

strictly ad lib

NEW YORK

JAZZ: Flaxist Ken Kersey, well on the road to recovery from his recent illness, rejoined Ed Sager's group at the Metropolitan. Bass man Gene Ramsey, a veteran of the Jay McInerney and Louis Black bands among others, also joined the Sager group. . . . W. C. Handy will be given a traditional dinner on his 54th birthday in November. . . . When Count Basie informs his band, trumpeter Donald Jones and sax man Bill Graham will be among the missing. . . . Hal McKrackle did some work with Danny Gillespie's band, and is readying a new group to take into Manhattan. He is enthusiastic about The Starveengers, a five-part, solo writing for the group by Bobby Scott. . . . Miles Davis will tour Europe soon. . . . Maxine McFarland's trio was the first to return for the Jimmy McFarland-Bud Freeman group at Jazz City an early October weekend. Jimmy, Bud, and Vic Dickenson returned the compliment by appearing at the Hickory House on Maxine's opening night in well on Social Garden Basin with her, accompanied by pianist Tommy McIntire and drummer Sam Johnson. . . . Leonard Feather's Encyclopedia of Jazz and the Yearbook of Jazz are being published on a two-volume set. The Encyclopedia has gone into its fourth printing. . . . Decca plans a reissue LP of the Lionel Hampton band, featuring such sidemen as Charlie Mingus and Paul Chambers. . . . Anita O'Day set a new attendance record at the Village Vanguard when she packed in 240 persons.

Leola and the Bill Evans quartet were not in sight a three-day weekend at the Cork and 10's bar in Chelsea. . . . Joe Young, owner of the Five Spot, staged a birthday celebration for Shalmanese Stone, and Steve Pettibled showed up to MC the impromptu party. Every patron got a piece of Stone's ribs. Mal Waldron's trio, with tenor Peck Morrison and drummer Al Harewood, billed in Monday night at the Five Spot. . . . Duke Ellington and his band took through the Miami Beach harbor. There'll play two weeks with Tony Bennett at the new Hotel Americana. . . . Horace Silver, with Art Farnham and Elwood Jordan, set for work at the Bill club in Chelsea, N. Y., before opening Nov. 3 at Sam's Paradise in New York. . . . Across the river in Newark, N. J., the Mann's Sugar Hill started a regular jazz policy. Julian (Kamuchall) Advertiser's group and Horace Silver's quintet played recent weekends, with Art Blakey and the Jazz Messengers scheduled for a mid-October weekend. . . . Sonny Rollins was scheduled to record his new quintet at the Village Vanguard, Oct. 15. Donald Byrd or trumpet and Ray Barone on drums were set at a preliminary. . . . Monday night's six jazz concert nights with Billy Kauter's group at Jazz City. . . . Nat Braddock and Whitey Ballou, New York's regular jazz writer, picked the talent and format for the CBS-TV *Sounds of Jazz* show, the Dec. 8 from 8 to 8 p.m. (EST), and featuring Count Basie, Jimmy Rushing, Coleman Hawkins, Lester Young, Big Bill Broonzy, Roy Eldridge, Doc Cheatham, Pee Wee Russell, Red Allen, the Jimmy Griffin 3, and others. . . . Jimmy De-Prince's working big band was set to present a concert at the Lincoln and Yorkon, Philadelphia, for the third time. The DePrince quartet was slated to appear in a Harvey Marder memorial concert at the Kodak Hall Inn, where Marder established the jazz policy and presented jazz.

Hal McKrackle, promotion-publicity man for Prestige records, moved to Riverside in the same job. Edmund Edwards succeeded Altshuler at Prestige. . . . Bill Stegmeyer is doing the book for Billy Kauter's big band, set to play college dates. . . . Bob Wilber left the band of Eddie Condon's to join Bobby Hackett's group at the Village again in the Harry Hudson hotel, replacing Tom Draxler. Ed Hoff's brother, Herb, succeeded Wilber in the Condon dinner club. . . . Miles Davis and Ray Eldridge shared the host-stard at Cafe Bohemia two nights during mid-October. Phil and Quill (Woods and Gorn) set to bring the quartet into the club for 30 days in late October. . . . Carnegie Hall is to do for the start of a concert tour, Nov. 2, featuring Miles Davis' group, Helen Merrill, the Chico Hamilton quartet



Handy

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GISSON, INC., KENOSHA, WIS.

(Continued on Page 64)

music news

Down Beat November 14, 1957

Vol. 24, No. 22

U.S.A. EAST

On A Small Scale

Minus the usual opening night hoop-la, a jazz club quietly opened and struggled for life on New York's far west side.

The Wolf Hole, with Randy Weston's trio supporting the main, survived a completely saturated first week, then began to build.

The spot, a smallish room, dominated with modern jazz abstractions, in the backfield of major the symphony club scene in the business. 26-year-old Billie Garfield.

The club has a double life. By day it is a low-priced restaurant, over whose kitchen Mike's mother presides. At night, the lounge and spaghetti grill stay in drinks and jazz.

Five sets, which may attract some of the faded jazz buffs from the plebeian mid-town spots. Garfield has installed a menu of bare improvisation, ranging from the traditional (passage) to the not one (not one).

Dr. Brown Soon

Early in October, Marshall Brown, director of the Farmingdale high school jazz band, made the division which will give him shape the course of his professional life.

He retracted his resignation as Farmingdale band director.

Brown admitted the decision was a tough one to make. Under his leadership, the Farmingdale band had attained national honors (Down Beat, Oct. 3), and 14-year-old student Andy Marshall had blossomed into what some critics termed a leading significant artist on his instrument.

But Brown hasn't given up his dream of helping to install American jazz as a regular part of the music programs in the nation's high schools.

"In order to approach from a higher level of understanding and authority the problems of teaching the appreciation and the techniques of playing jazz, I shall spend the next year in working at Columbia University on my doctorate in music education," he said.

With the challenge in hand, and with the higher positions in a city or state school system that available to him, Brown hopes to pick up in 1958 where he left off in mid-October: teaching jazz to high schoolers.

His teaching note: Brown said his successor "will include jazz appreciation and performance-technique in his course" at Farmingdale.

Final Bar

Just before a friend and enthusiastic patron late in September when Harvey Hatten suffered a post-operative brain clot and died.

His 16-year-old program director of WQDM, Camden, N. J., was pre-

pared of the jazz attractions at the Red Hill Inn, in nearby Pennsauken, N. J. A segment of his production crew, aimed on Marshall's Bandstand U.S.A., and the talent which played the room ranged from small groups through big bands. Nearly every jazz artist of consequence had appeared at the spot.

His main program, Harvey's Monday, a daily hour-long modern jazz show, had built a large following in the southern New Jersey-Philadelphia area. In addition, Brown had been Dave Brubeck's Philadelphia correspondent, and an instructor in jazz at the Philadelphia Juilliard school.

Brown was a native of Troy, N. Y., and a Phi Beta Kappa graduate of Cornell university. He leaves his wife, Gerdy, and two children, Amy and Larry.

Two tributes were paid to the late manager of the Red Hill Inn within three days recently, two weeks after Harvey's untimely death.

The Dave Brubeck quartet opened a three-day stint at the Red Hill Inn day after Brown died. Brubeck played a *Diana for Avenue* at a concert in Trenton, N. J., Oct. 11.

Two days later, a number of jazz stars appeared in a Sunday afternoon memorial concert at the Red Hill. Elmer Gannon, headed into the club by Harvey before his death, headed the bill. Also scheduled to appear were Gerry Mulligan, Don Wil-

son, Billy Taylor, Cannonball Adderley, Beverly Sills, Oscar Pettiford, Phyllis Newman, Helen Merrill, Lou Reed Frazier, and Charlie Mingus. Most of them appeared at the Red Hill since Harvey took it over last year.

A group of Philadelphia jazz industry hope to set up a scholarship in Harvey's name at either Philadelphia's Curtis Institute or at Juilliard School of Music in New York.

One touching note: The ad bringing Gannon's appearance at the Red Hill called the appearance as "Harvey Hatten's Jazz Is Jersey."

Gannon, the *Five Leaders*, plans to continue the holding of jazz shows into the club.

The Word Spreads

In the unlikely spot of Fort Bragg, a jazz club opened and started to swing in mid-October.

The 800 division airborne officer's club contracted with pianist Dave Elmore, a summer student at the Lenox School of Jazz, to bring in his quartet for Tuesday night concerts and Sunday afternoon sessions. Even the format is established, the club management plans to bring in other groups, and possibly some groups appearing or passing near the Fayetteville, N. C. area.

In addition, Wingo, who has been teaching his pupils members what he learned at the School of Jazz, reported



Gerry Mulligan took advantage of his vacation in Bermuda to stage the island's first jazz concert. Among those involved in the concert, the proceeds of which went to local charities, were (left to right): Bill Kollar, drums; Mulligan; comedian Ralph Barker, and radio Bermuda disc jockey Dick Varney.

that a Fayetteville letter, that may take a chance on establishing a jazz policy. If it does, it will mark the emergence of something new in the great jazz movement, an unusual commodity for the area.

Doubly enough, the Fort Wray club was spread in the institute effort's plans. . . known as the reserve in the RCP area.

Sampson Delighted

Jazz has come to make in Washington, D. C.

Dean Sampson, Washington correspondent for Down Beat, has initiated a weekly Saturday night series on station WDCB, from 11 p.m. to midnight. The program, titled Jazz in America, will be heard on AM and FM.

Sampson, a jazz fan for 12 years, has been writing a weekly jazz column for the Washington Post and Times Herald for three-and-a-half years. He is delighted to return jazz to WDCB, which has not had a jazz show for six years.

Sampson told Down Beat, "I think the program represents an important advance for jazz, because it is recognized as worthy of serious presentation by Washington's leading radio station. This won't be another 'live jacking show,' although I have nothing against jacking, but more like a system column on the air, with a definite theme and critical and analytical comments on the records."

Dizzy Talks Turkey

When Joe K. Hansen de Meisle enrolled in the School of Jazz at Laramie, Wyo., last summer, he came as a novice and as a jazz enthusiast for his home town paper, Falls de Meis, the Falls Herald.

Early in October, he contacted one of his instructors and posed the question. Dizzy Gillespie supplied the answer.

Q: "Of all the bands you have seen in your lifetime, which do you think swing the most?"

A: "The Kenny Ballman."

Q: "When you began your career, which trumpet player was your idol... the one who influenced you most?"

A: "Ray Ellingwood."

Q: "What do you think is the meaning of the word 'progressive' in jazz?"

A: "I never use it."

Q: "What would you like to say about Charlie Parker?"

A: "He was the great force in jazz, and more."

Q: "If it was possible to lead a series of the greatest jazz musicians of all time, which five would you choose?"

A: "Charlie Parker, Charlie Christian, Jimmy Houston, Ed Catlett, and Oscar Peterson."

Q: "Do you agree with the current thought that there are too many jazz festivals?"

A: "Yes."

U.S.A. MIDWEST

The First Ten Years

Ten years is a long time to own a jazz club.

Ask any of the ex-jazz club owners. Yet that's the record of Chicago's Frank Hollander, who celebrated the



10th anniversary of his Blue Note, the city's Gibraltar of jazz, on Nov. 25. The longevity of the club, to a large degree, is the result of Hollander's devotion to jazz, its people and music.

In speaking of his role as jazz club owner, Hollander told Down Beat, "It made my life happy. It has filled my life as no other occupation could. The next thing to being a great artist is to have the kind of vicarious thrill I've been getting for the past 20 years." he said.

"I have started a listening post and have been helpful in developing talent," he said. "I gave some groups their first respectable showings and it's continue to do so as long as I can."

The Blue Note has not been a non-profit operation, Hollander said, but at times it's seemed to be.

"It's impossible to do more than make a living because jazz isn't enough of a system between commerce and income. I must work 16 hours a day just to keep the place afloat," he said.

"I don't know how I've lasted for 10 years, but I have. I've always felt that if I restricted my work, cut expenses to the bone, and obtained the best available groups, I could survive. And now I have the experience factor that other club owners don't have. I know what a group can make in my club," he added.

During the Blue Note's existence in two downtown locations, almost every major jazz attraction has appeared at the club. For years the only significant big band residence in the city, the Blue Note has developed established and new groups and singers, as well.

A reformation of the diversified holdings Hollander has made can be seen in the array of performers who have appeared recently and are scheduled to appear soon. The list includes the members of Maynard Ferguson's Newby Band, Gene Harris, Stan Kenton, Duke Ellington, Charlie Barnet, and Johnny Richards, groups headed by George Shearing, Bobby Hackett, Louie Bellson, Shelly Manne, Dave Brubeck, Ernie Gardner, and Oscar Peterson, and singers Carmen McRae and Sarah Vaughan.

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U.S.A. WEST

A Reminder To Petrillo

When the National Committee For Integration was formed within Los Angeles' Local 47 (Union First, June 27) chairman Earl Young, indicated his group meant business. Early this month, the committee in 1974 president James C. Petrillo, the committee clearly showed it is not to get results, and as quickly as possible.

Driving briefly to the point, the message referred to the anti-segregation resolution introduced by Paul Hill at the AFM convention in June. According to Perillo that he had ignored in his remarks to the delegates that section of the resolution dealing with the abolition of membership restrictions based on race, the message stated: "... We had said a statement from one of this time (on the matter) is to be desired, in that this resolution have slipped since the convention."

Pointing out that "... local laws or practices which enforce an additional (membership) qualification based on race, religion, color, or national origin are illegal, because, in effect, they would be in conflict with the national bylaws," the integration committee suggested that Perillo take the following action:

"Inform all locals that 1) On and after Nov. 1, 1957, local membership requirements or restrictions based on race, creed, color, religion or national origin will be invalid; 2) If a traveling musician works in a jurisdiction where there are two locals, the traveling musician may deposit his traveling membership in the local of his choice; 3) If a member moves to a jurisdiction where there are two locals, such member may deposit his membership in the local of his choice; and 4) Any member who belongs to one of two segregated locals in a jurisdiction where there are two locals may join the other local in his jurisdiction by applying to such local that local's existing constitution. No such member shall not be required to take any examination in order to gain admission to such local."

Over the signature of chairman Young, who is a member of Local 87's board of directors, appeared the names of co-signers Mel Cole, Nancy Carter, Will Bill Davis, Gerald Wilson, Rudy Collette, Bill Douglas, John Anderson, Joe Comfort, Ed Callender, John Keating, Joseph Conroy, Emilio Francesco, Curtis Greene, and Gerald Higgins.

Tale Of Two Cities

When the Composers and Lyricists Guild of America holds its annual meeting Nov. 11 it will be to unfold an electoral tale of two cities as the membership battle of new board members simultaneously in Los Angeles and New York.

According to composer Leith Stevens, president of the Los-Angeles organization which includes the majority of composers and lyricists active in the music business, western members will install 12 and eastern members four representatives in the various fields of musical activity.

Western membership was halting at proceedings on candidates Jeff Alexander, Irving Berlin, Leigh Harline, Alvan Carter, and Paul Henreid, against Alvin Ahoon, Wagner Barber, Walter Brack, Edward Frank, Eddy Schwartz, Walter Schumann, Fred Steiner, and Stanley Wilson, male and female; Mack David, Gene de Paul, Ralph Freed, and Arthur Hamilton, songs; Benny Carter of Duke Ellington, specialized composer.

East members, meanwhile, were eligible for Paul Creston as Gene van Halberg, radio and television; Rudy



Miss Gene's John Truitt recently presented singer Alvin Ahoon and band-leader Lawrence Welk with the plaque they won in the pull of the National Ballroom Operators of America, conducted by this publication. Miss Ahoon was named Best Dance Band Singer and Welk's band was named Best Dance Band.

de Day or Winston Sharples, songs; Ray Charles, composer; Mammery, songs; and Lehman Engel or David Terry, specialized composition.

BANDS AT RANDOM

Benny Rides Again

With trademark Little Green and Red, the Benny Goodman band swung into action in mid-October.

Personnel was not steady as at the band leader is on a couple of engagements in Tennessee and Kentucky. Personnel was likewise, with one notable exception. Next to things began to shape up, he found he was working harder than he had ever worked with any band, but getting results.

The Bluebird band may be led by Goodman on some dates, probably in the New York area, but that was not set at press-time. A new vocalist, Gloria Hudson, was also set to travel with the band.

Among the stars yet were Long Melrose, George Eganoff, and Paul Ferrara, trumpet; Hal Reed and Bill DeRose, trombone; Red Kohn, Dick Haber, Danny Derramus, Art Bonanno, and Vin Ferrara, reeds; John Hancock, piano; Jeffrey Kay, drummer; Ralph Bell, guitar; Al Callender, bass.

The bulk of the band is the old Goodman "book," but new names have been added.

RECORDS—TAPES

Southern Comfort

Coming of age of independent record companies has come here three into always retail last month when Mercury-Lava's Southern Records started out another name recording artist, Jay McInnis.

The singer-pianist added three records six years to sign a two-year exclusive contract with Southern under which she is to record three LP albums and a half-dozen single per year. Her Decca past inspired her a before which the singer is reported to possess her latest album and a single from the cancelled album, *The Big Heat*, in which she appears.

According to Miss Southern's man-

ager, Harold Jervis, primary reason for leaving Decca stems from long dissatisfaction with that label's promotional support of her records.

"I'd like six years," Jervis says with Decca," Jervis told Decca that, this lack of promotional support was a constant thorn in our side. In the last four or five months, however, Mr. Jervis personally strove to correct this. But by then it was too late; I'd had made up my mind to leave."

Mercury Is Stereo

As more and more companies stepped up releases of stereo tapes, Mercury came out with an impressive array of classical and pop-and-jazz pressed to the quality of its high sound.

With a healthy start already in the catalog, Mercury pumped some alternate live items into the October release schedule, aimed at hitting the lucrative Christmas market.

In the classical field, releases included Artur Schnabel conducting the Minneapolis Symphony Orchestra in Beethoven's Piano Sonata and Tchaikovsky's Capriccio Italien; Paul Paray and the Detroit Symphony in Debussy's *Pavane*, and *Pavane* in the Afternoon of a Faun; Howard Hanson with the Eastern-Northwestern and Cleveland's Conservatory of Music, playing Liszt's *Expansive List*; Vladimir Horowitz performing Felix Smetana's *Violin Concerto* with the Minneapolis Symphony and the Healy Symphony, conducted by Sir John Barbirolli, with Elgar's *Enigma Variations*.

Pop packages included Sarah Vaughan and Billy Eckstine's first Mercury release together, *The Heat of Loving Arms*; Paul Robeson's *Stomp in Blue*; and a David Kay package with Eugene Ionesco and Paul Robeson's *Lyonesse* from their was a release titled *100 Miles to Glory: The 1937 Indianapolis Speedway Race*.

Among stereo tapes in the initial release were *Shovel Songs* from Patti LaBelle, with Sarah Vaughan; and *Merle the N-P-I Snake*, by Patsy Cline and her cohorts.

The Real Long One

With its November release of jazz LP's, Prelinger shipped three history-making discs.

They were marked to be played at 18 1/2 rpm, and each contained the most cut content of a full standard 12 1/2 rpm, 12-inch LP on one side of the record. The two-LP set was now priced at \$7.95.

Initial release in the slower-speed, longer-play line consisted of *Contests* with one side by the Modern Jazz Quartet, and the other by the Bill Jackson quartet (Horace Silver featuring John Lewis). Miles Davis and the *Mo'ave* *Joe Chambers*, with tracks including such personnel as Thelonious Monk, Jackson, Miles, Kenny Clark, Sonny Rollins, and others; and *Thrombone By Three*, featuring the work of J. J. Johnson, Kai Winding, and Benny Green.

Although the first release consisted of reworked, previously-labeled jazz, subsequent releases would be of new material as public acceptance of the new speed grows. The longer-play recordings, averaging 48 minutes a 12-inch side, will also be issued by Van, with the bulk of that material in the company's classical and special field.

Ruby Braff

By Doc Gold

THIS RUBY HAS considerable taste. Her name is Braff and she plays trumpet.

Without benefit of extensive formal training on his instrument, Ruby Braff has found an enviable position in the jazz society. He has done so without compromising his dual interest in traditional and modern approaches to jazz.

Here in Boston, in 1951, Braff has featured an infinite adaptation for Louis Armstrong throughout his career. He maintains equal honors, however, for the recordings of Armstrong's Hot Five and those of Miles Davis.

In recent years, Braff has participated in record sessions with such artists as Mel Powell, Duke Ellington, Jack Teagarden, Benny Goodman, Hank Clarke, Bud Freeman, Elie Locklin, Todd King, and Les Wilby. He has worked with such jazz legends as Fats Waller, Coleman, Green, Edmund Hall, and Joe Sullivan.

Braff has satisfied Newport Jazz Festival audiences in 1954 and 1955. He appeared at the Northeast university jazz seminar in 1954. He maintains a vital interest in the past, present, and future of jazz.

One of the most individualistic of jazzmen, Braff is willing to be quoted on a variety of subjects, from Elton Flit to instant coffee. The following quotes, then, represent some of Braff's opinions. They are intended to provide a Cross Section of Ruby Braff, who is more than a trumpet player.

BRASS: "I've never learned how to play it. My glasses are New and Colson."

SCOTTY PHOENIX: "Yak, I wouldn't want to wear a suit of it, though."

MORRIS FLAT: "That's got something, but I don't know what it is."

BOB MYERS: "Wonderful things, I only wish I had the nerve to wear them during those cold winter months."

TALAMON FURBER: "The only thing I can think of as body complex."

JULIAN ROSS HERRON: "Dance."
REXSON CANNON: "People who collect records are character indicators as well. Actually, it is a good thing to do, if the motivation is to listen to music."

FERNANDO: "Nat Hentoff is the only thing I can think of when I think of pipe-smoking."

TELEPHONE GUY GREEN: "Collecting First, no one knows how many of them are filed, on a certain amount of tension is lost for me. And, those hideous amounts of money!"

HEAL BERTHREITER: "Wonderful, con-

ferial . . . a distinguished virtuoso. And a great person, too."

THE AMERICAN LEGION: "A very feminine thing. They're too strong about their money, I think."

MAY CROWLEY: "It brings satisfaction to mind, coming in from the cold. For me, it's better than coffee. At least you're getting milk."

HOOGSON: "A gimmick, a novelty. I don't think he has much to say."

FRANK CHASE: "Feminism is the only thing that comes to mind. I have the hiccups about them."

GUYTON PINE: "The main concern for me is their money, which I tend to question."

JEANETTE ROSENBERG: "He writes some beautiful music. It has much resemblance to it, something that's missing from much of the music today. That's a serious indictment, but it's very true."

LEONIE BARR AND BENJAMIN: "I've never watched them in television. I always make a point of leaving the dial."

BOBBY CLAYTON: "A very great talent. Good time, good feel, good ear. He has more of a feeling for jazz than most people who call themselves jazz players."

GARY ARTER: "I can't master it any thought, to be quite honest."

STANLEY TAYLOR: "You know, that little girl seemed to have a little talent, but she got by primarily on charm."

POMY: "I think it's a very wonderful music thing, a very wonderful one."
JUDITHA JACOB: "Talent, talent. She seems to have a feel for what she's doing. She's impressed many powerfully thinking people."

LINDA: "The greatest. I've got my eye for it."

FRANCO MANTON: "A nice little magazine. But somehow, it's a little overcomplicated."

CHIRICO: "Windy and Elky and full of hoodlums and bookworms. A real disliking name is Chicago."

BOB HURLEY: "A very dangerous game. They should eliminate it. And they should eliminate boxing, too."

LEONARD CANNON: "There's much joy and fun on this subject. Something can get to be a sick thing. It can turn people into dogs."

BALDWIN: "I never go to them, but it is a pleasure to play in them, because of the associates, which usually are marvelous."

MYR GILBERT: "I can only think of the warm things, like Louis. New Orleans will always mean Louis to me."

REXSON BARR: "Oh, well, gun resistance is one problem. And to me it both horrible to search them. They



need more time to break up that show clubby thing."

SPRUE FROSTBERG: "Ah . . . the Waldorf."

REXSON BARR: "They're really quite wonderful, because people feel nothing more than they need rearrangement. It would be wrong to describe them."

FRANK HAY BERTHOFF: "A fine artist and a great dancer. He's a wonderful artist in all his work. And he's so confident, he makes you feel like such an imbecile."

IRVING GUYTON: "Very handy and practical thing, I use it."

NEW BRASS: "I know he's supposed to be the end in his field."

Father O'Connor

There's A Place In Jazz
For Religious Leaders
Of All Types, He Says



By Don Corliss

AT THE Boston Arts Festival two years ago, a slim, white-haired priest mounted the stage to a growing ovation from the audience assembled for the annual Festival jazz night.

As he began to speak about the arts in the program and about jazz, the audience member looked around bewildered.

"What's a man of the cloth doing here?" was his question. "This isn't a religious gathering."

That is the question which constantly haunts Rev. Norman J. O'Connor, Parish priest and noted spokesman used for jazz.

For, being a Catholic priest with a life dedicated to the church and its members, and as a Parish Father aiding converts in their search for meaning and direction in life, Father O'Connor travels a tight line of divided public opinion.

"You get it from both sides," he says with a trace of the often implied smile, as much a part of him as his prematurely white hair.

THE OTHER SIDE, the extremist Catholic may denounce you for being associated with something worldly or sinful or exotic or what-have-you. And on the other hand, there is the old-style Protestant who is reluctant to accept you for anything because you are a Catholic priest.

"I can say, though, that most people accept you in the old 'good' thing; as a speaker on a subject they're interested in."

Is there a place for a Catholic priest in jazz?

"There is a place in jazz for religious leaders of all types," Father O'Connor says earnestly. "In my experience, there has never been anything to prove embarrassing to me or contrary to what I represent.

"Jazz musicians are people with problems like other people, plus a few peculiar to their profession.

"And there is always this one thing I notice about musicians: they are on the watch for situations which could

be embarrassing, and they steer you away from them."

THEY NEED for a religious presence in jazz appears twofold. The fact that Father O'Connor, Rev. Alvin Kazian (the Protestant clergyman of the 60,000-Question TV fame), and a growing group of religious leaders have associated themselves with jazz through active participation—or at least open interest in it—brings a decided dignity to jazz, as well as a stabilizing influence to the people on the scene.

There are times in the life of every man, whether he is a jazz musician or a president or a white-collar worker or a tycoon, when the weight of his personal problems must be shared with someone who can offer sympathy, sound analysis of the situation, and a logical route to follow out of the confusion. This type of sound is part of the everyday life of all religious leaders.

Father O'Connor, no exception outside the field of jazz, has been of constant service to musicians in the Boston area and those who pass through Boston.

"I've been able to refer and recommend musicians to people with whom they'd never otherwise have any contact. This wouldn't have been possible without my association with jazz. These problems ranged from finding psychiatrists to psychiatrists to bank loans, and many more."

NOTHING BUT of a musician's religious activities, Father O'Connor has offered constructive and active help to jazz men with problems. This aid also extends to the families of musicians.

Often, over several cups of coffee in the Duplex Square hotel coffee shop, next door to Storyville, a couple plagued by the musician's perennial problem of life on the road can find new dimensions to their life and a way to make their problem work to strengthen their marriage. Or a troubled musician or jazz fan can share his problem and, by probing more deeply into himself, gain new perspective on it and on its solution.

Musicians don't publicly accept him

as part of the scene in Boston. They realize that his interest in jazz goes deeper than merely appreciation.

Part of the secret of his almost immediate acceptance lies in the disarmingly, often genuinely personal questions with which he will open a conversation.

Such questions as, "Are you saving any money? Heard from your folks lately? Do you have any brothers or sisters?" may often cause a musician to do a double-take, but they also imply that a genuine interest exists in him as an individual.

ONE OF THE DIRECT results of such initial conversational gambits is that generally the musician is immediately placed at ease, and the talk quickly gets into his music, quite often on a plane at which it has rarely been discussed with him before.

Out of these conversations may come subjects for Father O'Connor's last column in the Boston Globe every other Sunday, or interesting background for the listeners to his two radio shows and the viewers of his weekly TV show, or the members of the Two-day Jazz club of Boston, to whom he lectures once a month.

Father O'Connor's scope as a jazz spokesman is wide. He is careful to be sure that no matter how pressing and far-flung his activities are in jazz, they never interfere with the religious work to which he has dedicated his life.

He is first, foremost, and at all times, a Catholic priest.

If his activities in jazz are many, it is because he gives of himself and his free time to work in the field of jazz.

A TYPICAL DAY for Father O'Connor generally begins about 8 a.m., when he awakens in his quarters at the parish house across the street from St. Ann's church in Boston's Back Bay. He celebrates a Mass every morning, alternating at St. Ann's church and the Boston university chapel on the campus.

As his day progresses, he may have classes to teach in history and philosophy at Boston university, or adminis-

Doctor Pepper

Valuable Detroit Internship Helped Adams Find Himself

By John Tynan

To FURBER ADAMS, Detroit is more than home town. It is part of the jazz universe, a thriving musical Eden which has spawned in the last decade a school of youngsters with one dynamic element in common: "They all play individually, and they all swing."

As Adams sees it, "This is the kind of playing that stands the test of time. Look at the great ones, like Eldridge and Coleman Hawkins. They play that way, and they're just as fresh and exciting today as they were twenty years ago."

Another factor responsible, in Furber's opinion, for the unity in musical outlook by Detroit City jazzmen is that "... in Detroit all the good musicians are friends. Outside their music, I mean. They go to ball games together, share interests socially. It's a remarkable thing. I've never seen that duplicated anywhere else."

ADAMS, WHO WAS born Oct. 8, 1920, in the Detroit suburb of Highland Park, spent his early years in Rochester, N. Y., first listed jazz in that city and began playing tenor and clarinet with local bands there in 1944. He didn't return to Detroit until he was 18 and already strongly influenced by Coleman Hawkins.

"First time I heard Hawk play in person was at a Rochester club in '45. He made a big impression on me, and I guess I decided my playing after his." On the strength of this, Pepper smiles. "... I got gigs, too, even though I was pretty young, because I could play like Hawkins."

Pale, slight, impetuous Adams, who looks like a school teacher but blows bristles like a big playing tenor, didn't actually get his hands on the big bore until he returned to his hometown.

"Friends were pretty low then," he recalls wryly, "and I had no instruments.... So I decided to start on tenor because there was an inexpensive horn available that just happened to fit my budget, let's see."

The following year Pepper worked with pianist Tommy Flanagan in Lucky Thompson's nine-piece band. Both he and Flanagan had just turned 17.

"The job with Lucky lasted a couple of months, and he left town, so I stayed around, working in different factories—a Plymouth body plant, all that stuff. At night, though, it was 'getting-in-line' and I'd go with the

other cats to some club and keep the chops in shape."

TWO LOCAL MUSICIANS who taught him much during that period, he says with equal gratitude, were Billy Mitchell and the late Wardell Gray. "Wardell and I had always been good friends, and he was one of my favorite tenor players. I could work next to him for long periods and always be amazed at his playing. When his body was brought back to Detroit for burial, the family asked me to be a pallbearer. That was a great honor."

Gray and Mitchell stood fast behind the developing young tenorist. "They were very encouraging," he says matter-of-factly, "when I found myself missing a lot of gigs. The cats that were inviting later said I played old fashioned—like Hawkins. This is funny. For years so many nice players who were on a Getz hit put me down so much that I was amazed when I finally met Stan and he complimented me on my playing."

Just when Pepper began to hit his stride around Detroit, building a reputation among the better jazzmen as a dependable and enthusiastic showman, a certain military brass in Korea pulled him right out of the scene from 1951 to '52.

"Korea wasn't too bad," Pepper recalls. "I saw just a little combat and was playing most of the time, anyway, with a Special Services show. A couple of times I hitched along the front lines, carrying a sax in one hand and my alto in the other, to visit Frank Porter. Frank was in the Seventh Infantry Division band. We sure had some good sessions." (Fellow Detroiters, it appears, refuse to be casual about intercourse with a blowing get-together.)

When Pepper returned from service, he felt pretty confident about his playing, he confesses. It wasn't long before he had opportunity to translate his unrefined self-assurance into jazz action.

"Once as That went with Duke, I took over his gig at the Bluebird with James Richards' band. He's a bass player. The group was like the house band, and they'd bring in guest artists like Stan and Wardell. Stan worked there with me for about six months, in fact. After two years at the Bluebird, I was back with Tommy Flanagan in Kenny Barwell's group. That was a really little band, all right."

FOR ALL HIS INVOLVEMENT with healthy jazz activity in his own town,



Pepper was exposed also to a warmer side of the scene through Jim Crow.

"When I talk about all the good cats in Detroit who really play," he emphasizes, "I don't include the city, cool cats that swung up practically all the good gigs. I never worked with this bunch because they put me down for making with the 'wrong people.' Of course, they meant the Negro musicians. Yeah, they were the kind who don't like to mix with colored folk," he explained with a sadistic grin. Then he added hopefully, "From what I gather now, though, this race situation has improved quite a bit. Good thing."

"So far as the cool cats there was concerned, I was put down because all the time I was in Detroit I never worked with a 'white band' or anything other than that. I was the only white cat in any band I worked in."

A self-styled pro-bop sax player, Adams is heavily aware of the importance of having musical roots in the past. He feels that young jazz musicians so oriented derive a richer dimensional quality, which is reflected in their playing. Citing Coleman Hawkins and the late Chu Berry, he declares, "They represent cats not afraid of trying to put on another. They've worked from a much broader palette in the swinging range; the result is unforgettable music."

Pepper continues in the influence of Harry Carney "... in the way I wanted to play the horn. See, no tenorist player should be afraid of the note it makes. Carney isn't. He got right down into it, inside it. I love the way he plays. Man, he plays the way he wants. He's mastered it. He used the way he wants to play, and he just goes ahead and does it."

Remember, predictably in the ever-sober subject of Motor City jazz and jazzmen, Adams crosses his individualness to pianist Harry Harris.

"Dude Harry, I call him. 'Y'know, he's just a young cat, but he's influenced more youngsters in right playing and right living.... For example,

(Continued on Page 86)



Carol Stevens is a young woman who's building.

She's building herself a career, one started on a phenomenal, rich voice. She's building that voice, which falls easily to D below middle C, and soars three octaves above that, into an instrument of even greater range.

And she's building herself a following.

The story which has, up to now, culminated with the much-praised Atlan-

A New Voice

Carol Stevens

tic album, *That Santa Doll*, began when Carol was a student at Green-town High school in Philadelphia.

"I never had any formal training or coaching," she recalls, "but I collected records, and I always knew I wanted to sing."

"I landed a part in a high school performance, and went onstage in a shiny black velvet evening gown. I sang *How Deep Is The Ocean*."

"After the performance, I was almost shocked when a band leader who had been in the audience asked me to sing with his group. But I did, for a big \$5 a night, and worked a lot of weekends."

Carol found that a pleasant introduction to singing for a living, and her parents had no objections. She sang at college dances and country club affairs.

The big voice hadn't come into prominence yet, nor was it to make itself known for some years.

After high school, Carol found a position as the band leader with Herbie Calloway and his orchestra, a steady hand, she stayed with the job for four years, playing the Starline hotel circuit and staying about six months in each location. It was while she was working at the Sandman hotel in Atlantic City that she found she had another asset: good looks and a free face.

She was selected to ride in the hotel's float during the 1953 Miss America parade.

STILL NO SIGN yet of the Stevens sound, but she was aware of what the others were doing.

"I collected a lot of records," she grins, "and I always liked Billie Holiday. The more I became aware of this kind of music, the more I found that every girl singer had a touch of Holiday in her voice."

"I can remember when I first heard Sarah Vaughan. I thought, 'Wow! And here I am, stuck with a mighty hand'—I guess I almost copied a lot of songs, some of them pretty obscure."

"Take Kitty White, for instance. Nobody ever hears of her name. She never gets away from the west coast, but I think she's great . . . just great!"

After leaving the band by marriage, and following the birth of her son, David, Carol moved back into show business. She did a guest spot on the Jack Valentine show on WDAU-TV in Philadelphia. She was asked to stop, and did for several months.

She did some modeling, and some singing in a tiny West side spot in New York.

"I'd been in New York about a week, when a friend asked me to sit in and sing. I did, and another girl singer heard me and recommended me to Phil Moore."

"Later, I found out that this type of

thing—one singer recommending another—is pretty rare. But I'd heard about Phil Moore from the time I was about 14, and I never thought we'd really get together. But so did, and he became my personal manager. He told me frankly that he had been nervous to meet me because I had once recommended by another singer."

At this point, the Stevens voice started to come into focus.

"I guess I really began to sing when I met Phil," Carol recalls. "He talked about making an album to exploit the sound of my voice. He suggested we do a sort of sound album. We developed the idea to do the thing we did on *Santa Doll*."

"I ALWAYS HAD the low register, even though you'd never know it to hear me speak. While singing, I'd usually stay in an octave and not go beyond."

"When Phil wrote the *Santa Doll* album arrangements for me, I realized that he had written beyond an octave. I found I could do it, and now I have a range of perhaps three octaves, and I think I can go more."

Although she sounds like a professional singer, Carol has had, and doesn't intend to have, any formal voice training.

Neither has she had any formal training in her favorite hobbies: painting, drawing, and sculpting. Of the three, she favors sculpture most of all because "It gives you that three-dimensional, with a feeling that there's something you can really touch."

What's building is clear, Carol continues to build it slowly.

"There's no such rush to fame," she parenthetical, without singer's definition. "But I don't feel I'll ever be satisfied with whatever I do. There's always a much more to accomplish. If I have time, and if I desire, maybe I can do all the things I'd like to do."

For two weeks before the wedding which led to the *Santa Doll* album, she admits she was tense and strained. "But when I got to the studio, somehow I felt free. I guess I had got rid of all the nerves the two weeks before. But when it was all over, I was terribly nervous again."

She accomplished what might be considered like a rookie hitting a grand slam home his first time at bat in the major. On the very first try at the first time, *Living In His House*, she made a perfect take. One of the musicians fluffed, however, and a second take was needed. But the law was broken.

And even if the law had required a stony taken, Carol probably would have stayed with it.

It's all part of the building.



By Leonard Feather

TONY SCOTT TRAVELED abroad in the style to which every traveling American musician would like to become accustomed. The average American musician, however, never has the opportunity. His acquaintanceship with the music, people, and customs of the lands he visits are often in liberality of the fly-by-night variety.

Tony arrived in Stockholm last Feb. 14, not knowing how long he would stay, where he would go, or how much he would work. During the next seven months he did a great deal more than merely play in Scandinavia, the Netherlands, Germany, France, Yugoslavia and South Africa.

There were days of work and days of relaxation; nights of concerts and nights of informal jam sessions and parties. Everywhere he went he possessed food, and sat in, and made friends, and had a ball. He worked or jammed with every kind of group. From informal bands in Stockholm to street musicians in Rome and 32-year-old penny-whistle experts in Johannesburg.

Because of the stop-going nature of the trip he was able to soak in some of the atmosphere not only of each country but of the local talent. Asked to name the country in which he found the highest level of musicianship, he seemed reluctant to answer.

"All I can mention are individuals," he said. "I guess there are more in Sweden than anywhere; the guys have been exposed to jazz for a longer time and they have the best relationship over there. Paris, Wildeman and I became very good friends. He is a wonderful character and he has a fan-light swinging group. Arno Dommerus has a couple that's sometimes cool, sometimes swing hard. Donny Hallberg is doing a lot of studio stuff now and writing arrangements, as well as playing fabulous piano. Guyon Johnson, the top player from Copenhagen, who coincided with me, is one of the best bass men I ever worked with."

THE SWEDISH audiences were the biggest. They added, again because of their greater exposure. After six weeks in Stockholm he played a couple of weeks in the Swedish provinces, also visiting Finland for three concerts and

many jam sessions, working mainly with local men under the direction of a bandster, Ossi Glöden.

"I was in Copenhagen, too, for a few days. Hal Bluhm, a drummer, introduced me to a trumpet player and bandleader named Ib Glindemann, who was working at the ABC Theatre; as a result a man named Pigg Lemmer, who is a sort of Scandinavian Mike Todd, threw a big blow-out for me at the theatre. We played till all hours and the cops finally came in to break it up. It hit the front pages the next morning. But the cops were groovy."

Wandering to Holland, Tony devoted six weeks to recording, TV, singing and water-skiing, including in all these activities in the company of the late Wes Brown, whom Tony, he reports, was fortunate to work with.

"Wes' death was a tragedy. I did some of my best dates with the trio, with Phil Jacobs on piano, and his brother, Bud, on bass. Bud also plays a sort of Stromy Holman-style tenor. He's 18 years old." Later there were several weeks in Paris, where Tony rubbed elbows for 30 minutes Grappelli at the Club St. Germain.

Paris was the least friendly of all Tony's host cities. "Everywhere else I went there was an open-arm welcome, everybody was devoted to entertain me, and they were all asking questions and I jammed with everyone and felt thoroughly at home. But in Paris it took me almost three weeks over to make friends before anybody would warm up to me. I think perhaps they resent some Americans who come over there and set up as sidemen taking jobs away from French musicians."

During the six weeks in Paris Tony ran into the loosely organized colony of expatriates that now includes Quincy Jones, Kenny Clarke, Donny Thompson, Billy Byers, Alvin Kaper (who, he reports, had switched to alto); Albert Nicholas, the veteran clarinetist now doing concerts in Paris and the provinces, and a few other old-timers such as Bill Coleman, the trumpet player with whom he sat in at the Trio; Hal, Iba, and Bob singer Brother John Roberts, French talent that impressed Scott included Barney Wilen, "a 21-year-old tenor player on a Boline kick—very talented," and the Guy Luthie

A Pied Piper?

Tony Scott Returns From Overseas Jaunt With Less Money, More Friends

band which includes Michel de Villanc on baritone.

IN GERMANY, where Tony made a few brief trips for radio and concert work in Stuttgart, Frankfurt, and Berlin, he ran across a 20-year-old pianist named Hans Janderwieser. "There's really something. He asked me if I'd be interested in a Yugoslavian tour which he'd done last year. I would up renting a car and driving through Switzerland and Italy to meet him in Ljubljana, Yugoslavia.

"In Yugoslavia the audiences are just fabulous. They've been completely starved for jazz, so they're soaking it in desperately and they just went mad. It was in Ljubljana that I first decided to dedicate a number to Charlie Parker, and this resulted in one of the most dramatic things that happened in the entire trip.

"I wanted to convey all the thoughts I felt might have been in Dizzy's mind when he was playing. I made it a rather long, full of protest, anger, starting out unaccompanied and all of it with just some riffs—just wailing. At the very moment I did that, it started to lightning. There were about a thousand people there under a large canvas tent, open to the sky.

"I went into sleep with a fairly full sound, then brought it down gently to rubens. As I did that it started to rain on the canvas. Nearly there was a railroad station, and just as I reached this part a train passed by and the train whistle sounded—exactly on the minor third—I caught it and made it part of the performance. It was amazing. At the end I was holding a note, and reaching for the climax of the composition when it began to thunder. I've never in my life had such a hauntingly weird and dramatic experience during a performance.

"That first night when I played it was like a music mass. The impact was so terrific, they just couldn't let me continue the show until I'd played the Mass for Bird again."

Tony's travels enabled him to spread the Parker gospel in other, less unusual, modes.

"One very hot day, when I was on my way from Belgrade in Zagreb, I had a flat tire, and while a friend of mine was taking the flat to a gas station, an old farmer got in a conversation with

me. I offered him a cigarette and he said, "Waaaa!" That much Yagulaviria I know, so I said the same thing to him in English, "Waaaa." He repeated it, but got it wrong, then took out a notebook and started to write on the English word.

"I LEARNED AT the old man. He must have been about 80, and decided to do a little more educating. I said 'Waaa'."

"Waaa, waaa," he repeated, and started writing it down in his little book. Well, I thought to myself, "I really think this guy something 'Yop-tee-ah-ah-ah,'" I said. "When he finally got that, I said, 'Waaa-waaa-waaa.'" I finally got him saying the whole line. Then I taught him to say "Charlie Parker" and "Bird."

"Now I'm hoping that some day when somebody comes on a country road in Yucatania gets a flat tire, this character will come to him out of nowhere and say 'Yop-tee-ah-ah-ah, y-ah-ah-ah-ah-ah, Charlie Parker, Bird-Waa!' I figured I might as well spread the word."

Yagulaviria provided a mutual surprise in the shape of Voltaire Dink's big head in Ekpedeze—"Based on the Latin sound, but the compositions are better and the head much better." I recorded with them for a radio show.

After taking a little time off in Italy, where he jammed publicly in St. Mark's Place in Venice and ran into Thelma Carpenter at Birdy's in Rome, Tony returned to Paris. He had acquainted with the Jazz Appreciation Society of Whitman's University, and left for South Africa Aug. 10, spending two weeks there playing concerts in Johannesburg, Durban, and Cape Town.

South Africa was a hell from the first moment, when Tony declared himself to everybody by pulling his clarinet out of his case, assembling it and jamming with the combos that had come to the Durban airport to greet him.

Although it was impossible completely to avoid the ugly racial atmosphere, Tony succeeded in his insistence on playing for integrated audiences at several of the concerts: "I played for thousands of people, of both races, who had never before in their lives sat in an integrated audience." But he had to use an all-white group for every public performance, even when playing to African (native) audiences. The standards of their musicmaking, naturally, were as restricted as the social and economic conditions of the musicians. Nevertheless, he found an African alto player named Kipho Mochelo, "who showed to me playing that he really loves Bird," and got a big kick out of making some records for the African RCA Victor Company with four 12-year-old virtuosos of the pennywhistle ("These things only have six holes and they're really difficult to play—I don't know how they do it").

SUMMING UP HIS most vivid impressions of the entire trip, Tony said,

WHEN THIS whole jazz and poetry festival began last spring, Kenneth Rexroth said he was just trying to start a fad, cynistically, and I remember the possibility that it might catch on like a contagious gerbil and become the rage.



There seems a fair danger that he was right.

At this point I hardly expect to see a proper release recognizing that Abe Yagulaviria has signed T. K. Cohen for a court-to-court tour with the Haydn Quartet and that the proceeds of the next World Series will go toward a fund to free Sara Penn.

At the present writing Kenneth Rexroth, who has been ill to the point of danger more than once in recent years and the recipient of numerous

"I should like to start some kind of a jazz organization, perhaps a Charlie Parker memorial fund, that can arrange to send some of the most vitally needed things to the poorer countries like Yagulaviria and South Africa—instruments, manuscripts, manuscripts, records, perhaps even correspondence courses."

His explanation of the phenomenal reaction to his appearances was logical and convincing: "The American bands and combos that they do get usually don't stay long enough, and these people are awfully tired of having their titles come over and being able to hear them for only one night. And they can't make up for it by listening to records, because on records you can only get just so much intensity. They don't have any idea, over there, just how much excitement a group like Miles or Ellington can generate: If they've only been able to hear Beak's on records they've never really heard the band as we have."

I asked Tony whether he'd had a chance to learn much of the language in any of the countries he'd visited.

"A little French and Italian; not much Swedish, because they all speak English—in fact, in just about all the countries I went to, the jazz fans had learned their English from the Voice of America. Willie Conover has so many listeners."

It's a damn Tony Shutt and Europe (and South Africa) won't forget one another. Most American jazzmen returned home with a bulging wallet and a bundle of dirty clothes that they didn't have time to send to the laundry between one-nighters. Tony came back no richer than the day he left, except by wealth of friends and pleasant memories.

collections from friends of poetry, seems to be drifting on a hard, two-night, pig-chives shivers on the week end) at the Black Hawk with the Chamber Jazz Sextet.

Patron was (I whole hog, when he got in the act, his appearance in a wine cellar, jazz jamming, music store, and lunch picnic in—though I would just like to wear when the band went out by the way. The group has written music expressly for art points and the whole thing is dramatic and well presented.

He says he sees hope for a new motion.

The Black Hawk sees money and so, I suspect, do the poets, because there are all clamoring to get into the act. In almost any alley in San Francisco these nights you can see a two-headed band, reading his manuscript while a couple of cats like him. I understand some of the organizers are even reading the trade papers these days hoping to see an ad that looks like this:

WANTED—Smart Good, poor. Must have book, postcard, Scotch lazarus, coat, tape, poetry hat. Must travel. We know, no checks.

Whether this all will amount to anything more than a bubble in the wind is problematical. At the moment it has a sort of freak attraction in San Francisco. The Black Hawk is doing some business but it is not good enough of a business picture, in my way of thinking. Mostly the poets are clamoring. Jazz already has an audience and they don't. They're making it on the jazz audience but they won't learn anything about jazz or listen to it or try to show the natural jazz rhythm they have to come out. It would be very likely walking away with the more part of things that lost their great audience in the first place. "I'd rather read you than hear you," I will know jazz men concerned geology and this is a good point. Everybody is asking the poets what they think about jazz. Not what does the jazz man think about poetry. The whole thing is being done from a point of view which makes sense because jazz is in this situation and I don't believe this is right for a minute.

The merger of jazz and poetry into an art writing prospect for everyone. Some of the things Lawrence Ferlinghetti did at the Cedar are a step towards this. Some of the things Bruce Langton started to do at the Cedar were also in this direction. But as for the so-called nationally known poets, they are merely reading their own words (written with no idea of being performed with jazz) while a band plays in the background. It won't work. Not until a poet comes along who knows what jazz is all about and then writes poetry will there be any merger. What we have now is a death, like a two-headed cat. That's all.

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Film

popular records

RAY ANTHONY

On *Young Man* (Capitol T 594), Ray Anthony's band is "imbued by a shroud of melodic color," with some rather curious results. For one thing, this is the most beam-thick recording I've ever heard out of Anthony. For another, the band-instrumentation sounds like a serious case of rinitis a meningitica purita. Above a few selections, however, *Why Do I Love You?*; *I Love You*; *I've Tamed the Wilder*; *My Mr. That Old Fashioned Country*; *Wipe Your Tracks in Dreams*; and *Just One of Those Things*, (D.C.)

MAK SIBEL—SID HORSY

Songs of My Fatherland (J&R LP 1438) represents several facets of the musical taste of Dean Sorenson. Although one-half of the LP should be reviewed in the jazz section, the LP as such apparently is slanted toward the pop market.

Dean sings four tunes. There's a Swedish lullaby, *Love Life*; *The End of a Love Affair*; and *My My My*. The last three are performed in the Danish manner, a kind of staid hip realization. The latter is an "unusually late" time-type composition. Sorenson's lyrics write are a little off in timing. Dean's "the male Kila" and in characterizing Dean as "probably originated among male students in the age of rock phrenzy." Lee Watson, Dan Lambert, and Lydia Armstrong follow-up on six songs. Sorenson on KRO-TV, New York.

The most valuable half of this collection would have been in a first-class setting in the jazz section of this review. It consists of four tunes by the Nordic artist, including *See Webster*, *Harvey Edler*, *Jimmy Newlin*, *Bob Carter*, and *Bill Douglas*. The tunes—*The Night Is Mine*; *Jump on the Hip*; *Just a Mood*; and *Winter Blues*—are magnificently performed, with immense emotional depth, by these well-trained talents. All the tunes are taken at a relaxed tempo and in a blues or blues-like vein. The solo are uniformly elegant and there is an intrinsic dignity inherent in the performance.

This LP is recommended for the jazz value alone. For those who enjoy Dean's, there's added value. In the future, however, I wish Sorenson would keep his descriptions an LP apart. (D.C.)

DUKE

Maynard Ferguson and Frank Rosolino are among the members of a big studio band which cut the soundtrack to the Allied Artists film, *Duke*, the

soundtrack of which has been released by Epic (LP 1041). Out in the world of the background music of *Duke With The Golden Era* and *The Wild One*, Gerald Fried's score stands in distinction, merging tremors and brass ensembles. *Delicious Night*, perhaps the music for a juke joint scene, is pretty punching roll music. It points to a jazz, perhaps overdone, story. (D.C.)

NEST RATHBURN WESTONLANDER SCOTT SAFF-MICHEL LESBANSO

In four packages of two 12-inch LPs each, Columbia has collected the bulk of familiar music by four of America's most prolific and successful composers. Fifth stage Gershwin/Waxton plays Jerome Kern; Kosterlantz plays Richard Rodgers; and Leonard plays Cole Porter. There are 100 selections in all, covering the great, near great, and a few of the obscure songs by each composer.

In *The Columbia Album of George Gershwin* (CCL-1), Perry Fuld and a large studio band give sympathetic but rather formal versions of 25 Gershwin tunes. Later notes by David Evans document the tunes and the composer's life handsomely. Paul Weston and a large orchestra do well by Jerome Kern (CCL-10), performing 24 of his best songs in full settings. Among the well-known Kerns are *Oh Didn't He Just Say I'm In Love*; *At Top*; and *The Fable On The Hill*.

Kosterlantz directs a virtuoso orchestra in 24 of Richard Rodgers' melodies (CCL-2), which certainly stand alone as pieces of music but lack something without the lyrics, particularly Larry Hart's, which in the end is thank as many of the melodies. There are many, many of the best of Rodgers here, and a couple not so familiar: *New York I To Know*, *Every Sunday Afternoon*, *Lambada* of *Jeanyne*, *Where's That Andrew*, and *You Must Get Your Dander On The Sea*.

Michel Leonard does most handsomely by Cole Porter (CCL-4), presenting 24 Porter songs in most original, occasionally rousing manner. The variety of orchestral color here is often dazzling. All of the Porter tunes, except *Class* from *Kismet* are familiar.

The set is a fine cross section of the output of four giants on the American popular music front. Might there be more stories, say, of Harold Arlen, Duke Ellington, Irving Berlin, Paul Walker, to name a few? (D.C.)

THE KING

Why something wonderful hasn't happened to Todd King is a constant source of wonder, because nearly every time she records, something wonderful happens for her. Take this collection, *A Girl And Her Songs* (RCA Victor LP-1464), as an instance. On it, she presents a variety of music, ranging from an easy-going *Swedish In The Spotlight*, a biting *Chickadee*, *Polka And Fantasy*, *Tomorrow*, a throbbing *Autumn In New York*, and a tender and stirring *Polka*.

Todd is a singer with so much warmth, so much emotion, and so much genuine spontaneity in her voice, that it is a sad commentary on our national musical taste she is not among the top five female vocalists, jazz and/or pop, in the country. Backing swarms from two to continue with some tracks each by a small group, a big brass band, and a smooth band with one string. This one tries to be heard. (D.C.)

MARGARET WHITING

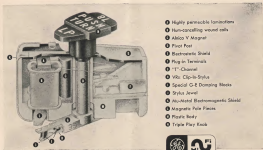
Wow! Can this be Margaret Whiting! The Margaret I remember was a winsome girl, with a soft and warm way of a lullaby. This Margaret is a walking tank, who belts a dozen tunes with such gusto and taste, that it's a joy to hear. The album is called *Triple Pleasure* (Dot LSP 1001), and includes many interesting versions of *Copy In My Mind*, *Summer Time*, *Come With The Wind*, *Between The Devil And The Deep Blue Sea*, *Song Of The Wanderer*, and *I'm Gonna Move To The Outskirts Of Town*, among others. Backing is by a big and brassy band led by the outstanding, five-tracks unit, including Johnny Mandel, Harry Belafonte, Ronny King, Frank Tompsett, Ray Martin, and Pat King. This set is a pleasant, swinging surprise. (D.C.)

SID WELLS

Frank Neil Wells, supported by Bill Mays, guitar; Sandy Block, bass; and Terry Barber, drums, makes his recorded debut on a record set, *For A Long Afternoon* (Vik LX-118). It's a mixed offering, with some tracks fairly routine and others positively shimmering with charm and feeling. Among the latter are the lovely *Long Afternoon*, *My Funny Valentine*, and *Little Old Me*. There's also a sensitive version of the unloved *Barry's To My Love*. Throughout, Wells displays a sure, legitimate touch that is often sparkling. Mays' guitar fills on several tracks are shimmering, but his work is generally good. (D.C.)

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Jack At Hollywood Bowl

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Norman Granz

This is the second Norman Granz presentation at Hollywood Bowl in 1955, and the spread of music and taste is indeed wide.

It opens with the jazz section, consisting of two top-heavy line-ups and a solid melody. On Downbeats, Harry Edison opens as if he has been waiting up all night. His solo is clean and sparkling. Eric Phillips and Jacques Colson, both captured and not yet in their groove, may open his solo with

high fidelity

"First of all," says Elmer Bernstein, with a fond look at his equipment, "I want to emphasize that I'm not a nut."

In face of the perceivable facts, such a declaration seems hardly necessary. "That is, though," he explains, "when I became interested in stereophonic recording and reproduction some years ago, there were a-bunch of scolders around me."

"And besides—they're the characters who don't seem to care what kind of junk money flows through their speakers, just as it moves the acoustic standards of whatever bug they're blown by. But, as you can see, I definitely am a stereo enthusiast."

Certainly the brightest glances at Bernstein's living room beam out this statement. The young composer of such movie scores as *Moulin Rouge*, *The Gunpowder Plot*, and *The Street Called Chance* is versed enough in the subject to speak authoritatively on stereophonic music in the home.

DOMINATING THE END wall of his living room, centered underneath a couple of attractive oil paintings, is a modern cabinet housing the nerve center of his home music system.

On the left top surface is installed a Rok-o-kut turntable with Pickering tone arm and cartridge. A Fisher pre-amp and Hamamatsu Phono-Phon amplifier feed a Scott 500B AM-FM Minutaur radio. On the receiving end of the system connected therein are two 400-ohm 12-inch re-arranged speakers housed in large rectangular hinged-door Acousti-Craft cabinets. Obviously, these speakers are the apples of his eye.

"For my money," he opines, "this speaker setup is very practical for the average home. I mean the volume ratio for the home seems ideal. You see, I don't require too much volume when I run stereotapes—and with these speakers."

Generally, musicians tend to live up the volume in a search for some



Elmer Bernstein

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realism from records or tapes. It's a sort of desire to have the entire experience reproduced down to being in the middle of the music. Anyone who's ever stood up in front of an orchestra knows what I mean . . . With my set-up, however, I don't find it necessary to blast down the house. The twin speakers give me all the realism, all the depth I need."

YAKI HIRANO HEART of Beatniks's system lies in a small hallway off the living room. This is a Conquest Model 2020 professional tape recorder. When necessary, his earphones provide complete privacy from the jailing of his children on the back porch.

"Of his year-old rig, Hiranaka says, "I selected the components myself thanks to previous editions! and from George Fitch of Audio Arts Studios. Martin Silber helped me assemble it. This is a custom-built cabinet and, as you can see, the tape recorder is simply installed in a wall closet, with shelves overhead where I can store my tapes."

Once taken by the stereo bug, he says, the serious collector's usual advice is to rush home and dump his musical system. However, the musical and stereo genius, he declares, "There is no limit at all for comparison."

In direct relation to this, he continues, "stereophonic listening is not for the background music record buyer, the person who throws some discs on the changer as mind music for someone or other. Stereo is for those who want to listen to music. And, by the way, you don't necessarily have to be overwhelmed by the sound that comes from the speakers. That's why the volume control is there."

OF THE MOTION PICTURE background music Hiranaka has collected, five out of seven are now released as long play albums. These are Golden Aria, The Comancheros, Drangos Men in War, and Great Dixiel of Saxons. In light of the indisputable sales boom in such packages, what are the prospects of such stereo music being recorded and released for the growing stereo market?

"In fact, there just aren't any alternatives available on the market," he says. "You see, motion picture music are not recorded stereophonically. For one thing, they'd have to bring another recording rig on the soundstage, and this means added expense."

"As the demand for such recordings increases, however, I'm confident that stereo music scores will be on the market before we're very much older!" —Ipsan

Silver Cups

New York—At the opening of Horace Silver's quartet recently at the Vanguard, Silver is discussing the nucleus of his group with the audience, urged the audience to get to know the men by writing me and all to their tables for drinks during the intermission.

In addition, Silver played his new album, "Horace Silver With Strings . . . and Keys, etc."

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Mulligan Stews

By Leonard Feather

Just 30 years have gone by since Gerald Joseph Mulligan, then a 20-year-old recruit to the Gene Krupa band, established himself as the New York jazz boss. That decade has been an excellent one for "Jerry" as the jazz boss.

During the early years he was an essential element of the speak-no-evil Miles Davis band, writing and playing for the Capitol side; simultaneously he was involved with big-band writing and playing for Elton Lawrence and Claude Thornhill. He met Thelma with the formation of the Mulligan quartet. He did his more serious instrumental jazz composing. Since then he has gained fame in various in Paris and London, has shown his extraordinary flexibility as a soloist at times in any type of jazz group, and has slipped through all his work a hint some of artistic freedom that reflects the personality of the man.

Jerry is a delightfully easy subject for a *Blindfold Test*; his comments call for no probing and a minimum of editing. He was given no information whatever, before or during the test, about the records played for him.

The Records

1. Clifford Jackson, Mather Katschberger (Solo), Sandy Mason, Wyn Price, tenor sax; Bill Davis, trombone; Al Cooper, guitar; Ben Leonard, drums. Comp. & arr. Top Hat.

That sounds like the new version of Clifford's band. It was an arrangement of Terry's. I think the sound was much better than the original version of it. The whole quality of the band was better. Terry's not one of my favorite of Terry's arrangements, but it was well played. The drums were a little strong for my taste, especially in the breaks at the start, but it fit in with the general mood. The playing was very nice, although a bit extended for the rest of the arrangement, and I didn't really feel that the backgrounds to most of the solos really added anything.

I liked the second tenor very much. He had a clear, driving sound and that solo was the most integrated into the arrangement, I thought. It was a pleasant surprise to hear Bill Davis in there. It's a good band. I'd give that three stars.

2. Les Miles, Cecil New (Solo), John Watkin, French Horn, Charlie Davis, tenor sax; Gabe Madsen, piano; Chico Park, drums.

This is a weird sounding tune, but nice—interesting. A good balance between Charlie and John. Terry's good sound they get together with the French horn and tenor. I especially like the way Charlie plays. The horns seemed to be a little over-balancing in the first chorus but calmed down later on. The piano was hot in the beginning of this solo. I wouldn't say it cranked, because it was that kind of breakdown tempo that never settles down and swings but has a different sort of mood—settling up a dynamic tension. I'd give that three stars, too.

3. Thelma Houston / Should Care (Blow-aby).

Like I said, that was long run was a giveaway. Only Thelma's playing that run. / Should Care is the tune. It's an interesting thing, he's doing something I was trying to do with

before, but I can't say I was an instructor, or it. For a casual sounding thing it's a very studied effect he's doing these—adding notes that have persistence or various kinds of effects and then dropping them. Even though it's a studied and calculated thing, it shows his sense of humor effectively, especially in the notes he leaves in. That has to get four stars—I like that.

4. Claude Thornhill, Love Me (Columbia). Art Gilmore, Danny Pata, vocalists.

That's a beautiful arrangement. I used to enjoy playing that. That was old Evans' arrangement of Love Me for Thornhill. As I say, it was a lot of fun to play. Even the first time I played the thing I sight-read it (my part was in about five minutes and I just sort of played itself). It was nice to hear Danny Pata. I only wish that he had made more records, because he was really one of my favorite, favorite classic players—beautiful sound, something else that I don't think people had a chance to hear was that he was a really great jazz player. He would have been, I'm pretty sure, the man who really defined starting in the modern idiom. The few times he made records with us very shortly before he died, when Les Kilday and I were with the band, he just sounded so all out completely. He had a beautiful sound and defined it in a way that I, probably, I'd like a set of his records, to hear all the things he made. Four stars for this.

5. Mel Lewis, Swallow (MGM). Comp. by Mulgrew, Jack DeJohn, trumpet; Charlie Mariano, tenor; Ed Thomas, bass; Tommie Scott, sax.

That's a nice record. I started to get a little pointed there toward the end because the solo certainly sounded like Ed Mitchell, and the trumpet—although it doesn't sound like him, on the other hand I'd guess it was Charlie Mariano. It doesn't sound like him, but I know that truly he hasn't been sounding the way I remember him anyway. The baritone was very good. That would be probably Bob Cooper. I don't know anybody else who has

that clearest a sound on the instrument. I don't know the notes, but it sounded good. All the solos were good.

The whole thing has a sound that reminds me of Clifford Brown—something he wrote or something that is very much in the style of things he did write. Actually I'm a little hard put to place the whole thing because it could be different groups of people. I'd give it about three-and-a-half stars.

6. Duke Ellington, The Celestine from East River (Columbia). Harry Carey, vocalists too.

I haven't heard that before. That program sound means Harry Carey. Harry said he was going to be doing a solo by himself, so I would assume that was part of the date under his name. It has sort of a reminiscent of Duke's band and yet it doesn't sound like Duke's band. It's a very odd tune. I love that man's sound. Give it four stars.

7. George Knefel, Bertha (Mercury). Comp. Russell Elmore, piano; Art Farnes, trumpet; Hal Mitchell, alto sax; Bill Hovine, bass.

Mind you, I don't know who it is but the tune is New Orleans. I think it's a George Russell tune. Jerry's got an idea—usually called an *Love For John*. The piano solo was prolonged in construction and nice movement. The trumpet and alto sort of let down and don't really make the pace of the rest of the people. The bass sounded wonderful underneath. There were some nice little ensemble passages. Give it three stars.

8. Johnny Hodges, Siding Out, Memphis (Mercury). Jimmy Cooney, trumpet.

That section's got a good groove—bass and saxophone—good motions. The solo was good. I especially liked the first trumpet solo. Again, none of the backgrounds sort of don't add anything to the solo. I write in a couple of places the last eight of two choruses in a row the trombone came in with a sort of anticipatory rhythmic underneath that gets in the way of the solo, but the overall thing

is good. It has a good up-and-down feel with nothing wild. I have no idea why it is. Five stars.

4. *Old habits, Make 'em (Private)*, George Brown, feat. Marlon Wilton, drums, Comp. Mela.

Well, involved progression in that type make for interesting situations. They never seem to be able to write down and dig into anything. Every time they get an idea going the progression is somewhere else. In fact, the bassist played the most coherent and swinging groove on the record. The bassline on his electric sounds sort of hung up all the way—always a little breathless and behind. He does sound like he has possibilities

as a baritone player. (Somebody will probably kill me for saying that!)

The jazz itself is another one of those sort of mixed something things. It's an interesting figure, but for me, coming in with the sticks on the compair after the square sounds very much out of character to the mood they've started to create with the sax. I'd give that three stars for the bass solo and two-and-a-half for the rest of it.

11. *Chickadee Bass Reggae*, Sgt. 4 Heavy (Bobby Cook), John Phelan, trumpet, Bob Wilton, electric guitar, Green, trombone.

That's loaded with humor, isn't it? To sort of guess that it might be the

band that Bobby Hackett got together? (You'll know whether that's it or not, but hearing the tuba and a sort of understated version of an old warhorse like that . . . I'm trying to place the time. I know it as well as I know my own name, but I can't think of the title. I wouldn't know how to classify this, but it was a bit of an odd. They didn't seem to be taking it particularly seriously.

The trumpet and trombone dig in and get into the spirit, but the clarinet sounded like he was sort of tentative and underplaying himself when the mood of the band called for more of an overplaying.

It was cute. To say about three stars on that.

sound reading

Old Habits, Make 'em is a list of seven representative recordings in high fidelity that you wish to receive one of 12 different tape decks and read in this *Sound Reading* booklet. (See *Sound Reading* where a price is designated.)

Acoustics: Offers two-page illustrations describing the "Minsky" change-over with the image wind system and all accessories; also illustrates on the lower line of moderately-priced loudspeakers and microphones. Free.

DeArmond: The *Green Old-Fashioned Violins*, a booklet explaining many things to be heard in magnetic tape and how these things are incorporated in fresh brand recording tape. This booklet describes the complete line of amateur tapes available and also gives pertinent data on taping tapes.

Real Sound Systems: An eight-page booklet, profusely illustrated, describing the Real Tape Transport, a new stereo tape recorder. The booklet also illustrates and describes a complete line of accessories that accompany the recorder.

R. S. Reed: A new complete catalog on all Reed's equipment with technical specifications.

Walter Mendler: Offers a booklet, profusely illustrated, that graphically demonstrates what you should look for in buying a diamond replacement needle for your phonograph.

DeArmond: A superbly illustrated, three-color brochure describing the complete line of radiology, quartz enclosures, and speaker systems, with dimensions, prices and all other pertinent data.

Hi-Fi: Shows an alternative, two-color brochure introducing the new Q2 Servo-Drive Seven record changer. The booklet illustrates and describes the many new features incorporated into the changer and also describes the accessories that are available.

Reed's Company: A superbly illustrated 48-page booklet, *The Reed and Why of Reed's*, published by Milton Skopje, that answers questions about the nature of high fidelity. Also, it provides the fundamental principles for planning a complete high fidelity system. Without technical language the author provides the reader with a sound basic knowledge with which to evaluate performance and upon which to base selection of equipment. Twenty-five cents a copy.



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November 14, 1957

Jazz Records

(Continued from Page 20)

of the pulse of jazz in her voice.

The songs are top-draws, the backing sensitive, and her voice an extension of the sax instrument of the First Herd days. There's warmth here, and taste, too. This is an album which should satisfy the jazz fans, and undoubtedly make new friends for her among the pop fans as well. There's not a track on it that couldn't be played on radio at any time of the day or night. While this is relatively unimportant in terms of artistic success, it is of almost importance for economic survival for jazz artists, particularly vocalists, who can draw support from the pop area. Ella, Sarah, Billie Holiday, Duke Ellington, and Louis are a few who immediately come to mind. Ella Holiday, Anita O'Day, Jimmy Rushing, and the bulk of the baritone are among those who deal constantly in straight jazz, and have the smaller niche audience. The final is at the teen-age level, where the base of the potential jazz audience is large.

The pace of this album is generally slow. Except for "Yes for the Blues" and "All Winds, the mood is soft. Two Fox bubble ribs like a big bird.

(Continued on Next Page)

my favorite jazz record

(Ed. Note: Following is the 10th anniversary letter to Dave Brubeck favorite jazz record contest. The \$10 prize goes to Ted Hilde, 1217 Forest Ave., Highland Park, Ill.

(Send letters to Dave, Post, Editorial Department, 3000 Calvert Ave., Chicago 16.)

In my opinion, Clifford Brown was the finest trumpet player of all time. I am 18 years old, and have been collecting jazz records for four years, and playing trumpet for six years.

The impact of Clifford's death was certainly felt by all who had ever heard him. The world of jazz suffered a great loss when Brown and Dizzy Gillespie were killed in an auto accident.

Strangely, my favorite record of my favorite musician was not cut with the Max Roach group, with which he recorded some of his finest sides, but with a group which was largely composed of west coast musicians with no Clifford Brown, Stan Freeman, Bob Gordon, etc. This particular track is from a Pacific Jazz record, arranged by Max Roach. The name of the tune is "Fly Capers" and it was written by Clifford. His phrasing is certainly typical of his incredible tone, range, and technique.

Many well-known jazz fans who prefer Ellington or Swing may feel that modern jazz is cold and impersonal. But from this day, the warmth and feeling of swing living in Clifford's magnificent blowing. He was certainly the greatest.



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Little Green is gentle and tasteful as *Friends and Strangers* and *Symposium*. Butterfield is appropriately baritone in *Midnight*. Jerome Kern's contributions on his four tracks, particularly *Autumn and Wind*, are excellent. (D. G.)

Pepper Adams

(Continued from Page 17)

he taught all the big boys from Paul Chambers and Doug Watkins, and I couldn't begin to tell you how much I learned from him. Heavy just stays in Detroit—making. He's happy there, and I'm happy he'll be there when I get home."

IN JANUARY, 1964, Pepper, Kenny Burrell, and Tommy Flanagan migrated to New York. This wasn't a simple case of fame and fortune beckoning. It was just that "... there were so many good cats in Detroit, there wasn't enough work to go round."

It is ironic that for all his self-identification with, and reverence for, jazz in Detroit, the most important single factor leading to his capture of Dave Brubeck's jazz critic's poll award as New Star on the radio for this year was his brief sojourn with the Stan Kenton band in 1960. Yet then he was virtually unknown, so far as the jazz public—and critics—was concerned. He hadn't made any reputation on records, hadn't worked with any of the popular "name" groups. How, then, did he land the Keeley baritone chair?

"Very simple," Pepper grins. "Once President got me the gig. He told Stan about my playing; (ironically what he told him, I don't know—but it must have been good). Stan talked to me, and before I knew it, I was on the road with the band. No audition—nothing. Just like that."

Adams found working with a big band "very interesting, a change in lifestyle since I'd never had the experience before. And beautiful, too—materially, I mean." One result was that when the band reached Los Angeles, he began getting studio dates "with people like Conrad Janig." Drummer friend Mel Lewis was a significant factor. Mel featured Pepper on his album for San Francisco: *Joe Kennedy* during the Kenton band's visit to the Bay City; Pepper participated on his own LP dates for both Pacific Jazz and MCA. One to be released shortly.

Big band work, however, is just not his bag of jazz. Pepper feels. After Kenton, came a grueling cross-country tour with Bigard's Progress. Pepper's verdict: "Big bands are just frustrating. From now on I hope I can keep working with me, a five-piece group, make a living and keep on doing the way I want."

heard in person

Woody Herman Band

Personnel: Woody Herman, leader, clarinet, and alto; Joe Romano, Jay Migliore, Sam Piccolino, Roger Young, basses, voice; Bill Harris, Freddie Martin, Roy Higgins, tenor/sax; John Coppola, Andy Yule, Everett Long, reeds; Benny Golson, Bill Sharpe, trumpet; Ray France, piano; Jimmy Garrison, bass; Earl Kellie, drums.

Review: In concert, sponsored by the Northwestern jazz society, at Olin Auditorium, Northwestern University, Evanston, Ill.

Musical Evaluation: The "New Third Lead" as it's termed, is not the signal, as many respects, of previous Herman bands. However, if one is willing to get used to the concept of nostalgia, this band has merit.

Essentially, it is an extension of the warm, fresh, vigorous Herman personality. It is a young band, composed primarily of young musicians vitally unknown to the average audience. But there's that Harris, speaking with the stamped dignity that comes from generous experience, to help direct and discipline the younger members.

The band continues to perform many of the well-known standards including *Four Brothers*, *Rides*, and *Jump Swing*. But Herman, unlike many other leaders, is concerned with revitalizing the book. As a result, the band performs Herman Silver's *The President*, an up-to-date Don't Get Around Here No More, and a string of Frank Gene Baker charts. Indeed, as a matter of fact, his best band during the time the Herman band was new. His recent contributions include several worthy items of value.

With the exception of Harris, whose solo are many-voiced gems, the level of solo performance is not uniformly high. Archie Martin, a semi-prolific improviser, in a brief solo indicated a good deal of wit and skill. In the sax section, Piccolino and Migliore show promise. And trumpeter Roy Young shows that it's possible to play a Gillespie-modal long without sounding like D.D. His solo offers subtle grace. What is most important, in terms of the growth of the band, is the fact that Woody offers his men many solo opportunities. Many of the tunes include five or six solos. In this way, the opportunity, if they are consistently capable, is unlimited in quantity and an encouraging guide to individuality. For this, I feel, Woody is to be commended.

As a unit, the band has its moments of accomplishment and its moments of struggle. On up-tempo tunes the band often stumbles with the vigor of Fatsino in Harlem, as Bud Smith so aptly put it. On ballads the band is polished, as opposed, for example, to the initial lead of the Hankins band. Subvocal the band has heard it. With the addition of fresh charts and Woody's sound employment Roland's efforts with some of other prominent writers and the gradual maturation of the men as soloists and as a collective unit, this band could easily succeed on a broad scale.

If not as significantly as previous Herman bands.

Audience Reaction: The collegiate audience, 800 strong, was enthusiastic in its response to the band, and Woody as an individual. Soloists were well received, with Bill Harris drawing particularly warm response.

Attitude of Performers: Woody continues to be a joined, visible conductor. The members of the band exhibit a definite joy in being part of the band. This feeling permeates, via the constant interaction between Woody and the members of the band, quite vivaciously to the audience.

Commercial Potential: Woody reports that his Yerro LP's have been multiplying opportunities for him. With additional Yerro LP's planned, the band should acquire even wider acceptance than it has to date, as more potential jazz fans are attracted by the sound of the Herman band. In concert, the band should find another rewarding outlet. And if any bands can find a place on television, this one certainly can. These and matters were made for color TV.

Summary: The concept of Herman bands has improved since I last heard it, months ago. It is a young band, but not an undisciplined one. Bill Harris continues to be its most obvious asset. But under Woody's astute leadership several other members of the band could become mature jazz soloists as well. It is a matter of time and technique and individual ability. With a consistently expanding local and area scene that still did not come to a halt ten years ago, the Herman band and the Herman philosophy remain vital forces in the course of the evolution of jazz.

—gold

Red Nichols and His Five Pennies

Personnel: Red Nichols, concert; Bill Wood, clarinet; King Jackson, tenor/sax; Joe Bonito, bass sax; Al Sutton, piano, and Mollie Chavis, drums.

Review: During several weeks of four week engagements at Cornell's Cornell, Ithaca.

Musical Evaluation: An evening with Red and his survivors of last Lead Generation rapidly unfolds into a Golden Age haze imbued of Dixie, Rollin', and the rest of the merry company who so vivaciously colored the music of the 20's.

Unmistakably, Red Nichols was Nichols' (and by that I mean one and the heritage of Dixie) style, and the outstanding characteristic in Red's approach to his band.

The *President* book, too, is mixed with such merry period titles as *Big In A Minute* and Ellington's charming *Moving Along*, to be served into the evening with the appropriate level of nostalgia omitted.

Otherwise, there is all too much of March of the Coaches/Smith's *Wagon of the Republic* program in the leader's programming. This is commercial Division to extremes. Red himself as there exists a stable audience appa-

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only staging this particular kind of two-band contest, and the Pomona did it out with fireworks on the side.

The Nichols shops are still revealed. He looks the ensemble with power and enthusiasm and, while his solo work doesn't ignore the fundamentals, it is marked by confidence and enthusiasm as on the 1954 vintage Duke Ellington.

Joe Bastien, who claims to be "the only actively participating band manager in the business," provides more nice looks than any of the Pomona. He handles the centerpiece, almost play-entertaining bits with admirable ease in voice and when working as part of the rhythm section, keeps a jaunty bass line moving towards the ensemble.

King Jackson's ensemble, while not too clearly articulated, from time to time bursts into a rousing solo (Solo II) and (Solo III). Ed Woody's group work is facile and melodic but lacks anything resembling real fire. Al Stryker, who plays an appropriately jawily swinging piano, particularly shines on "A Bird Called Calvin" in a good, unpretentious balladistic way with a strong, underlying drive.

Audience favorites: Nichols apparently attracts an older, more refined audience, but one aware of valuable evidence, is not averse to indulgent cheering, and yelling for more. Two-band has been termed good music to get loaded by the audience on night of revelry was doing its best to conform to that description.

Attitude of Performers: Old pro Nichols knows how to hold the audience in the palm of his hand. His approach on and off the stand is sincerely friendly; his banter-in-jokes announcements are informal and intelligent.

Commercial Potential: The state of the city business being what it is, taking the Pomona on the road would be unadvisable. But that is well and happy, an evening is scheduled to begin next February on Red's Hoop, in the Los Angeles area, however, the band proves a resistant draw in any two-band location.

Summary: More like than Dick, Red's Pomona did not reach more than a Nichols' worth of music to conventional admirers. Rather a bore for modernists, but a hell for Pops.

—Lytman

Another Critic

Chicago, Kennedy, the Chicago office of Down Beat received a review sent from an Irish reader.

"What's with you people?" he said. "I read the review of the Jonathan Edwards LP and thought it was by a fantastically good jazz LP. So I ran out to buy a copy. I went to a record shop which wouldn't allow me to listen to it before buying it, but I didn't buy it because of the favorable review. Then I got it home and played it. What kind of gimmick is that? What's happening?" he added.

Not a typical reaction. Some purchasers heard it and thought it to be quite lively.

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the hot box

By George Houser

DO YOU WANT to read about jazz. This cover has been too much of a problem for the last 20 years. First came Pan-am's *Hot Jazz* and Charles Delaney's *Hot Jazzography*, both in 1934. These were followed by



Hinson's *American Jazz Music* (1939), Sargent's *Jazz, Hot and Mild* (1939), and, then, the accepted standard reference *Jazz America* (1939). There were two books that preceded Pan-am's and Delaney's, but they were soon discarded as being not only erroneous but uninterpretable. Henry O. Sargent's *The King of Jazz* (1936) talked about the King of Jazz in the pages of Paul Whiteman and a *Cybernetic Jazz Book* named *The Lewis*. The second book, *Writing Schuman's Rhythms on Record* (1934) came out before Delaney by a few months, but it was incomplete and full of mistakes, compared with the French discographer's work.

SINCE 1946 THERE has been a fairly constant output of jazz histories, biographies, and opines, both in the United States and Europe.

For those who wished to delve deeper into the subject, there were many jazz title magazines, emanating from many corners of the world, such as *Jazz Information*, *Hot Record Society* (New York), *Hot* (New York), *The New York Times* (from Australia), *The Record Changer*, and many others.

Up to the present day, books and magazines, pertaining to jazz music, are coming out at the rate of about five books and several magazines a year.

This fall got the reading of *Glance of Jazz* by *Book Tended* with sketches by Robert Galster, published by Thomas Y. Crowell Co. of New York City.

Tended is probably the most thoroughly looked into book ever mentioned in the word "jazz" ever since the word. It has been designed to account biographies (the book is full) together with the recording industry) with the richness of our native music, and with this book he attempts to present to them the elementary history of jazz and its glants.

He does a commendable job, writing the previously discussed biographical data on such jazz names as Armstrong, Duke Ellington, Duke Ellington, Gilroy, Wilson, Ellington, Fats, Billie Holiday, Goodman, Benny, Herman, and Gillespie, into a worthy compilation.

Probably there is a bit too much of the "jazz music" story in the end of the book, but all in all it will be fine to help the beginner arrive at some worthwhile reading regarding the rhythm of American music.

ANOTHER BOOK with a similar approach is the forthcoming *The Jazz Makers* to be published by Blackbird in November. Reported by Nat Hentoff



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and Nat Shapiro, this book will include
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and Bill Simon on the subjects covered by
Vincent's book, plus Tommy Arledge,
Eddie Markey, Samy Jurdy, Jack Ter-
garden, Lester, Pat Wee Howell, Ben-
Gerson, Hank Young, Klainberg, Char-
lie Christian, and Charlie Parker.

One boy, the English professor from
Catholic college in Northfield, Minn.,
says he's been lily-white.

John (Jack) Lucas has come out with
another pamphlet containing much in-
teresting and worthwhile information
for those who follow jazz on records.
Lucas has followed up his *Drum Jazz*
on Long Play with *The Horns Arrived*
on Long Play. His research and or-
ganizational talents are available for
\$1 by writing to the Catholic Jazz club
at the college.

TRIPLES is a worthwhile and in-
formative jazz magazine sponsored by
the New Orleans Jazz club, *The New*
and Line. It is edited by B. A. Tug, a
well-known jazz aficionado of the Gre-
enville City and an excellent musician,
whose real name is Dr. Edmund Mac-
shop. His pseudonym spells "triple"
backwards.

There are always many revelations
and data pertaining to the development
of American jazz in this bi-monthly
publication. The double edition he had
just been involved with a recording
date on Golden Crest for an album to
be called *Standard of Old New Or-*
leans.

It features Raybon, bandle and gal-
lant, Johnny Wilson, trumpet; Ray
Barbe, clarinet; Louis Christian, trom-
bone; Harry Foreman, (Kenny Foreman's
brother), drums, and Sherwood Man-
gione, bass.

charivari

By Don Corall

MARION WILLIAMS, the receptive jazz
critic of *The Saturday Review*, moved
by surprised when records in a 18-
month-old *Review* in the life and
music of Jelly Roll Morton, in the
form of liner notes for the forth-
coming Riverside re-release of the
 famed Marion Library of Congress
records.

After rereading Morton, Williams
arrived up a few landmarks which he
feels applicable to today's scene.

"It applies better for some, but
find a program, at least, if not in-
spiration in Morton's work," Williams
said. "On some things, his conception
was remarkably classical. He never
improvised on chord sequence. But he
managed amazing rhythms and nar-
rowly variations on a melody line.

"Notably, except Monk and Errol
Garner, has a similar conception to-
day."

Williams pointed to Morton's play-
ing of *Myone Sleep* as "a tour-de-
force.

"It's a 32-bar stamp, one theme only.
The melodic content can be stated in
two bars. Jelly Roll takes the two-bar
riff with 32-bar extension through
eight variations. Another thing, he
breaks his improvisation into lines of
various even-numbered sets, from two
to eight bars. He takes advantage of
holding in two. He doesn't try to

Down Beat

cover up the fact that his material is very simple, but plays as if.

"One of the best things the Modern Jazz Quartet does is figure, to me, the kind of contemporary John Lewis does behind things to make more worthy of development, he could give it a chance to borrow a form from classical music.

"Lewis could find Lewis and others in the polyphonic passages of Jelly's best records. They were written and arranged. This is unique in jazz, a way of developing polyphonic settings. This is worked out as in the music itself. It does not. It had to do not. Because people were interested in other things."

AT THE LEVIN SCHOOL of jazz last summer, Composition instructor Bill Evans and a Melrose student at Martin's Music School in an ensemble class. "The students were really surprised," Williams recalled.

"But over and over again, the things they give are coming up against today pop as it plays."

Jelly Roll has constant reference to a melodic line. Much does that on ballads. Not so much on the original. Most's variations spring from rhythmic variations. He works with implied polyrhythms and displaced accents.

"Martin did the same thing," Williams has found that "the subtle old character approach to Jelly Roll has done his discovery. But as usual, if not greater, knowledge has been done in his music by the kind of sophisticated Martin writes when every note he wrote or played has remained in some quarters."

"Martin wrote some poor themes, produced some 1930s-1940s pieces, played some bad piano, and made some bad records."

A longer look into Martin's work will show that his last records have such passages, turned by Martin "in effect, harmonic) writer work which swings—before Ray, Budkin is supposed to have solved that problem. Sherwood Strong uses a long continuous line—a problem few dared to take up again until Charlie Parker (the same in its second night).

"This might say that on a technical level alone, he was across years of development in jazz."

Among the lasting factors in Martin's work, Williams found a "kind of soaring far lines" which Martin must have had in mind on the variations on the trio of King Porter Strong which Henderson used, passed on to Goodman, and which set a pattern of influence with us today.

MARTIN FINDS IT in Duke's examples, and in, among others, the arrangements of Billie Holiday.

Last Jelly Roll gave out of the jazz background and the showed off an aggressive comic. Williams knows a reminder that Martin, in his recorded work, turned French quadrilles, some ragtime, tangos, marches, even opera themes, into jazz.

There was a construction in his playing, a building of choruses, which is rare these days in jazz. His variations progressed logically, not in the preceding one, in terms of melody and development which can practically be started.

Williams sought an opinion from trombonist Buddy Boldenway on Martin, and Buddy's answer was: "It is a stimulating jazz. One can learn the mechanics of writing, arranging, time,

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write "quality" by the mass media, which foster her career.

These same media, of course, present other musicians, too. Hillegards is as much a symbol as a melody. To me, she represents most of the false elements in the relationship between entertainment and the public. Yet she succeeds. It is quite rare for a classical or jazz musician to win any sort of TV talent contest (if it matters), yet she succeeds. She works regularly and receives substantial salaries. For more able performers must wonder about tomorrow. The only real constraints on spending or side careers are an indecently large, or the public.

And she, and others like her, will continue to do so as long as the perceptive segment of the listening public remains depressingly lethargic.

It is this lethargy, this acknowledgment of defeat, which perpetuates the non-productive careers of performers like Hillegards. The listener who believes that entertainment can be meaningful without being obviously sincere, the people who believe in Mahalia Jackson and Ella Fitzgerald, are content with their own discoveries. They don't seek reform. They seek to maintain their own private status quo.

It is this feeling that makes us seek of "show business" a dispensing form of an efficiency which is the face of the last tradition.

In this world of inconspicuous justifications of values, it is vital at this time, that music be preserved through the exercise of valid taste. This can be done effectively, if people are willing to do so.

Rather than adopting a negative point of view, it would be wise to stand up and be counted on the side of those performers who something to offer Man instead of man. It is not enough for us to tell ourselves about the virtues of certain performers. We must become non-valued propagandists in behalf of those whose ability we respect.

If enough of us urge others to listen to Ray Charles sing the blues, to Mahalia Jackson sing of God, to listen to the Dixie band sing about life, perhaps in time some sort of reevaluation will take place on the part of the religious body known as the "listening public." Devot attempts to influence radio and television programming, by voice and letter, should be made. If the effort is strong and prolonged, some reform may result.

In personal terms, Hillegards is of no concern to me. When she walks onstage, however, she becomes a concern. She should, like so many others, be a happily-married, retired performer.

I say this because I do love Paris, And America, too.

New Champ

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(Continued from Page 104)

ing, George Shearing, Gerry Mulligan, and the American Jazz Quartet. Sal Salvador's new group, with Jack Lee, Tommy Flinn, Ray Sharkey, set for the Tin Palace in Baltimore for one, maybe two weeks late in October.

Chicago

JAZZ, CHICAGO-STYLE: Down Beat poll winner Erroll Garner is making the headlines of the Blue Note piano these evenings. Garner is sharing the stand with the Lewin South quartet, which does some singing of its own. The Oscar Peterson trio opens Nov. 11, following the club's usual anniversary. Lou Katz leads, with Julius Watkins on French horn and Charlie Rouse on tenor, will share the two-week booking with the Peterson trio. Charlie Barnet's latest band enters the Note Nov. 27 for two weeks... The lately dissolved of George Evans and soloists continue to park the (Trevor) lounge. Evolutions in the Modern jazz room, all is temporarily silent, since Ken Nordine's Upper Limbo production jumped out... At present, the Metropolitan breakers were unbooked about the Oct. 30 opening at the London House. The two-week booking was unworkable, with Eddie Costa and Bernard Peiffer among the leading contenders. On Nov. 22, however, all is steady. Dorothy Donegan returns... Gene Christy is winning up for Miltie Kelly's booking. Nov. 4 marks the Kelly's debut of support, sometime Gene Sharkey and singer Carol Westbrook. Maylan will stay on the program through the booking of Sylvia Sims, who arrives at Kelly's Nov. 18 for three weeks.

The Ramsey Lewis trio and Pat Brown's quartet continue their overlapping five-eight schedules at the Club de... Johnny Furey's trio is at the club on a Friday through Sunday basis, with singer Frank D'Amico working the Wednesday through Sunday shift. The club will be closed on Monday and Tuesday... The premier, swing piano of Billy Taylor is filling the Metropolitan lounge these evenings... Al Roberts' quartet Bill Doggett is pulling out all stops. The Ray Bradburn sextet Doggett, Nov. 5 for two weeks, and Louis Jordan makes a return visit Nov. 20 for two weeks... Bill Hall, on Wednesday through Sunday, and Eddie Baker, on Saturday and Tuesday, keep the place occupied at Royal Street. Sunday afternoons feature Betty Walker's quartet... Gene Koppele's trio, plus singer Lee Loring, continue at the Laurel on North Broadway... Eddie Foster's trio has begun an indefinite booking at the available Tokyo Lounge, including a two-week stay at the club.

STREET HISTORY: Frankie Taylor is continuing her stay at the Club Paris, where she'll remain for three more weeks... Evelyn Knight is the star of the new Empire room production, Johnny Polco and his Harmonica Bandals are booked and arranged for, too... Singer Louisa Hunter, Norman Hawkins, and comic Shirley Green are at the Black Orchid. Robert Clark returns to the Black Orchid Nov. 12 for three weeks, with Johnny Mathis and Irwin Cotler, set for nine days, beginning Nov. 3. A rather unique Orford

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future booking ends MAR 26. Coy and Don follow during the stand for two weeks, beginning Dec. 27 . . . Plans are in the works for a Big Bill Evans benefit concert on Nov. 21, with Louie Lomax as the attraction. Stan Tittel is the prize and the glory will go to performers by Pete Seeger, Hubert Jackson, Mable Gray, Memphis Slim, Fats Domino, Wynonie Burkin, Little Walter, and Gerry Armstrong . . . and on the subject of folk singing, Mary O'Hara opens at the State of Mass. Nov. 1 for two weeks . . . Don Peeler's band will be in the Crystal Ballroom of the Edgewater Hotel every Sunday evening during November and December.

Hollywood

INTERVIEWS: Back for a drastic change in Chas. Hamilton's personnel in the hot-to-trotlet future . . . Terry Gilks in celebrating a successful quarter with Peas Jolly on arrival . . . Edaddy, lead trumpeter with Stan Kenton since April, 1953, sets the lead to stay in town . . . L.A. Jazz Concert Hall reports its doors early in November. May stay with week-end only for a while . . . New personnel of Paul Tiggawa's quartet consists of Bill Trullie, tenor; Jerry Mandel, piano, and Duke Morgan, bass. Tiggawa's Mode LP is leading seller of label's initial batch of releases.

ADDED NOTES: Reprise Don Payne's quartet is now singing The Colgate in Vancouver, B. C. The group, which closes Nov. 5, includes down-bow Betty Higgins and pianist Sam Freedman . . . Leroy Vinnegar and Carl Perkins, piano, went into Sherrie's Lounge at Sunset and Laurel Canyon for an indefinite stay . . . Ray Brown, Percy Heath, Leroy Vinnegar, and Don Payne got together during the JATP visit for a four-hour bath in Hollywood's Ambassador hotel room.

That was Mike Harris, now Henry Hadins, who called L.A. seeking Duke's former man James Clay to join his new group. Clay couldn't be reached in Dallas but, if Mike will write him, his mother's address is 811 Cliff Ave., Dallas. Drummer Chuck Markers organized a dance-jazz supper club Bava Puff (now, with the major part of the line, closed) by Bill Hainan and other charts by Sherry Koppert, Marty Pash, and Don Eriksson. The swinging little group plays a Koolha-dyne Club, same Nov. 25 . . . Trombonist John Anderson and pianist Ernie Freeman debited their big band in concert at the Stadium club early this month . . . The Al Perkins-Mel Place "Blue Moon" big band completed its first public album, is now cutting an LP for RCA Victor . . . Pianist Joyce Collins organized her trio, and is now backed by Ralph Pena, bass, and Bob Neal, drums. RCA Victor in the person of Sherry Koppert is reportedly mighty interested in recording the group. Approx. closing the Hotel Monica, (formerly) same until Oct. 31 . . . Vito Mariani leads for a stint at Vegas' Sunset for after closing the Blue Era, club. He's got Jim Chesser, bass and rarer-composer Bob Huntington, piano, and Bobby White, drums.

MISERY NOTES: Weekend jazz appears to be thriving in east L.A.,



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with The Diggs, The M Club, and the Carol crew competing with music attractions that make for exciting business and music. . . . If this new playery trend sticks, it could spell doom for the higher priced Manhattan clubs as far as jazz is concerned. Even now the real scene is near, with the Peacock Lane crowd returning to the old-fashioned appeal of regular Impassioned Kay's Hotbox.

As the downtown 4th club, it's Ray Hollinger's Dividers. . . . The Page Caravaning trio is at the Terrace room. . . . Joe Rosenburg's two-band band plays on PM radio remote every Saturday at 11:00 p.m. on WJLB. From the last club at Third and Columbia. . . . Maxine Herby Jimbo introduced a jazz policy at the Grand Wile restaurant at Ventura and Belmont when he invited in there the 11th with Steve LaFave, bass, and Annie Reed, drums. . . . The Windows are playing the Sherman Town House till early December. Now

expanded to four voices, the group includes Bill Welsby, bass/vibraphone; Art Jim Welsby, piano; Bob Collier, bass/trumpet/vibes, and Bob Allen, drums/piano. What's more, they all sing. . . . Basile Gaulty LaFave club for Howard Knapp Sunday afternoons with the Lightness 45-Story. . . . Frankie Brown live in at The Encore restaurant on Le Cirque.

San Francisco

The Jazz Showcase and back in these nights a week with Vinyl Gonzalez' sextet and the Cattle Ties. . . . Charles Moore, Chuck Peterson and Max Levitt continue at the Jazz Workshop. . . . The Blue Lights, with Jerry Benjamin and Betty (first continue at Music Hall). . . . They began opened up his own club, the Off-Beat Room, Oct. 1, with Eugene Anderson and the Mainstream. . . . Marty Marsala continuing at the Tin Angel with owner Peggy Tolt-Wadkins crafting a jazz and poetry night with Kenneth Ken-

nell. . . . Jess Williams has signed with Fantasy and already got her first LP for them records and instruments. . . . KJBE has dropped by afternoon Open House show after 12 years and gone tonight.

— Ralph J. Gleason

Philadelphia

Grand Bands looked into Pop's after closing of Al Hildner, booked by Herby Booker and Steve Stewart. . . . Brook Saxeau followed Carmen McRae into Red Hill Inn. Club was some of successful concert Oct. 18 in honor of Harvey Keenan, late manager. . . . Concert billed as Philadelphia Jazz Festival scheduled for Convention Hall Oct. 21. Booked were Harry Glickman's big band, Miles Davis, Chris Connor, Harace Moore, Jimmy Kneib and Kenny Stoltz. . . . Dave Brubeck played concert in Trenton Oct. 12.

Johnny Markin played first local appearance at Celebrity Room. . . . Litteron, invariable, was at Lou's Casino. . . . Andy's Long Club, near Camden, starting jazz policy, featured Steve Gibson and Red Daps. . . . Jack Garland, led by 24 bag, and engagement at Mountain Theater in middle of week. . . . Glenn Gabe's big band played date at Erie Hotel Club. . . . Sam Donahue set to play dates in Trenton.

— Dave Miller

Washington, D. C.

The Charlie Byrd trio is now playing at the Blue Boat in upper Washington. Kester Wells is on bass and Eddie Phyllis on drums. . . . Joe Shaddy's sextet is playing at the Flame Restaurant in the Jazz Center room. Dave Conrad's sextet departed for an as yet unlocated location. . . . The Mitchell-Bell duo and the Alvin Kalfan trio shared the bill at the Maryland Club in early October. The Bill Fells trio, with Karl Knapp, put in some swinging evenings at the Maryland before leaving. . . . Art Hershey brought the message to the 3001 Club in the Dunbar hotel for a week in mid-October. . . . Russ Sherman holds at the Sherman hotel Blue Room until Nov. 18 when Richard Maltby brings in his band. . . . Washington jazz fans have been getting a hint out of Webster Young's recent Postings LPs. What he played in Washington, Webster was called "Little Blue," but he's more of a "Little Miles" now.

— Paul Whelan

Pittsburgh

The Downer Wild opened at the Midway lounge with Duke Pearson on piano. . . . Jerry's, a new club in the north side, had Tommy Tomkinson's sextet in for two swinging weeks. Walt Harper followed, and the club is playing a steady hot tempo. . . . The Cavaliers, with Lee O'Brian on piano, can be heard every Wednesday at the Islands on 10, 30 near Frick, and on weekends at the Palazzo with McCoskey. . . . Mickey Green has his trio back at the Merry-Go-Round for another long engagement. . . . Joe Nagel and trio play for shows and dancing at the Ojays.

— Bill Arnold



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By Bill Russo

Saw Big
Eag
Big Green Fox
Big
Eag
Fox
Big
Green
Eag

D.C. al fine

radio and tv

By WE JONES

FRANK SINATRA's approach to filmed TV, like his approach to live TV, is pretty novel.

When Sinatra arrives at the famous Goldwyn studios to film one of his musical shows, it amounts almost to just walking in and singing. There is a little delay while camera movements are plotted, but there's no rehearsal for Sinatra. He leaves the Nelson Kiddle arrangements, and he sings them to piano accompaniment, re-

peating both before and after the same time. There's some of the pre-recording that has been the practice in movie studios for years. Kiddle adds the orchestral scoring after Sinatra's fresh, no-take, do-it-the-way-I-feel-it performance has been put on film.

In this manner, Sinatra was able to get some kind of a record by shooting eight of his musicals in 12 days. That's only the beginning of the work for Kiddle, though, whose post-singing operation often continues almost until the date the show is scheduled to go on the air.

Sinatra, the TV actor (he's quite as fast a worker as Sinatra, the singer. When he's filming one of the dramatic films for his new ABC series, he takes three days to shoot one—fast shooting by movie standards, but slow normal for TV.

In the same way that he doesn't feel tired—tired by a pre-recorded soundtrack when making one of the musicals, he doesn't feel tired by a script when being one of the dramatic.

"HE AD LIES A LOT," said Ed Sullivan, Sinatra's TV producer. And then after a pause: "Well, I don't know if he's not like or sits up all night thinking about it, but it sounds so like."

Sullivan asked an example. A script had this simple bit of dialog:

"How old are you?"

"Thirty-two."

Sinatra's answer to the age question when they shot the film:

"Ten!" he replies.

"He throws lines like that all the time," said Sullivan. "It's sure some writers are going to get credit for some brilliant dialog that Frank has written."

There will always be an old-time radio man:

A New York advertising agency man—Jack Madison, creative, but long-time careerist—was visiting the west coast.

He was in the Grand Ole Opry listening to the oh-so-soft, oh-so-constrained, oh-so-intense sounds of the Jimmy Griffin group.

"Jimmy," he pronounced after a while. "Most of a progressive 'Moon Knees'."

AND AS LONG AS THE reporting things from along the Sunset Strip, I may as well include this line from comic Mort Sahl at the Grand Ole Opry. He said he had discovered a true jazz album with integrity: "It has a V groove. Every time you play it the notes are different."

At the opening of the TV season, we had some girl singers trying to emulate Dinah Shore in the mistress-of-ceremonies department.

Now that we have Gladys MacKenzie with us on TV, I think she'll set some new marks for the other girls to shoot at. (But I hope they won't try.)

Gladys MacKenzie is a brilliant comedienne, along with being an extremely satisfying singer.

She did a neat spot at the whole business of girl singers with their own TV shows when, on her opening show, she pranced through the fancy opening, looked at the camera, gave it a big "Welcome to the Dinah Shore show," and then did a marvelous take.

She obviously has a good view thinking up the fancy things for her to say and do, and they are off to an excellent start.

Open house, please, after that night, 1954-55 show by the Grand Ole Opry.



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"Some of the sounds," says Mr. Laub, "are impossible to duplicate on any other organ. I find the Lowrey an exciting challenge to the organist who wants to explore its almost unlimited tonal possibilities. And it's a rewarding instrument for the beginner, too, because of its ease and simplicity. I recommend the Lowrey for anyone."



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A Good Tune...

Wheaton, Ohio

To the Editor:

Please congratulate Will Jones on his article concerning the use of 90 minutes of television for a program as worthless as American Bandstand.

I am a teenager, one strike already. But get this!

My friends and I are tired of rock 'n' roll, the artists (if you can call them that), the leading DJs who pour praise on them, and most of all, the large scale shows of rock and both. Every magazine (except Down Beat) and newspaper comes out with rock 'n' roll with teenagers to such an extent, that the younger of our class believe it's their trademark, like it or not.

Max
ROACH

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- ... 13 drummer in FF Down Beat Critics Poll; rate two-time winner of top honors in popularity polls.
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If the parents of this nation don't really like rock 'n' roll, they don't show it. They endorse one of public places for the "top" artists to put on shows, but forbid their youngsters to go completely to hear and see a jazz band.

After all—ain't just a mere adult, and infant-provoking environment?

As America's greatest art, I should be shown a place in our high school education. Instead we get bombarded with talks on the bad influence jazz has had on many.

Can they call rock 'n' roll a better—or worse influence? DEAD!

Then, to see them put ninety minutes of it on TV "for America's youth!"

R. Abel Jr.

The 21st Question...

Clevis, N. M.

To the Editor:

I despise the idea of being a big fat drug, but in regard to a recent display of nonsense by Leonard Feather in the Sept. 13 issue entitled Let's Play 21 Questions: "Are you kidding?"

I believe the author of this nonsense nothing should receive the gold-plated trophy prize along with a year's supply of "cheerier reads."

It seems to me that Feather could find some other facet of his many talents to exploit on instead of taking up valuable space in a much needed magazine to play silly little games.

Ray Irwin

Vote Of Confidence...

Park Forest, Ill.

To the Editor:

May I echo a fervent "amen!" to the very sensible letter of Ross W. Garforth in the Oct. 11 issue. He hits the nail on the head for a great many of us who do not understand these weird business games coming out of these "manors." Little groups call for thousands in joint sessions. Some of that stuff actually makes the top of my head ache—also the back of my neck.

The only records that I buy any more are old ones by that very, very square (according to your standards) Benny Goodman. Twenty years later, we are still buying his recordings.

Mrs. Clarence H. Guro

This Modernage...

New York

To the Editor:

In your September 13 issue of Down Beat there was a letter in the editor from a reader who outlined a plan whereby "unknown" jazz groups could demonstrate that the label they used in a Down Beat record review session along the lines of L.P.'s Absolute Post.

While we are in complete agreement with this reader's proposal, we would like to inform your readers that since its inception in December, 1960, Modernage Record Corp. has included in its recording policy a constant search for undervalued jazz talent. It is our desire to continue this policy and it is being wish to inform interested persons that we welcome taped recordings or demo records of any and all unknown jazz groups as potential recording artists for this company.

To date, Modernage has recorded the Lou Payne quintet, the Bennie Warshawitch quintet (the group which resented) (Continued on Page 8)

"Make mine

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ly was crying again for its performance on the N. Y. Jazz Festival as an "unknown" jazz group) and the Jimmy DeForest sextet. All three groups are scheduled to appear on "J" LP's.

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Omaha, Neb.

To the Editor:

Jazz is where you find it—or good records come at last to the rest of the world!

Making modern records five nights weekly at the previously conservative Red Lion, it's a quartette, headed by a brilliant 20-year-old pianist out of Rochester school of music, John Voith, who sounds alternately phenomenal like Fats Waller, Evans, Pinnau, and, so one by himself.

Supporting are trumpeter Merle Roby from the Kansas City tradition of jazz, with a Baker-like punch; bassist Ray Wilcox who came off the Bluebird band when he first of wearing heavy hats; and drummer Joe Vada, local boy making good. Their approach and conception are the most, and they even have persons suggesting names that like to play: Herwig Fann, Howard Fann, Chickadee, and an assortment of unobscure standards.

Most amazing, business is booming, one literally can't get in on weekends! Music lovers must live in new country to realize how amazing all this is. We can only hope it's here to stay. I just thought you might like to know.

Don Hill

Mulligan's Mood

Highlands, N. J.

To the Editor:

Recently I have had the great pleasure of witnessing a recording session, in Riverside, of Gerry Mulligan playing with the Thelma Houston trio. Gerry was there about a half an hour before Monk and immediately started playing the piano, at first solo and then with bass. It seems a shame to me that this music, which sounded better to me than much of the jazz on record today, should be unappreciated, not only unrecorded but practically unheard, as there were only about seven or eight people there at the time.

This music was relaxed and unpretentious, but was far beyond most so-called "cool" jazz I have heard.

Although I have been interested in modern jazz for only a year or so, it seems most gratifying to find a musician who seems so eager to play music, as evidenced by this solo and also the stories of Gerry wandering around Newport this year looking for someone to play with. I just wish I had some of the music that came out.

John C. Vampell

For His Money . . .

Allenton, Ohio

To the Editor:

Being a Down Beat reader who is often guided by your record ratings, I was quite surprised at the review and



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FARMINGDALE BAND Featured in Publications -- World-Wide

LIFE said: "When the Long Island Farmingdale High School Band found its way through playing the critical audience at the Jazz Festival was on its feet raving for more."

TIME "Displayed the driving big band style of a New Orleans or a Woody Herman. None lost the distinctive flare the glancing that produces the big band feel."

DOWN BEAT "Certainly the most thrilling group ever to appear on stage -- for reasons central as well as secondary."

METRONOME "The style of the band is usually between Herman and Basie."

JAZZ TODAY "An amazing big band sound and fire for kids of high school age."

VARIETY "Their performance was probably the high point of the entire festival."

CUE "A smash hit at the Festival . . . received a standing ovation."

NEWSDAY "The band received applause, good citizenship ratings, and world-wide recognition as result of Voice of America broadcast."

JOURNAL AMERICAN "Whom? The United States is a melting big band cauldron in the Sweet Herman-Koster-Basie tradition."

THE SATURDAY REVIEW "Music in my eyes . . . a revelation . . . played professional music with authority, precision, good intonation and healthy wit."

BOSTON SUNDAY REVIEW "One of the truly incredible achievements of contemporary jazz. Scrupled like Basie, Gillespie, Ellington, Koster."

THE NEW YORKER "Astounding . . . ran through their numbers with an aching precision and luscious humor that were irresistible."

MORNINGTON DAILY
SCENE "To think . . . made adult musicians turn pale, critics flipped, and the audience went wild!"

MELODY MAKER, London, England "My eyes popped like dried hot peas" writes Brian Ross, when he played the "Duke" record.

Farmingdale's "Talented Tom Agnes" achieved their amazing success as HOLYMAN, MORTIMER, YOUNGMAN, TRAMPOLINE and other HOLYMAN tunes.

Frank HOLTON & Co.
114 N. Clark Street, Elmhurst, Wisconsin
PREFERRED BAND INSTRUMENTS FOR
OVER HALF A CENTURY

five-star rating of the Louis Armstrong biography on Decca records (October, Oct. 5).

With due respect to that great jazz personality, Basie, and the reviewer, I would like to give a stretch of the imagination to give the album five stars, even with Louis blowing.

The narration does not come off easily as well as, say, King Crosby's in his autobiography, also on Decca.

The Louis captured on these records is not the Basie-like in some ways for Ed Hall, Basie of Transo-Vox, and the album that featured Tompkins and Carter, the accompaniment was less than good (certainly Barrett Jones is the parent of professional jazz drummers). And Volma does not enhance the album either.

For my money, and if I were buying twenty dollars of Louis Armstrong, a better investment would be one of the golden era sides on Columbia, one of the Decca's of Specialty's Hot albums on Decca, possibly the Town Hall concert on RCA Victor, and the W. C. Handy album on Columbia.

Robert Najska

Letter Thanks . . .

To the Editors:

I want to thank you for the review of our recent Original Dixieland Jass in M.P., ABC-Parsons' #324. After reading Don Cornell's review I felt there were some points that should be explained.

The opening statement, "This was a mistake in order of loss," was incorrect. The fact that you were "unable to see the point at all" is regrettable.

February 1952, marked the 48th anniversary of the first jazz recording. Also the first recording by the ODJL. This album was meant to commemorate this anniversary.

Many of the people who have purchased this record and those who will buy it, have never heard the ODJL and probably wouldn't get much out of the original recording anyway because of the limited recording facilities at that time. Through this record we hope to demonstrate to the public and musicians alike that after 40 years of musical progress, the music played by the ODJL is just as valid as today.

The statement, "Concretely, this is a cliché," startled me. This record was never intended to be "concrete" as the part of the musician who recorded it; it merely and honestly attempted to commemorate this music as the ODJL played it.

Over the years, the recordings of the ODJL have been consistently denied. We hope through our efforts on this recording to prove that Dixieland jazz, as played by the ODJL in 1917, has been and never will be gone.

Cornell will come to realize after a moment's thinking that there have never been two that appeal so spontaneously.

An Editor has said, "Music like this can never die; it continues in its elements the seed of eternal life in art."

Gerry F. Phillips

Don Fowler

Biopole Music . . .

To the Editor:

In the interest of clarity and to the benefit of the party concerned,

the new baritone-saxophone player with the Sweet Herman-Koster Quintet (with the last name Biopole), and Biopole or even Biopole. Since I know that Sweet Hand plays in present the facts, a little thing like a misquoting name shouldn't be put against you readers.

Good to see that others (including Leonard Feather and Don Cornell) took so highly of Nick's musical ability as we at Cornell, Elmhurst, and all points upstate do, and if anyone wonders what the note is all about I suggest that they purchase a copy of the group's first record release. If the note seems all nearly as well as the group ready to prove that you'll see why Leonard Feather's criticism is as positively valid.

Sam D'Amico, Treasurer
Cornell Elmhurst Club

Of French And Swiss . . .

To the Editor:

On Sept. 4 of this year, I went to the Manhattan State Fair in Elmhurst in order to see the jazz program. Woody Herman and Bill Harris' band were my big names. Third Hand, and while it was nowhere as great as the Herman First Hand of more than a decade ago, which featured the lyrical and powerful trumpet of the late Jimmy and powerful trumpet of the late Jimmy. It was a very hot band, with a pleasant and well-orchestrated sound and some exciting new lines.

The Hand was tremendous as it swung through a medley of old Herman hits as Coleport, and a full arrangement of such classics as Blues and Apple Honey. Also on the delightful program was featured some fairly good playing by Red Kline, and an interesting arrangement of Ambalg of Herdberg.

Herman was great, as always, as he became a fiery fiery, always, and his orchestra, Christian, and number of composers. Perhaps the most moving thing that night was the playing of the late Louis Armstrong, Bill Harris. His playing was a real musical distinction, as he blew his famous solo on Blues, and gave a thrilling sample of why he was the No. 1 jazz trombone player in the Down Beat rating for 12 years. Harris has lost some of his wonderful sound of yesteryear, but his conception and masterful precision is still there, and he will continue to be a moving and beautiful musical force.

Although Herman and his Hand were great, his talent and there was nothing as crowd rock as this. Approximately 1,000 people sat him in a place large enough to seat 2,000 or more, and of this group there were only about 200 people or 10 percent of the crowd who really understood and appreciated the music. The rest of the people were too engaged in talking and laughing, and drinking beer, and diverting hot dogs as fast as they could, to be interested in Herman.

What few people there were left who did enjoy Herman were asked upon as "terrible bands" as they applauded for the show and asked the people in front and back of them to be quiet so they could hear the music. I said a handful of other "terrible bands" had some the warm message of jazz that night. . . . The rest of the people took home nothing. . . .

Bob Knight

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THE "SENSATION OF THE NEWPORT JAZZ FESTIVAL"

Full of 24 pieces
Farmingdale High School Jazz
Band sharing the all-Florida Brass Section.



The Men Who KNOW Brass - Buy Holton!

Band Director Marshall E. Brown's amazing Farmingdale High School Jazz Band, The Dakers, scored a sensational hit in this year's annual Newport Jazz Festival. On the same program with the greats in the jazz world, the kids, averaging 14 years of age, more than lived up to the standards of leading music magazines and newspapers given them over the past two years. They were definitely the high spot in the whole show.

Organized in 1950, from members of Farmingdale's High School Band and Orchestra, The Dakers made their television debut in 1955 on Gene Garraway's show. Later they achieved world-wide acclaim on the Voice of America program, and have since cut several record albums. The standing ovation that greeted them at the Festival made history.



Musician-Marketing Specialist E. Bruce Schmittman's good fortune, in a professional musician and musician. A recipient of more than 100 national awards, member of ARMSA, and holder of Honorary of Future Music from New York University and a member of the Jazz Society from Columbia, each of these able makes in music. Mr. Brown organized the band in 1949 because of the school's excellent band program. "The most important factor would be the students' love."

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Farmingdale High School Band, Farmingdale, L. I., New York
Directed and taught by Marshall E. Brown