., in the middle where for many years Paul Terry did the Terrytoon cartoon).

William C. Love, Nashville, Tenn., will be remembered by hot collectors of the '50s and the early '60s. He writes

that he is on his way to Italy-China when he will be back in his home.

He is a professional professional engineer and land surveyor and has accepted a position in that field. He hopes to get in some game hunting and intends to do so in the hot record situation in the United States.

Paul Kelly (7707 Box, Oct. 17, 1964) was written up in the Houston Chronicle. Kelly has been confined to his home after losing his sight. He got playing jazz piano in 1942 after a night club owner asked him to be one of his best musicians, a guitar player named Freddy Edwards.

The Hot Box received a letter from Patricia Sweeney of Iowa State Teachers college, writing she intended carrying Paul a year or so ago. A member of the Houston Symphony orchestra told her that Paul had lost his vision in his home, one that was kept busy by his friends and another one known as the "ghost piano," which has no sound. Musicians report seeing Paul at the latter place, practicing what he calls "artistic perception."

Charlie Davis, composer of Copeland and Alvin Karpis, retired from the music business many years ago. During the '50s he led a string band in Indianapolis which featured a young musician named Dick Powell. He now lives in northern New York state in the Fulton-Greene area.

Doc Evans, jazz cornetist from Minneapolis, is leading his band in the Parkman Terrace of the Hotel Syracuse in downtown Syracuse.



# music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Soundfield Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Film

## popular records

### PA RODE

Miss Rode, in *Swish-Frond* (Epic LN 3588), plays piano and sings a dozen tunes, some in French, the rest in English or mixtures of both. On four tracks, the piano is set off by a string section. The remaining eight tracks feature her with Mike Higgins, including Johnson, drums, and Harry Gold-trumpet, guitar.

Usually, she is flu in French and mixed in English. The Dutch accent tends to make English either charming or quite horrible. It is equal parts of each here. The piano work is neat, dilly, winkle. Something less commercial might afford a better means of assessing her jazz ability. (D. C.)

### RAY CHARLES 1964-65

Seemingly (M.C.-M 17" LP K3103) completes the seasonal album party by this thoroughly delightful, professional and always heartfelt musician. The other LPs are *Autumn Nocturne* (1964), *Spring in New Orleans* (1965), and *Winter Wonderland* (1965); also recommended is the Charles Kingler-led *King of Soul* collection.

In this magnificently programmed and astutely balanced summer set, some of the report accompanists are Al Clark, James Foyles, Herb Berlin, Bob Clark, and Lou Hirsch. There are a dozen standards. Among the 12 titles are *Early Afternoon*, *Cracking Down the River*, *Flowers*, and *Easy Street*.

### JOEL CHARIT

According to just about the shortest and most inadequate set of lyrics notes ever written, James Charit and Harmon are leading a new Charit movement—"light-hearted, warm, versatile." Not good anymore. That's stretching a long way to describe a stereo album title, but be assured that this is still the same Charit—a most competent singer with a distinctive voice that is like the rattle of a brass concert bassoon.

Out of the dozen tracks on this set (Capitol TR6), *I Want to Be Your Better Love Next Time*, and *Let There Be Love* are among the most impressive. Pete Rogallo's backing, out of long practice, fits nice and comfortably. (D.C.)

### FRANCIS TAYLOR

Accompanied by such as Don Fagundes, Hayward Penniman, Fredo Rosales, Bill Brecken, Howard Kofsky (many should be heard of his guitar), Max Bennett, Francis Faye (Sage Park Songs) (Meridian MLP 4817). There are a couple of tracks with strings and the soaring background appears to include Francis' doesn't sound at home (*Come Back to Sweden*, *The*

*Three Seasons*), but there are some tracks which are superb (*Nobody Knows Me*, *Frankie For Me*, *Jump Street*, *One Time*, *Oh James Fagundes*, *One Way* (from *Big Windows*)). There's also a swinging version of *Christmas*, and a big version of *Green Leaves*.

You may not like all the tracks here, but there are some you won't want to miss. These Taylor's backgrounds sometimes are a bit peculiar. (D.C.)

### DOMINA PELLER

Yet another singer in the "D-Day-Christy-Gomez" mold is Miss Peller, who sings with more taste and depth than Chris but with less individuality than James and a lot of *Oh My Goodness* (*Liberty LCP 3024*); she sings some standards and some bright new *Oh my* songs by Joe Greene, who also writes the liner notes.

Backing by Pete Rogallo and a big orchestra is generally tasteful and appropriate, although there are one or two times when Pete surprises by being obnoxious.

Most impressive is Greene's moody *Hampton Again*, an off-beat song about a town named Hampton, and *My There He Is*. Among the staples are *The Little Train*, *I'm Gonna Be Somebody One Day*, *I'll Chase My Stars*, and *All or Nothing at All*. The cover picture is the most unflattering I've seen in months of study of the film form of sex. (D.C.)

### JACKIE BARKSON

This is intended more as a reminder than a review, but it should be noted that Barkson has good backing with strings and the like and has gone back to guitar-like strings for his most recent album, *The Love House* (Capitol WR16).

Once again it is the saving grace of Bobby Barber's golden tongue which puts some backbone into the arrangements. Barkson tunes are included, all of them are excellent, and Bobby couldn't sound bad if he played with no strings, on somebody else's horn, under nice hot of water. (D.C.)

### LENA HORNE

RCA Victor took microphones and recording equipment into New York's Waldorf-Astoria hotel last Feb. 20 to catch Lena's musical act at the New York. The result is a six-track album *Lena Horne at the Waldorf-Astoria* (RCA Victor LSC 1026). Among the tunes are an electrifying *Don't Be That Way*, a delightful *I Love to Love*, a soaring *New Found Love*, a jumpy *It's All Right with*

*Me*, and a rousing *From This Moment On*.

Rapidly making its chart position in *Harlem* (George Dreyfus). Note the neat combination by and Lena make to easily between *From This Moment On* and *It's All Right with Me*. The last five tracks in the album may have been chosen at the set recorded, since they include Lena's theme *From This Moment On*. (D.C.)

### FRANK JAVANA

*A Swingin' Affair* (Capitol WR61) is another Frank on such stuffy stuff as *Christmas Soul*, *From This Moment On*, *New York* (by New One One), *I Won't Leave*, and *It's All Right with Me*. It would be a nuisance if everything were of the caliber of *Lena Horne*, but Javana apparently seems worried of looking up the tempo on songs like *Right and Left*, *Oh My So Nice to Come Home To*, and *I'm Not It*. And what was noted up with the least impressive album he has yet turned out on Capitol.

There are tracks in abundance, and Javana also based off completely new tunes recorded in the still *Oh My*, however, and still a fair set here, too—about anything else available on today's market. Recommended but with reservations and with the hope that the above-mentioned stream of albums and singles on Frank is not beginning to take its toll. (D.C.)

### MARSH TRAVINAM

Search, if it's possible, has increased her status in the *Country* world with her new album *Marsh Travinam* (Sage George Guitars) (Mercury MGP 2-101). The two record set, with backgrounds tastefully supplied by Hal Moore and a large band, is a gloriating portrait in sound of one of the great voices of our time.

The Country standards are all here: *They All Laughed*, *Swingin' in Paradise* (she tells this like a full band would), *Someone to Watch over Me*, *The Man I Love*, *New Love*, *My Love*, *My Love*, *Swingin' at the Pappy Day*, *Let's Call the Whole Thing Off*, *Love Walked In*, *It's a Wonderful Life*, *I Sing*. There are 22 tracks in all.

My very favorite tracks are the stunning *Someone to Watch over Me* and *A Pappy Day*, the latter with Sara's lower register. I don't care for her *Oh My Love*, taking at least tempo. But I liked *It's a Wonderful Life*, *Love Walked In*, and the lovely *New Love*. *My Love* (Sage) and *Love* is also high artistry on *My Love's Come Now*, *From Pappy and Sara*. This is a set that will be around a long, long time. (D.C.)



of equally agreeable impressions. Florence Foster Jenkins, written by Gershwin, is a show in whole time, brief and effective.

Melodrama plays elaborate drama on most tracks, but his solos were exceptional. The tempo reaches an exhilaration.

The notes seem so that this melody was recorded in the open air on Harpersmith's patio and that if we listen closely we can hear an occasional bird chirping from within, or an airplane passing overhead. Harney's solo didn't listen closely enough. (L.F.)

### Harney Kennel

WANT TO LISTEN TO HARNEY KENNEL, AT-  
tention! (L.F.) (L.F.) (L.F.) (L.F.) (L.F.)  
HARNEY KENNEL, AT-attention! (L.F.) (L.F.) (L.F.) (L.F.) (L.F.)  
HARNEY KENNEL, AT-attention! (L.F.) (L.F.) (L.F.) (L.F.) (L.F.)

Personal: Tracks 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Have for some moments (as on Play-  
boy and Carmen) when Mr. Kennel  
comes and wiggles in familiar fashion,  
this is largely gentle and wondrously  
easy which might have been entitled  
Mambo in Dryed Pine Wood. By With-  
ing the woodwinds and a rhythmic ac-  
tion, Harney has placed his guitar in  
an airy framework that allows him  
to roam freely both as lead voice and as  
soloist.

All the arrangements are his, and he  
displays a large writing talent. One I  
had in mind to present, as Previn's  
re-visions, helped notes point out.  
The background are understated but  
meaningful, the harmonies are thought-  
ful and modern, and above all there is  
some of the self-conscious affects that  
mark so much of jazz writing for wood-  
wind instruments.

That is true of Harney at his best,  
but you might find, as I did, that such  
items as Come with the Wind, which  
sounds like flowering sax vibas, could  
have been treated more imaginatively.

Learn is a beautiful duet by Kennel  
and Mitchell, one which gives parti-  
cularly the music a mood and content.

Though most of the solo spots are  
Harney's, Previn is heard occasionally,  
Stelly is magnificent, and Mitchell is  
a highlight on the tracks on which he  
appears.

This is Kennel in a largely new and  
charming context, and well worth hear-  
ing. (L.F.)

### Lee Knott

THE RECORDS FROM 1941 through 1947  
of LEE KNOTT (born 1910) are a treasure  
of the United States, and the best of  
the best. (L.F.) (L.F.) (L.F.) (L.F.) (L.F.)  
Personal: Tracks 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

A sympathetic listening session, this  
is most for Kingdome's only be-  
cause Lee plays them in such a way.

How to search on him is no ques-  
tion. He is the same standard with  
his fingers a little further apart. Play  
them tracks at 45 rpm, and you will  
immediately and unmistakably hear  
Knott as solo. True, his standard of

the boys is imperfect, but the musical  
and rhythmic elements of his playing  
do not mitigate against mood or enjoyment.

The best tenor solo in terms of con-  
sistency is the four-chorus opening on  
All of Me. Ed Wiley, here as on the  
other, plays in quiet understatement  
and could have had more. Washby's  
feature is simply a three-chorus, in-  
stantly bluesy, with the walking two of  
the big band another pair at the end.

Keep in the best track on the LP.  
Unlike the rest, it is organized, at  
least to the extent of an intriguing  
minor section line by Lee's solo and  
solo work you search throughout. The  
solo is perhaps an almost colorless line  
based on the relaxed and stirring  
Everything.

Sweet and Lonely, a stimulating  
short pattern, has Lee in the field  
as he makes the changes with ease  
and continuity. Cook is another dense  
chorus of blues, a little slower, with  
solo throughout, except for two super-  
bass, until they suddenly introduce  
a swing theme for the last line. A  
quick theme, too the kind of music  
that might have written.

At least four stars for the mainly-  
solo solo and five for the unique value  
of the tenor solo; hence the conservative  
rating. (L.F.)

### George Lewis

PERSONAL: Tracks 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

George Lewis, a tenor player, is one of  
the most original and modern of the  
young sax players. His playing is  
strong and clear, and his sense of  
rhythm is superb.

### John Lewis

Despite the plans of the way it was  
presented, which makes it sound more  
like another record, this is a polished,  
rough-and-ready romp with the Lewis  
band.

This is vintage stuff. The production  
has assembled range in age from the  
middle 30s to the late 50s. They have  
tried this music. The occasional clamor  
and demands that pop up really mean  
nothing. It's the vigor and youthfulness  
that counts.

For one thing, Joe Brown, a true  
leader in every situation, jumps along  
with it's time for Marney to break  
with the band. When that happens, it's  
one of the greatest recorded moments  
in recent years.

Kennedy here is given a solo-  
istic and tight beat, with Lewis dis-  
tinguishing around the melody by way  
of contrast. When that's done, it's done  
here warmly and fairly enough to  
change any idea's history. What is it  
the result of music of what we have  
today. It's worth investigation by the  
most discerning listener.

Several tracks from jazz (that phan-  
tasy piano sound) to show (the rest of  
the ensemble). And there are at least  
two more Lewis recordings coming on  
October. (L.F.)

### Frank Muller

PERSONAL: Tracks 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

There are times when Kenny De-

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ham, while blowing, seems to be giving constantly of himself, his phrases protruding again and his tone is that of a child. A good example are his choruses on I Should Care, which are played masterfully and lightly, but in the frame of restraint which makes the laughter he obtains that much more impressive.

Holiday is his flowing, easy set, although the inspired blowing that has highlighted recent previous shows is missing in spots here. Still, he is inventive on The Lament and Grandioso, both of which stem from I Got Rhythm and are the more interesting because of the variety of development.

Bixbebe, on Lament, gets taken up with Louie Newborn, and works it shamingly into several spots on his Holiday set. On the Jumped-Jumpo Things I Love, later to Bishop practically making it to come in the background.

On Whosop, Norham is again terrific in his manner and gets off his most exciting solo.

All considered, a good blowing date, but, considering the prices so high, not nearly all it could have been. (D.F.)

#### Marilyn Horne

**WOMEN SINGERS' CONCERTS—MAY 19, 1941.** The first I took to and the last I took to was in the first two by the first two of the date, and the other two were the last two of the date. I took to the first two because I liked the first two, and the last two because I liked the last two. (D.F.)

Second, the first two were the last two of the date, and the last two were the first two of the date. I took to the first two because I liked the first two, and the last two because I liked the last two. (D.F.)

#### Notes \*\*\*\*\*

First of all, let's get a purely personal observation on the record. How Marjorie

in the first two just singer I've heard this year; for me, the LP was a joy from start to finish.

There will be much more to come from some quarters. Marjorie's wonderful vocal and lead and feeling are going to be recorded, for it's true that she sings as if she were Billie Holiday's daughter. This raises a most important question: does it matter whether one knows to what degree a work is natural or cultivated? If the primary and objective of music is aesthetic enjoyment, and if the steps in this style are convincingly done, is that not enough to justify the means?

Whatever official, comparative, and objective considerations may be raised by the similarity between Marjorie and the Lady Day of Yesterday cannot possibly be germane to the subjective pleasure of hearing these songs sung in this respectably clear, naturally conveyed style.

You all we know, Marjorie may just happen to have been here with that quality in her voice; other way, the fact that the original article is available at its optimum an increasingly rare occasion nowadays makes it all the more desirable that a reviewer should write.

No doubt as time goes by we'll begin to observe that the resemblance isn't that strong after all. (Dick's Common Words poem like a carbon copy of Sarah Vaughan before we really dug her?) Meanwhile, it is emphasized not only by the use of four songs Billie recorded '38, '41, but by her own uncompromising strength, reaching the great Teddy Wilson-Holiday notes of the late 1930s.

Cahn and Wilder blew superbly on several tracks, inevitably, at some

time like Fred that ever. Abbey is a sympathetic accompanist. Some of the material is little known and valuable, notably George Russell's Blues to Blow the Blues and the two George Handy tunes, Trouble and Lovin'.

One can imagine a Riverside Treat with one of these tracks, and a reaction along these lines: "If that's Billie, give her five stars; if it's just an imitation, 7½." In order to avoid such awkwardness, let's proceed for a moment. Let's pretend that Billie Holiday does have a daughter, and this is how she sings. Surely nobody would object if they thought it was all in the family.

Actually, Marjorie has been on the scene before (like all girl singers, she worked her a while with Charlie Barnet) and this marks her emergence from retirement. She's a charming and attractive petite redhead that down here, she's Mrs. Al Cahn.

Dick Hallbeck's notes profit just about everything but the discovery of penicillin to Elmer Watson. This is something we'd like to take up with him some time. Right now we'd just keep remembering Mrs. Moore. (L.F.)

#### Some Prices

**WILLIAM WALKER CRAMER'S "MUSIC" 12" LP (RCA) 1941. Price: \$1.50. (D.F.)**

**WILLIAM WALKER CRAMER'S "MUSIC" 12" LP (RCA) 1941. Price: \$1.50. (D.F.)**

#### Notes \*\*\*\*\*

A generally lively session, spoiled by some routine solo work and a horrible vocal by Sammie Smith on Alton.

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Each track is introduced, sometimes haltingly, by a narrator, and then faded out and in again for an immediately apparent reason. The record makes, unpleasant, whether, it's held in the feeling that this music is being missed up and padded for the listener.

There are many rambling, verbose passages, and some flashes of solo fire. But, unfortunately, no sustained solo quality. (D. C.)

### Sammy Price

**THE PRICE IS RIGHT**—Instrumental LP (LP 1242) Atlantic. New York: Atlantic Music Co. 1242. Atlantic. New York: Atlantic Music Co. 1242. Atlantic. New York: Atlantic Music Co. 1242. Atlantic. New York: Atlantic Music Co. 1242.

Recorded: Sammy Price, piano; Conrad Murray, George Thompson, trombone; Stanley Anderson, George Pops Foster, bass; Fred Byrd, drums.

### Rating: 4.00+

Although Janney prefers to pigeon-hole this one into the swing classification, it's more like than swing in mood. Price is a swinging and peppy pianist who does and plays with a very easy, yet varied, idiom. His solo vehicle, *Money*, displays the technique and flavor of the accomplished traditional piano man. And on *Hill's* display piece, *New Orleans Swing*, Price builds a driving rhythmic pattern behind the melody, making for a riotous.

Trombonist Stevenson has two albums, *Swing Street* and *Freedom*. *Money*, both of which are warmly executed. *Money* opens *St. James* with approximately dirty muted horns, then single flutes, and follows through with some peppy swing. *Money*, Stevenson-Murray, usually of the *Midnight* best school, is strongly melodic here, and contributes some substantial rhythmic support, with but a few lapses into the winking style, but with an overall solo in *Money*.

*Money*, the star of the record is *Money*. It's a bluesy, swinging, and youthful in slapping, plucking, exuberance, despite the name behind him. The set... available only by mail... stems from a concert recorded in Paris in February, 1955. *Money* is very good, but there is no separation of tracks. Note, too, how well balanced yet a controlled the audience is. (D. C.)

### Sammy Davis

**SMOOTH SOUNDS**—Instrumental LP (LP 1243) Atlantic. New York: Atlantic Music Co. 1243. Atlantic. New York: Atlantic Music Co. 1243. Atlantic. New York: Atlantic Music Co. 1243. Atlantic. New York: Atlantic Music Co. 1243.

### Rating: 4.00+

What is *Three*. A *Three* means in longed-for except as a device for presenting ideas which feature Brookmeyer, Cole, and Marshall in addition to Davis. Such an idea is excellent, since it breaks up the standard in local solo vehicles in guitar vehicles.

However, it didn't exactly do that here because of the nature of the instruments. The heavy tone (due to W. Halliday) of Cole seems also to be characteristic of Brookmeyer, especially when played at slower tempos. The bass is already in the same general division, and the result is still a lack of sufficient contrast.

But there are a lot of good notes to

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RECORDS STORES IN PROGRESS

**101 - Billy Lane & His Trio** "Swing Bands in Stereo"

Although this is another set of the good group in stereo, it's not "The Sound of Stereo" but "The Sound of Stereo" (see "Swing Bands in Stereo" page 11, this issue).



**102 - Duke Ellington & His Orchestra**

The nation's No. 1 orchestra, with a unique sound, presents a new stereo recording of Duke Ellington's "Swing Bands in Stereo" (see "Swing Bands in Stereo" page 11, this issue).



**103 - The Duke Ellington**

The best-selling record in the history of the music business is now available in stereo. It's the Duke Ellington's "Swing Bands in Stereo" (see "Swing Bands in Stereo" page 11, this issue).



**104 - My Blue Heaven**

The best-selling record in the history of the music business is now available in stereo. It's the Duke Ellington's "Swing Bands in Stereo" (see "Swing Bands in Stereo" page 11, this issue).



**105 - Count Basie's**

Count Basie's "Swing Bands in Stereo" (see "Swing Bands in Stereo" page 11, this issue).



**106 - Art Pepper Meets the Rhythm Section**

Art Pepper Meets the Rhythm Section (see "Art Pepper Meets the Rhythm Section" page 11, this issue).



at record and hi-fi shops everywhere, or write  
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the LP. For instance, on *Pushin' Out* where Benny comes in after the band and makes the whole thing swing so nicely, Benny's solo on *Passover*; Red Mitchell's solo on *On the Road*; Coltrane's solo on *Fusion*, and Ed Bickel and Brewster's solo on *Mirak* (it's the *Mirak*). On the other hand, the lugubrious tone of *Brooklyn* on a slow ballad such as *Last Night* and the unbearably slow bass solo (B60) on the same tune almost put this listener to sleep.

Overall, the album seems to me to demonstrate that Benny's superiority in the quick, alert swinging of the up-tempo tunes is unfortunately not equaled by his lyric work on the slower ballads. The music is naive, polished, and sometimes bland, with modestly organized and produced.

The reviewer couldn't have meant "reading" in referring to the copies of *Passport to Memphis* unless he heard something more abundant in the performance than I did. (R.F.G.)

#### Don Redman

Don Redman's *Swing Bands in Stereo* (see "Swing Bands in Stereo" page 11, this issue) is a fine example of the best of the genre. It's the Duke Ellington's "Swing Bands in Stereo" (see "Swing Bands in Stereo" page 11, this issue).

Redman's *Swing Bands in Stereo* (see "Swing Bands in Stereo" page 11, this issue) is a fine example of the best of the genre. It's the Duke Ellington's "Swing Bands in Stereo" (see "Swing Bands in Stereo" page 11, this issue).

#### Sammy Davis, Jr.

This is the first LP under the name of Redman, who, as the very first jazz arranger ever, was a key figure of the 1930s. In recent years, working as Frank Sinatra's music director, he hasn't touched a horn, or a few of those titles, however, his plays also show the first steps in jazz (jazz) and jazz (see a couple of those).

The liner information is pretty with wrong spellings, false credits and general confusion. With Don's help we have placed some kind of order out of this chaos. The five recordings are found on Tracks 3, 4, 8, 9, and 11. It is Glenn Coltrane, who does most of the vibraphone work. On Track 1, Don plays piano and Hank Jones organ; Don plays vibraphone and Coltrane on Track 4.

We would have been happier if Don had named this album as the kind of market that majority bought his records when he had a big band through the 1930s. There is no writing here as challenging as was the instrumental *Two of the Three* in its day. At least two of the originals, *Pushin' and Makin'*, named like Frankie Carlo. More over an Apollo theater blues by *Popp*, is a good-through ballad, and *My Blue Heaven*, and a good, swinging vocal on *Confession*, which has a 15 few measures of muted Wilder.

The better moments are provided by Hawkins, backed by three blues on *Pushin' and Makin'* and on *Pushin' and Makin'*. Hawkins and Hawkins have some of the up-tempo moments. *Pushin' and Makin'* is a stunning walk, and *Confession* a pleasant instrumental featuring Davison and Powell.

Next time, let's hope Don will include some of his own intimate recordings, fewer copies of the *Swing Bands in Stereo* (see "Swing Bands in Stereo" page 11, this issue), and instead that we live up to his rightly distinguished name. (L.P.)

## blue note

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SINCE 1939

### New Releases

LP 1284 ART SLARBY — OGGY IN MOTION.

The record producer is talking about the blues and blues in an album called "Oggy In Motion". It's a blues album, but the album is not about the blues, it's about the blues and blues in an album called "Oggy In Motion".

LP 1285 WAILING WITH LOU LOU DONALDSON QUINCY.

An old LP by the blues great Lou Donaldson. It's a blues album, but the album is not about the blues, it's about the blues and blues in an album called "Wailing With Lou Lou Donaldson Quincy".

LP 1286 BLOWING IN FROM CHICAGO—CLIFF JORDAN AND JIMMY SMITH.

The blues great Jimmy Smith is talking about the blues and blues in an album called "Blowing In From Chicago". It's a blues album, but the album is not about the blues, it's about the blues and blues in an album called "Blowing In From Chicago".

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LP 1241 A DASH WITH JIMMY SMITH.

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LP 1242 JIMMY SMITH TRIO

The blues great Jimmy Smith is talking about the blues and blues in an album called "Jimmy Smith Trio". It's a blues album, but the album is not about the blues, it's about the blues and blues in an album called "Jimmy Smith Trio".

LP 1243 JIMMY SMITH TRIO

The blues great Jimmy Smith is talking about the blues and blues in an album called "Jimmy Smith Trio". It's a blues album, but the album is not about the blues, it's about the blues and blues in an album called "Jimmy Smith Trio".

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Paul Barbador

12" LP (1981) BY PAUL BARBADOR—Outstanding LP
LP (1981) BY BARBADOR (Two stereo tracks; (re
and the Fletcher Henderson Five (1937) & (1938)
Paul Barbador's 1981 album, like the 1980 album,
is so good, it's hard to believe it's not the best
of the best. It's a great collection of tracks, and the
best of the best. It's a great collection of tracks,
and the best of the best. It's a great collection
of tracks, and the best of the best. It's a great
collection of tracks, and the best of the best.

Personalized tracks 1, 2, 3, 4, 5; individual
copies and tracks, 12" LP (1981) BARBADOR (Two
stereo tracks; (re and the Fletcher Henderson
Five (1937) & (1938) Paul Barbador's 1981
album, like the 1980 album, is so good, it's hard
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and the best of the best. It's a great collection
of tracks, and the best of the best. It's a great
collection of tracks, and the best of the best.

Out of a loose band with loose
Barbador asserts himself warmly here
within quartet, quintet, and sextet forma-
tions, indicating that he prefers this
approach to the former one.

Although Barbador plays perceptively
throughout, the group seems more this
set a delight. The quartet sides, with
the vibrant rhythm section of Vance
Crow, and Harold, present a wonder-
fully cohesive group sound.

The quintet sides, with Woods'
smooth flowing alto lines, are equally
integrated music-wise. Despite the
presence of Woods and Nery as the
solo horns on the sextet tracks, these
tracks are not too heavy, plus rhythm,
as to an often the case. Finally, they
are nicely arranged, interspersed pat-
terns.

In addition to eight standards, there
are three original charts here: Barba-
dor's enthusiastic Delightful, George
Bennett's expanded riff, Joe and Mr.
and Woods' Post. Great arranged Al-
mighty, if that it that is how ar-
rangements. Martin opened Crow and
Woods charged Post. All other arrange-
ments are by Bennett, the bassist who
appeared on Barbador's initial Barba-
dor LP.

Throughout, the arrangements are
fantastic without being too tricky or
exaggerated. Any one of the groups here
would make an interesting LP. This set
is recommended for organization, cre-
atively applied discipline, and readily
flowing sounds. (D.G.)

Paul Barbador

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of tracks, and the best of the best. It's a great
collection of tracks, and the best of the best.

Composed chiefly of Chicago studio
material, this is one of the newest
edition of the Dave Peel notes but less
capable to write and having the in-
valuable arrangements of a Jack Hen-
drick or Marty Paich.

With six tracks on each side, there
is little room for overkill or lack of
originality, and it's a welcome a blend
out of someone after hearing three
or four of the tracks. Good music to
eat melon on, but good jazz it isn't.
(D.T.)

Lee Strand

12" LP (1981) BY LEE STRAND—Outstanding LP
LP (1981) BY STRAND (Two stereo tracks; (re
and the Fletcher Henderson Five (1937) & (1938)
Lee Strand's 1981 album, like the 1980 album,
is so good, it's hard to believe it's not the best
of the best. It's a great collection of tracks,
and the best of the best. It's a great collection
of tracks, and the best of the best. It's a great
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Personalized tracks 1, 2, 3, 4, 5; individual
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Five (1937) & (1938) Lee Strand's 1981
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and the best of the best. It's a great collection
of tracks, and the best of the best. It's a great
collection of tracks, and the best of the best.

Strand, the Chicago resident who in-
spired favorable comment in these
pages and elsewhere with his debut on
Pastor last year, is not a hard swing-
er. His contribution to the field of jazz
origin is one of subtlety and freshness.
In these hours he speaks admirably.

In an extension of the jazz concept
he expressed in the initial LP (Pas-
tor LP (1981), Strand is backed
intelligently by guitarist Herbener and
drummer Harrah, both of the Art
Van Damme quintet.

Strand's virtues are apparent on first
listening.

Obviously, he is a mature musician,
with abundant technical skill. His play-
ing embodies the best in jazz here

playing. His acute sense of dynamic
contributes to the heavy-handed, crea-
tive sounds he produces through an
often ponderous instrument. His in-
terpreting, often witty, expressions
are appealing and challenging. He
recognizes more, for example, during
the extended 11 I Had You, than many
playing do during an entire LP.

There are more moments of radiant
inspiration here, a tribute to Strand's
ability to express himself uniquely on
three standard jazz jazz tunes. Al-
though two of the tracks, Wrong and Peace, are
brief, there is a little boom on most
tracks for Strand's refreshingly
penetrating studies. A worthwhile addition
to a jazz record collection. (D.G.)

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The new tracks included in this *Time* feature are well recorded and are a pleasure to listen to. The new tracks included in this *Time* feature are well recorded and are a pleasure to listen to. The new tracks included in this *Time* feature are well recorded and are a pleasure to listen to.

Without attempting to denigrate Orson's justification of "interesting" and "genetic," it is possible to see some of the reasons for the success of *Time*. Without attempting to denigrate Orson's justification of "interesting" and "genetic," it is possible to see some of the reasons for the success of *Time*.

Among the tunes included, *Big* is a three minute tune, and *Don't* is a four minute tune. Among the tunes included, *Big* is a three minute tune, and *Don't* is a four minute tune.

They are frequently forgotten here, as in the early 1950s and the release of *Big* in 1953. They are frequently forgotten here, as in the early 1950s and the release of *Big* in 1953.

### Mal Waldron

Mal Waldron, an American pianist, composer, and arranger. Mal Waldron, an American pianist, composer, and arranger.

This is an interesting session, highlighted by the debut on record of bassist Cecil, who plays in his solo spots and is a strong spark in the rhythm section.

The tunes range from the rather soft *Cherokee* to the more and still exciting *Red Hot*. The tunes range from the rather soft *Cherokee* to the more and still exciting *Red Hot*.

In *Deuces*, strongly structured like *Fatherland*, Mal takes one of his best solo and manages to work in a spot with a few phrases from *My Delicacy*. In *Deuces*, strongly structured like *Fatherland*, Mal takes one of his best solo and manages to work in a spot with a few phrases from *My Delicacy*.

trifles all around, but is served a bit by some sharper facts before the end.

Waldron is certainly an one of the important writing talents on the scene today and his will be an exciting player, as well. *Grave* plays throughout with his and a few of ideas. Waldron is generally lyrical and beautiful. Taylor's rhythm is good. And bassist Cecil impresses very strongly. (D.G.)

## my favorite jazz record

*Mal Waldron: Following in the Footsteps of Duke Ellington*. Mal Waldron, an American pianist, composer, and arranger. Mal Waldron, an American pianist, composer, and arranger.

Remember your choice is unlimited. It can be an entire LP or a single track on an LP, or a single 45 rpm disc. Send letters to Decca, Inc., Editorial Department, 2007 Calumet Ave., Chicago 16, Ill.

One Sunday evening in 1954, my wife, son, and I were watching a well known television show. The background music was very exciting, and of the following week my son and I would find ourselves listening to the same strains over and over or at least as much as we could remember.

My son insisted that I should write to the station which had broadcast the show to discover who and what might be responsible for such outstanding music. Shortly thereafter, we received the information. It was called *Deuces* (Decca) and was to be heard on a 10-inch LP. The group was: Shorty Rogers and His Giants. Little did I realize at the time that this was to have been the beginning of my jazz collecting days, a collection which now totals some 50 LP records and 18 long-playing sets of tape.

Then, too, I now find that this collection has been established as one of a kind between my son and myself. This is why I could never think of writing with the initial record that brought my son and I even closer than we might have normally been. All might have turned out otherwise, if it hadn't been for this first record, at which time what I really wanted to disclose to you.

In January of this year, we had an argument over my son's school work and as a result he ran away from home. Naturally I was very anxious and distressed. But, thank God, I did come back the next day, at which time I had a heart-to-heart talk with him. The outcome of this talk was that he spoke those very important words to me: "Dad, I got to thinking about all the good jazz records that you and I have, all of which I wouldn't be able to listen again, or I had to come on back home."

And now all he talks of lately is his own dream of becoming a jazz artist. Naturally this is music to my ears—made by way of Shorty Rogers!

Decca, Inc.



By Will Jones

JAYNE MANNEFIELD'S TV Duetty as a violinist and pianist a few weeks back shouldn't be allowed to pass into music history without being recognized for the significant event it was.

I hope that program was seen by every little girl who looks at having to give business transactions her name when the other little girls are out playing hopscotch or sitting time.

It served to remind us all that there's nothing that can't be accomplished with hard work, ambition, persistence, practice, and a 12-inch bust.

Critics may have called it a triumph of short exercise over longer exercise. How foolish!

That Miss Mannefield found any time for music exercises at all in what must have been her busy homelife year is, I think, evidence enough of her desire to succeed.

THAT SHE HAS SUCCEEDED, indeed, cannot be denied by anybody who was privileged to watch the program. Anybody with common sense, that is.

I have heard some scathing comments about Miss Mannefield's technique by

those who profess to be qualified experts at one or the other instrument.

What most critics fail to take into consideration is the sheer magnitude of the obstacles Miss Mannefield had to overcome.

She has a mechanical problem that is, I think, unique in musical history. Victims of Emory and New Magna Vision may wish to qualify this point, but I think I am so firm in this.

REGARDING TO ITS simplest terms, her problem is this: whatever instru-

## Something's Fishy

New York.—At a Mercury Records cocktail party in honor of Sarah Vaughan's sponsor at the Waldorf-Astoria hotel recently, my man Bobby Dhad was telling a host of critics and writers how great a singer Sarah is.

"Why, we even have a hit every time," Dhad said. "We'll put up a bank with what she thinks she's going to have a good time."

"Who's about?" asked John S.

"Well," Dhad replied, "we're about even. But, of course, I can always throw a switch and say 'next time' any time I get too hot behind."

Now Miss Mannefield plays, she has first to get her hands on it. In order to do this, she must reach around a considerable portion of Jayne Mannefield.

The music results must be considered in this light.

If you played the same obstacle in front of an Isaac Stern or an Arthur Schnitzler, what would happen?

I can only guess. And I'd) those men have been put to such a test, I don't think it's fair to discourage Miss Mannefield's talents.

Instead, let's be grateful to her for an inspiring and edifying example, and also extend our thanks to CBS-TV, on behalf of all the little girls struggling at music stands and pianofortes the country over, for highlighting the things that can hinder a mature performer.

Not Cole is staying on NBC-TV through the summer, and it's a happy piece of news.

I like the Cole I've heard on TV lately better than the one I heard the last time I caught him in a night club. In the club, Cole the vocalist had taken over almost completely, to the detriment of Cole the instrumentalist.

On TV, Cole the instrumentalist seems to get more of a break. I have no quarrel with Cole the singer, too, and I've always enjoyed that phase, too, and it seems that things are in better balance now. Maybe he uses it because on TV you are expected to do a lot of different things. I've got a week after week. Whatever his reasons, I approve of the arrangement.

I'll have column, June 2nd night, appear also in the *Washington Post*.



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## high fidelity

(Ed. Note: Leonard Cohen, musician, teacher, and first violinist of the Fine Arts Quartet, one of America's outstanding chamber music groups, is also recording *Allegretto for Concertos, Inc.*, presently in the pre-recorded tape field.)

By Leonard Cohen

WHAT IS High Fidelity to a musician, an artist who performs regularly before discriminating audiences? Does it mean the scope to him as it does to the physicist, the biologist, or marine biologist?

Let me try to give some feeling of the performer's own view of that modern electro-mechanical marvel known as High Fidelity.

Five times the Fine Arts Quartet, almost 12 years ago, started broadcasting weekly concerts over the ABC network. I have been lighting the handle of the microphone.

As soon as the microphone is substituted for the ears of the audience, the problems begin. The scope of a listener's contact with his psycho-acoustic intelligence, not adjusted to many different listening conditions, from listening in a small living room to hearing concerts in a large hall.

THE MICROPHONE has no such discriminatory abilities and thus, is the first step in a series of steps which eventually in recorded music, are heard in "high fidelity" on the recorded sound sheet and "high fidelity" on the music sheet.

This is what I mean. When I listen to a performance live, whether it is a jazz combo, a symphony orchestra or another string quartet, I listen for total quality, precision and accuracy of ensemble, clarity and balance of the various voices in the group, and above all, through the musical ideas being interpreted, the musical personality of the performers.

When listening to a recording, I want to be able to evaluate what I hear in the same way.

THIS, IF a symphony orchestra is recorded in a large, empty hall and microphone placement is such that the reverberation destroys the clarity of the voices in the orchestra, even though Lydia's of London writes that the frequency response of the microphone, master tape, cutting bench, and amplifiers, and pressings all are 20-20,000 cps, plus or minus 10%, with some-what distortion, to me this is not high fidelity.

In my daily work as a member of the Fine Arts Quartet, I am constantly hearing the sounds of four neighborhood string instruments, A Stradivarius, which I play, a Guarneri played by Aaron Lurie, a Giovanni da Sala viola in the hands of Irving Glass, and George Temple's Goffredo cello.

To string players, there is constant pleasure and interest in the fine instruments played by themselves and their colleagues, and many as here is spent in maintaining playing and listening to outstanding recordings. The total personalities are an unique and varied as the musicians who play them.

CONSEQUENTLY, when I hear a recording of a fine violin that sounds as

if it is being played with sandpaper as given the edge of water dripping on a hot stove, whether the fact is in the original recording or in the shortcomings of the disc or reproducing system, I know that for me this is not high fidelity.

Symphony orchestras are usually heard in a large hall, chamber music groups in small rooms, and jazz ensembles, jazz combos in small, intimate, atmospheric quarters. Each of these settings contributes something to the individuality of the musical personality involved and is characteristic of the type of music played.

When a string quartet sounds like a young string orchestra, or the bassoon in the symphony steps right out of your apartment here for his four hours of solo, that's too loud! "High fidelity."

The advent of tape recording was a significant step forward in solving the technical problems of sound recording. It was more the limitations and problems of recording and playing back on them were eliminated, but even more important, magnetic tape recording made practical the use of stereophonic recording. It is in stereophonic recording that I begin to hear the first hints of real high fidelity.

THE MULTITRACKING method of recording at first began to make our old friend the microphone with some of the attributes of the human ear. The stereophonic microphone series was assembled a much wider range of several conditions than the normal mike. It can tolerate a much larger degree of reverberation without losing clarity; it can accept a much smaller room volume, losing the total characteristics of the instrument. It can accept a large mass of sound without distorting or losing definition.

In short, it begins to interpret what it hears, to a small degree, something we no question do when we listen to live music.

Provided always that the recording director exercises the proper musical and technical judgment, it is possible to hear in a good stereo tape the timbre and individual total quality of a fine violin or cello, to feel usually the large mass produced by a symphony orchestra, to be in the intimate group and still retain a feeling, almost visual, of the spatial relationship of the various instruments.

It is undoubtedly in this direction that the art of recorded sound will make its future strides toward the ultimate goal of "live sound."

## Burn At Embers

New York—Purring a recent dinner set at the Embers, planted tables of guests could never be so full of talking doors and doors as when they were in the intimate group. "Our best window is one table famous by the late and great headliner, Tommy Dorsey. It's *Happy's Simple*."

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# Indubitable-Lee

By Leonard Feather

Though there are exceptions to the rule, it is generally true of jazz musicians that honesty of performance goes hand in hand with a candid personality. Because Lee Konitz is unusually capable of self-analysis on a basic level, it stood to reason that he would be no less adept in the task of analyzing others through the medium of a Blindfold Test.

Lee had got on the Blindfold once before, some six years ago but not in these parts. Coincidentally, at that time his highest rating went to a record featuring Art Pepper, a fact that I had forgotten when I included one of Lee's recent sides in the book, though Lee called it to my attention afterward. Among the other records, I included an item by George Evans, because Lee recorded a couple of his originals; the other sides were mainly a variety of recent releases.

Konitz was given no information before or during the test about the records played.



## the blindfold test



### The Records

1. *Swave*, from *Swave*, is a Latin Spanish New [jazz]. **Maxwell Rothen**, piano. **Arno Kommer**, etc.

I don't remember any of the players. I would say that they had a pretty fair idea of how they wanted the ensemble part to sound and they worked on that pretty meticulously, and then I got the feeling that the music was not really an integral part of the record—they're just kind of thrown in—some who were distinguished.

The piano player's lines got very jittery in a lot of places. I would say that's about two stars.

2. *Buddy Collier's 19* (November April) (Contemporary). **Collier**, alto; **John Goodman**, bass; **Dick Harvey**, piano; **Bill Harvey**, drums.

This sounds like four people who haven't really played together too much. Sounds like they all have a pretty good idea of the type of playing they want to do, but through a lack of familiarity, they sounded in a pretty lousy way. (I'd remember April.)

I don't know who the alto player is. I don't like the way he plays; he sounds, I know that, and although he sounds fairly at ease in places, it seems wherever he gets a stretch of some intensity it drops immediately. It doesn't sound like he has his feet on the ground to me.

I don't know who the piano player is, either. The bass player sounds pretty good to me. I would say about 2½ stars for effort.

3. *George Benson's 7* (November 7). **Bolin**, alto; **Nichols**, tenor; **Frankie Thompson**, bass; piano; **Hal Bellson**, etc.; **Harry Belafonte**, voice.

I like the written part of this very much. Sounds like something George Konitz might have done. I like the overall sound of the record. The trumpet player sounds a little like Art Farmer. I've heard him play before if it is him. I like the piano player but don't know who it is. I don't know who the saxophone player is but it might be Hal Belafonte.

It occurred to me, as I listened to the guitar backing, I wonder why no one else ever has been influenced by the way Billy Bauer comps in a rhythm section, because to me that is one of

Billy's greatest attributes. I would say that's about 3½ stars.

4. *Sammy Cole's 16* (All Right and the Rembrandt Club, etc.). **Sammy Cole**, piano. Sounds like whoever records this has in mind to get into the Real Book market. I didn't like the saxophone player at all, and the recorded sound makes me like him twice as bad! I like the horn. I like the piano. I would give it about two stars for the piano.

5. *Anthony Tex Quisen, Part 6* (So Nice to Come Home To) (Belafonte). **Level Bellin**, tenor; **Dick Hardy**, etc.

Good Lord! Oh boy! This particular group seems to be in a hurry for doing an album in thirty or a good time and it really ran. It's the Association Jazz Quintet, I guess. I really don't know what to expect, and it seemed like each might have something new to contribute.

First I expected this was going to be some ballad music, and then all of a sudden it was supposed to be jazz music. The only thing I cared for on this record was the tenor player. He sounds like he's listened to a lot of people play—especially Stan Getz; he sounds pretty nice. The alto player takes too many liberties with the notes for my taste. He plays some very wrong notes in his choruses.

The whole thing seems too cluttered to me. It doesn't sound like jazz to me, if you'd excuse the expression. I would give this two stars for the tenor player.

6. *Ken Ishlop's 7* (Fantasy) (Dress). **Sammy Benson**, etc.

I would about that record for the Bill of Rights, I don't know one more of that record! I don't know what Ed Luntz is supposed to be. It's good, but unless the stars, because it's utterly unimpressive.

7. *Alvin Light's 12* (Candice) (Debut). **John Light**, etc.

And the gentle never left the record! It was recorded like it was going to jump off in the air. The only thing that saves it from falling to this, I would like to hear a saxophone playing with a very legitimate ensemble—symphony orchestra or string quartet. It's to me the site can be used as a legitimate instrument in certain places with Marvel Shaw and others, but they al-

ways sound like a legitimate sax to me; a legit jazz instrument trying to be legitimized. I've often indulged myself in sitting and listening in my bed to what I would regard like in this kind of thing, and I think it would be very valid. I don't know who to rate this record.

8. *Red Shank's 9* (A New World) (New West) (Crest). **Shank**, horn.

I thought the alto player got a pleasing sound. I found my mind wandering during this. It seems like a terribly long tune. I kept expecting it to go into *Blueways* to the Stars at one point. But I would give it about two stars for the sound of the alto. I don't know who it is.

9. *Art Pepper, Mandy* (New West). **Art Pepper**, trumpet; **Sam Newman**, piano; **Lesly Morgan**, bass; **Duffy Moore**, drums.

I think that's one of the crowd Art Pepper picks. I've ever heard. The whole record has a nice sound. I think I would like to find another live lineup for you. I always get the impression listening to Art that he's a very sensitive person and player and for one reason or another he's had quite a bit of trouble getting himself really together.

It seems to want to play a certain way for a while, and then, as though that doesn't please him anymore, he'll turn around and play another way, which to the ear's quite as natural as the way before and might have quite a number of different recordings during a 30-bar chorus; but he recorded for the most part on this record as though he had gotten himself together, and he sounded pretty natural.

Jack Robinson, I think is the trumpet player; a good trumpet player—but very distinguished in his mind and personality. His playing certainly good—it might have been Sam Freeman, but it didn't sound quite as creative as Sam sounds sometimes. I would give that record four stars.

### Afterthoughts by Lee

I would have given five stars to anything I've ever heard by Charlie Christian, or Lester Young when he was with Duke; and to many things by Bird, and many of Sonny Rollins's things from the *Swading Chair* era.

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## Jackie Paris

(Continued From Page 12)

to his view as being called a "jazz singer."

Asked about this, Paris shakes his head and replies, "I know, I've heard that critics say I've had to work with when my name comes up for their spot. Maybe it was because I was only a few years ago. It means a lot of us were because we were playing existing music, and we knew we were in on this thing from the start.

"But I can say honestly, I never missed a job. If I was supposed to be there, I was there. I haven't any offensive habits that I know of. I don't even smoke.

"I always try to remember that my voice is my living, and my family's, so I do everything I can to protect it."

**LATELY, THINGS** have been pretty bleak for Paris. But they may be looking up.

He did a week at Storyville in Boston and an impressed George Wein, that he was signed to appear at the Newport Jazz Festival and was taken under Wein's personal management.

He is excited about a record date he has with Storyville Records shortly. But what he is really looking forward to is more income work.

"It ain't soville singing in my view in front of a mirror all day," he says. "But without an audience to play to, it doesn't mean much."

## Woody Herman

(Continued from Page 12)

the more of every tone every night every year. A good training ground... It made you make every note if you wanted to eat."

One Anshelm: "A gentlemanly, easy-going man. I found him to be a great, kind, warm person."

Pete Candoli: "One of the most versatile, undervalued musicians in the business. He can be any kind of trumpet player. Although I've known Pete and his brother, Conte, I think Conte is still flourishing."

Frances Wayne: "A very good singer who reached his peak with Happiness In Just a Fling Called Joe. If she had kept at it, she might have gone on to complete greatness."

Sam Gellie: "Just a fantastic musician who will make a great doctor."

Bill Harris: "The complete end, in every way. He's the most mature jazz musician I know and a complete man, father and mother."

Ernie Boyd: "Probably the most outstanding trumpet man ever. He can blow the greatest in a Harmonic mode; he doesn't have to scream."

Gene Pettiford: "Gene's a very talented man, with a touch of Gibbs—a little nervous. He's accomplishing what Shuggie, the far-out one, is setting out to do."

—gold

## heard in person

### Pat Moran Quarter

Performer: Pat Moran, piano; John Isling, bass; John White, drums; Beverly Kelly, vocals.

Starwood Square restaurant, Hollywood, during first week of a four-week booking.

**Musical Evaluation:** This vocal-instrumental quartet had been working around Chicago for several years and recently arrived in Hollywood following an engagement in Toronto, Canada, in absorption and ecstasies, the rhythmic ardor and vocal confidence in present, one of the most lightly stimulating and refreshing jazz-based acts yet to appear on the west coast.

With the solid foundation of Miss Moran's driving piano-pulling mood and pace, Miss Kelly carries the brunt of most of the vocalizing, though handling with brioze and dramatics the duo and trio vocal numbers during a set. Miss Kelly is an easy singer-with-rio-backing. She actively contributes to group mood, writing in an "Okey-Dokey" mood. Confronting an ensemble, however simple, she frequently concludes the changes rather than elaborating on the basic melodic line of a number.

After her solo numbers, Miss Kelly is joined at the mike by bandleader Isling for a spot in, say, "How Do You Feel Miss Jones?" Here the emphasis is laid on a traditional sound, neither performer striving to gloriate. With the same ease as "How Do You Feel Miss Jones" or "How Do You Feel Miss Jones," the vocal line conveys familiar terrain. This unconspicuously appeals to the less enlightened musically as well as to those who instinctively die the objections of the singers and the strong jazz piano of the leader.

Instrumentally, both drummer and bassist are a reliable team of time-keepers who consistently maintain in short, snappy solo passages. White's facile brushwork is especially notable, unobtrusive yet pulsing beneath vocalist and piano.

**Audience Reaction:** The quartet was clearly among non-beatnik favorites on the night of review, the music gratifying considering they've not been heard here before.

**Attitude of Performers:** Visually, most attention is perhaps directed to Miss Kelly, an attractive petite blonde with stage presence aplenty. When she's joined at the mike by Isling and White, they make a good-looking threesome. Pretty Pat, the leader, concentrates on the keyboard.

**Commercial Potential:** The group provides excellent light jazz fare for almost any out-to-lunch spot. It is instinctively enjoyed by a measure of success over a prolonged period at the Chicago Inn in Chicago. It attracts a big audience and pleases some unfortunately. Repertoire is clearly in a modern jazz vein, with Miss Moran's piano the dominant force in that department.

**Summary:** Perhaps the only unit of

its kind in the jazz idiom, the fusion of voice with instrumental accompaniment makes for heavy, engaging listening if they stick together in the latter view, this foursome could well find themselves in demand in the country's smaller jazz rooms.

—Lynn

### Music For Moderns

Current Music: Chas Hamilton, piano; Cecil Taylor, drums; John Surman, alto; George Adams, saxophone; George Adams, saxophone; Dave Hill, New York.

The final concert of George Avakian and Miss Adams's *Music For Moderns* series, subtitled *New Dimensions*, featured largely on percussion, with the Hamilton group performing five new works in the first part and the percussion ensemble pioneering Alan Hovhaness's *Center Moments* and performing works by Chavez and Stravinsky on the second half.

The opening composition, *Lord Randall*, was written in two sections by artist Fred Katz. The opening movement, starting with a gong effect and moving into solo and trio passages almost straight, set a rather Orientalist mood in the music. The second part was a virtuosic performance by Cecil Taylor, in which he took complete rhythmic and sound-volume patterns.

It was masterfully done, and if Pacific Jazz Records, which recorded the first half of the concert, captured it as the audience did, the record should prove to be one of the most exciting percussion studies in recent years.

August Carmo Smith's *Widow Carmo*, Adams was opened with Smith walking into a number three theme hummed by the singer. Solo by Paul Horn on alto, Katz, and John Patton on piano were low-key, leading into the featured theme again on Tenby, Chavez walking alone, Hamilton's colorful brushwork on the snarebass was more effective than if he had walked.

Smith's *Pink Love* was a sort of program piece, setting the mood of a religious meeting, with solo and the alto solo guitar weaving through leading to an organ-like chord ending.

Chas issued a piece by Iain Smith, called, if I caught it correctly, *Logic Invention*, which opened with music in the strings and moved into several themes developed freely by Adams on alto.

Miss Adams, joined the quartet for Katz's *Domestic Peace*, a composition in which, the violin was featured in the opening section in patterns with Katz and with Horn on alto. The piece was climaxed by acoustic work leading to a dramatic, cyclical solo by Chavez in which, again, he proved to be a percussionist of no small imagination and concept.

The Hovhaness work, opening with a brief movement called *Seashore Sounds*, broke into four other movements, a moodly *Adagio*; a very pretty *Andante*, highlighted by the tinkling sounds; a *Berce Lento*, and a pretty-tempered *Allegro*.

The Chavez *Terceto For Percussion* and the Stravinsky *Three Joys*, both recorded works and fairly familiar to

perfusion, and Janis Johnson, who might play by the ensemble.

The last movement, *Chavero*, of the Stravinsky work, featured lively trumpet and starting figures moving against percussion and a thousand notes of line hand-slapping rhythmically, was particularly effective and was performed again in an encore.

The concert series, although rather inadequately attended, proved to be a program of consistently stimulating music. Performances were effectively mounted, and the jazz artists, previous Kelly, were presented with a dignity of setting less rarely seen in these days of pop-and-beat jazz concerts.

—Lynn

### Contemporary Composers

Current Listings: Teddy Charles, piano; Bill Wolfson and Neil O'Brien, piano; Ted Brown, alto and tenor; Drew Ballman, trumpet; Addison Farmer, saxophone; George Terry, Jerry Seal, drums; Carnegie Recital Hall, New York.

Works by Charles, John Ross, Fyffe, Wolfson, Brown, Sullivan, and O'Brien were performed at this first in a series of Contemporary Composers' concerts.

The most compelling and memorable of the pieces presented were Charles' *Three Parts One* and Wolfson's *Twelve*.

The Charles work opened with a firm bass introduction and featured Teddy with light, airy and cool playing movements, more with Jerry Seal, the central section a beautifully developed theme carried out almost alone by Teddy in slower tempo.

Wolfson's *Twelve* opened appropriately with full-on, liquid drama, leading to a set of passing, dramatic four figures played by Ballman and Brown.

The theme was developed through excellent solo by Ballman, who played fluidly at various and by Moore, who attacked his solo solo with characteristic dynamism. Ted's solo here flows loudly and vigorously, moving from a charge and drive which made the closing writing figures that much more dramatic. Wolfson built his climaxes in an exciting manner, and proved that he is an instrumentalist on a par with his colleagues as a composer.

Ballman and Ted's quiet, carried melodically by Charles and Brown, and a light Theodore, featuring Drew Seal.

Fyffe's *Reference Number* was equipped contrapuntally by Fyffe in view, Brown on piano, and Ted on alto. Major in the first of these and the piece on a singular high note, perhaps the punch-line to the section.

O'Brien's *Music 82* and *Music 83* were largely written themes on which were hung some solo, most memorable of which was Ballman's persuasive charge in the first of these and the Ballman's contribution was *Double Mint*, a moving piece. Moore's *Just a Thought* was a pretty theme, developed forcefully by the composer on alto. Fyffe also contributed at easy-tempo all time, *Musical Work*, during which he as well as O'Brien on piano and Ted on alto passed around the solo.

Although the writing was not up to the high level set by Charles, Wolfson, and Ross, the concert was generally interesting, and quite often stimulating.

—Lynn



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## classic modern

By Ray Ellsworth

THE MODERN has come to the conclusion that jazz has but one direction left to take in its development; the direction that leads to greater utilization of the three-hundred classical procedures, until ultimately its greatest contribution to the mainstream of Western music will be no more than the simple fact that its freedom, vitality, and closeness to popular emotions proved strong enough to revitalize the old forms and thus provide future generations of academy to look with fresh plasticity.



The entire history of Western music, the great swirl and ebb of its evolution, seems to bear this out. If we begin with the Gregorian plain-song chants and follow the development of Western music down to our own day, we can see the pattern form.

GREGORIAN CHANT was a learned music, a universal music, not of the nations or of the people, but of the church, which tied the entire Western world together under one aesthetic, the Christian ideal, and one language—Latin.

Romans, Franks, Goths, and Britons sang in Latin in the glory of God, but slowly, subtly, each of them began to sing the same chants differently. The northern British voice was different from the southern Roman voice, and different cadences rooted in its own language and body rhythms.

With the break-up of church authority, the rise of nationalism, and the emergence of romanticism and troubadours singing to a national poetry, secular languages were allowed in the ritual, and the disintegration was complete. The vitality of the people got into the sacred halls, and gave the academics of the day a new plasticity to mold into a new musical form: polyphony.

Thus, the pattern begins. Gregorian chant, refreshed and revitalized by the folk spirit and a living culture, becomes polyphony, and attracts the studied minds and the great talents, who produce the ultimate masterpieces that glorify the age and the form.

POLYPHONY EXPLODES the way to the modern age, and again it is the people who enter at the right moment to supply the academics with their material. But in a different way this time. The age of scientific thought, the awakening of individuals with gadgets, creates instruments capable of scientific and harmonic beyond the range of the human voice.

A new element enters music, the differing conceptions of tone, vocal and instrumental. It is the vocal that gives

Heard his great results, it is the instrumental that gives back his.

Of the two, back has the needs of the future. Instruments open new conceptions of harmony, and the new vistas are so vast that organization is necessary to handle the many possibilities. Thus the music form arises, with its subsequent developments, to exploit and control the instruments.

By the time the music form has worked its way through the minds of Bach, Haydn, and Mozart to challenge Beethoven, it has become crystalline, formal, academic.

AND AGAIN, the people enter, through folk songs, through the orbitals of the freedom and brotherhood of man and the glorification of the individual—the democratic idea. Beethoven uses the old forms but lets live to express them, mold them, make them over in his own image. He gives license to a new generation to crowd them close together and to include all kinds of new ideas, literature, poetry, imagery, national ideals.

The new universal aesthetic becomes the right of every man to express himself without regard for the old rules.

This brings us to the modern dilemma, the only yesterday it was the voice of the determined romantic that was wearing out, copying its own sound, repeating itself dry. Again enter the people, the natural man, with his uncontrolled voice, his direct emotion, his speech and body rhythms that have been lived with instead of papered.

The people re-enter through Russia via Mussorgsky, through Hungary via Bartok, through France via Erik Satie and Stravinsky—and through America via Louis Armstrong, and all that is Armstrong's name represents: the blues, the jazz rhythms, the unaffected personality.

IN THE MODERN world, however, jazz, so far, has had a fatal flaw. In an instrumental age, it is a vocal music. It sings a melody and dances a rhythm, and these elements can be varied only so much and so here, its usefulness is needed, its vitality exploited, but there are other elements to be incorporated successfully in beginning is now being made before it can expand and make its final contribution.

These elements are color and intensity, body and mood. Duke Ellington sensed this need in the '30's; the modernists are feeling it now. Rhythmic vitality and emotional spontaneity must be sacrificed to a degree that will allow for vocal dramatics, substantial length, and coloration—perhaps, too, some kind of novel purpose.

Jazz will have to utilize classical structures to gain these ends. And when it does, it will have entered, along with its unique instrumental colors and varied emotional content, into the great mainstream of Western music. It will be the greatest single American contribution.

## filmland up beat

By Hal Holly

Twentieth Century Fox is that with a good human interest story, you can't miss. Certainly he was more sensitive to this lot of people than Hollywood filmmakers. And in recent years they've been trying to capture the attention of older people in human interest productions. *Shine on My Star*, the story more or less of Barney Kess' fight to overcome parental opposition, being but one case in point.

In such the same mold is the upcoming story of headliner, Earl Greyson, his long battle with the booze and his victory over mental illness. Due to start shooting next month at Warner Bros., this Japanese production is tentatively titled *I Cryed for You*. Glenn Ford is expected to play the headliner. An Albert J. Cohen production, the film probably will be directed by Hal Weisman. Greyson is making the picture himself and also will act as technical advisor.

Discharged from Carnegie state hospital last December, Greyson recently was stricken with a heavy attack and was recuperating at the Winthrop sanitarium when we spoke with him about his picture.

"Personally," he emphasized, "in making this picture I want to catch the mood and feeling of a great big band. The band in the film is my hand—playing the way that I play. I'm working with ten arrangers, but the only one will be mine. That's the way it's gotta be, and I'll rise or fall on the merits of it. Because I want to show that a band like this can come back."

"Also, I want very much to help the cause of mental patients. In this picture arrangements were made in that regard it will make me very happy."

At present, Greyson was still hopeful of getting his old music associates to re-unite their band jobs in the picture. "For example," Greyson said, "I'd love to get Vin Gordon for a bit in the music; he played with me for a while, you know."

"Course," he chuckled, "Stan wasn't really happy with a lower band, so one day I said to him, 'Stan, you don't belong to a band like this. Why don't you go and get one of your own.' Well, he took my advice. Two years later he came back and showed me."

Greyson considers that Martha Tilson and Shirley Ross are also likely candidates for roles. Miss Tilson sang with his band for two years, and Miss

Kess played piano with him before departing some time in her own right.

"I only hope this picture will help the Good Cause," said Greyson. "After all, people forget what great tenor bands they used to have in, and the composers just never had the opportunity. Personally, I intend doing something about it. When the picture is finished, I'm starting out again with my own band and taking my chances with the rest of the boys."

This spells go-to.

ON JOE OFF THE BEAT: The Lee Brown band recorded the soundtrack for, and will appear in, Royal Film's *Master-Plan a Stragger*, now in the shooting stage. What's doubly "proper" material "round the set, the boys' valuable time is occupied under hot lights. These cats are not just waiting. They're weeping hot, mean tears."

It looks as if Eddie Gomez is set to star in her first movie, *Shortest Street* (Wear Advertisers title, Acee Street). Though described as a "parade of modern jazz," the plot will tell the story of a struggling young singer and her rise to stardom. Your guess is as good as ours as to whether there'll actually be some modern sounds in the background score.

Looks to suggest a good thing, the production of *Rock, Pretty Baby* are now readying to record, *Summer Love*. This one may not be quite as rocking, but likely live in and in the lead is setting role opposite Ed McKee; Johnny Nash again has the male lead. And the drummer (played by Hal Hines in *Rock*) is Johnny Willes. We know, because we caught him taking lessons from Jackie Mills.

## Chords And Discords

(Continued from Page 4)

rightly and beautifully executed. It is certainly not outmoded jazz!"

I took jazz (musicians and critics) a long time to see what Bird, Diz, and Monk were doing when they started. I hope it doesn't take as long to the Guy and what he is doing in the present and rhythm section in modern jazz context and lyrics.

To conclude, [?] say, as a British. I am proud of Tinsell, but as a jazz musician, Guy Warren is the guy to watch!

Louis Franzetta

## Swing Mighty Low...

St. Louis, Mo.

To the Editor:

I've seen everything now. The music business has really had it in this town. Several of the minor clubs, that used to employ top jazz musicians, are now playing Dixieland on the bandstand with occasional instruments and a dim light on the stand. This is probably done to attract customers from the outside.

Then, for entertainment the jump-and-phonc styles do their bit to phonograph records. How far can you get!

T. Adams

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## That's Rich

Hollywood—Buddy Ekk gives the following account of a recent history lesson he gave his 13-year-old daughter, Cathy:

Daddy: Now, dear, who's the father of our country?

Cathy: I don't know.

Daddy: (Pattingly) George Washington is the father of our country, dear. Now, do you know who's the mother of our country?

Cathy: Sure, Dinah Washington!



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## Strictly Ad Lib

(Continued From Page 8)

that club, for those who make long-range plans... a pair of girls, Gladys and Lindy and Martha Davis and spouse, are at Mister Kelly's, beginning July 1. For four weeks. Comedian-singer Gene Collier will follow for two weeks on Aug. 3, sharing the stand with Buddy Troup, who arrives July 20 and departs Aug. 25. A June Christy Kelly's booking is set for two weeks, beginning Oct. 18.

The Modern Jazz Quarter is completing its season in just six of the Modern Jazz room, in order to get for the arrival of Chico Hamilton's quartet on July 18. The Max Roach quartet returns for a two-week stay July 21, Lou Lind, formerly at Mister Kelly's, is now playing intermediate piano at the Modern Jazz room, replacing Fred Katz... The Duke of Dixieland, the Aspinwall family and others, are at the Preview lounge for a summer-long stay... Dinah Washington is conducting a booking at Robert's where she, the Australian Jazz Quartet is due at Robert's for two weeks, beginning July 24... Singer Sam Denny is in the room on Wednesday, Friday, and Saturday. The group includes The Sparrows, Walter Perkins, and Fred Kops.

The first Sunday afternoon session at the 2020, sponsored by the Jazz Unlimited club, will be held at the Manhattan place; Bill Lee, Isaac Hayes, Benji Brown and John Gilman, tenor. The Ramsey Lewis trio, joined by singer Peggy Lee on weekends, continues as the 2020's featured attraction. Vocalist Lee Irving has joined Gene Engoron's trio for Wednesday and Thursday at the 2020. The Gene Hoffman trio is at the Chester Inn, on a Friday-through-Tuesday basis. Ed Higgins' trio and singer Lucy Reed are on stand Wednesday and Thursday.

REHEARD STUFF: Cecil Luck E. Leonard is at the Black Ordeal, Jacky Heath and Red Mauer and company are due at the Ordeal on Aug. 5 for three weeks... Milton Berle, the former Mr. Television, will be at the Club Pango the first nine days of July. Sammy Davis Jr. returns to the Club on July 21 for four weeks. Tony Martin is slated to return to the club in October for three weeks... Bob Gilman and Al Hayes are folk singing at the Gate of Horn.

### Hollywood

THE JACK BEAT: Chet Baker returns to play Peacock. Last spring July 2. In addition Pepper Adams, who joined the quartet last year, is expected to be in the lineup... The Bird Mitchell quartet moved into the Light House on Monday and Tuesday nights; the all-star session with Howard Rumsey at the helm through the balance of each week... Louis and if T. Riley has the Dixieland arrangement moved up in the midnight zone, through the day through Sunday in the late play the Harmon Inn. Mondays they work the Hotel Westmoreland's Bamboo room in Santa Monica, and Wednesdays they're at Duke's in Westwood... Anita O'Day is due into the Crestmont on Aug. 8... Gene Barren is currently working at the Coronado. Where?... Paul Miller's quartet went into the Preview club for a minimum of six weeks. With Paul's piano, the lineup comprises



Steve Fike, vibraphone, Charlie Gardner, jazz, and Lesmie McIlwain, drums. Carlo King is doing the writing for the group. Bobby Short is the lone female entertainer on the list.

Lucille's offers to the disconcerting opening July 8, the Singsong with the Chas. Hunt! That is what the man said . . . Johnny Lucas' (Brooklyn) Duplewings opened at the Lark on May 21. Frankie Harvey Brooks, who recently joined the Teddy Barker band, has joined the company . . . The Bob Hagers trio is at the Ritzmae room. He's got Joanne Grimes on piano and Hal Haggins on bass while Bob takes care of the drums.

**ADDED NOTES:** Earl Grant, returned for three weeks to the Statler Terrace room. Eddie Morgan once more holds the torch at the spot . . . Scientist Red Mitchell is organizing monthly "Jazz in the Afternoon" sessions at the Arcadia Music room. Concerts are held every fourth Sunday with Dr. Lavin Stephens moderating discussions between musicians and audience after the showing. Mitchell has two albums in the air for Contemporary.

**BAND REHEARS:** The Jerry Gray band is playing Friday nights at the Beverly club in Santa Monica . . . Stan Herman is set for three repeat dates at the Los Vegas Casino. The first is due Aug. 8 . . . Claude Gordon is booked July 20-Aug. 2 at the Salt Air Ballroom in Salt Lake City, Utah.

**RETIRED NOTES:** Yusef Latef, drummer with the Johnny "Guitar" Beaver band, reports that the title of the group's unannounced Liberty LP is *Swing for Hollywood*. That gig at Jardi's must have been a haul . . . Tenorist Babe Green has an album coming out on that called *Blaise Nocturne* (the Savage Beat disc).

Hal Perrow, bandleader at the Minnemon Hotel for two years, leaves the place folded, has entered the acting field. He joined Hal Perwin's Minnemon Artists & Productions.

—Glynis

### San Francisco

Judy Trisman replaced Bruce Mitchell as featured tenor vocalist with the Keller Jazz quartet . . . Earl Hunt's big band, being booked locally by Charley Hagen, has just been through state-of-the-art . . . There are a lot of new faces in it . . . Ken Whitson taking over the trumpet chair with the Hagen allstars at the Hangover while Muggie Spender is owner. Spender is expected back July 18 . . . Les Brown did a weekend locally, including a date at the El Prado . . . Rudy Salvin's big band played a concert for the Berkeley high school and a dinner-concert at the Sands in Oakland before taking summer leave.

Frank Sinatra did a series of personal appearances in northern California in June for the Lark Garden. June 8 he played Sam Juan for a matinee, that night he played Salt Lake City. June 9 he played the Cove Palace in Salt Francisco for a matinee. Sacramento that night. Advance publicity was slow . . . The Harry Barr trio did 2500 business at Patch 11. Matt Dennis opened there June 18 for three weeks, followed by Anita O'Day, Sam Oberin, the Four Freshmen, The All Stars, the Harry Barr all set for fall appearances on the club . . . Cal Tjader opens at the Black

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Bas Mousier

Bas Mousier

Trava Suite Suisse Par les Compositeurs

Handwritten musical score for 'Trava' Suite Suisse. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a fluid, cursive style. The score includes various musical notations such as notes, rests, and dynamic markings. At the end of the piece, there is a double bar line and the signature 'Ben Harlowe'.

Ballade

Suite Suisse

Chor. Ben Dvorak  
arrangement de maître J. J. ...

Handwritten musical score for 'Ballade' Suite Suisse. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a fluid, cursive style. The score includes various musical notations such as notes, rests, and dynamic markings. At the end of the piece, there is a double bar line and the signature 'Ben Harlowe'.

*Wie ein Lamm Gottes  
denn du bist so mild*

Satz Zwei

Bass

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

*Wie ein Lamm Gottes  
denn du bist so mild*

Satz Zwei

Stimme

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Wie ein Lamm Gottes denn du bist so mild

Swiss Bugle *See the Color Guard*  
*March to meet them*

Swiss Bugle *See the Color Guard*  
*March to meet them*

Handwritten musical notation for the first system, including a bass clef, treble clef, and various musical notes and rests.

Handwritten musical notation for the second system, including a bass clef, treble clef, and various musical notes and rests.

Handwritten musical notation for the third system, including a bass clef, treble clef, and various musical notes and rests.

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