

November 28, 1957 35c

down beat

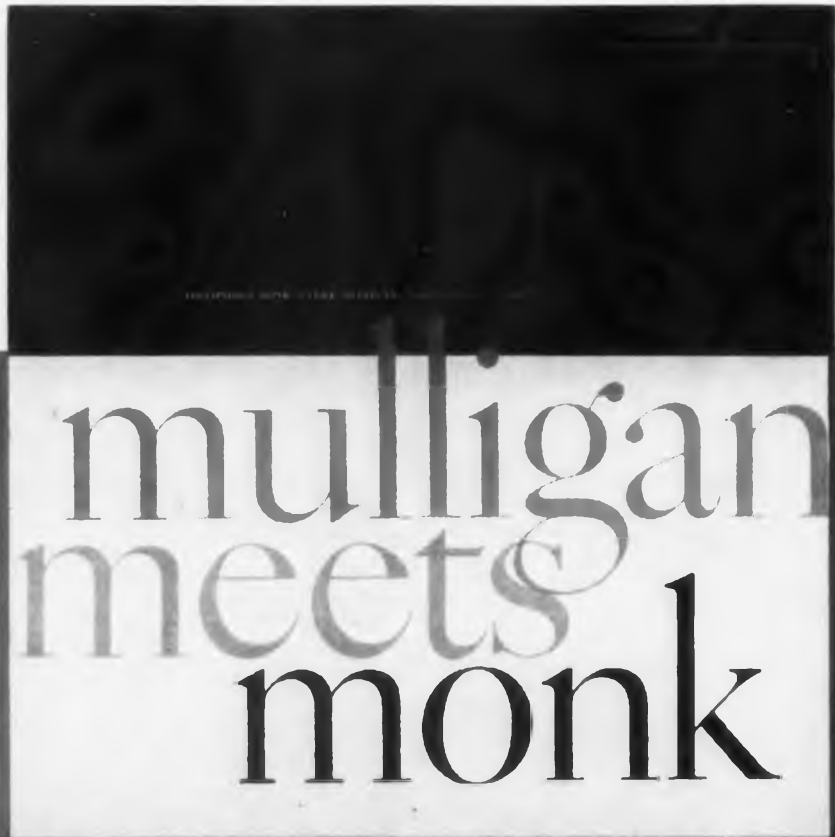
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Help! . . .

Murray, Utah

To the Editor:

It seems most issues of *Down Beat* contain some reference to the deplorably little jazz to be heard on the air. Could be my experience is not unique.

I play 18 hours of jazz a week on a station serving a market area of some 500,000 listeners. That's exactly nine times the sum total of all jazz offered by the eight other stations in town combined. For two years, I've been trying to get music to play from people who record or distribute it. If it weren't for the juggling of a lone distributor salesman, I'd be playing the Weik game.

A recent letter from a jazz company noting that it had come to their attention that I was in their words, "THE jazz disc jockey in the Utah area" offered to sell me a line at a generous price. This is a little unrealistic. My show, like all jazz shows I've known, is a labor of love. We pay our way, but we're not fat. I cannot afford to buy all the music necessary to sustain an 18-hour weekly show.

Oddly enough, Columbia, whose strongest identification is not necessarily with jazz, now sends me their jazz catalog, God bless 'em. They must have come to the realization that jazz, like almost anything, can be aggressively merchandised. That it is not enough, even in these times, merely to make good music available to a public clamorously eager to buy trash.

I sympathize with the executive trying to cut expenses. But when most stations are playing the "Top Slop," in a concerted and, it would seem, an ever most successful attempt to subvert and debauch American taste in music, surely the cost of following Columbia's lead in sampling those jockeys who are giving jazz extensive exposure would be negligible.

This letter column may help. I hope so, or another jazz show won't last the year.

Wes Bowen

Confused . . .

New Rochelle, N.Y.

To the Editor:

After reading Barry Ulanov's column of Oct. 17 for the fifth time, I must confess my confusion. Upon whom does Barry place the onus of responsibility for the appalling lack of jazz on the radio, the disc jockey? If this be the purpose, he is deluded.

Inasmuch as his column deals almost exclusively with the influence the disc jockey has upon the listening habits of the radio audience, I must assume that Ulanov is putting the jockey down. As a disc jockey who spins only jazz for his listeners, I feel compelled to speak out in defense.

Certainly, Ulanov is not so naive as to believe that even the most dedicated jazz jockey does not have obstacles to overcome in order to fulfill his responsibility of good taste in programming music for his audience. What are these obstacles? They are program directors and high level executives!

Airtime costs money, and it is the sponsor who picks up the tab. Any prospective sponsor, once convinced that his sponsored show will sell his product or service, will rush to buy time on that show. And here we come to the crux of the problem: the program director must have confidence in his presentation and he must imbue his sales force with this confidence, and, thus armed with the quality and marketability of what he has to sell, the sales personnel can book the show solid with sponsors. But, and this is the whole thing in a nutshell, the program director must believe!

Unfortunately, however, the radio industry today, except for isolated exceptions, is divest of program directors with imagination and the courage of their own convictions. . . guts. The only thing which concerns them, for reasons of job security obviously, is ratings. Quality be damned, up with the ratings. The "Top 40" that blares incessantly on New York radio is a plague on the ears of the listener.

Ulanov asks if any disc jockeys have ideas on how to overcome this ridiculous situation—well, I have a couple of ideas. All you jazz lovers who might be reading this letter of indignation, stir from your apathy, take pen in hand and register your acute displeasure with these same program directors. Tell them that you want to hear some jazz on the air.

Secondly, I hope that some high-level radio executive might read this missile and awaken to the fact that doing exactly what every other station is doing can only bury him in the mire of anonymity. C'mon you program directors and executives, wake up to the fact that all a quality jazz show can do for you is enhance your listening audience.

Mort Fega

Write, Right? . . .

Milford, Conn.

To the Editor:

Reading Barry Ulanov's column on the numerous disc jocks who play nothing but the Top 20 trash, I was struck with one thought. It's true that the radio today is saturated with the same horrible tunes and non-talented singers all day long. It's also true that there is very little good jazz or instrumental music played by groups or big bands on the radio. But does it have to remain that way? My answer is "no, it doesn't," and that we *Down Beat* readers are partially responsible for this sorry situation.

I know enough of these guys to believe that if they received mail that requested good music in the jazz or big band field, they would insert some.

Now just suppose every *Down Beat* reader were to buy a dozen post cards and sit down and write each station on their respective dials. It would work, my friends, and you'd soon be able to find jazz on the radio and not have to switch the darned car radio off in disgust as I do on my way home from work now that Al Collins has left these parts.

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complain about this top 20 or top 40 trash you are forced to hear all the time. Suggest some bands and groups you'd like to hear. A few sentences will do it. Try it...don't be lazy. If you believe in the music (and if you read *Down Beat*, you do), then write today!

Ed Mulford

Help. Help! . . .

Spartanburg, S. C.

To the Editor:

As a disc jockey, I find myself catering to the record buying public whose taste is, needless to say, very poor. It is a big job trying to sound excited about the tripe that is being put out today. However, I have checked the record shops and found there is a tremendous interest in jazz in this area, and, since there are many colleges in our coverage area, I have been permitted to have a show of strictly jazz from 11:15 to midnight.

However, as is often the case, the station doesn't buy any jazz LPs, and my collection will run out soon enough. I can't afford to buy enough new stuff to keep the show fresh. I thought that maybe some of the artists who read *Down Beat* could send me an occasional LP to keep me going. I think we might be able to pick up some new fans of our type of music.

Charles L. Allen
Station WSPA

Some Rebuttal . . .

Shaker Heights, Ohio

To the Editor:

Just a line in rebuttal to Paul Grosney in *Chords and Discords* (Oct. 17); there are several things Grosney

should realize re Armstrong's performance at Newport in '57:

Louis' contribution to jazz is undeniable: for that very reason, the many who have come to respect and even idolize him expect more than shoddy vaudeville from such an esteemed artist.

Armstrong's 57 years are irrelevant, considering that Ellington is 58, Hawkins is 53, Basie is 53, and the venerable Ory will soon be 71. Why should his age be an excuse when others of his years are still playing as well as ever? His added years should bring dignity, not poor taste.

Ory and Teagarden have always been more clearly associated in the public's mind with Louis than has Trummy Young. Perhaps if either of them were now in his band, his perform-

ances would be more inspired and tasteful. And regardless of how the deal was set up, Armstrong should have had the decency and common sense to live up to it. The entire fiasco did his name no good and undoubtedly disappointed many of his admirers.

Louis' standard repertoire may be good enough for nightly gigs, but people come to Newport to hear the artist put on his best performance. It's also pretty absurd to argue for an artist on the basis of how successful he is or how much money he makes. If this is to be the criteria, why not have Lawrence Welk at Newport?

Probably whoever booked Louis did get some of the blame. At least he won't be quite so inclined to ask Louis back—Armstrong will have to learn, and fairly soon, that you can't tread on everyone's toes and still come out on top.

Chops or no chops, it still isn't too much to ask that Louis Armstrong live up to his name and reputation. If he has any pride in his name and in his status as a musician, he had better try to salvage his reputation. Or does he enjoy his present reputation as a second-rate vaudeville clown?

Roger Disbro

Still . . .

Detroit, Mich.

To the Editor:

Observed this noontime:

A wild chalk scrawl on the store of a downtown Detroit building: "The Bird Lives."

Verily...he does.

A. M. Davidson

Notice

If you are a member of a jazz society, please read on. In a forthcoming issue, *Down Beat* will print a listing of all the known jazz societies in the world. In order that our list be as complete as possible, we ask that you send us the name of the organization to which you belong, be it small or large, university-sponsored or otherwise. Send the club's name, president and corresponding secretary, and address to *Jazz Societies*, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill. All listings received will be used.

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By Dom Cerulli

I'M JUST a young fellow, and naive (or naïf, as they say in liner notes), but there are some things that I just can't understand.

Like, for instance, why the AFM local in New York should establish a higher scale for musicians on a new club opening way over on the west side, when there's a lesser scale on an established club just as far over on the east side. The latter is larger, and busier, than the former. And it's not that the owner objects to paying for his talent. It's just that he doesn't like to be B when others are A.

Another thing I can't get through this thick skull of mine is why people at the agencies are generally "too busy" to give me information on the artists they are booking.

I wondered recently whether one agency in particular was "too busy" knocking out a pianist who had been set for a lengthy out-of-town stand which would have meant a good boost in his career. It might have been that this pianist isn't presently with an agency, and the club owner was leaned

on a little to handle an agency act instead.

OR TAKE a jazz singer who presently isn't working again. Is his agency "too busy" cutting itself in on the one-niters that the singer goes out and lands on his own?

As I say, I'm young and full of questions.

Like, why is it that whenever there's a jazz presentation on TV, it almost inevitably turns out to be Louis Armstrong? I dig Louis, but I feel there are other people in jazz, too.

Are the agencies busying themselves with trying to get some other jazz talent on TV?

I don't know. I'm just asking.

I did see one agency's effort somewhat along that line recently. It was a presentation aimed at setting up a spectacular built around the music of a dead bandleader.

IT WAS SO AMATEURISH and banal that I shouldn't be surprised to see it pop up on the TV schedule one day soon.

Another thing I can't understand is

this attitude that the entire business is corrupt to the core and there's nothing anyone can do about it except lie down and take your temperature every now and then.

That may be, but I've met a club-owner who gave his featured artist a Saturday night off, "because he had a chance to make a few extra bucks, and I could get a replacement."

And I was in a tape editing room recently when a jazzman had free rein in the editing of his upcoming LP. The a&r man said, "Do it the way you want it. You tell the engineer what you want. It's your album."

OF COURSE, the whole scene doesn't boil down to these few incidents. But for every half dozen octopi embracing several aspects of the business and milking them, there is a straight guy who makes an honest effort to be fair because one morning he might wake up and go without shaving in fear that he might be ashamed at whom he'd find looking at him out of the mirror.

So the beardless ones are in the minority. The important thing is they exist.

What the point of this ramble is, I hope, is that there are the doers and the done-to. There are the hustlers and the hustled. There are the workers and the waiters.

Whenever the doers and the hustlers and the workers become the done-to and the hustled and the waiters, whether they are agencies, personal managers, club owners, producers, account men, or writers, the man in the middle gets hit in the wallet.

And he's generally the musician.

MIDNIGHT NOTES: After catching sets at Birdland and the Village Vanguard and the Mannequin recently, visiting Jeff Kruger of London gasped, "Isn't there ever any letup?"

It hadn't occurred to me at the time that our marathon sets (Miles and Bobby Jaspar barely off the stand at Birdland when Stan is up with his group and wailing; Blossom Dearie barely off the piano seat at the Vanguard when Sonny Rollin's group is on, with Stan Free fidgeting in the wings; and Barbara Carroll swinging tune after tune with humor, warmth, and feeling) are pretty standard operation here. What Jeff wondered at, in addition to the jackhammer succession of talent onstage, was the lack of communication between the artists and the audience.

This is an area in which the jazzman can do much to build himself as more than a personality who sneaks through his horn. Horace Silver, Ruby Braff, Sonny, Bobby Brookmeyer, Gerry Mulligan, and Cannonball are a few who immediately come to mind as promoting themselves wittily, efficiently, and quite often warmly, at the mike.

In passing, I have to note that at the spots caught, Miles and Bobby Jaspar had established a rapport at Birdland, and Bobby's flute work was delicate, eloquent, and swinging. Miles is blowing with force and firmness. At the Vanguard, Sonny astounded everyone with his flow and taste. Don Byrd, who deserves the same kind of a lyrical LP that Art Farmer recently did for ABC-Paramount, wailed on both ballads and up tunes. A horn showcase album for Byrd could do much to get his fine sound out to a wider range of listeners than those in the current jazz audience.

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By Jack Tracy

A FEW ISSUES BACK, we began running once a month a list of as many of the country's leading jazz disc jockeys as we could assemble in a feature called *On the Dial*.

Not only has it proved to be a well-read and popular addition to these pages, it has put us in correspondence with a number of men who use jazz as the basis for their shows.

And they have a problem, one which directly concerns the companies issuing jazz records, the listeners to their shows, and anyone who is interested in seeing jazz gain wide audience.

Briefly, it boils down to this: they can't get enough records to play.

ENOUGH OF THEM have commented on the situation to make it obvious that it is not just a minor irritation to a few jockeys. A great many are handicapped by the fact that if they want to play jazz they have to rely on the meager library most stations have or go out and buy them. I am personally acquainted with enough of the men who try to make a living playing recorded jazz to know that usually the former course is ridiculous and the latter impossible.

A typical letter is at hand from Ken Scott, who says he's the only jock who programs jazz exclusively in Alabama. He writes, "As you know, we receive pop, rock 'n' roll singles, mood, and pop albums gratis. Jazz albums are hard to come by. Most companies charge a nominal fee for them. The majority of stations frown on paying for music which doesn't have mass appeal. . . . (At the) distributors' level, they rely on their salesmen to do their promoting. He makes his money by selling, not by calling on guys like me to donate a jazz album and hope I'll play it."

"What the answer to this vicious cycle is, I don't know, but when I do, the top 40 will sound like Birdland after dark."

WHAT THE ANSWER IS, I don't know, either. It's true many of the jazz companies refuse to give away sides to most jockeys because they are afraid they won't get played. They'd rather spend their money on advertising and assembling mailing lists, where they feel they've got a better chance to move merchandise.

But there are those deejays who program whatever jazz they can get their hands on steadily. They believe in it. It's a crying shame to see them handcuffed.

It might be that our *On the Dial* listing can be of aid to both record firms and disc jockeys. Working carefully through it, the disceries can assemble a solid nucleus of men who schedule jazz regularly and expose new LPs to a buying market.

If you are a jazz deejay who is not yet listed in *On the Dial* send us your name, station, name of show, and hours on the air. Just as you request a show of strength from readers by asking them to write the station and ask for better music, so might you stand up and make yourself counted by having your show listed as a jazz show.

The address is 2001 Calumet, Chicago 16, Ill.



down beat

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MUSIC NEWS

An exchange with Britain in which musicians will play clubs; a benefit for Harvey Huxton; some happy blues for Big Bill; Previn's switch, and some long, long, long-playing records are some of the featured stories in the regular news roundup that begins on page 11.

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On The Cover

A few years ago, he was distinctly unsuccessful with his own television show. Since then, Frank Sinatra has uncorked one of the greatest comebacks in show business history, succeeding overwhelmingly in films, on records, in person. How he plans to effect the same comeback is told by John Tynan in his cover story that begins on page 15.

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strictly ad lib

NEW YORK

JAZZ: Tenor man Ben Webster was scheduled to return to the New York scene late in October to appear with Roy Eldridge for a 10-day stand at the Cafe Bohemia . . . New faces in the Basie band: Snookie Young for Reunald Jones in the first trumpet chair, Al Gray for Bill Hughes in the trombone section, and Eddie Davis for Bill Graham in the reed section. Davis is blowing tenor, and Frank Wess has switched to alto, doubling on tenor and flute. Basie cut his first Roulette LP with Neal Hefti supervising, and with new material written by Hefti, Jimmy Mundy, and Ernie Wilkins . . . Art Farmer, Eddie Bert, Lou Mucci, Don Butterfield, a cellist, violinist, and rhythm section join Ten Macero for his Nov. 9 concert at Carnegie Recital hall . . . Mal Waldron and his trio played Monday nights at the Five Spot until he went to the west coast with Billie Holiday. Saxist-trumpeter Ira Sullivan came on the scene to blow with baritone man Jay Cameron, pianist Hod O'Brien, bass man George Joiner, and drummer Buster Smith on a Monday night late in October . . . Charlie Mingus, with trombonist Jimmy Knepper, pianist Horace Parlon, drummer Danny Richmond, and reed man Shafi Hadi set to open at the Half-Note early in November. Satirist Jean Shepherd was scheduled to improvise on The Clown with the Mingus group opening night . . . Dizzy Gillespie's band and Cal Tjader's group into Birdland Oct. 30 to Nov. 20; Sarah Vaughan and Jimmy Smith's trio in from Nov. 21 to Dec. 1; with Basie and Les Jazz Modes finishing out the year, starting Dec. 19 . . . The Composer had a tentative booking of Terry Pollard and Eddie Costa, with a battle of the vibes attraction, set for November.



Webster

Ronnell Bright or Eddie Costa were among top candidates to open the new club on 129th st., The Offbeat, around Thanksgiving Day . . . Blossom Dearie cut her second LP for Verve, with Ray Brown, Herb Ellis, and Jo Jones . . . Barbara Carroll, with bassist John Drew and drummer Phil Faieta, set indefinitely at the Mannequin. The Carroll trio was also set to get back into TV work, opening with a shot on Dave Garroway's NBC Today show Nov. 18 . . . Dave Brubeck will open in London Feb. 8, at Royal Festival hall, hop to Europe, then return to play four days at the Flamingo club in London, starting March 5 . . . Charlie Mingus added trumpeter Clarence Shaw to his quintet for a recent Bethlehem session . . . New York jazzmen were saddened to learn of the tragic death of guitarist Johnny Smith's wife in late October . . . Phil Sunkel sat in for Roy Eldridge at the Bohemia when Roy was sidelined with flu . . . Sarah Vaughan will cut an LP of spirituals and dedicate it to her parents and to Newark's Mount Zion Baptist church, where she first sang in the choir . . . Coleman Hawkins is waiting at the Metropole . . . Nat Cole was scheduled for an Ed Murrow-CBS-TV Person-to-Person shot Nov. 1 . . . Gil Evans will score an ABC-Paramount LP for Don Elliott, using musical material from Jamaica . . . Chuck Darwin cut an LP for Bethlehem using as many Down Beat Critics Poll winners as were available. On the sessions were Frank Rehak, Eddie Costa, Donald Byrd, Oscar Pettiford, John Coltrane, Freddie Green, Gene Quill, Rolf Kuhn, Kenny Burrell, Art Farmer, Al Cohn, Philly Jo Jones, and Ed Thigpen. It'll be called Winner's Circle . . . Altoist Eddie (Cleanhead) Vinson returns to the jazz scene with a Bethlehem LP, Cleanhead's Back in Town. On the sessions were Nat Pierce, Paul Quinichette, Charlie Rouse, Frank Foster, Joe Newman, Turk Van Lake, Bill Graham, Freddie Green, Charlie Fowlkes, Henry Coker, Ed Jones, Ed Thigpen, and Gus Johnson.

Ahmed Abdul-Malik, Thelonious Monk's bass man, led his own trio in music of the east and the occult at the opening of the Nonagon, a new gallery for fine arts and handicrafts on Second Ave. late in Oct. . . . The Jazz Forum started running sessions at the Half Note on Sundays . . . Yusuf Lateef's group brought in toy balloons, Arabic flutes, a Chinese gong, and an earth bow, to their recent Prestige session . . . Gene Krupa set for two weeks, early in November, at Jazz City . . . M-G-M started filming Harry

(Continued on Page 52)

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music news

Down Beat November 28, 1957

Vol. 24, No. 24

U. S. A. EAST

From Both Sides

In January, when Britain's top small group, the Tony Kinsey quintet, comes to the United States for four weeks of club dates, a new era in jazz across the sea may begin.

In return, the man-for-man swap specified by the unions will see a group headed by Zoot Sims and Al Cohn, with Randy Weston, Max Roach, and possibly Oscar Pettiford, playing similar engagements in Great Britain at London's Flamingo club.

Guiding force behind the move is Jeff Kruger, owner of the Flamingo and the Florida, two of London's top modern jazz clubs, and mentor of most of the modern groups of that country.

"Our jazz scene looks more promising than yours here in America," Kruger declared during a mid-fall visit to New York to set the swaps. "Our boys are constantly practicing, constantly learning. All of them are writing, and they average a job a day. The fact that they can go in and read at sight means they can play in any section.

"Our jazz inferiority complex is wearing off. We feel we're ready to be heard in this country the way we are in England.

"From now on," Kruger warned, "There will be no more tours for any of my bands. From now on it's either jazz package shows for them in America, or club dates. Otherwise, they won't come.

"In return, we'll bring in American groups to play our clubs, and give them full promotion. It's a crime when one of the best jazz groups in England rehearsed and worked up a book, then came to this country to play one number in a rock and roll show. There'll be no more of that.

"If the American jazz groups want to be treated with respect, then our boys must be given that same courtesy in this country.

"When we send a group out, all the boys have uniforms and they all take a pride in their appearance. None of the American groups to play England, except the big bands, have been dressed that way. And our boys do it on a salary of about \$18 a week, average.

"Another thing is the prices. They're too dear for England. American promoters must figure we're an easy kill, because it seems they charge three and four times as much as an artist is worth to us. Instead of improving the exchange situation, it kills it. Instead of settling for 10 percent, agents are taking 50 percent or more. American promoters must be sensible about this thing, or there are liable to be no more tours."

Kruger, whose jazz stable includes the Kinsey group, the Jazz Couriers with Ronny Scott and Tubby Hayes; Don Rendell's sextet; the Dizzy

Reece quintet; Tony Crombie; Jimmy Deuchar; Ken Wray; Derek Humble; Harry Klein; Vic Feldman, and others, promised visiting American jazz stars appreciation "beyond their wildest dreams" from British jazz fans.

"Cordiality is lacking here," he noted. "Our kids don't like artists who are not warm. They're appreciative, and will stand and cheer for a good long time when they really appreciate a performance. All they want is a few words from the artist to establish a rapport between them.

"When this club exchange starts, perhaps these things will work out."

Memorial Day

More than 3,000 Philadelphia area jazz fans stormed Red Hill Inn, near Camden, N. J., for first annual Harvey Husten memorial concert Oct. 13, three weeks after the sudden death of the jazz disc jockey and Red Hill manager.

But only 1,000 got in, with the others turned away. Proceeds of the benefit totaled an estimated \$3,500. Backers hope to establish a scholarship in Harveys name at some music school.

As expected at such affairs, many of the billed stars who promised to appear failed to show up. Of those who did, Charlie Mingus broke things up with a bass-tenor duet along with tenor man Curtis Porter.

Erroll Garner, who was featured at the Red Hill the week of Oct. 7, also performed. Out-of-towners present included Don Elliott, Vinnie Burke, and

Sal Salvador. Philadelphians Billy Root, Jimmy Oliver, Jimmy Golden, and Ellis Tollin also appeared.

The Red Hill plans to continue its jazz policy. Joe DeLuca Jr., son of the owner, and Sid Mark are doing the booking.

Three Free Forms

When the light dimmed Nov. 15 at the Modern Music in the Making concert at Cooper Union, in N.Y., a trio was set to experiment in spontaneous improvisation.

Altoist Al Zeiger, bass man George Silver, and guitarist Al Schackman, would take the stage with only agreement on a key as rehearsal.

The Free Form trio, according to Zeiger, "is dedicated to spontaneous improvisation with the chord structure as a guide. We have attempted to enlarge the ABA form by form resulting with the use of melodic content."

The group has been together five years, and has participated in a previous Cooper Union concert.

Bolivian Colors

Jose M. Velasco Maidana of Bolivia has been linked with Heitor Villa Lobos under the heading, most progressive composers of South America.

Maidana, in New York to conduct the premiere of his *Andean Suite* at the U.N., displayed a novel method of composition. Before writing a note of music, he charts the composition on



A BUSMAN'S HOLIDAY was enjoyed recently by saxist Frank Wess and trombonist Benny Powell of the Count Basie band. While the band was vacationing, they took their horns to Cafe Bohemia in New York and were caught here while participating in a free-blowing session that was carried by *Bandstand U.S.A.* on the Mutual network.

ruled paper with colored pencils; each color representing an instrument or a choir. From these multi-colored lines, curves, and dots, he then writes his notes.

The method shows the music's form and color, he explained. He developed it himself, after first experimenting with the charting of relatively simpler works, such as Beethoven's *Moonlight Sonata*.

While in America on his cultural mission for the U.N., he made a few field excursions of his own. At Birdland, he sat in to hear sets by Stan Getz and the Maynard Ferguson band. His main comment was, "Why don't they play this music on the radio?"

Maidana said he felt every art has its roots in the popular. In this country, jazz should be flavoring our music, and developing new colors for the composer. U.S. musicians have brought an emphasis to the use of brass instead of strings, he commented.

Maidana added that he felt the Latin American influence in jazz would help strengthen the natural bonds between the two nations.



Elliott and Friend

New Twist

Don Elliott, miscellaneous instrumentalist (trumpet, mellophone, vibes, etc.), aired a gripe to the Conn Co. last summer.

Because of the shape of the mellophone, he said, the sound was aimed behind him when he faced an audience. For the sound to reach an audience, Elliott found he had to turn his back on his listeners. And, it was virtually impossible to blow into a mike.

He had experimented with a straight-out version of the huge horn, but found it difficult to handle.

He got together with some of the Conn design engineers, and sketched out some variations on the mellophone which he felt would make it a more practical instrument for professional and band use.

The Conn firm got cracking, and late in October emerged with a reverse-curve mellophone whose bell was below the spiral tubing facing front. Elliott blew some figures on the pilot model and declared that it had the best intonation of any of the four mellophones in his collection.

And he prevailed on Conn to allow him to keep the horn for his engagement at the Red Hill Inn, starting Oct. 22.

U. S. A. MIDWEST

No Stonewall For Jackson

The status of Chicago television, which has been largely a matter of archaic films and mediocre variety shows recently, may be elevated soon.

The executives of WBBM-TV, the CBS outlet in Chicago, are considering a weekly program featuring Mahalia Jackson.

Miss Jackson, currently on the west coast for film work, is reported interested in the planned format for the show, which would feature her in a community-sing, studio audience participation setting.

A decision on the program is expected when she returns to Chicago for further discussions with TV brass.

The Limbo That Failed

Ken Nordine, word jazz, the world of Upper Limbo, and related esoterica, failed to fill the Modern Jazz room in Chicago.

The experiment, which interrupted an extended string of jazz bookings at the club, came to an end recently. Owners Milt Schwartz and Ralph Mitchell, faced with the problem of making money or closing the room, are ready to reach a compromise with jazz, despite their previous statement about the high prices for jazz groups.

According to Mitchell, the room probably will restore the modern jazz policy during the summer months of June, July, and August. Until next summer, however, the policy of the room will be up for grabs, as the owners search for a format which will fill the bill and the club.

Dr. Flanagan, We Presume

Bandleader Ralph Flanagan has been named a "guest clinician."

He will operate during the Midwest National Band clinic to be held at the Hotel Sherman in Chicago from Dec. 18 through 21. Flanagan will work with the LaPorte, Ind. high school dance band, trained by Guy Foreman, supervisor of music in the LaPorte schools.

The 11th annual clinic will present, during the course of its meeting, nine of the nation's finest school bands in concert, presenting music of all levels of training. In addition, there will be 12 instrumental clinics and exhibits by major music companies.

Complete information on the clinic can be obtained from Lee W. Petersen, executive secretary, Midwest National Band Clinic, 4 E. 11th St., Peru, Ill.

Jazz Club Has A Ball

The Indianapolis Jazz Club is making jazz fans feel that it's good to be back home again in Indiana.

The club has an active group of leaders and a substantial number of followers. It publishes a newsletter, presents awards and honorary memberships to musicians, conducts concerts, and features jazz scholars in lecture presentations.

This season's opening concert spotlighted Carl Halen's *Gin Bottle Seven*, a Dixieland group recently recorded by Riverside Records. Recently, the club presented a lecture by Prof. John W.

Ball of Miami university, Oxford, Ohio. Prof. Ball served as consultant to the Rev. A. L. Kershaw in his television appearances on the *\$64,000 Question* and *Look Up and Live*. He has taught courses in jazz at the University of Cincinnati and on television station WKRC, Cincinnati.

Full information on the jazz club and its varied activities can be obtained from the club, P.O. Box 55, Indianapolis 6, Ind.

No Blues For Big Bill

Big Bill Broonzy has paid his dues. Now a group of singers are paying tribute to Broonzy.

Mahalia Jackson and Pete Seeger will headline the program at a benefit for Broonzy to be held on Nov. 27 at the KAM Temple, 930 E. 50th St., in Chicago. The benefit show for Broonzy, who is recovering from a recent operation, will include performances by Muddy Waters, Little Walter, Eddie Boyd, Memphis Slim, Fleming Brown, Gerry Armstrong, and other folk singers in the Chicago area at the time, according to Studs Terkel, who is producing the show.

Seats in the 1,500-capacity auditorium are \$2 for the concert, which is scheduled to begin at 8:30 p.m. and continue until the last singer runs out of breath.

U. S. A. WEST

Blue Skies

All year the jazz concert picture in southern California was cloudy.

Promoters ground their molars at the spectacle of night after night of empty seats brought insomnia instead of profits.

Last month, however, the dam broke. Norman Granz' Jazz at the Philharmonic, which reportedly had done poorly in other sections of the nation, proved a magical money magnet in both Los Angeles and San Diego.

Grabbing a near capacity \$20,172 gross, JATP did right proudly at 6,700-seat Shrine auditorium in the season's final concert. In the border city of San Diego, Trans-World Attractions brought the Granz' package to Russ auditorium, came out of the deal with a gross of \$7,490 after pulling a capacity audience of 2,400 fans.

Trans-World promoters paid Granz' a flat \$5,000 for the show, cashed in on the advance publicity JATP always secures wherever the troupe plays.

Final Bar

Abe Lyman, who for years headed the Californians, a popular dance band in the 1920s and '30s, succumbed to cancer at his Los Angeles home late in October.

He was 59.

After a successful career as a bandleader, Lyman retired from the music business in the mid-'40s to direct operations at the Mike Lyman restaurant with his brother, William. He started his climb to fame in Hollywood's Coconut Grove in 1921 with a 21-piece orchestra. Later, he became a Broadway figure as MC at the Hollywood restaurant in New York.

He was also a successful songwriter, with *Mary Lou, What Can I Say After*

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I Say I'm Sorry?, and *I Cried for You*, among others, to his credit.

He leaves his wife, the former Rose Blain, who once sang with his band; his brother, and two sisters.

Hit the Road, Jack

It may be quite some time before Jack Teagarden views once more the smog-shrouded Hollywood Hills.

Arriving in Copenhagen last month on the first leg of a concert tour of Scandinavia, the trombonist told the SAS press service that his all-star band probably will visit India and Pakistan on a goodwill trip sponsored by the U.S. State Department.

The Far East jaunt should commence, he said, on completion of a month's bookings in Germany, France and Italy.

Big T's personnel consist of Max Kaminsky, trumpet; Earl Hines, piano; Peanuts Hucko, clarinet; Jack Lesberg, bass, and Cozy Cole, drums.

Jazzbo Swings

Al (Jazzbo) Collins, who left the east for radio and TV work in Salt Lake City, popped back into the nation's radio picture.

He signed with Anime, Inc., to produce a syndicated jazz disc jockey show which will be available to any radio station in the country. The show will come equipped with a basic library of jazz records for programming by the station on other spots as well as the Collins segment. Jazzbo's show will be an hour in length.

In addition, Jazzbo will record special spots for the station to tie in with his show. These include call letters, individual openings and closings to the show, spot stock weather checks, and other announcements. Cost of the show will vary depending on the size of the station. College stations will be offered five hours a week at a basic price of \$25.

RECORDS

Long, Long Plays

Right on the heels of announcements by Vox and Prestige Records that they would soon issue LPs at 16 $\frac{1}{2}$ rpm, came Riverside's announcement of entry into the field of superlong play.

At the start, Riverside's output will consist of spoken word documentary and dramatic records. First releases will include the Coleman Hawkins documentary, which was released on two 12-inch 33 $\frac{1}{4}$ LPs; a full version of Sartre's *No Exit*, starring Betty Field; and Sean O'Casey's *Pictures in the Hallway*, with the original Broadway cast.

Subsequent releases will include some musical ventures. But Riverside spokesmen said that unless the material lends itself to the ultra-long length of the new slow records, it would be a mistake to use the new medium.

At the same time, Riverside announced the formation of a new label, Judson, to retail at \$3.98 and carry pop, folk, and dance material. Initial releases include a sampler; an LP by NBC producer Herb Strauss, singing folk music for people who hate folk



Frank DeVol looked properly beaming as Rosemary Clooney presented him with a cake celebrating his successorship to the job of west coast music director for Columbia Records, replacing Paul Weston (see story this page). DeVol is conductor of Miss Clooney's TV show.

music; French songs by Francoise Provost and Luc Poret; folk songs by Hercules; dance collections by Lenny Herman and Chauncy Gray; and a program of light classical music cut by an European orchestra, *An Evening with Offenbach*.

Upcoming on Riverside in time for the Christmas market will be its mammoth production, with LPs and a book included in the package, of Lewis Carroll's *Alice in Wonderland*, with music by Alec Wilder.

More To Les

Lester Koenig's Contemporary Records stable was enriched last month by two new talents.

Composer - conductor - pianist Andre Previn inked a three-year contract under terms of which he will record a minimum of four LPs a year. Previn is featured currently on two jazz best sellers for Contemporary, *My Fair Lady* and *Lil' Abner*. While he will concentrate on jazz, Previn will record also for the label's classic and popular series.

Also signed to a three-year contract was British vibist - drummer - pianist Victor Feldman, who will record a minimum of two jazz albums a year featuring him on the three instruments. Feldman's first LP date is now in the planning stages.

New Name For Pacific Jazz

For weeks it was an open secret in Hollywood record circles. Then, with the arrival in late September of new letterhead stationary and envelopes at offices of trade and music publications, the rumors were confirmed: Pacific Jazz Records had changed its serape.

New name for the five-year-old firm — World-Pacific Records.

Said company president and a&r chief, Dick Bock, "Phil Turetsky, Woody Woodward, and myself had been thinking about this move for over a year. We've long planned to produce more and more pop albums and we felt that, on a long range basis, identification with jazz *only*

was inadvisable. We've had LP's of pop appeal before but, because of the label's name, sales were undoubtedly sacrificed.

"No, of course we won't slash jazz production," Bock stressed, "we've got some potent ammunition in the can and this will be released in future as the 'Pacific Jazz Series' of World-Pacific Records."

Forthcoming from the newly bored barrel of Bock's Big Bertha are vocal albums by Gary Crosby with orchestra conducted by Bud Shank; new vocal discovery Pat Healy, and David Allyn, who slipped to obscurity after a short and brilliant career with the Boyd Raeburn band of the late '40s.

Go, Weston

When Paul Weston resigned last month as west coast music director for Columbia Records to seek the greener pastures of television, he lost no time in snagging a plum.

The composer-conductor quickly inked agreements with NBC-TV to write the 60-minute Chevrolet program Nov. 14, plus three additional shows, including one 90-minute spectacular still under discussion.

As a Columbia recording artist, Weston produced such albums as *The Crescent City Suite*, *The Music of Jerome Kern*, and *The Artistry of Jonathan Edwards*, and also initiated the singing of Liberace and the Norman Luboff Choir.

Weston's successor, Frank DeVol, is currently conductor of the Rosemary Clooney TV show and has written underscores for a number of motion pictures as well as arrangements for Nat Cole, Dinah Shore, Margaret Whiting, Kay Starr, and others.

It's Official

RCA-Victor apparently decided that rock 'n' roll is the trend, and brought in two bright young men to start creating new sounds and new hits in the field.

Jerry Lieber and Mike Stoller, composers of such as *Bazoom*, *Black Demim Trousers*, *Hound Dog*, *Jailhouse Rock*, the lyrics to *Bernie's Tune*, and scores of other r&r smashes, became artist and repertoire men for the label.

According to Steve Sholes, the pair of 24-year-old hitmakers would record with artists they discover, with artists on the label, and with new techniques for a new sound. They brought with them some seven years of partnership, and experience in producing records for labels such as Alladin, Peacock, Atlantic, Atco, Spark, and Capitol. They have done some work for RCA Victor with Elvis Presley.

They planned to concentrate their activities in r&r, and later spread to rockabilly, western, and pop.

Newport Forever

New York—Noting that Norman Granz planned to issue 14 volumes of jazz recorded at the Newport Jazz Festival, a press agent shrugged wearily and told *Down Beat*, "So, they'll come out on wall-to-wall LPs."

Jimmy McPartland

By Don Gold

JIMMY MCPARTLAND calls the music he plays "jazz."

"I call it jazz, because I know it isn't Dixieland. I play the way I feel right now, not the way they played it 40 years ago," he says.

As a jazz musician, McPartland has followed a fascinating path. He was a part of the Austin High Gang in Chicago. He replaced Bix Beiderbecke in the original Wolverines. He played jazz on boats cruising to South America. He has been a member of several outstanding groups in the history of jazz. He has headed his own group.

McPartland was a combat artilleryman in World War II. He landed in Normandy ("It was D plus four and I wasn't playing my cornet") and marched to Germany. Transferred to USO duty, he met pianist Margaret Turner. She became Marion McPartland and they became happily married.

In recent years, McPartland has made New York his headquarters. In addition to performing with leading jazzmen, he has initiated an acting career. His appearance on *The Magic Horn*, on NBC-TV's *Alcoa Hour* brought favorable reviews. This summer he spent five weeks in summer stock, in a production of *Show Boat*. He's slated for a *Studio One* appearance on this fall's TV schedule.

According to McPartland, "You give a musician a melody and he interprets it; you give an actor a script and he does the same." In this *Cross Section* he does some interpreting, too, on a series of varied topics. His comments follow:

ERNE KOVACS: "He's funny I like his approach. It's different. He's a stylist."

FILTER CIGARETS: "I can't stand them. I like tobacco flavor and the filter kills all of that. It's like smoking cornsilk or worse. My morning cough proves I smoke regular tobacco."

JOHN FOSTER DULLES: "I think... well, I think he's doing about the best job under the circumstances, with the Russians being so cute. I think he's capable, but he's in a rough job, trying to out-cute the Russians."

MIKE WALLACE: "I think he's very good. I like his straightforward approach and I think he's a good television man. I like him, among the controversial guys, because I feel he's the best I've seen."

MYSTERY NOVELS: "I never read them. I used to, but I gave it up. I don't care too much for fiction, except

for historical novels. If I applied myself, I could write better novels than some I've read."

RUSS COLUMBO: "He was a real fine guy and played fine violin. I thought he was one of the greatest singers, with such fine feeling and phrasing. He was always considerate to musicians; he was one of the nicest guys I ever worked for."

ASPIRIN: "Great, at times."

ICED COFFEE: "I don't care for it. I prefer tea, British-style, with milk and sugar. My mother was born in Scotland; my wife is British. We have a tea household. First thing in the morning, on goes the teapot."

FLORENCE CHADWICK: "The swimmer? She's an amazing girl. I like to swim and I know that what she's done is amazing."

WALTER REUTHER: "I don't know enough about him. It seems to me that the unions are going to wind up owning the companies. They fight for more and more. It's good for the men, I guess, but the public pays for it."

CAPE COD: "I've never been out there, but Bobby Hackett tells me it's great. The pictures I've seen of it are lovely. And I like fishin'."

THE METROPOLITAN OPERA: "I'm ashamed to say I've never seen a Met performance. I think opera is wonderful, but I don't frequent it. I have great respect for the people in it, however, and their thorough knowledge of music."

HERRINGBONE TWEED: "Nice, as long as it's fine, not large. I don't like large figures. I like the petite, straightforward type..."

CRIBBAGE: "I tried it once in the army, but too many other things were available to do."

LESLIE CARON: "I certainly like her type. An interesting face."

HATS: "Not very often. Only for practical reasons, like rain or cold."

TRAVELERS CHECKS: "They're good if you have money."

GRANDMA MOSES: "I'm not an art connoisseur. They call her primitive and that's what it looks like to me. The perspective is all fouled up, like in a kid's drawing."

HIGH SCHOOL INTEGRATION: "I think integration is the way things should be in a democracy, where men came to worship. I believe a human being is a human being."

WIENER SCHNITZEL: "It's good. I like it. There isn't any kind of food I can't eat except brains, because I feel



I'm eating thoughts, and there are some bad ones."

LOVELORN COLUMNS: "They're good for the lovelorn. I imagine it does help some people, but anyone, including me, could write some of those answers, which are 'sticky', as we say in Britain."

TALLULAH BANKHEAD: "A great gal. Uninhibited extrovert and certainly a capable actress. She's got guts."

BRIEFCASES: "It all depends what they're carrying."

DART GAMES: "I like darts very much. It takes a lot of skill. I learned it in Wales during the war."

MILK: "I love it. I have ever since I was a baby. I guess I'm still a baby."

DOGS: "Oh, man, I love them, too. I just bought a German retriever for my grandson. I'm going to get a Labrador retriever as soon as I can, for our new house on Long Island. I haven't had one since I was a kid and now I finally can."

BRITISH GOLF COURSES: "They're rough. The rough is rough over there and the winds are tough. They have some of the most beautiful courses in Britain."

WEIGHTLIFTING: "Leave it to the weightlifters. I like to swim, golf, and fish."

COCKTAIL PARTIES: "Horrible. Everyone is talking at the same time about nothing."

STAN GETZ: "I think he's a fine musician, with a real jazz beat, or 'time', as the modern boys say. I can understand what he's playing, because he plays with such taste and such a lovely tone. He's a blowin' boy and my favorite."



SINATRA: HE'S FRANK

He's Gambling \$3 Million He

Can Produce TV That's Good

By John Tynan

THIS WAS no ordinary rehearsal.

For Frank Sinatra, this was the Big One. It was dress runthrough of the live premiere introducing his new three-year weekly series over the ABC television network. Scheduled are 36 shows in all; 13 musicals, 13 dramas 30 minutes in length; two hour-long live productions. As actor, singer, or host, Sinatra will be featured in every one of them.

It was an opening show which had to hit. If it missed, public reaction to the entire series might be adversely affected.

To ABC, it represented a \$3 million investment in Sinatra alone, the best production talent available, and, for the 13 musicals, a 27-piece orchestra under direction of conductor-arranger Nelson Riddle.

To the Chesterfield and Bulova watch sponsors, it meant booming sales or bleeding ulcers.

With three million bucks of ABC's money riding on his back, Sinatra was more than usually concerned about production of the series.

"What I'm looking for," said he, "is the feeling of a *live* show in the filmed half-hours. The shows have got to be casual, almost understated, but always in good taste. A family show, but not dumb."

Planning the publicity phase with advertising agency men, Sinatra told them, "Don't sell too hard. Let the series ride a bit and it will sell itself."

THIS ATTITUDE dominated the dress rehearsal. Tension, a key word on such occasions, was nowhere to be sensed. During breaks, musicians and production staff stood around the huge auditorium of studio E munching sandwiches and drinking coffee. Jaws chomping on ham-on-rye, Nelson Riddle checked scores between sips, discussed routines with Sinatra, his section leaders, Frank's accompanist Bill Miller, and Peggy Lee's pianist, Lou Levy.

In grey suit with matching fedora, Sinatra stepped down onto the auditorium floor for an appraising look at the set. It was almost starkly simple—a wide expanse of floorspace with stepped podia on right and left its sole dressing. Apparently satisfied, the singer mounted the stage, strolled across to Riddle, and threw a wisecrack that brought a guffaw from the violin section.

There came a brief chat with his producer, Bill Self, and Frank turned back to his conductor. He removed his hat for an instant, quickly scratched his scalp, and gestured toward his on-camera position for the first number.

Riddle clapped his hands once, called to the orchestra, "Okay, here we go," and poised for the downbeat.

AS SINATRA AWAITED the intro, the cameraman, perched on the massive crane dolly, asked a quick question. The singer glanced around quickly, motioned with one arm, and replied. Riddle kicked off the intro only to run into a false start.

Scowling, Sinatra looked across at the orchestra. "Right there," he called, jabbing a finger for emphasis, "play cymbal—pow!"

As the orchestra began again, Frank strolled toward the left rear podium, tracked by the camera crane. He mounted a few steps and began singing. After four bars, there was another hangup.

Song unconcluded, the singer returned to Riddle at left of stage for more discussion on the troublesome intro. As they talked, Peggy Lee in pink summer dress walked through the auditorium, mounted the stage, and lit a cigaret. Seeing her approach, Sinatra turned toward Peggy, made a remark to her and laughed, then went back to his discussion with Riddle.

IN CENTER STAGE a sudden production pow-wow developed, with Sinatra in the middle of it. Producer, assistant directors, cameramen, all ges-

ticated with varying vigor. As suddenly, the stage cleared leaving Sinatra alone, ready once more to run through his number.

As he was about to begin, Frank grinned, calling after worried looking Bill Self, "If you see me in the same clothes on the show, don't be disturbed." Self laughed and disappeared behind a curtain in the wings.

Ready at last for a runthrough of Frank's numbers, the orchestra began an intro while Sinatra squatted atop a stool. He glanced at script in hand and called to Riddle across the stage, "In order to save a little time, we'll just do the openings of the songs and then go down to the end mark." Then, as he snapped his fingers in tempo, the orchestra crashed in with the intro to *Lonesome Road*. The actual rehearsal had finally gotten off the ground.

Sinatra is a performer with an unusually high average of making scenes or songs in one take. For live television this is, of course, a distinctive mark of the true pro; in filming programs (as well as on record dates) it can save plenty time and money. The agency man assigned to the Sinatra filmings recounted with discernible awe the recent shooting of a duet between Frank and Peggy Lee in which the cameras shot 900 feet of film nonstop without need for a retake. This, said the adman, is standard operational procedure for the singer.

SO CONFIDENT—seemingly cocky—is Sinatra, that at the dress rehearsal he breezed through his numbers in double time, running down only about eight bars of each song. Observing his self-assurance, one somehow never considered the possibility of a musical goof when the show was televised.

Frank's supreme self-confidence begets a stream of ad libs whether he is rehearsing, on 'live' or making a film take. Singing the verse of *I Get a Kick Out of You*, for example, he exaggerated the line, "Your f-f-f-fabulous face..." then quipped, "That'll empty the joint. Cops!" Into four bars of the chorus, then, "That's enough, let's go on to the next one."

When his guest Bob Hope appeared,

Bassics

New York—The ad agency boys at Rattazzi's, one of their favorite New York haunts, are telling the story of the ocean liner that sank during a typhoon in the Pacific. Everybody on board was drowned with the exception of the bass violinist in the ship's band who floated atop his instrument for three days before he was picked up. Taken back to San Francisco, the sunbaked, bedraggled, weary musician was greeted by a battery of newspaper, radio, and TV reporters. Led to a microphone he was asked if he had anything to say. "You're damned right I have," shouted the survivor. "To hell with the music business!"

Frank and the comic ran through their repartee, scanning the teleprompter for guidance only, all the while throwing some lines definitely *not* in the script. A fair indication of Sinatra's off-the-cuff breeziness, and certainly that everything will be cool, follows:

HOPE (after goofing a line): "These rehearsals confuse you pretty good, y'know."

SINATRA: "That's nothing, wait'll the show goes on!"

AFTER WATCHING Peggy Lee do her number on one of the monitors, a slight smile of appreciation quirked his lips, Frank was back onstage in a moment, engaged in another production chat with Bill Self. Sinatra seemed to be everywhere at once, to have every phase of activity onstage at his fingertips. One could not but help get the impression that he was star, director, producer, and music supervisor wrapped in one intense yet relaxed being. Those close to him feel his interest in all aspects of production (apart from obvious monetary responsibilities) reflects an innate creative energy, rare dynamic quality which has made him one of the most versatile and hottest properties in show business.

To Nelson Riddle, the musician most closely identified with Sinatra since Axel Stordahl, the singer is "...a constantly stimulating personality," so far as music is concerned. "His musical tastes in classics go deeper, and are on a higher level, than anyone would guess."

Musicians such as Buddy Collette, Joe Comfort, Ronnie Lang, Al Viola, or Gene Cipriano—members of Riddle's studio orchestra—obviously hold Frank in like esteem, feeling that, above all else, he is a "musician's singer."

Fear of over exposure on a free entertainment medium scares away from television many top echelon motion picture actors such as Sinatra. Most reason that if the masses can regularly view them for free, it's *too much*—and bad business at the box office.

NOW, IT IS UNDENIABLE that Sinatra is at the height of his movie career. Not only does he have starring roles in two big-budget current releases, *Pat Joey* and *The Joker Is Wild*, but his future film commitments, it is believed, will carry him into 1984. That he has chosen this phase of his film career to enter the free medium of television where he will be exposed weekly for three years, can only be viewed as a measure of the confidence he must personally feel in his lasting appeal as an entertainer.

At the close of dress rehearsal, with but one hour remaining till live showtime, Sinatra got a last laugh from stagehands, musicians, et al. He seized his hat brim with sudden ebullience and comically spun his fedora atop his head. This euphoric gesture, more than anything else, seemed eloquently to bespeak his attitude toward stardom on national television. Sinatra's out to win.

This Is Art

Van Damme Has Managed To Keep Same Group On Radio 12 Years



By Don Gold

IN 1944, FOUR musicians formed a group, for a job at Chicago's Sherman hotel.

After six months at the Sherman, they accepted an offer to join the staff at NBC in Chicago. In July, 1945, guitarist Claude Scheiner joined the quartet, making it a quintet.

The Art Van Damme quintet has been the same ever since—Van Damme, accordion; Chuck Calzaretta, vibes; Scheiner, guitar; Lou Skalinder, bass, and Max Mariash, drums. NBC staff guitarist Fred Rundquist replaced Scheiner for 1½ years when the latter was ill. With that one exception, the group has been making a name for itself for more than 12 years.

The longevity of the group is, in itself, noteworthy. However, perpetuating the group has been the effort of Van Damme himself.

Van Damme, 37, studied classical and popular accordion from the age of 9. His Norway, Mich., home, during those early days, was filled with the sounds of familiar accordion music.

THEN VAN DAMME heard Benny Goodman. He found that many of the figures Goodman played could be played on the accordion. It was Van Damme's most vital initial association with jazz.

Migrating from Michigan to Chicago, Van Damme was determined to form his own group.

"I got four guys, myself, vibes, bass, and drums, together in 1944 for that job at the Sherman," he remembers. "We worked there for six months."

At this crucial point in his career, Van Damme found good fortune.

"In October, 1944, we started at NBC. I added guitar in July, 1945, when Claude joined us. Except for the period when Claude was ill, the group has been intact for the 12 years since. We've always had staff status at NBC, as a group," he adds.

With the security of the NBC staff job as a base, Van Damme guided the quintet into the recording field.

"In 1945, we made our first recording, for Musicraft. In 1946, we joined Capitol and were with it until '52. Two 12" LPs and quite a few singles were issued by Capitol, including some things we did with the Dinning sisters.

"In '52, we joined Columbia. Since then, we've cut five LPs and some singles, plus LPs of the group with Jo Stafford and Frances Bergen, Edgar's wife. Now we're in the process of making a 100-minute, two-LP set," he says.

As Van Damme attempts to pinpoint the steps in his rise to success, he finds that he wanted his own group as early as his high school years.

"I originally started my own group in high school, in 1938," he says. "My first group had accordion, bass, and guitar. In '39 I switched to an accordion-vibes-bass combination, when Chuck joined me. I worked with that group, with time out in '40 to go with Ben Bernie, until 1944, when I added drums."

HIS CHOICE OF instruments, from the beginning, was determined by the kind of sound Van Damme sought to obtain.

"As far as accordion is concerned, vibes and bass join to create the fullest sound, although there is a lack of rhythm. And, of course, this combination allows you to use several melodic lines. Now, with guitar and drums, we have melodic and rhythmic things going," he says.

Through the years at NBC, with the limitations of staff work, Van Damme has made a definite effort to follow the course of jazz and incorporate as much of it as possible into his playing and the group's sound.

"I follow jazz as much as I can," he notes. "It's the real form of music I like. My style isn't on the new type of thing, although I've tried to change to it. My playing, I suppose, is not considered real jazz."

"Mat Mathews and Leon Sash play jazz. But they play a different instru-

ment. Do you know that I can't play a scale on their instruments? I have a piano accordion. They have chromatic accordions with three rows of keys. This enables them to obtain different effects, chord-wise.

"I'm not in a position to say a guy plays good, bad, or indifferent. I appreciate Joe Mooney and Ernie Felice more, because they play the same instrument I do and I can follow what they're doing. However, as far as I'm concerned, right now Sash and Mathews are the two finest jazz accordionists I've heard," he says.

Van Damme is aware of the struggle for recognition of the accordion in the jazz field.

"The accordion field is a difficult one, because it is tough to get the public to accept jazz accordion Leon and Mat are doing much for the cause. In my case, however, it's somewhat different. Our group must perpetuate our style, much as Shearing has, with a definite ensemble sound, in order to reach the public. Basically, I strive for more and more arrangement sounds. I'd say we average four choruses on the tunes we do on TV. Two are arranged and two are improvised.

"When we work night clubs, we let the improvised work run into several choruses and on and on for each man. On TV we're limited time-wise by the producer in the control room. On some days, after 16 bars I feel as if I haven't even begun," he says.

THE VAN DAMME quintet is well equipped to fill night club bookings. The group has a book of 200 charts and countless head arrangements. However, NBC commitments limit the outside work the group can accept.

"The only club dates we have done were in 1949, in Kansas City, Chicago and Milwaukee. The only other date was a one-week booking at the Colonial inn in Toronto, Canada. We followed Dave Brubeck's group and had a ball.

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FATHER O'CONNOR

The Priest Who Became A Spokesman For Jazz

PART OF THE BACKGROUND which led to Rev. Norman J. O'Connor's deep interest in music and to jazz in particular can be traced back to his mother.

Mrs. O'Connor saw to it that her four children had some training in either violin or piano.

"I got piano," Father O'Connor recalls. "And I kept at it through grade school and high school. I had to give it up when I went to the University of Detroit, and later to the Paulist seminary in Washington."

He studied philosophy and theology at Catholic university and the Paulist House of Studies, and was ordained a Catholic priest in May, 1947.

Early assignments found him Chaplain to the Transport Workers' union, and later the spiritual director of the Genesian guild, a Catholic Action organization for actors and actresses. Both were in New York, as was an assignment for a parish in the San Juan Hill section of New York.

His prematurely-white hair belies the fact that he is only 35 years old. He grew up in the heyday of swing, and he did some piano playing in local bands and groups around Detroit, his home town, while a teenager.

It wasn't until the very early 1950s that he became a spokesman for jazz and began to earn a reputation as an authority. At that time, he was doing considerable writing and editing of pamphlets and publications for the Paulist Press. He called on his knowledge of music, and on his memory for much of his jazz writing. From his early teens, he had been buying records and playing along with them, and reading everything he could find about jazz.

As his interests brought him more and more into the jazz world, and as his work brought him into contact with an ever-widening circle of people with problems and other people who solve problems, it became almost inevitable that he should become a sort of clearing house for troubled musicians.

It is as natural for Father O'Connor to sit in and offer guidance to a jazzman with a problem as it is to sit in and probe his music for the radio and TV listeners. But where the probings always become public property, the counsel and problem work remain a confidence between the person and Fa-

ther O'Connor.

With the establishment of the annual Newport Jazz Festivals, Father O'Connor became a nationally-recognized spokesman for jazz. He MC'd concerts and panels at the Festivals, and since then has been on national radio and TV spots as a jazz authority.

There has never been an objection to this side of his career from either the Paulist Fathers or Archbishop Richard J. Cushing of Boston, under whose jurisdiction Father O'Connor's church activities fall.

"I have to use my own good sense," he smiles, "And discretion. Being both a priest and a 'jazz expert', I find that one helps the other. There's a common ground between the creative artist and religious attitudes. In the past, the Church sponsored art.

"We all have an obligation to know the world. The more we become involved in the interests and concerns of people, the more we love them and the better we serve them."

He has developed from an eager-eyed youngster who would make an all-day outing out of a visit to the Fox theater in Detroit when bands were playing stage shows, to a spirited speaker and instructor on his favorite pastime, jazz.

And it is education which lies at the roots of virtually all of his activities



Father O'Connor

in jazz writing and broadcasting. Whether it is in his column, his LP liner notes, his radio or TV shows, Father O'Connor is primarily an educator in jazz. Most of his comments are little lectures on a person or an idea in jazz. His off-the-cuff monthly lectures to Boston's Teen Age Jazz club have been climaxed by a written exam at the end of the club's year. The results have never failed to surprise him.

"The answers showed that the members, a lot of them, had done a lot of reading and listening," he smiles.

He has a two-word answer for the question: "What do you look for in jazz?"

"Personal enjoyment," he grins. "I like listening to the music."

His listening taste encompasses just about all of jazz, except Dixieland.

"I'm not overly enthusiastic about Dixieland as we now know it. I do like New Orleans, and I thought George Lewis was outstanding at this year's Newport Festival."

He thought a long while, then continued, "Dixieland seems to lack form. Too much of it is too repetitious... although that's true of most of jazz. But the casualness and the sense of humor that runs through jazz has become the dominant factor in Dixieland. The music seems no longer to entertain you as music, but as humor.

"I might add, too, the poor quality of most of the Dixieland you hear today."

To the eternal query, "Where is jazz going?", Father O'Connor answers:

"The people who seem to be doing the thinking in jazz today are moving very quickly into contemporary music, or the area of the classical composer.

"And this, despite the fact that we still have Count Basie and others, and their derivatives. Most thinking musicians are moving in the other direction.

"As examples, I'd cite Charlie Mingus, George Russell, Jimmy Giuffre, Shelly Manne, Shorty Rogers...

"Giuffre and Mingus seem to be going back to the roots, but mostly they are too sophisticated for this. It's difficult to do. Giuffre's *Train and the River* just doesn't strike me as having that old feel.

"But the thing that surprises me about most young musicians is they

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Jim Hall

Some Talk About Guitars, Guitarists From A Good One

By Don Gold

JIM HALL IS A RARITY.

He entered the jazz field for economic gain.

"Frankly, at first I got into jazz to make a living, to pay for my schooling in Los Angeles in 1955," says Hall, the guitarist currently assisting in the propulsion of the Jimmy Giuffre 3.

It was in 1955 that Hall, with a music degree from Cleveland Institute of Music, ventured west. He had studied guitar and had worked with bands in Cleveland for 12 years, but this was the major test of his desire and talent.

Two musicians greeted him in Los Angeles and helped him reach the decision which has proved gratifying for Hall and beneficial for jazz.

"Tal Farlow got me some work when I first came to Los Angeles," Hall recalls. "He gave me a warm feeling. Tal has such a positive approach to playing and to life. He gave me such a feeling. Red Mitchell, too, gave me a welcome to professional playing. These two guys, guys I respected, turned out to be warm human beings and wonderful people.

"WHEN I WAS A teenager, some of the jazzmen I knew were unhealthy. To find out it didn't have to be this way, to find out you didn't have to sacrifice individuality, was important to me. Tal and Red helped me acquire a happy feeling to play jazz," he adds.

After stints with several west coast groups, Hall landed the guitar spot with the Chico Hamilton quintet. His efforts with that group won him critical recognition. When he decided to leave the Hamilton group, he found a place in the Giuffre trio. His experience with Hamilton and Giuffre taught him a good deal.

"Now I feel that jazz is a valid art form," he says. "I doubt if I'll ever go back to school, because I'm fascinated by the wealth of material in jazz. Once I looked down my nose at jazz, because of having to play in night clubs. After I realized that it seemed to be the right music for me, once I found how much I enjoyed improvising, once I joined Giuffre, then I discovered my future," he concludes.

Hall is concerned with the future of jazz. He wants to see jazz appreciated.

"Jazz seems to be getting out of the night club music category. It is gaining the respectability it possesses inherently, in terms of public acceptance of jazz concerts and festivals. And the School of Jazz, too, is a great step forward," he says.

"It's somewhat depressing to think of spending a lifetime in jazz night clubs. That's why these developments are so encouraging," he says.

According to Hall, the jazz composer plays an essential role in the success of such developments.

"The composers help. John Lewis utilizes classical forms. For example, he has written a convincing triple fugue with each part having a jazz feeling, as I recall," he says.

"And Jimmy (Giuffre), too, naturally, uses the materials of jazz. His real art is in writing so well you can't tell the written from the improvised parts. As I remember, Bill Holman does jazz things in longer form, too. However, Jimmy's things are the most exciting I've heard. His things have a unity of purpose.

"I think writing in extended form is essential to the growth of jazz and I believe in the role of improvisation, within these interesting forms," he notes.

HALL'S SUCCESS HAS been so pronounced, in esthetic terms, that he has discontinued plans for a teaching career.

"At one time I planned to teach in a college and do a good deal of writing, but the more validity I find in jazz, as an active jazz musician, the more I want to keep playing and writing.

"There's so much to be done. I'm trying to do a lot on improvised backgrounds. Not heavy, but pianistic; not straight rhythm or heavy chords. I try to construct a compositional background on improvisation, more a contrapuntal or linear style than parallel.

"My style is constantly changing. I usually try to make my solos fit into the composition, making each solo a little bit different. Also, I try to maintain a natural blues feeling," he says.

It is this desire to express a "feeling" on the guitar that has drawn Hall

to several other guitarists for inspiration.

"I studied with Vicente Gomez for nine months in 1955 and found it to be a great thrill. He has a warmth in his approach to music that is stimulating. He has such a love for it. He has no time for talk about anything but music when he's teaching. He gives all of himself to his students. I played things I never knew I could play, thanks to his teaching. I'm working on a finger style for guitar, and this, to a large degree, is due to his opening my concepts of the instrument.

"I LOVE BARNEY KESSEL, too, for his fire. The things he did with Artie Shaw's band are wonderful; I used to know all of them. His enthusiasm, in his playing, is splendid. That's one of the most essential things in jazz, too.

"Freddie Green seems to be responsible for bringing back the idea of guitar playing in terms of the rhythm sound. He gives me the same feeling I get from Segovia. The don't-worry-about-a-thing feeling. I love his sound; it's exciting.

"Actually, I guess Charlie Christian was the first jazz guitarist I heard. I find that his solos seem to me to remain remarkable, no matter how many times I've heard them on record. His solo on *I Found a New Baby*, with Goodman's sextet, is one of the best solos I've ever heard on guitar. He was the first guitarist I heard with a great drive, a saxophone approach, an ability to play fresh phrases. He never played excess notes, either.

"Django Reinhardt had a feeling different from that of Christian's, but he had an inventive, almost experimental approach. You couldn't second guess him. Never too obvious. Listening to him was almost like listening to Monk, the never knowing what was coming up. He covered all facets, rhythm, chord solos, single line solos, harmonics, tremolos, many things guitarists fear. He used the entire guitar," Hall says.

It's been 16 years since Hall received his first guitar as a Christmas present. At this point in his career, he's delighted that it wasn't a Christmas tie.



Leonard Feather, Tommy Reynolds, and Guy Wallace

BANDSTAND U.S.A.

By Dom Cerulli

LAST JULY, DURING the pre-concert bustle and confusion at the Newport Jazz Festival, a bandstand as big as all outdoors held a birthday party.

As parties go, it wasn't much of an affair: a group of critics and musicians huddled around a microphone under the Newport stage in Freebody Park.

But from coast to coast, jazz fans were wishing Mutual's *Bandstand U.S.A.* many happy returns . . . and many, many more birthdays.

The two-hour show, the only program on commercial radio in the United States airing live jazz, was born in that same Freebody Park at Newport during the Jazz Festival of 1956.

Father, mother, and guardian angel of the show has been Tommy Reynolds, a former bandleader, and a tireless worker on behalf of sound programming of live jazz and good music.

In the more than a year *Bandstand U.S.A.* has been on the air, every important musician, and many of the vocalists, in jazz have been showcased on the 8-10 p.m. (E.S.T.) segments. The taste is catholic: Bud Freeman and the all-stars, the Adderleys, Ellington or Basie's band, and Charlie Mingus Jazz Workshop could well rub shoulders in the segments picked up—live—from the nation's jazz clubs.

"Jazz is jazz," says Reynolds, "And we carry it all."

THE TYPICAL FORMAT consists of veteran announcer Guy Wallace and a guest perched in a studio at Mutual's New York headquarters, calling in the jazz groups and bands from spots such as Birdland, Cafe Bohemia, The Voyager Room of the Henry Hudson Hotel, and Bourbon Street in New York; the Red Hill Inn in Pennsauken, N. J.; Storyville in Boston, and jazz

clubs in Philadelphia, Washington, and other swinging cities. The locations vary from time to time, as do the artists.

Wallace, a relaxed commentator and a personable interviewer, adds listener interest to the proceedings with often provocative queries of his guest, either a prominent jazz writer or musician.

Recently, an additional feature was added to spice the proceedings. Listeners were urged to send in their questions on jazz to compete for prizes of high fidelity components.

Some of the questions have proven so searching, that musicians and writers alike have continued lively discussions with Wallace in the studio after the Q & A period ended.

"When we started the question and answer contest," Reynolds said, "we planned to continue it for just four weeks. But we've got such a steady response to it, we've continued it indefinitely."

Jazz LPs and some Coty perfume are sent all persons whose questions are used on the air. The best question of the month, chosen by a panel of Reynolds, Wallace, and Leonard Feather, receives a Scott FM tuner, a Scott amplifier, and a Stephens extended range speaker.

"We even have received some questions about hi-fi," Reynolds laughed. "But generally they're all about jazz." And the answers have been supplied by such varied personnel as Duke Ellington, Dizzy Gillespie, Feather, Maynard Ferguson, Nat Hentoff, Willis Conover, and Bill Coss, among others.

AMONG THE QUESTIONS received by Reynolds for the show are:

"Is Bop dead?"

"Is Rock and Roll a form of Jazz?"

"Would you say that jazz musicians are born or taught?"

"Does knowing the lyrics of a jazz song help the musician improvise?"

(Recently this writer guested on the show and was fired a pair of witty questions: "Why do some of the older musicians, like Duke, Louis Armstrong, Ella, and Roy Eldridge retain their popularity?" and, "I've heard so much about mainstream jazz. Can you define it?")

(Try those on before a live mike some night.)

"Whenever possible," Tommy says, "We try to get a musician to answer a question aimed specifically at him, even if we have to do a taping or a beep-phone recording."

When the Mutual network changed hands recently, questionnaires were sent to the nearly 500 affiliate stations. More than 300 stations answered, with favorable comment on *Bandstand U.S.A.*

Although the program originates largely in the East because of the time lag between coasts, much mail is received from west of the Mississippi. Considerable mail arrives from disc jockeys, as well.

THE PROGRAM IS carried, complete or in part, by more than 300 stations on Mutual's vast network. Despite the appearance on it of thousands upon thousands of dollars worth of musical talent, it has never managed to attain a sponsor. Quite probably the show would have been axed for more profitable air time if it had not proven so popular. As it is, its status is still rather shaky.

Switching from spot to spot proves ticklish, but Mutual's engineering staff, working for pre-set cues glibly handed them by Wallace, make the cuts and returns without a hitch.

"Success of the show can actually be credited to the tremendous cooperation from the artists and the American Federation of Musicians," Reynolds says. "The union permits us to do the sustainer, and thereby helps live talent be heard."

"It's a good thing for the musicians, too," Reynolds says. "They can program their own tunes, and get their originals aired."

The Voice of America relayed some of *Bandstand U.S.A.*'s Newport pickup all over the world. And the show keeps popping up in strange places, too.

"We received a letter from the U.S.S. Saratoga, the aircraft carrier," Reynolds says. "They pick up all of the show and broadcast it over the ship's PA system."

Perhaps the best critique of the show was voiced by a foreign student who listened to an explanation of how *Bandstand* worked.

"Unique!" he exclaimed, his face glowing. "They pick up the live jazz from all over the country. What a splendid idea! What a happy thought!"

And in this jazz-starved land of that music's birth, *Bandstand*'s listeners can only listen, and hope the show survives.

It's about all we've got on the air.

PETE JOLLY

He Wants To Help Make Accordion Part Of Jazz

By John Tynan

IN PETE JOLLY'S OPINION, there's absolutely no reason why the accordion should not be utilized and accepted as a successful jazz instrument.

"One of the most desirable features of the accordion," says Pete, "is the blend you can achieve with it. It blends very well with, say, vibes, clarinet, or guitar. Milt DeLugg, I believe, used to get a very successful blend of accordion and trumpet — a real, live, swingin' sound."

One of the primary reasons for Pete's faith in the accordion is that it was his first instrument, and his father his first teacher.

"When I was 3½, my dad started me on a 12-bass job. He's an accordionist himself, of course. Now he's teaching in Oceanside, Calif. Keeps pretty busy, too."

At 6, Pete graduated to Joe Biviano's New York Accordion Center in Manhattan. By now an accomplished performer on the "box," Pete had not yet tried his hands on a piano.

"ACTUALLY, it wasn't till I was 7 or 8 that I began fooling around with piano. Then, I was just playing with it, not at all studying at first—the accordion was my real love."

Listening to Pete play jazz on the accordion, one feels that the instrument has indeed remained his true love. His facility, control, and tone are amazing. He can play along with several horns and hold his own with the hardest blower in the band.

"Another reason why the accordion is well-suited to playing jazz," explains Pete, "is that it has reeds. It's a reed instrument, and should be played as such. Control of the air passing through the reeds is really the key. You must get to know how to control the air, and the bellows is the means to do this. Use of the bellows gives you more flexibility than an ordinary reed instrument—you can swell tone powerfully, or diminish it just as well.

"There are so many dynamics you can play . . . You can even get the effect of a trumpet or sax section. And this is because you control the flow of air, like a horn. There's your advantage. You don't have this control on, say, vibes or piano. Actually, the accordion is the closest keyboard instrument to a horn."

LISTENERS on the west coast will have opportunity in the near future to contrast the varied sounds of vibes and accordion when Terry Gibbs and Pete join forces in common effort to produce something new in modern jazz. As yet, the alliance is still in rehearsal stages.

"One of the happier aspects of a combination like this," says Pete, "is its suitability to the softer jazz rooms. Or it could play eating rooms like the Encore, where they want you to keep it down somewhat but keep wailing.

"Jazz musicians," he said with quite thoughtfulness, "really have to think about playing different type locations. That is, if they want to work."

As pianist on jazz LPs for a variety of labels, and as leader of his own trio on RCA Victor, Jolly's career thus far has been built around his undeniable strength at the piano keyboard. Yet, his first trio album for Victor, *Jolly Jumps In*, contained four numbers displaying his accordion prowess. But he has yet to emerge in public consciousness as a major jazz accordionist. If the collaboration with Terry Gibbs lasts long enough to bear fruit on record and on tour, this recognition must surely follow.

"IN THE STYLE I try to play," Pete admits smilingly, "I guess you could say I sound like a modern Van Damme. Anyway, I treat the instrument as if it were another horn, a sax or a trumpet, because I realize I'm dealing with reeds, as sax men are.

"But where the accordionist has it over a hornman is that he can play as many as four or five parts at once, see?"

The main reason why the accordion has not been accepted as a jazz instrument, theorizes Jolly, is that ". . . there haven't been enough jazz musicians interested in it as such. Most pianists remain pianists, with an occasional stab at playing organ, but very few think of trying the accordion.

"One of the first times the accordion was used in a real jazz group was when Ernie Felice joined the Benny Goodman sextet. There haven't been many instances since then, have there?"

"ANOTHER REASON why the instrument hasn't been accepted in jazz is due to the environment it's been used in for a long, long time. You know what I mean—the polka band, country and western music, hotel style groups, and those "virtuosos." Naturally, this kind of association scared away many jazz musicians who perhaps could really play it if they wanted. Trouble is," he smiled wryly, "there haven't been too many jazz musicians who can play the accordion."

Thanks to jazz accordionists such as Felice, Van Damme, Mat Mathews, and Leon Sash, Pete considers, the instrument is slowly breaking out of the cornball classification. Before too long, he's convinced, the accordion will be generally accepted in jazz and by jazzmen.



According to Pete, accordion owners in the U.S. outnumber by far owners of any other instrument. There are also more students of the instrument than of any other. Therefore, it would seem logical that some small proportion of these students might become interested in playing jazz. For these tyros Pete has words of wisdom.

"IF AN ACCORDIONIST wants to play jazz, air control is primary. You must have control. See, the more air you push through, the louder the sound is going to be; the less you squeeze, the softer sound you get. You have to control this airflow, and you do it by means of the bellows.

"Then, too, an awful lot of accordion players have tremendous control in the right hand, but mighty little in the left. Your left hand should be strengthened by exercises played as often as you can stand.

"Get a fundamental piano technique. General exercises, such as Hanon's and Czerny's, are ideal to supplement playing books by the piano masters. Concentrate especially on right hand fingering.

"After this training and practice, the student will be equipped to tackle jazz accordion—if he wants to." What Pete modestly omitted was a reference to his *The Accordion Artistry of Pete Jolly* (Linear Publications), in which is printed a selection of six jazz solos, guaranteed fingerbustin' swingers for the acolyte.

"Of course," added Jolly in conclusion, "if a kid doesn't have the feeling for playing jazz, he might as well go back to Sorrento."

feather's nest

By Leonard Feather

EXACTLY FOUR YEARS AGO in this column I raved about Thelonius Monk's *Carolina Moon*, lamented the shortage of jazz waltzes (only five had ever been recorded, three of them at my instigation on dates I'd supervised in 1936, 1938, and 1949) and wondered why Brubeck, Strayhorn, Ellington, *et al*, had never tried the idea.

Nobody seemed to pay much attention. As far as the musicians and critics were concerned, the waltz and jazz were just plain incompatible. The records, which included a bop waltz I'd written for Barbara Carroll's first rec-

ord date, were rated mere gimmick novelties and my column pleading for tolerance of the $\frac{3}{4}$ meter seemed to go unheeded.

Things have changed, though. Changed substantially. In the past two years there have been dozens of jazz waltzes; Brubeck and Strayhorn and Ellington *did* try the idea (certainly not because of my prodding, but because it was a natural and logical means of broadening jazz); Max Roach and Sonny Rollins made an entire album of jazz in waltz time. Every example proves, beyond any possibility

of doubt, that jazz not only can remain jazz under these conditions, but can swing as healthily as the individuals purveying the idea.

IN THE NEXT issue of *Down Beat* you'll see Sonny Rollins' reactions to a flock of these records. The use of this material for his *Blindfold Test* led naturally to a discussion of the apparent interest he has shown for the ternary meter in his compositions and improvisations.

"Naturally, when I began playing jazz," he said, "I associated it automatically with 4/4 time. But then I heard Fats Waller's *Jitterbug Waltz*, and I guess this planted the idea in my mind that there were many meters adaptable to jazz that hadn't yet been fully utilized. Personally, after that, I never found any discrepancy between the pulse of jazz and the meter of the waltz." (Fats recorded *Jitterbug* in 1942.)

I asked Sonny whether Max Roach agreed with him.

"Sure. I remember the first waltz we recorded—the Prestige version of *Valse Hot*. Max said he'd never really played a jazz waltz before. He didn't have any trouble with it, but he told me later that he went home and sat in the basement all night practicing. Some time after that we began experimenting in waltzes with different tempos and accents, switching the pulse around from the first to the second or third beat, and getting as much variety out of the idea as we could."

SONNY ADDED that he couldn't understand why the waltz had arrived so late for the party. "Three gives a very good pulse to me; I think it's a very strong pulse-beat to feel. And of course there's some things being done now in 6/8, which of course is still a form of three; and in 12/8 or 6/4 like the Monk record."

I have a suggestion concerning the delayed establishment of the jazz waltz. It's generally accepted, I believe, that a large proportion of those who heard jazz in its social-outcast years listened to it only with their feet. Since it seems more natural to tap your foot in two or four, the chances of acceptance for any ternary time must have seemed slim to the few musicians who have considered the idea.

Now that jazz is reaching the heart via the head, and reaching so many more people that there has been a desperate need for experiments and expansion, the right time has arrived. A few years ago the creation of an album such as Max's would have led mainly to shocked head-shaking and corny comments about Johann Strauss' turning over in his grave. Today any new approach to jazz has a better than fair chance of serious appraisal.

OF COURSE, there will still be opposition. During Andre Hodeir's visit to this country we had a friendly disagreement; I played him Joe Wilder's admirable *Six Bit Blues* on Savoy and he wasn't sold. An unnatural pulse and a freak record, he said.

I wonder whether the Roach LP will convince him. I hope so; but in the meanwhile it's bound to stir up plenty of three-to-the-bar action on this side of the Atlantic. Frankly, I'm delighted to be able to say "I told you so," and to vouch that it couldn't have happened to a meatier meter.

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popular records

ERNIE ANDREWS

In *the Dark* (Gene Norman Presents 28) brings to ear a young man with the timber and wallop of Al Hibbler, Joe Williams, and Billy Eckstine in his voice. He has a pleasing way with a ballad, and enough distinction to stand out in today's crop of sound-alikes. Among the tunes he tackles are the title song (Lil Greene and Willy Broonzy); *Around Midnight*; *Lover Come Back to Me*; *Song of the Wanderer*, and *But Now I Know*. (D.C.)

EDDIE CANO

Cano's *Duke Ellington and Me* (RCA Victor LPM-1471) proves again to me that no matter what you do to Duke's tunes, they still come out top dog. In this collection, the Latin-American beat is applied, often rather heavily. The melodies suffer a bit, but they're never really killed. Included are *Caravan*, *Squeeze Me*, *Sophisticated Lady*, *Prelude to a Kiss*, *Take the "A" Train*, *Don't Get Around Much Anymore*, and *Mood Indigo*. (D.C.)

CELL BLOCK SEVEN

A Dixieland Riot With The Cell Block Seven (Dixieland Jubilee DJ-506) is a happy romp just this side of jazz and often that side of pop. There are some high spirits here and some pretty fair blowing, too. Participants include Joe Savage, banjo; Lacey Stinson, clarinet; Tam Mott, trombone; Phil Elliott, bass; Tommy Lot, trumpet; Bill Nugent, piano, and Rusty Brown, drums. Among the tracks are *Bonaparte's Retreat*; *Cherry Pink and Charlie Apple White* (Bill Regis may throw away his mouth-piece after this one); *Tin Roof Blues*; *St. James Infirmary*; *Bill Bailey*. This is a ball to hear, and must have been a ball to cut. No indication who's responsible for the occasional bursts of shouted monotone. (D.C.)

DOLORES GRAY

In *Warm Brandy* (Capitol T 897), Miss Gray sets out to give the purchasers of this LP their money's worth of sensuality. This, according to the stereotype, means breathing heavily, sighing instead of phrasing, and utilizing similarly obvious vocal devices.

Miss Gray, who knows how to sing, generally succumbs to the suggestions of the a&r department here. As a result, she sings seductively and coyly, without once bursting forth with the Mermanish fury which won her success on Broadway and led her to Hollywood.

The Broadway-to-Hollywood transition has not yet destroyed her, but there are moments here that do evoke images of Theda Bara.

Included among her huffing and puffing path here are *Penthouse Serenade*, *You're Getting To Be a Habit with Me*, *Kiss Me, Close Your Eyes*, *Speak Low*, *You're My Thrill*, and six others. Here's hoping that Capitol will take advantage of what talent she does possess by allowing her to sing naturally. For many potential LP buyers, the title may be the most provocative aspect of this disc. (D.G.)

TED HEATH

All-Time Top Twelves (London LL-1716) is *The Billboard's* selection of the top 12 American pop songs over the last couple of decades. The usual Heath spit-and-polish is present, and something new: on some tracks it sounds as though arranger Johnny Keating has been woodshedding his Mulligan. The tunes are the all-time top 12, and among them: *Begin the Beguine*; *April in Paris*; *S'Wonderful*; *Tenderly*; *Autumn Leaves*; *Somebody Loves Me*; *September Song*; *Stardust*; *Tea for Two*; *On the Sunny Side of the Street*; *I've Got the World on a String*; *My Blue Heaven*. Dig the trumpets on *Stardust*. (D.C.)

JULIE LONDON

Make Love to Me (Liberty 3060) is another of Julie's breathy, invitation-to-romance recordings. Backing by Russ Garcia is barely noticeable as Julie sighs, whispers, and invites on such as *If I Could Be with You*, *Go Slow*, *Nearness of You*, *Alone Together*, *I Wanna Be Loved*, *You're My Thrill*, *Body and Soul*, and the title tune. Julie uses her come-hither voice to every advantage in selling a commodity as old as time—romance. (D.C.)

MURRAY McEACHERN

McEachern's gleencing trombone sets the pace for this collection *Caress* (Capitol T 899), a superior grouping of fine mood pieces. McEachern did the arrangements, and blew the shimmering, silken trombone on such as *Embraceable You*, *The Boy Next Door*, *Have You Met Miss Jones?*, *My Romance*, *Taking a Chance on Love*, and *Warm Valley*. A superior collection. (D.C.)

MARIAN McPARTLAND

Marian, with a compact group of strings and a collection of excellent tunes, shows another side to her talent at the keyboard in *With You in Mind* (Capitol T 895). The title tune is her own, and much too pretty to die after this outing. With a good set of lyrics, this could receive more play. Among the tracks, all done with taste, are *Love Walked In*, *I Remember You*, *Autumn Nocturne*, *This Is New*, *A Ship Without a Sail*, and *Greensleeves*. (D.C.)

SAUTER-FINEGAN

Straight Down the Middle (RCA Victor LPM 1497) is the latest in the series of LPs by the Sauter-Finegan studio band. Like most of the efforts of the band to date, it features a variety of special effects. Included are *The Surrey With the Fringe on Top*, *Paradise*, *Sunshine Girl*, *Have You Met Miss Jones?*, *Aren't You Glad You're You?*, *When a Woman Loves a Man*, *These Foolish Things*, and four originals, two each by Sauter and Finegan.

There is more cuteness than conception here. There are glimpses of worthwhile arranging, but any ideational strength quickly is dissipated in the flood of gimmicks employed. On *Sunshine Girl*, for example, there is a weird chorus played by saxes without reeds, a comb section, or a pack of kazoo players. Occasionally, trumpeter Nick Travis emerges from the labyrinth to shout briefly, and drummer Don Lamond does his best, but their efforts are not enough to save face, or bring the stiff charts to life. As a matter of fact, I can't think of any musician who could swing these charts. (D.G.)

SARAH VAUGHAN-BILLY ECKSTINE

The Beat of Irving Berlin (Mercury MG 20316) marks the reunion of two singers who have spent memorable musical moments together in the past. Backed by a big studio band, Miss Vaughan and Eckstine ramble through 11 Berlin tunes, including *Alexander's Ragtime Band*, *Isn't This a Lovely Day?*, *I've Got My Love to Keep Me Warm*, *Remember, Always*, and *Easter Parade*. Eckstine's voice is not the vibrant instrument it once was, but Miss Vaughan, in her Mercury personality, is properly coy and attractive for the pop market, and the blend of voices often is quite pleasant. The claim in the unsigned liner notes that Berlin is "the greatest of all our tunesmiths" is debatable. "Hits" and large income are not the qualifications for greatness, it seems to me. (D.G.)

EASY WILLIAMS

In a collection paced at a stroll, Easy Williams (Dot DLP 3059) delivers a half-whispered, breathy set of ballads, sophisticated club songs, and bouncy standards. Backing is by a small group, featuring Allan Reuss on guitar, Ted Nash on flute, and Frank Flynn on vibes. Among the tunes delivered intimately, often with too much gimmickry in the echo chamber, are *Easy Street*; *Easy Come, Easy Go*; *Mean To Me*; *Three Little Words*; and the sly *A Woman Needs So Little*. (D.C.)



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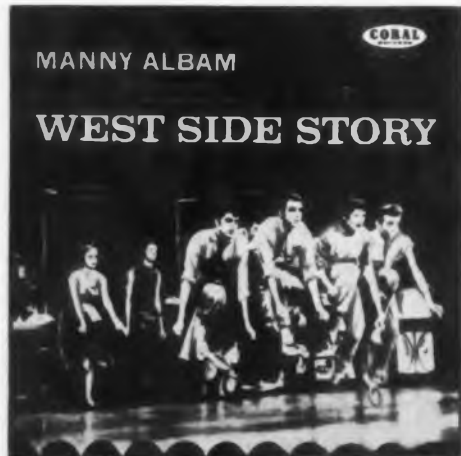
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jazz records

Records are reviewed by Dom Cerulli, Leonard Feather, Ralph J. Gleason, Don Gold, and Jack Tracy and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Manny Albam

THE JAZZ GREATS OF OUR TIME, Vol. 1— Coral 12" LP CRL 87173: *Blues From Neither Coast; Latinod Fracture; Poor Dr. Millmoss; Minor Matters; My Sweetie Went Away; All Too Soon; See Here, Miss Bramley.*

Personnel: Gerry Mulligan, baritone; Al Cohn, Zoot Sims, tenors; Phil Woods, alto; Bob Brookmeyer, trombone; Nick Travis, Art Farmer, trumpet; Ole Johnson, drums; Milt Hinton, bass; Hank Jones, piano.

Rating: ★★★★★

This makes it. Manny Albam, an arranger sensitive to the blowing as well as the writing scene, assembled a good cross-section of eastern mainstream hornmen, supplied them with three-quarters of the New York Rhythm Section, and gave them some material on which to embroider, ranging from sparkling to merely fine.

Oddly enough, or perhaps, justly enough, I found the Albam originals to be more fertile in terms of the results shown here. The two non-Albam tracks, *Sweetie* and *Duke's All Too Soon*, don't compare with the consistency and wealth of solos with which *Blues For Neither Coast* is endowed.

In fact, the only other track I found as richly rewarding as *Neither Coast* was *Dr. Millmoss*, and in this, Albam scores by using a simple device: Mulligan and Cohn playing the bass line on baritones as a binding factor in the composition.

Brookmeyer emerges as the most constantly challenging soloist. His appearances on the first three tracks, particularly on *Blues*, are glistering. His solo on *Minor Matters* is excellent, and his second solo on *All Too Soon* is moving and powerful.

Art Farmer's opening solo on *Neither Coast* is among his best recorded work. Zoot is unusually subdued throughout, except on *Sweetie*, where he boots along like the free-wheeling tenor-man we have come to know. Woods is stabbing and often terse. His playing of late has been brimming with tension. Travis is fine, particularly tasty in his muted work. Mulligan is good, but he has been more declarative as a soloist in his own group. As a supporting voice, he is excellent. Cohn is smooth and flowing, as expected. And Hank Jones remains one of the most tasteful of pianists.

Although I raise an eyebrow at the album title, I realize that other contractual commitments would of necessity exclude such vital voices as Miles, Monk, Diz, Hawk, J. J., Max Roach, and Pettiford, among other greats.

Burt Korall's liner notes are a valuable guidepost to the team lines followed by the participants. Manny has a West Coast collection due for release to complement this East Coast cross section. (D.C.)

Ray Bauduc-Nappy Lamare

RIVERBOAT DANDIES—Capitol 12" LP T877: *Walking With The King; Do You Know What It Means To Miss New Orleans; Big Noise From Frenchie; Bill Bailey; Foe's Ten Pieces Come From; Frenchie Blues; South Rampart Street Parade; Black and White Rag; Lena From Pelotonno; Tin Roof Blues; Riverboat Shuffle; Dardanella; That Da-De Strain.*

Personnel: Ray Bauduc, drums; Nappy Lamare, banjo and guitar; Martin Pappia, trumpet; Rolly Furnas, trombone; Don Owens, piano; Ray Leathwood, bass; Eugene Bolen, clarinet.

Rating: ★★★★★

The vigorous Bauduc-Lamare group here works over a relatively standard Dixieland slate with a lot of pep, in the established tradition.

Bolen is impressive on New Orleans, as is Owens on that rolling oldie, *Dardanella*. Good-humored vocals are slung in by Lamare on *Lena*, by Furnas on *Bill Bailey*, and by Furnas and Lamare on *Walking With the King*.

Big Noise is yet another re-creation, this one featuring the leaders.

The group hangs together well, with more of a front-line blend than some I've heard recently. Peppie's trumpeting often breaks the bind of the traditional Dixieland form and is inspired.

On the whole, a better-than-average revisiting of the Dixieland classics. (D.C.)

Ronnell Bright

BRIGHT FLIGHT—Vanguard 12" LP VRS 8512: *Randall's Island; Sallye; People Will Say We're in Love; Lisa; It Never Entered My Mind; For Pete's Sake; Toasted Ammond; It Could Happen to You; How Little We Know; Bahama, U.S.A.; I've Grown Accustomed to Your Face.*

Personnel: Ronnell Bright, piano; Joe Benjamin, bass; Bill Clark, drums.

Rating: ★★★★★

Bright is the young pianist from Chicago (University of Illinois—class of '52) who began making a living in jazz after college, with Johnny Pate's trio in the Windy city. In 1956, he went to New York and in recent months has been heading his own trio.

Bright's classical background leads him to approach the instrument with respect for its fullest potential. He is a pianistic technician. He moves from one tempo to another with relative ease and inventiveness.

His basic difficulties involve ballad interpretations and the repeated use of technical devices. He tends to overplay or merely recite ballads. Here, for example, *Mind* is somewhat florid and *Happen* mere recitation. Oddly enough, his own ballad, *Sallye*, is above-average in composition and performance.

There are moments when he exerts too much self-restraint or is satisfied with perfunctory expressions and re-occurring devices, including the use of a kind of keyboard smear.

Despite these flaws, Bright can create fascinating wholes when he digs in. He certainly has considerable ability and treats the instrument with the respect it deserves. If he can loosen up a bit, learn to confront ballads as he does up-tempo tunes, and rid his style of devices which substitute for ideas, he could become prominent in the field of jazz piano. Benjamin and Clark, by the way, support Bright with skill and taste throughout this set.

Vanguard deserves credit for giving Bright this opportunity, but the company should have limited the number of tracks, to provide Bright with the chance to express himself at more extended length on each tune. (D.G.)

the BEAT generation

New York can't hold a candle to San Francisco these days. The city out West has always had the view from the Mark, the Golden Gate Bridge—and Ralph J. Gleason. To rub it in, now they've grabbed the Giants, they've got poetry readings in night clubs — and Jack ("On the Road") Kerouac transforming S. F. into the world capital of the "beat generation."

Charles Mingus' *The Clown* (Atlantic LP 1260), with its improvised narration by Jean Shepherd in a jazz setting, unpremeditatedly has played right into the jazz-cum-poetry movement out in San Francisco ("heaping fresh fuel on the fire" according to the Examiner). This development helps to explain in just what way ours is a *beat* generation. Use the word *beat* as a noun rather than an adjective, and then it makes sense. This is the generation-of-the-beat and it is inspiring a new literature and a new music.

If there is anything that the *beat* generation wants, it is to get back to fundamentals, to honest emotional responses — and that is why "funky" jazz has come to be their music above all. Gratifyingly, this has made phenomenal sales successes of *The Great Ray Charles* (Atlantic LP 1259) and Milt Jackson's *Plenty Plenty Soul* (1269). John S. Wilson explained in a recent article how these men fashion the kind of jazz "that sticks to the ribs" out of the deep resources of the blues and the gospel song.

In talking about *beat*, we always come back to the Modern Jazz Quartet, who are now in Europe on an extended tour. In their absence, we'll turn many times to *The Modern Jazz Quartet*, their latest LP (1265), the swingin'est disk of them all.

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Clara Bryant

GAL WITH A HORN: CLARA BRYANT—Mode 12" LP 106: *Cypri in My Soul; Makin' Whoopin'; Man With a Horn; Sweet Georgia Brown; Tea for Two; This Can't Be Love; Little Girl Blue; S'posin'*.

Personnel: Clara Bryant, vocals and trumpet; Roger Fleming, piano; Ben Tucker, bass; Brut Freeman, drums. On tracks 1, 3, 4, and 5, Walter Benton, tenor, and Normie Faye, trumpet, are added.

Rating: ★★★

Miss Bryant is a Texan who went to the west coast as the trumpet-playing leader of a quartet at a Los Angeles club. She added vocals for greater audience appeal.

In this collection, she sings and plays trumpet on eight standards. It is, without a doubt, her LP, because, after vocal and trumpet choruses there is little

left for the other musicians to do. Therefore, the rating applies to Miss Bryant's ability, as manifested here.

She is a primitive stylist, vocal-wise, and an exuberant, Eldridge-influenced trumpet player. As a singer, she has considerable intonation difficulties, but does manage, at best, to be relatively persuasive. Her trumpet playing is forcefully direct, if at times quite derivative. On a good day, I imagine she could hold her own at many sessions. This LP indicates her assets and flaws, on both voice and horn. She does manifest a definite amount of talent, particularly on trumpet, and possesses an obvious potential which may or may not be fulfilled.

The sidemen here are submerged by

Miss Bryant's ambition, but manage to provide an adequate rhythmic base for her explorations. Fleming, in brief spots, solos well. But this is Miss Bryant's LP and she makes the most of it. It is not a complete success, but it indicates some degree of promise. In the future I'd like to see her separate her vocal and trumpet abilities in respective LPs. (D.G.)

Ray Bryant

RAY BRYANT TRIO—Prestige 12" LP 7098: *Golden Earrings; Angel Eyes; Blues Changes; Splittin'; Django; Tha Thrill Is Gone; Daahoud; Sonar.*

Personnel: Ray Bryant, piano; Ike Isaacs, bass; Specs Wright, drums.

Rating: ★★★

Bryant, 26, is the Philadelphia pianist who has been heading the trio backing Carmen McRae. This is that trio, and it is a well-integrated one. In addition to his work with Miss McRae, Bryant has recorded with such artists as Miles Davis and Sonny Rollins.

The trio, as a trio, works cohesively well. Here, however, much of the burden falls on Bryant and he does not sustain interest throughout. His pianistic approach is a distinct, important virtue. It is a delight to hear a pianist use both hands effectively and simultaneously. However, despite this two-handed approach, he is not consistently inventive. On several tracks, for example, his playing appears superficial, without emotional depth, and more like a recitation than an improvised performance.

His originals, *Changes* and *Splittin'*, are more rhythmically inspired than concerned with melodic lines. The ballad performance on *Angel* is somewhat perfunctory for one of Bryant's background. His interpretation of the John Lewis composition, *Django*, is melodic and sympathetic, indicating that he can project himself into a tune. And although his best moments here are encouraging, he doesn't maintain a level of consistency which would make this a vital part of a record collection. (D.G.)

Page Cavanaugh

FATS SENT ME—Capitol 12" LP T879: *Makin' the Town; Easy Living; Bird-doggin' the Chicks; I Can See You All over the Place; No One Care; You're My Baby Doll; Waller's Around; The Last to Know; Open House; Squame Me; I'm Not Wor-rying; Fats Sent Me.*

Personnel: Cavanaugh, piano; Al Hendriksen, guitar; Jack Smalley, bass; Milt Holland, drums; Ray Linn, trumpet; Plas Johnson, tenor.

Rating: ★★★★★

Nearly all of the tunes on this set are Waller songs recorded for the first time. And, it's a relief to hear a Waller collection without the usual standards. These, while not top-drawer Waller, have the mark of that master on them.

The treatment is appropriately Wallerish but hardly as boisterous and free-wheeling as Fats would be. Cavanaugh is an agreeable Waller-type pianist, but the rest of the group is rather too polished to sound like Fats' rumpus room cohorts.

According to the liner notes, only about half of Waller's song output of some several hundred tunes has been published. Let's hope that this is just the start of a full-fledged search into whatever files must be searched to bring out some of the others. (D.C.)

Buck Clayton

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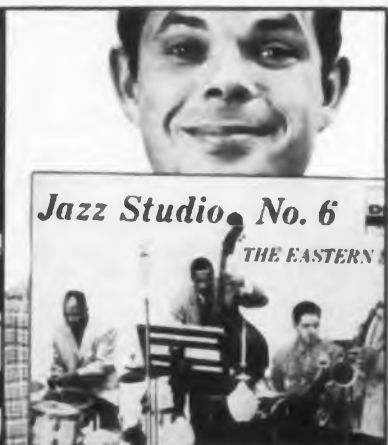
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Personnel: Hank Clayton, trumpet; Vic Dickenson, trombone; Earle Warren, alto; Kenny Burrell, guitar; Aaron Bell, bass; Hank Jones, piano; Jo Jones, drums.

Rating: ★★☆☆

This set was recorded last March, when Clayton, Burrell, and Hank Jones were with the Benny Goodman band in New York. Warren, Dickenson, and Jo Jones form a solid Basie contingent; Bell was a last-minute replacement for Walter Page.

This is essentially a blues set, with Clayton indicating his stature as a jazz trumpeter, regardless of era. He continues to be a stimulating individualist on his horn. As an individualist, Dickenson is not far behind Clayton, although he has played with more ingenuity than he does here.

There are several fine solos by Hank Jones. Burrell plays with characteristic verve and skill. Warren's shouting is somewhat strident, but never emotionless.

There is something of interest on each track. According to John Hammond, who wrote the liner notes, *Blase* is the first complete solo number ever recorded by Clayton. Except for the cliché utilized as the exit, it is a thing of beauty, with timeless vibrance.

There are a number of splendid statements throughout the course of the LP, with Clayton a standout. The fidelity is not as awe-inspiring as the notes might lead one to think, but it doesn't obscure the strength and vitality of the music. It's definitely worth hearing. (D.G.)

Cohn-Farmer-McKusick-Burrell

EARTHY—Prestige 12" LP 7102; *Earthy; What's Not; I Wouldn't; The Front Line; Dayee.*

Personnel: Al Cohn, tenor; Art Farmer, trumpet; Hal McKusick, alto; Kenny Burrell, guitar; Mal Waldron, piano; Teddy Kotick, bass; Edmund Thigpen, drums.

Rating: ★★☆☆

These are extremely professional, disciplined performances.

Cohn, Farmer, McKusick, and Burrell, working in front of an excellent rhythm section, have a free-blowing time. The charts, with the exception of Waldron's appealing *What's Not*, are more excuses for soloing than all-encompassing entities, but accepting this as the premise, the sides are worth hearing.

There is a high level of solo invention here, with Farmer, Burrell, and Waldron particularly impressive. Cohn and McKusick are strong ones, too, and play with consistent warmth.

Farmer plays several striking passages here, highlighted by a projecting tone and fascinating conception. Burrell, one of the finest guitarists in contemporary jazz, creates deft patterns and single lines. Waldron's piano would be an asset to most of the current record sessions.

McKusick's alto often is a fascinating instrument. He communicates with a good deal of conceptual strength. Cohn continues to be one of the most inventive tenor men.

There is a good deal of extended soloing here, highlighted by *Dayee*, a 14-minute-plus series of solos based on a riff by Burrell. Sustaining freshness under such circumstances is often difficult, but these men manage to do just that. (D.G.)

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Gerald Cranston Link
Musical Editor, *The Times*

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Ray Draper

RAY DRAPER QUINTET/TUBA SOUNDS—Prestige 12" LP 7096: *Ferry Anne; You're My Thrill; Pivot; Jackie's Dolly; Mimi's Interlude; House of David.*

Personnel: Ray Draper, tuba; Jackie McLean, alto; Webster Young, trumpet; Mal Waldron, piano; Spanky DeBrest, bass; Ben Dixon, drums.

Rating: ★★★★★

If jazz is to progress, it must be given regular transfusions of young blood.

This is one example of the young musicians who must inherit the jazz world and extend it into the future.

It is the first LP as a leader for the 17-year-old Draper. It marks, too, the recorded debut of 24-year-old Young, who has played with groups in the Washington, D.C. area. Dixon, 22, worked with Young in Washington. McLean, 25, has been on a variety of blowing session sides. DeBrest is 20. Waldron, at 30, is the oldest member of the group.

The six-tune format is an excellent one. Draper plays well, within the solo limitations of his instrument. If the liner notes are accurate, Draper is an astonishingly capable young musician and composer. If so, it might be wise for him to attempt to express himself on another instrument, since the tuba is not, essentially, a vividly melodic instrument. He plays well, here, but I would prefer to hear him on an instrument not so limited in terms of articulation.

McLean continues to strike with great force, but isn't as fluent conceptually here as he has been in past efforts. Young shows considerable promise and deserves additional opportunities to be heard. Waldron contributes grace and maturity throughout. The rhythm section is sturdy.

Draper's two originals, *Dolly* and *Interlude*, show a fondness for minor keys and attractive lines. Young's *Terry Anne* is lively and his *Davis* is a thoughtful tribute to Miles.

The rating would have been higher, but most of those present have a way to go and show it. Nevertheless, all show potential and should be heard. (D.G.)

Escapade Jazz Scene

ESCAPADE REVIEWS THE JAZZ SCENE—Liberty 12" LP SL 4005: *Jazz Symposium* with panel consisting of Bobby Troup, Jack Teagarden, Ziggy Elman, Howard Rumsey, Jack Costanzo, and Johnny Otis, with Bob Enevoldson, valve trombone, added to brief ensemble passages by the panelists.

Escapade magazine, a *Playboy*-like publication, assembled this group of musicians in a recording studio to discuss the history of jazz briefly and chart some of its future possibilities.

An edited transcript of the proceedings was published in the magazine's June, 1957, issue. This is a recording of most of the 90 transcribed minutes of that meeting.

Rumsey speaks for the moderns, Teagarden represents the traditionals, Elman is the swing representative, Costanzo speaks for the Afro-Cubans, and Otis for the rhythm 'n' blues field. Troup is moderator. Enevoldson sits in on several ensembles to illustrate the various schools of jazz thought.

Although really too brief to be of any substantial value, the explanations of various schools of jazz thought and the illustrations should be of help to beginners in their investigations.

Some of the real troubles of the jazzmen are touched on in the discussion of present and future problems. Costanzo comes off as an intelligent, thoughtful spokesman, perhaps the most far-thinking of the panel. Teagarden, as warm a person here as when he speaks through his horn, wonders whether our music, jazz, will be lost with the influx of new ideas and sounds. During the discussion, Costanzo declares that if we are to hew to the standard instrumentation, then why not hew to the same songs and never play anything new. The bongo artist adds that jazz must continue to grow and evolve to remain great.

There's also a discussion of what happens to jazzmen when a newer school of thought takes over. Elman offers an explanation of one of the modern pitfalls: the host of instrument specialists, who are working only when their specialty is needed.

Teagarden, Costanzo, and Elman study the problem of whether their children should become professional musicians. Teagarden offers a personal case, that of his son, Jack Jr., who left music when he found he had to buck his father's reputation and the inevitable comparisons between their trombone styles.

Perhaps moderator Troup best sums it up when he declares, "What a man has got to do, he does."

This type of spoken-word recording is becoming more and more in evidence. It appears to me that with intelligence planning and wise choice of speakers, LPs of this type would be a valuable adjunct to the collections of serious jazz students. This one shows we're getting there. (D.C.)

Dizzy Gillespie

DIZZY IN GREECE—Verve 12" LP MG V-8011: *Hey, Pops; Yesterday; Tin Tin Deez; Groovin' for Nat; Annie's Dance; Cool Brown; School Days; That's All; Stable Mates; Groovin' High.*

Personnel: Tracks 1-7, 10—Dizzy Gillespie, trumpet and leader; Eric Wilkins, Billy Mitchell, Jim Powell, Marty Flax, Phil Woods, reeds; Joe Gordon, William Warlock, Quincy Jones, Ernie Perry, trumpet; Rod Lovitt, Melba Liston, Frank Rehak, trombones; Walter Davis, piano; Nelson Boyd, bass; Charlie Parlap, drums. On tracks 8 and 9 (recorded at another session) soloists are Leo Morgan, trumpet; Wynton Kelly, piano; Benny Golson and Mitchell, tenors, and Gillespie.

Rating: ★★★★★

The title of this LP seems to be justification for use of the cover photo, of Gillespie in Greek garb, since there is no evidence that an audience is present for this concert performance, in Greece or anywhere else. In characteristic fashion, Verve's facilities do not include someone to jot down personnel. And Marshall Stearns' notes, while somewhat descriptive, do not note when these sides were recorded. He does note, however, that the two tracks noted above were recorded at a later session.

At any rate, one can recognize Dizzy's playing. In technique, in conception, in wit, he remains a giant. He is the epitome of creative jazz, as far as I'm concerned, and his work here glows with warmth and excitement. It is a particular delight to hear him on *Breeze* and *High*, recreating the past without succumbing to it. He is a constantly growing musician.

The other soloists are not of Dizzy's

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stature, but few contemporary jazzmen are. And inspired by him, they play dramatically. There are valid moments from Mitchell, Morgan, Woods, and Kelly, to name a few, that make this LP worth owning and hearing often.

The band itself does not encompass the precise section work of other bands, but there is an incomparable drive inherent in its work. The charts, for the most part, are fascinating, reflecting the best efforts of some of jazz' best writers. Ernie Wilkins' *Groovin' for Nat* fits this band perfectly. Quincy Jones' *Pete*, is a fluid blues. And *School Days*, now a satire on rock 'n' roll, continues to be enjoyable, from Dizzy's vocal to Mitchell's impersonation of Jacquet at his worst.

There are flaws here, in a few of the solos and the section work, but this is the most vibrant band I've heard in too long a time. If it is forced to disband for lack of bookings, as some predict, it will be a major loss to jazz. (D.G.)

Tubby Hayes-Dizzy Reece

CHANGING THE JAZZ AT BUCKINGHAM PALACE—Savoy 12" LP MG 12111; *Hall Hears the Blues; Nicole; Blue Bird; How Deep Is the Ocean?; Blue Bird Number Two; Yardbird Suite.*

Personnel: Tracks 1 and 2: Tubby Hayes, tenor; Dickie Hawdon, trumpet; Harry South, piano; Pat Eiderfeld, bass; Bill Eyden, drums. Tracks 3-6: Dizzy Reece, trumpet; Terry Shannon, piano; Lemmie Bush, bass; Phil Seaman, drums.

Rating: ★★

This is a blowing session, British-style. On *Nicole* and the long *Blues* track, Hayes and Hawdon dominate. Hayes, termed the "Little Giant" (whatever that is) of British jazz, plays competently at best and indicates a lack of individuality. Hawdon, an ex-Dixieland trumpeter now on a modern kick, moves from phrase to phrase with emotional drive and little invention. His tone tends to be quite strident, as well. The *Blues* track is a string of cliches and exercises. At times, South manages to make some musical sense, but cannot sustain it in such an atmosphere.

Reece, 26, came to England from the British West Indies. He manifests a primitive, undisciplined trumpet style. His technique, the basic ingredient, is faulty, and his uninhibited drive tends to drown out the rhythm section. His tracks could have utilized another horn, in order to create more of a balance and less of the trumpet-with-rhythm sound. Shannon shows some promise on these tracks, but cannot emerge from the flood of Reece's fury.

In general, it is this undisciplined quality, and essential lack of taste, that makes this a loud, non-productive session. The rating is for the promise shown and the potential indicated by the best of those present. This certainly is not a representative sample of the best of British jazz. At least, I would rather not think that it is. (D.G.)

The Jazzpickers

THE JAZZPICKERS—EmArcy 12" LP 86111; *Babe; When You Love Someone; Instructions; I'll Remember April; I Married An Angel; Yardbird Suite; R. H. Factor; Easy Pickin'; Rap-Scallion; Don't Worry 'Bout Me; Mantel; Cello; Clap Hands—Here Comes Charlie.*

Personnel: Harry Babasin, cello; Buddy Collette, flute; Bob Harrington, drums and vibraphone; Bill Douglas, drums; Dan Overberg, guitar.

Rating: ★★½

This is actually three different groups, all under the direction of

Harry Babasin. On the first four titles Buddy Collette's flute is a dominant voice; on the next five the vibraphone is substituted; the last three simply use cello and bass as the definitive timbre. It would have been better programming to mix these up for the sake of variety.

Throughout, of course, Babasin's cello is in the spotlight. As the notes point out, he was the first to play jazz on the instrument (though Oscar Pettiford wasn't far behind). He is in fine fettle throughout; the double time passages on *Don't Worry 'Bout Me* are an outstanding gas.

The tracks with Collette, not only because of his presence but because the instrumentation is identical, inevitably invite comparison with the Chico Hamilton quintet. The comparison, fortunately, does neither group any harm. Harrington's vibes for the most part have a supple Norvo-like quality. Overberg shows promise. All in all, there's plenty of funk and enough pleasant listening to make this an acceptable though hardly revolutionary production. (L.F.)

Jazztone Mystery Band

THE JAZZTONE MYSTERY BAND: HARRY ARNOLD AND HIS ORCHESTRA—Jazztone 12" LP J 1270; *I Found A New Baby; Six-Ten; Our Love Is Here To Stay; This Can't Be Love; This Is Harry; Crazy Rhythm; Blue Lou; Little White Lies; Cuban Trombones; Now It Can Be Told; Sunday; Jersey Bounce.*

Personnel: Harry Arnold, arranger and leader; Sixten Eriksson, Waine Renlidem, Bengt Arne Wallin, Arnold Johansson, trumpets; Ake Persson, Andreas Skjold, George Vernon, Gordon Olsson, trombones; Arne Domnerus, Rolf Lindell, Carl Henrik Neren, Bjarno Neren, Leenart Jansson, saxes. Bengt Hallberg (tracks 1, 2, 5, 6, 7, 8, 12) and Gusto Theodinus (tracks 3, 4, 9, 10, 11), piano; Bengt Hogberg, guitar; Simon Brehm, bass; Egil Johansson, drums.

Rating: ★★½

This is the record with which George Simon of Jazztone plagued the nation's writers this summer. Guesses as to the identity of the group ranged from Harry James to Elliot Lawrence to Woody Herman (1945-47) to Les Brown, to you-name-it. Nearly everyone agreed that it was a clean-playing, smoothly-swinging big band.

Now that the mystery is over with and the personnel and identity known, it's little wonder that this band swings. Virtually all of Sweden's top jazzmen are in it. And it's a studio band which broadcasts regularly in Sweden, something to which we have no similar claim in this country. The writing is crisp, with traces of the color devices used by Harry James, Les Brown, Kenton, and Woody in it. All of the soloists are at worst very fine, and at best, frightening. Trombonist Persson, who was heard on an Epic LP of Swedish jazz recently, is a jazzman to watch. Pianist Hallberg, too, is known here, as are trumpeter Wallin and altoist Domnerus. There are some solo moments on this LP in which Wallin sounds so much like James, and muted like Joe Newman, that it's again frightening. Trumpeter Eriksson displays amazing tone and virtuosity on *Six-Ten*, and Norwegian trombonist Skjold displays a lazy-toned, but driving style on *Sunday*.

By current standards, the writing is late Swing Era. But the playing, while it has the smack and precision of overseas bands such as Kurt Edelhagen and Ted Heath, also has a looseness and a beat characteristic of a good

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American swing band. If Ernie Wilkins and/or Quincy Jones write charts for this crew, their next LP is going to be a big band revelation. (D.C.)

Richie Kamuca

RICHIE KAMUCA—Mode 12" LP 102: *Just Friends*; *Rain Drain*; *What's New?*; *Early Bird*; *Nonchalant*; *My One and Only Love*; *Fire Ona*; *Cherokee*.

Personnel: Richie Kamuca, tenor; Carl Perkins, piano; Leroy Vinnegar, bass; Stan Levey, drums.

Rating: ★★½

This is the first LP as a leader for Kamuca, the 27-year-old tenor man who has been with the Stan Kenton and Woody Herman bands. According to the notes, Kamuca has had more practical experience than formal training on his instrument. There is some evidence of this here.

Generally speaking, this is an undistinguished effort by Kamuca, who is unable, here, to sustain ideational patterns and create attractive solos. He plays with a notable lack of individuality and phrases in segmented fashion, with little regard for liner construction. Although friends tell me that he has been performing with authority recently, I do not see evidence of it in this set.

His support is excellent, with Perkins' piano a particularly lustrous asset. Perkins' original, *Fire*, is an interesting 20-bar composition; he contributed *Bird*, too. Vinnegar and Levey support sympathetically, but this is Kamuca's date and he fails to make it a memorable one. (D.G.)

Tony Kinsey

KINSEY COMES ON—London 12" LP LL 1672: *Love For Sale*; *In A Mellow Tone*; *No Name Flyer*; *Cambridge Blue*; *Take The A Train*; *Nice Work If You Can Get It*; *Sweet And Lovely*; *You Are Too Beautiful*; *Corcovad*.

Personnel: Tony Kinsey, drums; Don Rendell, tenor; Ronnie Ross, baritone; Bill Le Sage, piano and vibes; Pete Blannin, bass.

Rating: ★★

This is a group Kinsey has headed in jazz club dates and concert appearances in London. Apparently, British jazz audiences aren't as critical as our own.

The above rating indicates the general quality of the performances here. The only genuinely decent moments I experienced in listening to this were those in which Rendell was featured. Essentially, he's a lyrical tenor man, the only one on this date who showed any significant potential. It is unfortunate that he was so shackled here.

Ross indicates some talent, but is too closely allied to Gerry Mulligan to be of vital significance at this time. Le Sage's conception is too elementary. Blannin plays adequately. Kinsey is unimpressive and, at times, oppressively heavy.

The charts are unimaginative. *Sweet*, for example, features the ensemble carrying a chord theme solemnly while Kinsey explodes uninventively behind this dull front. This lasts the entire length of the interpretation.

In brief, I can't believe that this kind of jazz represents the best England has to offer. With the exception of Rendell, who appears to be growing, there is little of value here. (D.G.)

Yusef Lateef

JAZZ FOR THINKERS—Savoy 12" LP MG 12019: *Happyology*; *O'Blues*; *Midday Polarity*; *Spone*.

JAZZ MOOD—Savoy MG 12103: *Metaphor*; *Yusef's Mood*; *The Beginning*; *Morning*; *Blues in Space*.

Personnel: Yusef Lateef, tenor; Curtis Fuller, trombone; Hugh Lawson, pianist; Eddie Farrow, bass; Louis Hayes, drums.

Rating: ★★★★★

This is the LP debut of a new Detroit jazzman (not so new, really, he's a veteran of the Gillespie band and Dave Usher has been touting him for some time) and it is a debut worthy of considerable attention.

Lateef in both these LPs discloses a strong attachment to exotic devices, moods, and melodies as well as determination to use unusual (to jazz) Eurasian instruments, the chief of which here is the argol, which is described as a "flute-like wooden oboe-sounding" instrument. It makes a weird sound in any case, and is admirably suited to the Dr. Fu Manchu-style effects these LPs specialize in.

There are several strong points in favor of the two LPs. All the players have a finely stitched community spirit, emotional rapport, and understanding. Almost without exception the tracks give a feeling of warmth, a mood of relaxation, and good feeling, an uncomplicated emotional propulsion.

Lateef, as a tenor soloist, is a very good, unhurried explorer of these moods with an ability to really set up a wailing sequence, as on *Yusef's Mood*. He communicates all the positive qualities mentioned above to a high degree in his solos. I find him an articulate voice from whom I hope to hear a great deal more in the future.

Fuller, who has a somewhat similar ability to wail and transmit emotion, seems to have less definition as a solo voice. Farrow, Lawson, and Hayes complement the others very well. In fact the best point about these albums is the remarkable blend between the musician and the resultant warmth.

However, the stress on exotica is a limiting factor here, as it has been with Chico Hamilton and the compositions of Buddy Collette. Jazzmen have broadened the feeling of 4/4 time so it is no longer monotonous, though still swinging, but they have not as yet done this with the various Latin types, and the usage of odd-sounding instruments (in name and in sound) is fine as part of a program but tends to overbalance here.

This group—and Lateef especially—will produce a real non-sense swinging LP any minute now. It should be worth waiting for. (R.J.G.)

Herbie Mann-Bobby Jaspar

FLUTE SOUFFLE—Prestige 12" LP 7101: *Tel Aviv*; *Somewhere Else*; *Let's March*; *Chasing the Bird*.

Personnel: Herbie Mann and Bobby Jaspar, flutes and tenors; Joe Puma, guitar; Tommy Flanagan, piano; Wendell Marshall, bass; Bobby Donaldson, drums.

Rating: ★★★★★

Without setting out to bash the listener over the head with special effects or pretentious compositions, Mann and Jaspar have created a very enjoyable LP.

Essentially, this is a flutists' LP, with both men up to the occasion. On tenor, too, both play with authority, but the most rewarding moments come in the form of flute passages.

The compositions include two by Mann, *Tel Aviv* and *March*; one by Puma, *Somewhere*, and *Bird's Chasing*. Each has merit, but I was most moved

Metaphors
Sings; Blues
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by *Tel Aviv*, a moody chart with Hebraic overtones. On it, Mann plays moving alto flute and Jaspar contributes some forceful tenor, with Flanagan, Puma, Marshall, and Donaldson in equally pensive moods.

On *Somewhere*, the two play both tenor and flute. On *March*, a minor blues, and *Chasing*, both play flute. The latter features a fascinating series of fours.

On flute, Mann urges interesting melodic and rhythmic figures from the instrument. Jaspar excels on tenor, gradually emerging from previous influences to maintain a sound and conception of his own. Flanagan is not an innovator, but plays in a technically fluent, inspired fashion here. Puma plays effectively, too, and Marshall and Donaldson never intrude, a great virtue in itself.

Mann's ability and Jaspar's promise are worth hearing. This contains some of their best expressions to date. (D.G.)

Charles Mingus Jazz Workshop

THE CLOWN—Atlantic 12" LP 1260; *Haften Fight Song; Blue Cool; Reincarnation Of A Lovebird; The Clown*

Personnel: Charles Mingus, bass; Curtis Porter, alto and tenor; Jimmy Knopfer, trombone; Wade Legge, piano; Dannie Richmond, drums; Jean Shepherd (track 4 only), narrator.

Rating: ★★★★★

The title piece, with its improvised narration by satirist-monologist Jean Shepherd, points apparently to a growing trend to mix the voice more actively with instruments in jazz. On *Dot*, there is a collection by Chicago's Ken Nordine which differs in conception from *The Clown*, but which is still an attempt to work free verbal association into a pattern of musical sound.

Here, the effects are less spectacular than on Nordine's recording because the latter uses the human voice and its spoken story as the dominant instrument. In this collection, Shepherd's exposition of the verbal theme that humor springs from man's inhumanity to man is alternated with a musical exposition of the same theme, with Knopfer's trombone the commenting instrument.

Shepherd has been better on his WOR Sunday night radio shots. But in those cases, his material hasn't been so set to one theme as it is here. There are some sparkling times when he rockets off on a verbal tangent, pulling in picture images from his past, American cliché-lore, advertising, people, baseball, objects, and even thoughts. He has been hilariously, and often bitingly, funny. This outing is not up to the best in him.

The idea is an interesting one, and the Mingus Workshop seems the logical entry for the experiment. The concept here is an indication to me that Mingus and his musicians are seeking to broaden the scope of jazz, and break the bind of the often static forms into which so many groups fall.

The remaining three tracks on the LP are all Workshop, with *Reincarnation* a stunningly moving composition. In this probing, quite lovely tribute to Bird, Curtis Porter's alto is lyrical and brilliant.

The *Fight Song* is largely a dazzling display of Mingus' virtuosity. There are relatively few bassists who can produce such melodic feeling. It's as if, in Mingus' hands, the instrument

is capable of producing a melodic flow rather than a succession of plucked notes in a melodic pattern.

Knepper's work throughout is fine, too. His often dour-toned trombone can somehow really sing, when the writing calls for it. Rev. Norman O'Connor recently referred to Mingus as one of the "thinking jazzmen" on the scene today. To that, it must be added that Mingus is also one of the sensitive jazzmen on the scene today. Judging by this LP and one forthcoming effort, he is sensitive to the confines which jazz can place upon itself, as well as to the responsibility of a capable musician to constantly seek growth.

Nat Hentoff's liner essay is about as definitive a picture of Mingus as there is in print. (D.C.)

Paul Togawa

PAUL TOGAWA/6—Mood 12" LP 104; *Oriental Blues; Lover Man; It's All Right with Me; Peanuts; Love for Sale; Ben's Blues*

Personnel: Paul Togawa, drums; Gabe Baltazar, alto; Dick Johnston, piano; Don Tucker, bass.

Rating: ★★½

Drummer Togawa, now working on the west coast, spent an apprenticeship with Lionel Hampton's band. He has worked with Baltazar in the past and apparently continues to do so in his present group.

Although Togawa's name is on the record, this date essentially is Baltazar's. As the sole horn in the quartet, he is up front on all tunes. Although he plays with conviction and emotional power, he lacks significant conceptual ability. He shows some promise in the attempts he makes here, but is not con-

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sistently inventive. He has listened to Bird and Art Pepper, and could have done worse, but should begin listening to himself.

Johnston, too, plays enthusiastically, but without the voice of an individual. Tucker contributes a walking, full-toned bass sound, but might benefit from a session of listening to Paul Chambers or Red Mitchell to learn what can be attempted on the instrument, aside from time-keeping. Togawa supports sympathetically, with a minimum of intrusion.

The tunes are performed ably, with Baltazar particularly heated on *All Right*. On *Sale*, he suffers from a bad splice or a strangled honk. Basically, this LP does not suffer from inadequate ability. The group is professional. It is possible to be professional without being significant and Togawa is the victim of the race to flood the market with LPs by every contracted group. Perhaps in time this group will make a valid contribution to the field of recorded jazz. At this point in its development it does not do so. (D. G.)

Gerald Wiggins

MUSIC FROM AROUND THE WORLD IN 80 DAYS IN MODERN JAZZ—Specialty 12" LP SP 2101: *Around the World (Part 1); Aouds; Passapartout; Around the World (Part 2); Le Coquette; Around the World (baguina); The Royal Barge; Way Out West.*

Personnel: Gerald Wiggins, piano; Eugene Wright, bass; Bill Douglas, drums.

Rating: ★★★★★

This is the kind of album that you can put on when you wake up in the morning, play it in between Miles and Monk, and go out at night listening to it. It is not a great jazz LP, in the sense that it isn't creating any new style or sound or conception. But it is first-rate music, it swings all the way, the tunes are fine, and the performances are excellent, with enough of a real jazz flavor to be acceptable at all times. If I were reviewing this as a pop LP I'd rate it ★★★★★.

Wiggins long has been one of my favorite pianists, a musician with taste and a consistent improvisational ability that is far greater than he is usually given credit for. He has a delicacy of line in his solo flights that is sort of modern mainstream, if this makes sense. His time is excellent, particularly on this album, and his lyric gifts are of a high order.

This is, by the way, by far the best album he has had to date. Gene Wright on bass shows why he is automatically the choice for any session he's available for in San Francisco, and Bill Douglas continually lives up to Charlie Mingus' eight years of advance buildups. (R.J.G.)

Jazz Reissues

The sixth release in the RCA Victor-Dawn Beat Jazz Milestone series of LPs consists of 16 classic sides by Fats Waller, *Handful of Keys* (Victor LPM-1502). The punching piano style, and the rakish kidding of lyrics are present in such as *I'll Dance at Your Wedding*; *Original E-Flat Blues*; *You're Laughing at Me*; *Ring Dem Bells*; *Handful of Keys*; *I Used To Love You*, and *Sweet and Slow*.

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One side has Joe Guy, Howard McGhee, Charlie Ventura, Illinois Jacquet, Willie Smith, Gene Krupa, and others giving *How High the Moon* one of its earliest go-rounds. Backing is the same group with *Lady Be Good*. Although the sound is often rather thin, and the transition from 78s to LP is marred by occasional sloppy editing, Guy and McGhee sparkle in their solo spots. Historically important.

Two important Woody Herman items are available: on Harmony, Columbia's \$1.98 reissue label, is a collection called *Bijou* (Harmony HL 7013); and on Brunswick is a collection culled from the pre-first Herd band of 1944 called *The Swinging Herman Herd* (Brunswick BL 54024). The Harmony LP has 10 tracks, containing all First Herd landmarks, including *Bijou*; *Apple Honey*; *Happiness Is a Thing Called Joe*; *Your Father's Mustache*; *Northwest Passage*; *Goosey Gander*; *Wild Root*; *Blowin' Up a Storm*; *Panacea*, and *Woodchopper's Ball*. Involved are such as Bill Harris, Neal Hefti, Pete Candoli, Flip Phillips, Dave Tough, Billy Bauer, Ralph Burns, Chubby Jackson, and a wonderful thing called drive. The weathervane points to the coming of the Herd in the Brunswick collection. This transitional band, with Tough, Ray Wetzel, Candoli, Flip, Bauer, Jackson, Johnny LaPorta, and others important to the Herd, was in a less boisterous mood, perhaps due to the Dukish cast of Dave Matthews' writing. Ben Webster, Johnny Hodges, and Juan Tizol guest on some tracks. Others show flashes of the fire that was to come very soon. Among the tracks: *I Ain't Got Nothing But the Blues*; *Perdido*; *Cherry*; *Noah*; a previously-unreleased *As Long As I Live*; *Refuse It*; *Ingie Speaks*; *Basie's Basement*, and *It Must Be Jelly*. Fills in some missing Herd history.

A recent ★★★★★ Jazztone album, available to members of the mail order club only, has been issued generally by Pacific Jazz as *Jazz West Coast III* (Jazz West Coast JWC-507). All the sides, except one, are newly released, and include *There Will Never Be Another You* by the Gerry Mulligan Sextet with Zoot Sims, Jon Eardley, and Bobby Brookmeyer; *Mr. Smith Goes to Town* by Chico Hamilton's quintet; *Old Croix* by Art Pepper's Quartet; *Little Girl* by Chet Baker's sextet with Art Pepper, Richie Kamuca, Pete Jolly, and Leroy Vinnegar; among others. Another good sampling of the California scene.

Atlantic has collected a set featuring Muggsy Spanier, Sidney Bechet, Doc Evans, Miff Mole, Don Ewell, and sundry kindred souls, called *Dixieland at Jazz, Ltd.* (Atlantic 1261). Among the tracks are *Maryland My Maryland*, *Tin Roof Blues*, *Wolverine Blues*, *High Society*, and *Maple Leaf Rag*, among others. Mole has a humorous, growling solo on *Tin Roof*. Some routine, some fine.

Columbia's \$1.98 Harmony label has blossomed forth with some catalog items of interest. One is called *Bud Freeman and His All Star Jazz* (Harmony HL 7046), and it contains the eight sides cut by Freeman, Max Kaminsky, Pee Wee Russell, Jack Teagarden, Eddie Condon, Dave Bowman, Mort Stuhlmaker, and Dave Tough back in 1940, including *At The Jazz Band Ball*, *Prince of Wales*, *Jack Hits the*

Road (with Tea's fantastic solo), *47th and State*, *That Da-Da Strain*, and others. Two tracks, *Ginger Brown* and *Dinah*. I am unable to account for. Recommended.

In *Swing from Paris* (London LL 1344), 12 of the cream of the recorded crop cut by the Quintet of the Hot Club of France between 1937 and 1939 are gathered. Stephane Grappelly and Django Reinhardt are featured, with backing variously by Louis Vola, bass; Joseph Reinhardt, Eugene Vees, and Roger Chaput, guitars. Tracks include *Chasing Shadows*; *Sweet Georgia*

Brown; *Night and Day*; *Djangology*; *Nocturne*; *Daphne*; *H.C.Q. Strut*, and *Improvisation*. Sound is excellent. Historically valuable, and good listening, too.

Venturaville is revisited by Brunswick in a collection called *Here's Charlie* (BL 54025). Jackie Cain and Roy Kral are featured on three tracks dating from 1953: *The Great Lie*, *The Honey Jump*, and *Turnpike*. Charlie plays bass sax on *I Love You*, backed by George Williams' band, and also pops up on baritone, tenor, and alto on other tracks; some with strings.

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tapes

By Jack Tracy

WHAT STARTED AS A TRICKLE is now a rill. Soon it may well be a flood. The ever-increasing quantity of stereophonic tape recordings being released indicates that the tape market is at last taking firm hold, and also that monaural tapes already are all but obsolete.

Just about the most impressive group of tapes I have yet heard has been issued by Mercury. Handsomely packaged, clearly labeled, and possessing magnificent sound, they mark an auspicious debut by the Chicago firm into the field.

My favorite among the pop-jazz efforts thus far released is Sarah Vaughan's *Great Songs from Hit Shows* (Mercury MDS2-1), which includes such tracks as *Little Girl Blue*, *Comes Love, But Not for Me*, *Lucky in Love*, *September Song*, *My Ship*, and four others. Recorded at Capitol Studios in Hollywood, it captures the heavy-sterling-silver richness of Sassy's voice as records cannot. It must rank with the RCA Victor *Lena Horne at the Waldorf* tape as the two best presentations of a singer yet made in stereo.

Those who are dismayed by the many non-jazz aspects of Pete Rugolo's writing will find some alleviating compensation in his *Music for Hi-Fi Bugs* (Mercury MDS3-1). Due to the lack thus far of available big band tapings, this sometimes-overpowering display of sheer sound should attract many a listener. Jazz fans will be interested in the solos from such as Pete Candoli, Dave Pell, and Russ Freeman, and the charge of the light cavalry trumpet section, with Maynard Ferguson holding top lance. Neal Hefti's composition, *Faunty Meeting You*, is here, as is a pretty Howard Roberts guitar solo on *These Foolish Things*, Sy Oliver's *Dream of You*, and Claude Thornhill's theme, *Snowfall*, plus three more. Buyers interested in the band's personnel will have to refer to the LP sleeve, however—it's nowhere to be found on the tape liner notes.

Also from Mercury come brilliantly-recorded tapes by Paul Paray conducting the Detroit Symphony and Antal Dorati leading the Minneapolis Symphony. The former (MDS5-3) includes the playing of both Bizet's *Carmen Suite* and his *L'Arlesienne Suite No. 1*, and after hearing *Carmen* you should be ready to go out and battle a whole herd of bulls. The Minneapolis Symphony plays Kodaly's *Harry Janos Suite* (MDS5-1).

Riverside Records, which has been almost violently active in recordings for the last year, has now moved into the tape field. Three jazz stereo efforts are in recent issue—Gigi Gryce and the Jazz Lab quintet (RT7-13); *I Love Harold Arlen* by the piano-bass duo of Kenny Drew and Wilbur Ware (RT 7-12), and Kenny Dorham's *Jazz Contrasts* (RT 7-19).

Gryce's group comprises Donald Byrd, trumpet; Gryce, alto; Wade Legge, piano; Wendell Marshall, bass, and Art Taylor, drums. Standards *Love for Sale* and *Zing! Went the Strings of My Heart* and originals *Geraldine*, *Minority*, and *Wake Up* are played with en-

gaging honesty and pulse. The sound is very good, as on all three of the tapes, but I would like to see some sort of tape identification made on the reel itself as well as the box. It's like having a record without a label.

There are moments of jazz interest on the Drew tape, but most of them are provided by the sterling Wilbur Ware, a bassist with originality, wit, and perception. Drew plays too floridly and elaborately for my taste. If this is intended to appeal to the cocktail music crowd, however, it does a good job.

Kenny Dorham, who has been on the jazz scene since the mid-40's but only recently gained much public attention as successor to Clifford Brown in Max Roach's group, plays splendidly and with rich sound on *Larue*, *My Old Flame*, *La Villa*, and *Falling in Love with Love*. His companions include such redoubtables as Sonny Rollins, tenor; Hank Jones, piano; Oscar Pettiford, bass, and Roach. Harpist Betty Glamman appears only on the first two tracks.

Joe Reisman's *Party Night at Joe's* (RCA Victor CPS-73) is a pleasantly-swinging big band session that dusts off some of swing era favorites and utilizes soloists like Joe Wilder, Boonie Richman, Urbie Green, Tony Mottola, and Milt Hinton. Among the tracks: *Seven Come Eleven*; *Southern Fried*; *Stompin' at the Savoy*; *Jersey Bounce*; *Charleston Alley*, and *Five O'Clock Whistle*. Recommended.

(All tapes are reviewed on an Ampex 612 tape phonograph, utilizing two Ampex 620 speakers.)

book review

The 1957 edition of *The Musician's Guide* (Music Information Service, Inc., 864 pp., \$10) is an improvement over previous editions. It is a well-organized reference text for those interested in music as education, industry, and profession.

The current edition, now on sale, can justify a place in many libraries and living room bookcases.

For those concerned with music as a profession, this thick volume provides the following:

A list of 3,644 arrangers and copyists; listings of BMI, ASCAP, and SESAC music publishers; a list of 688 musicians' union locals, plus compilations of booking agents, disc jockeys, concert managers, personal managers, newspaper and magazine music editors and critics, and jingle writers. The book provides information on dance, concert, and marching bands, opera companies, and ballrooms, concert halls, and auditoriums.

This year's edition includes a series of articles by leading trade figures on subjects ranging from copyrighting to employment to song publishing, too.

The Musician's Guide is not bedtime or commuter reading, but it's handy to have around the house. Its errors are few, considering the fluctuations in personnel in the music field. If you can afford it, it's worth having.

Full information on the volume can be obtained from Music Information Service, Inc., 1697 Broadway, New York City 19.

—gold

radio and tv

I USED TO KNOW a little girl in bobby Sox who flipped for Frank Sinatra.

Now she is the mother of my five children, and she watches the Frank Sinatra show on TV, and I am writing this column at her urging.



The Frank Sinatra show, I have just been told to put down on paper, is great.

"Endsville," she suggested. (That's a word she picked up from reading a recent book of Max Shulman's.)

The Frank Sinatra show, it has been suggested to me, is for swinging housewives who don't necessarily find their jollies in Lawrence Welk or Arthur Godfrey.

"What about Perry Como?" I asked. "Pleasant," was the answer, "but it's not Frankie."

Since I missed seeing the first Sinatra show, I was forced to rely upon the little mother's report of what went on. Despite some of the terms she used, I concluded her critical senses were not completely anesthetized by blind hero worship.

Sinatra sang a few bum notes and got off a few bum gags, I was told.

"But when he sings a bum note," she hastened to add, "it's a great bum note."

She was also quick to mention that the bum notes came, quite appropriately, when Sinatra was breaking up at something pretty clever that was happening on the program.

Once it was simply when Kim Novak was hanging over him blowing in his ears and giving him warm, wide-mouthed kisses.

Another time was when he had Bob Hope at the piano making like an accompanist, and they were doing a sticky-pretty rendition of *Autumn Leaves*. As Frankie sang, a leaf fell. Then several leaves. Then many leaves. Then bushels of leaves, until he and Hope almost were buried in leaves.

The report on the show also included a demonstration by the little mother of the strangely precise phrasing used by guest Peggy Lee on *Listen to the Mocking Bird*.

There were words of praise for the simple sets, the effective lighting, the over-all integrity of the production.

I also heard her talking it over with some other little mothers at a party.

"Sometimes," said one of them, "Didn't you just know that he was singing to Lauren Bacall?"

Upon looking over the above remarks to make sure she wasn't misquoted, the little mother said: "You forgot to mention in there that I'm a girl who hates TV."

Another thing the little mother flipped over recently—and I flipped right alongside her—was the music George Antheil whomped up to go with the Winston Churchill documentary, *Man*

of the Century, that was the first show of the new *Twentieth Century* series on CBS.

Made up mostly of old film clips, the program was a masterpiece of film editing. To go with the visual bits and pieces from the past, Antheil made effective use of bits and pieces of old musical ideas. It was some of the most stimulating listening to come out of the TV set lately.

Quote: Guest Danny Thomas, referring to Dinah Shore: "If I could sing like that, I'd get my nose fixed tomorrow."

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

perspectives

By Ralph J. Gleason

IT DOESN'T make any difference whether or not you are particularly enamored of Count Basie's extended experiments in rhythm, his *Basie in London* LP seems to me to be the high spot of his recent recording career.

That this Basie band may have its faults, I would be the last to deny, but this album is so superlatively good, so alive, so exciting, and so fresh, that it seems to me it will stand up for years to come alongside any and every experiment in jazz that will come along.

With the spate of albums being released today, it is genuinely unusual for one to come along that bears the repetition of day after day playing that this one does. What the Basie band does here is done so well it fairly shouts for Blue Ribbons.

This is not to say that every band of comparable size should immediately scrap its book and take on a Basie sound, nor that every band trying to enlarge the scope of jazz should revert to the relative simplicity of the Basie concept. But anyone who dismisses this band for its limitations is missing the point completely.

THERE ARE, always have been, and undoubtedly will always be, many different types of jazz music which will thrill the jazz fans, the same jazz fans, through and through. I recently had the exquisite pleasure of hearing a Basie transcription cut at a dance in Glendale in 1939 on a portable recorder wherein the band wailed, whispered, and floated light as a feather through the old standards with Pres leaping out of the ensemble like Gabriel and blowing choruses that suddenly made everything done in his image since then seem superfluous.

Basie is dealing, has always dealt, in fundamentals. And so, come to think of it, have all the great jazzmen and the great jazz groups. So do Miles and Dizzy, too, and Bird was more fundamental than any of his Sparrows.

The great jazzmen don't have to be reminded of this and may never even think of it. But so many of the near-great, the good second raters, and the followers, would benefit so much by protracted sessions with an album like this (*Basie in London*) that I wonder

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THIS BAND never loses you. Not for one minute. One second. It is not afraid of simplicity, it is not afraid of repetition, and it sets up a framework which the listener's mind retains, against which it can do many things. This is the whole point. Miles does this, too, and the others aforementioned. They begin at the bottom and build up. But so many jazz LPs today begin at the top and go nowhere that you wonder, sometimes, why the people who complain "what's happened to music" don't listen to themselves for the answer.

As Gerry Mulligan, among others, has pointed out, if a band is really good enough it pleases the public and the musicians and the rabid jazz fans all at the same time. Jazz is social, not abstract music, it seems to me, and by doing it this way the listener can travel along with the musician.

One of the great kicks of Basie in recent years for the public has been this sense of community enterprise. You're back home again. You're there together. Without this, the jazzman is playing for himself alone and sometimes for his fellow musicians. That has never, really, been enough.

high fidelity

UNDER AN INSCRUTABLE abstract mobile contributed by ex-Kenton guitarist Ralph Blaze, reedman-composer Bob Cooper bent to place an LP record on his turntable.

"Just bought this recently," he commented, indicating the 3-speed Garrard 301 transcription table. "June and I are really pleased with it—in fact, you could say it's a gas." He grinned and placed the stylus in the first track.

The record was a test pressing of his forthcoming Contemporary album, part of which consists of his new *Jazz Theme with Variations* played by such fellow Lighthousekeepers as Frank Rosolino, Conte Candoli, Vic Feldman, and himself on tenor.

"Come into the living room," Coop invited, "I'd like you to hear this on our new speaker."

Coop, his wife, June Christy, and their 3-year-old daughter, Shay, live in a hillside home complying with the contemporary architectural principle of structural unity throughout the dwelling. Part of their home's design includes a deep shelf running below the



Bob Cooper

living room ceiling, extending over the fireplace and outside over the main entry. The new speaker (Electro-Voice tri-axial 15 inch in Acoustic-Craft bass-reflex enclosure) is concealed atop this shelf to the left of the fireplace.

"ONE BIG ADVANTAGE in having the speaker up there," explained Bob, "is that when you're chatting with someone, the sound isn't coming right in your face. Matter of fact," he continued, "you can hear it more sensitively in the kitchen." He walked around the partition dividing living room from kitchen, cocked an ear, and remarked, "See, the rafters help guide the sound in a sort of natural channel, and once it gets over the partition into the kitchen it's gone as far as it can. Sounds pretty good, doesn't it?"

Back in his studio, which is off the main hallway to the left of the front door, an inspection of the other components reveals a Pickering Fluxvalve Unipoise tone arm, model 194. ("This is a new unit they've developed, and it's the end, believe me.") There is also a Bogen amplifier (model DB20) and AM-FM tuner (model R640); an RC80 Garrard three speed changer with turn-over cartridge and a Stevens Tru-Sonic 12 inch coaxial speaker, model 122AX, housed in an Acoustic-Craft folded corner horn. On the floor, underneath the manual turntable, lies a Webcor home tape recorder.

Coop's reason for not permanently enclosing any of these components in built-in cabinets: "I'm going to keep the rig loose until I have the ultimate in high quality components. But, since the companies are producing better and better quality all the time," he reflected ruefully, "guess I'll never get the rig into cabinets."

STEREOPHONIC REPRODUCTION very definitely is in the offing for Cooper. "Not only do I want a stereo rig for the playing aspects," he explained, "but also I want to record sessions at the house." When he does install a stereophonic music system, the high ledge where his present Electro-Voice speaker is now ensconced should prove ideal for twin stereo speakers.

"Funny thing about putting the speaker up there," Coop chuckled, "is that I did it when June was on the road. Actually, I thought the first thing she'd say when she got back was, 'That has got to come down'; but she really dug it." So, it was a comedown for neither the speaker nor Bob.

—tynan

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tangents

By Don Gold

LINOTYPE OPERATORS make mistakes. So do writers.

Sometimes these errors turn out to be humorous; sometimes they're unfortunate.

In the Oct. 31 issue of *Down Beat*, I fell victim to two such goofs and feel obligated to correct them here.

For those readers who, like Ralph Gleason, are concerned with neologism, I did not engage in this form of sport in my use of the adjective which defined my loyalty to Billie Holiday in my record review of her latest Verve LP. It emerged as "unbilical." It

should have read "umbilical," just between us siblings.

A note from Andre Previn reveals that he is being persecuted by fellow musicians as the result of a typographical error in the *Cross Section* of Previn which appeared in the same issue. He claims he's being accused of falsifying his age, since the *Cross Section* noted that he was born in 1921.

Previn was born in 1929, regardless of what any linotype operator says.

Assorted Rhythms: Several worthwhile LPs based on concepts of rhythm have been released recently. Some of

these are not justifiably categorized as jazz, for review in that section of the magazine, but they do deserve mention here.

Palo Congo (Blue Note 1561) features the Afro-Cuban rhythmic fury of a group headed by Sabu L. Martinez. Sabu has worked with Dizzy Gillespie, Charlie Parker, and Thelonious Monk, but is more concerned with Afro-Cuban percussion than jazz here. Joined by five percussionists and two vocalists, Sabu leads the group through a fascinating series of tunes. A variety of drums are employed, including the quinto, golpe, tumbadore, and llamador. The product, as annotator Hsio Wen Shih points out, is "a happy trip to a musical world with rather different rules."

The Story of Moondog (Prestige 7099) is another chapter in the musical experimentation of this individualist. The 14 tracks included in this collection are decorated with Moondog's rhythmic concepts. Included are several instruments invented by Moondog—the oo, a triangular stringed instrument struck with a clave; the trimba, a triangular shaped drum; a yukh, a log suspended from a tripod and struck with two rubber mallets held in the right hand, and the tuji, a series of mounted sticks of graduated lengths. The results are fascinating, for the most part.

Trutone, a South African label, has two LPs available of interest to state-side record buyers. *Jazz from the Township* (Trutone 2000) features native music on pennywhistles, by vocal groups, and a sample of Zulu music. There's a version, too, of *I'll Never Say Never Again, Again*, by Simon (Blues) Titaba, and a pennywhistle group rendition of *In the Mood. Music Was Born in Africa* (Trutone 2002) is an additional sampling of contemporary African music, including performances of *Tenderly*, *Dinah*, and *Tell Me How Long the Train's Been Gone*. The LPs present an interesting view of modern African music and the influence our own popular and jazz music has had on it. The sides are distributed by P.A.R.S.C., P.O. Box 9299, Johannesburg, Union of South Africa; interested readers can write directly to the distributor for information.

Random Thoughts: It seems to me that singers performing Rodgers and Hart tunes be made to appreciate the verses accompanying many of them. Actually, of course, there are many untouched verses by a variety of competent songwriters and it seems a rather sad commentary on our rushed existence that few singers bother to absorb them.

If there is any truth to rumor, the Dizzy Gillespie band may be tossed to the winds soon. As far as I'm concerned, this would be a great loss to jazz and the entire field of music. If we cannot sustain the existence of the band we sent abroad to represent us, there is little that can be said for the so-called support of the jazz audience. What is even more important, the Gillespie band reflects the best traditions of jazz composition, including a splendid array of charts by such able contemporary writers as Quincy Jones, Ernie Wilkins, and the constantly-growing Benny Golson.

If it disappears, some of the heart will leave jazz.

And for a form that wears its heart on its sleeve, this would be unfortunate.

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JOHNNY LA PADULA, winner of the World's Championship, 1956, is rapidly becoming the star of the professional world. Johnny, who has already appeared and won an Arthur Godfrey's Talent Scout spot and a guest appearance on the Lawrence Welk show, can now be seen and heard on CBS, Channel 2, for *Panorama Pacific*.

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Mat's Wits

By Leonard Feather

Mat Mathews learned about jazz the hard way—the very hard way.

When his native Holland was overrun by the Nazis and he was in danger of being corralled into forced labor for the Fuehrer, Mat took up music because those engaged in cultural occupations were, at least during the early stage of the occupation, excused from duty.

It took several years of torment and peril, a desperate escape from a Germany-bound prisoners' train, a seige in a concentration camp, and three years hiding out in the attic of his mother's house, before the armistice and the impact of AFN broadcasts enabled him to form a direct link with jazz.

For Mat's *Blindfold Test* he was confronted with a variety of sounds, mostly modern, but with a couple of not-so-new accordion items thrown in. Mat was given no information at all, before or during the tape-recorded interview, about the records he heard.



The Records

1. Nat Pierce quintet. *By the Way* (Coral). Anthony Ortega, alto; Nat Pierce, piano & arr.; Dick Wetmore, violin; Oscar Pettiford, bass.

I guess this is Nat Pierce, although he plays a little differently here than I know him. I like the record very much because it has an honest feel to it—not trying to do anything unusual. It has a nice quality. I would give this four stars. The contrast between the bass and the violin is very effective.

2. Teo Macero. *Just Spring* (Prestige). Macero, tenor; Teddy Charles, vibes; Mal Waldron, piano; Addison Farmer, bass; Jerry Segal, drums.

I don't know who it is. Sounded like Milt Jackson at times . . . No, I don't think it is Jackson. Somebody who is influenced by him, though. The rhythm section is nice, but somehow it leaves me unsatisfied. I would give this two-and-a-half stars. It is what I would call a harmonic tune circling around chord changes from one end to the other. It doesn't spread enough and it gets monotonous.

3. Benny Goodman. *Music, Maestro, Please* (Capitol). Ernie Felice, accordion. Rec. 1947.

I kind of like that and I suspect it is Benny Goodman featuring Ernie Felice, and the record was rerecorded somehow and they added some echo. I like what Felice did there better than other things I've heard, although it seems there are too many high sounds in these things. It gets to be very high and it's dangerous. I like highs, but if there are too many it makes the recording harsh. So a little unnatural sound might help, since the accordion is a difficult instrument to record anyway. He gets a nice feel and the whole thing is kind of happy. I like the record and would give it three-and-a-half stars.

4. Pat Moran quartet. *I'll Be Around* (Bethlehem).

I don't know who this is and I'm not going to guess. The vocal group sounded all right. I like the arrangement, too. It didn't do anything fantastic, but had better taste than most of the vocal groups. It wasn't offensive. Most groups get sort of hip-like without feeling what it's supposed to be. I would give this about three stars.

5. Miles Davis. *The Serpent's Tooth*, second take (Prestige). Davis, trumpet; Sonny Rollins, first tenor sax; Charlie Parker, second tenor; Walter Bishop, piano; Philly Joe Jones, drums.

I don't think these are the original Jazz Messengers. I'm going to guess at this. I'll guess Kenny Dorham and Mobley maybe. I'm not quite sure, but I like what I heard. It gets kind of rough in spots in the ensembles. The drums puzzle me a little, too. There are influences of Kenny Clarke and influences of Blakey—also Philly Joe Jones. I think it's Kenny Dorham, though, and I would give it four stars.

6. Leon Sash. *Fast Operation* (Storyville). Sash, accordion.

It's Leon Sash . . . The only thing I can say for this is that it's good . . . I know how difficult it is to play this stuff on an accordion, but I'm afraid there are too many notes for my taste. It's also rather old fashioned bebop (I don't like to use that word). There is a tenseness—it's not relaxed enough for me. I wish they would play a little less notes and more jazz figures. A figure that sounds good on a piano sounds ridiculous on an accordion. It gets mechanical and tense. But for the effort and for his tremendous capacity as a technician, I would give this three-and-a-half.

7. Gene Krupa Quartet. *Tenderly* (ARS). Eddie Shu, tenor and alto; Bobby Scott, piano; John Drew, bass.

I don't know who this is—both the piano and the alto have a very good technique and good command of the instrument. In the beginning it was a tenor player and it might be somebody doubling. Let me see—tenor players who double—in the beginning it sounded like Zoot Sims. I haven't heard Zoot much on alto and I'll guess that's who it is.

The piano touch is fine . . . A crisp kind of piano, but the notes are too much in the same direction. The accompaniment is very crisp, a little too much for my taste, especially at the beginning of the record. The bass and drums sound good, but I don't know who they are. I would give this four stars because there's more music involved in this than in some of the other records I've heard.

8. Turk Murphy. *Jelly Roll Blues* (Columbia). Rec. 1955.

That sounds kind of happy. I don't know who they are. It's probably an original Dixieland group and I don't know too much about Dixieland. It sounded honest to me . . . very old. It swung, too. I liked the feel of it . . . Has a nice flow. I'll give this four stars.

9. Clara Bryant. *This Can't Be Love* (Mode). Clara Bryant, trumpet and vocal.

I don't know who they are but they're marching along happily. I also don't know who the vocalist is. She sounds good, but I don't recognize the voice . . . I thought of traces of Carmen McRae and yet I don't think it is Carmen at all. I can't recognize the trumpet, but I like it. I'll give it four stars.

10. George Shearing quintet. *Four Bars Short* (Savoy). Shearing, accordion; Chuck Wayne, guitar; Margie Hyams, piano; John Levy, bass; Denzil Best, drums. Rec. 1949.

I think this is Shearing playing accordion with the earliest Shearing combination—Hyams and Wayne. He plays nice; that early bebop style. Ha! There's that word again! I would give this three-and-a-half. He tried phrasing with the bellows and it's kind of a pianistic approach to accordion playing. The guitar has a nice sound . . . It's a little muted. In the old style the guitar put on all those lows; but it's a nice sound, without distortion. And I guess it's John Levy and Denzil Best.

Afterthoughts

I would have given five stars to some of Miles' things; some of Dizzy's, Ellington's and Monk's. Also Billie Holiday's; Art Tatum's . . . Some of Erroll Garner's sides are five stars for me; Lester Young, Coleman Hawkins, and Count Basie did some fantastic things, too. Not all of their stuff, but some of the best of those people. I would give five stars to Billie Holiday's *You're My Thrill*.

I like Pete Jolly on accordion, and I'd give five stars to some things by these people; Django Reinhardt, Bird, the Modern Jazz Quartet; some of the sides by Getz and Brookmeyer; Gerry Mulligan and Jimmy Giuffrè.



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*Photo taken in 86th hour of WEATHER KING test.

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By John Tynan

FILMS IN REVIEW: *Pal Joey* (Rita Hayworth, Frank Sinatra, Kim Novak, with Bobby Sherwood. From the musical play by John O'Hara, Richard Rodgers, and Lorenz Hart. An Essex-George Sidney production for Columbia Pictures.)

There is nothing in this production of the racy Broadway musical that first stirred titters almost 17 years ago to suggest why it should not be nominated for an Academy Award as the year's best wedding of song and comedy.

As in his characterization of Pvt. Maggio in *From Here to Eternity*, Frank Sinatra is the perfect Joey Evans, a wisecracking bounder who can't say no to an inviting derriere. For obvious reasons, his role is that of a singer, an unimportant change from the original Joey who hoofed for his bread.

Similarly, the locale has been changed from Chicago to San Francisco which, photographically speaking, is all to the good inasmuch as it offers some excellent scenes—in color, naturally—of the bay and Golden Gate span.

As Linda English, Kim Novak is curvicing as the bovinely sexy chorine who wears down her pet heel. Her rendition of *Funny Valentine*, the only vocal chore assigned Kim, is well sung with appropriate sentimentality by the ghost voice of Trudy Ewen. Miss Novak's lip-sync is flawless.

La Hayworth, as the stripper turned madams of Nob Hill, is aptly cast in the role of Mrs. Vera Simpson, under whose widowed wing pal Joey cuddles—on a yacht, yet—till true romance shivers his timbers. It is a wispy ghost, indeed, who does the soundtrack singing for Rita in her numbers, *Zip*, and *Bewitched*, *Bothered*, and *Bewildered*, for, with all our gumshoeing and connivery, the gal's identity remains buried in the Essex-Sidney vaults.

Musically, *Pal Joey* is a constant treat. Nelson Riddle's arrangements are examples *par excellence* of his craft, as are the adaptations by Riddle and Oscar-winning George Duning. The arrangement backing Sinatra as he romps through *Lady Is a Tramp* can only be described as a shout, with the initials 'N.R.' etched all over it. Seldom has the Thin Singer been in finer voice as he does more than ample justice to such Rodgers and Hart-beats as *There's a Small Hotel*, *I Didn't Know What Time It Was*, and *I Could Write a Book*.

To be sure, the original *Pal Joey* songs have been supplemented by Rodgers and Hart tunes not heard in the Broadway production. But handled as they are by Sinatra, who cares?

SCREEN SCENE: *Bourbon Street Blues* (originally titled *Jazz Street—Down Beat*, July 11), is expected to roll late this month with Edmond Chevie in the producer's chair. At last report the studio (AB-PT Pictures) had not secured the services of Eydie Gorme for the starring role of a struggling singer. But then, this isn't exactly a struggling year for Eydie.

heard in person

Carl Perkins-Leroy Vinnegar Duo

Personnel: Carl Perkins, piano; Leroy Vinnegar, bass.

Reviewed: During second week of indefinite stay at Sherry's lounge in Hollywood.

Musical Evaluation: This is one of those natural combinations that, musically speaking, simply can't miss.

Perkins has been building a sound jazz reputation for himself in the Los Angeles area since he joined the Curtis Counce group last year; Vinnegar's bass playing has earned him the New Star laurels in this magazine's 1957 Jazz Critics poll by virtue of tours with Shelly Manne's quintet and performance on record. One of the strongest protagonists of the basic walking bass, enhanced by a bigger-than-life tone, Vinnegar ideally complements Perkins' colorful, earthy piano.

Together they easily ride through such tunes as *Lady Is a Tramp*, *Love for Sale*, or *Softly As in a Morning Sunrise* with complete rapport and mutual funkiness. Perkins' forceful, direct attack is bolstered by Vinnegar's clear, logical, always walking bass lines. Time is of the essence to these two, in whose hands it becomes an unconscious, permeating entity.

In the happy, leaping *Stompin' at the Savoy*, Carl launches into the second chorus with a series of descending octaves in the right hand, while his oddly held left punches away joyously. On the blues, of course, the two appear to be wholly in their element. One detects flashes of Hamp Hawes in Perkins, but there is the inevitable Bud Powell influence also, more implied than clearly stated. Throughout, Vinnegar exhibits an almost forbidding calmness and strength both in playing and appearance.

Audience Reaction: Apart from a few Sunset Strip babblers and an idiotic bongoist in the corner, the customers were quietly appreciative.

Attitude of Performers: Onstand, the duo is dignified without being frozen-faced. Between sets, the two are congenial, listen even to the most absurd requests with calm and polite forbearance.

Commercial Potential: Perkins and Vinnegar prove once and for all that "cocktail music" need not necessarily be a wishy washout. They fit in any intimate room.

Summary: For admirers of the nonsense piano school where the accent is on wailing, Carl is just what the doc ordered. Leroy is, pardon us, something else.

—lynan

Carmen McRae

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

Reviewed: During five-day stay at Storyville, Boston.

Musical Evaluation: The trio completed an introductory number, a soft swinging thing that established the mood. As the echo of applause ended, Carmen McRae stepped onstage into the dim blue spotlight and charged the atmosphere of the room.

She paused long enough for a smile and a few friendly nods before swinging into *You Took Advantage of Me*. As usual, at first hearing there was the question of "will she make it?" on her high register and, as usual, there's knowledge she will and does.

Carmen's selection of standards and their arrangements have a distinct quality admirably suited to her voice and styling. Her diction is clear and precise which gives the listener the added pleasure of not having to guess the lyrics. I received the impression she was telling stories set to music.

She sang *I'll Remember April* as though there were special memories, and I sorrowed for her that they were things of the past. In *Rich Man, Poor Man*, ("this is my philosophical side," she said) she was almost capable of removing the sting from poverty.

Unlike many of today's popular singers, she need not be identified with any one particular kind of song. Carmen has avoided the trap many vocalists have fallen into in ballads and fast tempo pieces. The slow numbers don't drag, as some have a tendency to do, and the swinging pieces are not shouted at you, although, truthfully, volume is no problem with her.

Carmen has developed into a definite showman who knows how to play to and capture her audience and, from indications, it would be difficult to find more willing captives.

There's a possibility Carmen might sound better in another engagement elsewhere, but she'd have to surpass herself to do it.

Audience Reaction: The audience seemed prepared to like anything Carmen offered. Aside from a few nights when the room was packed, she played to a house that was for the most part composed definitely of Carmen McRae fans.

Those at the bandstand kept a running commentary with her between numbers on one particular night which gave a "we're-just-all-pals-together" aspect which was pleasing.

A test of their appreciation was that she didn't have to compete with various and assorted conversations when she sang.

Attitude of Performers: Carmen started out as though she were there to enjoy herself and this feeling was transferred to the audience. She laughs easily and talks conversationally from the bandstand instead of employing the modestly grateful little girl tones some use after a number is applauded.

It's too bad more of her personality doesn't show in her records. If you



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have a ball listening to her, it may be almost as big a ball as she has singing to you.

Commercial Potential: Carmen should have it made wherever she plays. She has all the requirements needed.

Summary: Her distinctive tones and style makes for easy listening and a welcome change from various other female vocalists now playing follow-the-leader with each other.

—George Forsythe

The Axidentals

Personnel: The Axidentals, backed by Dick Marx, piano; Johnny Frigo, bass; Mickey Simonetta, drums.

Reviewed: Opening night of ten day booking at Mister Kelly's, Chicago.

Musical Evaluation: In this era of

bellowing, writhing vocal groups, the Axidentals are a joy to hear and see. Their performance is well-staged and precisely rehearsed, without being offensively contrived. They manifest a wonderful rhythmic feeling and manage to sing in tune and as a group.

The four members of the group: Ann Bohigian, Bob Summers, Milton Chapman, and Sandy Rogers, met and organized the Axidentals while attending San Francisco State college. Most of their activity has been confined to the west coast to date.

Although each member of the group plays an instrument, they have devoted full-time to becoming an effective vocal group. Nevertheless, the musical training is evident in the astute approach to the material they present.

On opening night, they crashed through with an eight-tune set including *From This Moment On*, *Nice Work If You Can Get It*, *What a Difference a Day Made*, *I Can't Give You Anything But Love*, *June Is Bustin' Out All Over*, *On The Street Where You Live*, and an original by Rogers, *Holiday*.

Miss Bohigian is vivacious and decorative, without looking like ye olde Hollywood starlet. She sings well, too, and emcees pleasantly. I didn't study the other members of the group as carefully, but the group itself makes a refreshing, well-scrubbed appearance. The repertoire is well-organized, but I would have preferred a ballad or two in the opening set, during which they sang nothing less than medium tempo. The voices are disciplined enough to stay within the logical bounds of the respective ranges, without having to resort to distorted effects for their own sake. Finally, there is considerable wit and obvious enjoyment inherent in their performance.

Audience Reaction: The opening night audience, including several stoical members of the press and trade, was moved by the impact of the group's presentation. Applause was substantial after each tune.

Attitude of Performers: The members of the group are personable individuals, on stage and off. Onstand, they transmit a contagious delight in being alive and being able to sing. Offstand, they are pleasantly gracious.

Commercial Potential: With considerable singing ability, and enviable stage presence, this group could put most other groups to shame. Although they're currently recording for ABC Paramount, their record potential is relatively unexplored. They should sell plenty of records. They would be an asset to most package concert tours, too. And, finally, they deserve abundant television exposure. Their full-fledged success seems inevitable.

Summary: The Axidentals are four talented singers, combining forces to create one well-integrated sound. I'd like to think that after the Four Ghouls, the Witch sisters, and the Lox brothers are gone, the Axidentals will be swinging along. I do know that they're way out among the front runners right now.

—gold

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Art Van Damme

(Continued from Page 17)

But we had to take a week off from NBC to accept the job.

"I'd like to do more such dates. There's only one problem—money. Our salary and hours at NBC are too fine to give up. I'd like to play just for playing, for two months a year. As a matter of fact, NBC has given us permission to do so during the slack time of year at the station. So now we have to prove to club owners that we're worth the money we want. If we weren't working at NBC, I'd be happy to take any club date, but we've got a good job here," he concludes.

In the group's first extended time off from NBC work, it will make a concert tour, now being set up, next year. Until then, there's enough work at the station to keep the group busy. A week's work for the group includes a three afternoon appearance on the network Howard Miller TV show, a two evening performance on NBC-radio's Chan show, and a pre-recorded effort for a late evening radio show.

VAN DAMME, however, is not one for spare time leisure. He keeps busy, planning the concert tour, writing, and working on accordion folios.

"I have an accordion solo book coming out very soon. It gives me, at last, the chance to write things I want to write, as I play them, not in simplified form," he says.

His use of the term "simplified" is not meant to indicate any scorn for the "simplified method" of instruction.

"It's just that I feel you can't teach small children to play jazz. You must study to learn your instrument first. You must know harmony and composition. Your accordion must respond to your touch immediately. That's why my book is not meant for people with little training," he notes.

In the Dec. 1, 1954, issue of *Down Beat*, Van Damme wrote, "I'm firmly convinced that, because of better teaching, jazz accordion players of tomorrow are going to be much better than today. The groundwork is there. There's a place for the instrument in the jazz field.

"And, thanks to the advances of the last 15 years, one thing is certain: when you strap on that accordion, you don't have to play *O Sole Mio*."

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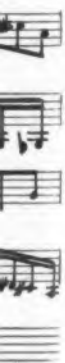
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the hot box

By George Hoefler

His OBITUARY in *Variety* called him "a forgotten jazz great," yet his name does not appear in any of the various jazz reference books, except the one written by Robert Goffin of Belgium in 1944. His name was Louis Mitchell and he died in obscurity in Washington, D.C., last September.



Mitchell was born in Philadelphia in 1885, and after trying for a theatrical career finally settled for a set of drums. He became a bandleader and was credited with having one of the first jazz bands in New York City as well as being the first Negro to play in a London West End theater. He often said it was Irving Berlin who encouraged him to take his band to Europe, where he introduced

jazz to London in 1914 and to Paris in 1916. He operated the Grand Duc night club in Paris for several years, and said it was there that Cole Porter wrote *Begin the Beguine* on a table cloth. Mitchell's career was a colorful one and has interested both Sammy Davis Jr. and Harry Belafonte to the extent that they both have expressed interest in doing a film biography of Mitchell.

Robert Goffin in the above-mentioned book, *Jazz from the Congo to the Metropolitan*, devotes quite a few pages to Mitchell's European triumphs and the influence he himself derived from listening and talking to Mitchell.

YOUNG DRUMMER MITCHELL traveled with minstrel shows until early 1912, at which time he left the stage to form an orchestra called the Southern Symphony quintet. They opened in April, 1912, at the Taverne Louis, located in the Flatiron building, New York City. They featured, "refined music and singing along with a

turkey trot specialty number," and when a short time later they transferred to the Beaux Arts at 40th St. and Sixth Ave., they were called "The best Negro band extant, who besides playing ragtime present an extensive program of high class music." Mitchell gave Goffin the personnel of this band as follows: P. Jones, piano; Vance Lowry, banjo; J. Hope, bandoline; W. Riley, cello; Mitchell, drums. This group was also reported to have played Reisenweber's in 1914, three years before the arrival of the Original Dixieland Band.

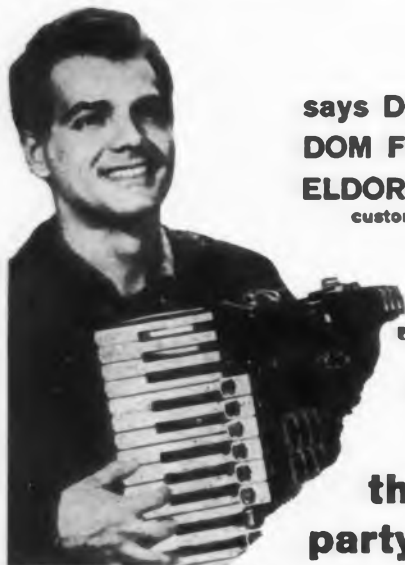
Goffin first heard the band in 1918, when Mitchell returned to Europe after leaving because of the war in 1916. Mitchell had become known as the "noise artist supreme" and "the world's greatest trap drummer," and in addition was an accomplished tenor soloist. While back in the States he had been featured as vocalist with James Reese Europe's 75-piece concert orchestra from the Clef club.

LOUIS MITCHELL was riding high in Paris with all the excitement and the seeking after pleasure at the close of World War I. He worked with many famed personalities and performed for the Prince of Wales, Rudolph Valentino, Al Jolson, the Dolly Sisters, and many others. Vernon and Irene Castle, the famed dance team, wrote to him for his advice on the latest rags. During his Parisian days he led a band called Mitchell's Jazz Kings, which according to Goffin included at various times Sidney Bechet; Cricket Smith, trumpet; Frank Withers, trombone; Walter Kildare, piano. It was their music that gave Goffin his lifelong interest in American jazz. Their repertoire included such tunes as *Jada*, *By Heck*, *Hindustan*, *Panama*, and *I'll See You in C-U-B-A*.

Also, according to Goffin, the Mitchell Jazz Kings made the first jazz recordings in Europe for the Pathe label. Goffin states it is "unlikely that any copies of these records are still in existence." He recalls the tunes as being *When Buddha Smiles*, *Peaches*, *Bright Eyes*, and *Jada*.

Mitchell had a propensity for shooting dice and playing the horses, and in fact was reported to have won the Grand Duc cabaret in a dice game. After making and losing a great deal of money in Europe, he finally reached the end of his road to fame, and returned to the United States to live the last 30 years of his life in complete obscurity.

Louis Mitchell was no doubt a great ragtime and early jazz entertainer, but his music was most probably a long way from the New Orleans jazz tradition of the King Oliver school.



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barry ulanov

EVERY FEW YEARS somebody in jazz remembers strings. Wouldn't it be a good idea, he muses, to combine that swinging tenor with strings? Why not Dizzy? Or Bird? Chet Baker or Phineas Newborn? And the combination is effected and the recording made and it's good. And then, for a few years, at the very least, everybody in jazz forgets strings.



What a waste! All that effort erased, like so many fluffs from a tape. Little gained, less

retained. And when the time comes again to record a jazzman of stature and sensitivity with strings, the problems must be examined and solved all over again—from scratch, the kind we thought went out with shellac.

The attempts must be made, will be made, again and again, for it's an irresistible matching of textures and sonorities. Strings, even in the most simple of scorings, support jazz horns remarkably well. They provide a setting against which some of the characteristic procedures of jazz take on an unaccustomed eloquence and very little if any of the vitality of a true jazz performance is lost. What on the surface appears mere novelty often turns out to be a really valuable matching of solo lines and background sounds.

OF COURSE, AS things stand now, it all depends on the soloist. The writing for strings back of Chet or Phineas, Bird or Dizzy, and the few others who have made the experiment has not exactly been startling. Without the clear interest—and sometimes more, excitement—of the stars of the several occasions, the results would have been disconnected at the very least, dyspeptic and depressing at the worst.

Dizzy was fascinated by the whole idea. I was at one of the sessions in Hollywood at which he recorded with string and remember how eagerly he picked up on each of the effective lines Johnny Richards had written for fiddles, violas, and friends. For all the inadequacy of rehearsal and recording at a level well below present-day standards, those sides still have a conviction, a brightness, a musicianly size that few others made at the same time can boast.

Bird was not merely taken by strings; he took them over. Many of you will remember his tours with a small chamber group, his rapturous evenings at Birdland, and others of his late-night domiciles, blowing happily away at something like the pace and with something like the distinction that makes his best sides with strings something very close to his best sides. He could literally hear himself think with such an accompaniment and the listener gains accordingly from incisively inflected lines in which each of the segments of a carefully developed idea can be heard falling into place. In spite of the thoroughly conventional background provided by the strings, or

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(Ed. Note: Following is a representative list of publishers of accordion sheet music and Julius with their addresses to which inquiries may be made if music is not available at your local dealer; or we would be glad to have them send material to you, if you so indicate in the box provided. Send to Down Beat Readers' Service, 2001 S. Calumet, Chgo. 16, Ill.)

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<input type="checkbox"/> Alpha Music Co., 501 Madison Ave., N.Y.	<input type="checkbox"/> Frank Bertoli, 217 E. 115th St., Chicago
<input type="checkbox"/> Associated Music Publishers, 519 Fifth Ave., N.Y.	<input type="checkbox"/> G. Schirmer, Inc., 3 E. 83rd St., N.Y.
<input type="checkbox"/> Belwin, Inc., Rockville Centre, N.Y.	<input type="checkbox"/> Harms, Inc., (c/o MPHC)
<input type="checkbox"/> Big Three Corp., 799 Seventh Ave., N.Y.	<input type="checkbox"/> Irving Berlin Music Corp., 1650 Broadway, N.Y.
<input type="checkbox"/> Boosey & Hawkes, 30 W. 57th St., N.Y.	<input type="checkbox"/> Leeds Music Corp., 322 W. 48th St., N.Y.
<input type="checkbox"/> The Boston Music Co., 116 Baylston St., Boston, Mass.	<input type="checkbox"/> Mills Music Inc., 1619 Broadway, N.Y.
<input type="checkbox"/> Burrus, Inc., 136 W. 52nd St., N.Y.	<input type="checkbox"/> Music Publishers Holding Corp. (MPHC), 488 Madison Ave., N.Y.
<input type="checkbox"/> Dreamland Music, 1619 Broadway, N.Y.	<input type="checkbox"/> O. Pagani & Bros., Inc., 289 Bleecker St., N.Y.
<input type="checkbox"/> Chappell & Co., Inc., RKO Building, Rockefeller Center, N.Y.	<input type="checkbox"/> Pemora Music Co., 1619 Broadway, N.Y.
<input type="checkbox"/> Carl Fischer, Inc., 50-62 Cooper Square, N.Y.	<input type="checkbox"/> Pietro Delta Publications, 135 Seventh Ave., N.Y.
<input type="checkbox"/> Charles H. Hansen Music Corp., 119 W. 57th St., N.Y.	<input type="checkbox"/> Remick Music Corp., (c/o MPHC)
<input type="checkbox"/> Chert Music Publishing House, 506 S. Wabash Ave., Chicago	<input type="checkbox"/> R. Ricordi & Co., Inc., 132 W. 21st St., N.Y.
<input type="checkbox"/> Charles Collin Music Publishers, 111 W. 49th St., NYC	<input type="checkbox"/> Hubank, Inc., 3544 W. Armstrong Ave., Chicago
<input type="checkbox"/> Colonial Music Co., 163 W. 23rd St., N.Y.	<input type="checkbox"/> Sam Fox Publishing Co., 1250 Sixth Ave., N.Y.
<input type="checkbox"/> Consolidated Music Publishers, 240 W. 53th St., N.Y.	<input type="checkbox"/> Southern Music Publishing Co., 1619 Broadway, N.Y.
<input type="checkbox"/> Edward B. Mark Music Corp., RCA Building, Radio City, N.Y.	<input type="checkbox"/> Theodore Presser Co., Bryn Mawr, Pa.
	<input type="checkbox"/> Walter Stuart Music Studios, Dept. 514, Union, N.J.
	<input type="checkbox"/> M. Wittmark & Sons, (c/o MPHC)

perhaps even because of it, Charlie Parker made *Just Friends* into a majestic piece of jazz, one of the most breathtaking solos on record.

The list of accomplishments with strings, bona fide jazz accomplishments, is not long, but there have been more than most of us usually remember. In the Norman Granz undertaking of nearly a decade ago, *The Jazz Scene*, there were some courageous collaborations of this kind. Duke Ellington's unostentatious but altogether deft pairing of Harry Carney and strings, *Frustration*, did not—happily—in the least live up to its title. George Handy's *The Bloos* still fires my imagination. It may not have absolute coherence—what first-rate art in our times does? It does put strings and woodwinds and jazz in the same room successfully. And so does Neal Hefti's less ambitious Latin-American adventure for strings and Charlie Parker, *Repetition*. These performances, on paper and on instruments, are still very much worth recalling.

FOR QUITE A WHILE, too, we will—some of us, anyway—listen with pleasure to the aforementioned outings with strings of the Baker horn and Newborn keyboard. Apart from Chet's early work on records with Gerry Mulligan there is no more felicitous representation of his muted personality that I know than this one with strings. It has always been a most persuasive introduction to the sounds and thinking of his school of moderns for those who do not know much of the jazz of the post-war era or particularly care for what little they have heard of it. It's a pleasing initiation for good reason: the ear is not encumbered with a half-dozen repetitions of the same set of sounds and ideas. Chet, with occasional assistance from Russ Freeman, carves his own clear way through simple but not cold surroundings.

A similar amiability pervades the Newborn affair with strings. Much of the time the performances hover over the unhallowed ground of studio-band music: it's mostly lush and melody-

centered, apparently directed at admirers of a well-mannered sort of popular music with just the slightest of jazz overtones. But those overtones, upon repeated hearing, turn out to be more than merely slight and well-mannered: Phineas has taken advantage of the setting, lushness and all, to present the listener with countermelodies, with variations on the familiar themes, that bring him close to a fresh and winningly unpretentious kind of modern jazz.

ONLY A HANDFUL of fiddlers have ever been able to turn their instruments into effective jazz voices. But a great many more performers on other horns, men of unmistakable talent, have been capable of jazz of high moment with strings, strings for the most part ineptly attached. The possibilities in the hands of such a writer as Duke or Handy, one of the fine staff Dizzy has gathered around him or one of the soloists themselves—the possibilities are boundless. For that reason, even such a compromise among jazz-man-cum-strings combinations as the recent Newborn LP commands serious attention. Now do we have to wait another few years before anybody does anything more?



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my favorite jazz record

(Ed. Note: Following is the 11th prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to J. S. Yancey, 1500 Anthony St., Columbia, Mo.)

(You can win \$10, too, and see your views on jazz in print, by telling us, in 250 words or fewer, which selection in your jazz collection you'd be most reluctant to give up. It can be an entire LP, one track of an LP, a 45-rpm selection, or a 78.)

(Send letters to Down Beat, Editorial Department, 9001 Calumet Ave., Chicago 18.)

The young turks of jazz, the clique which conspired bop at Minton's, panicked many of the older friends of the music. Difficult as their music was to understand technically, it was even more incomprehensible emotionally. The jaberwocky titles, epileptic rhythms, goatees, and berets, all suggested a sneer at tradition and even sentiment in jazz. So I was very reluctant to hear a pianist with the alchemical name of Thelonious Monk.

Had Monk not recorded for the eminently respectable Blue Note label (after all, Alfred Lion rediscovered Papa Bechet) I probably would not have listened at all. The tune was *'Round About Midnight* and it contained all the features which distress moldy figs: funny chords, shapeless phrases, and a rhythm which recalled Buster Keaton falling downstairs.

But the product of all this dissonance and swagger was a strange tenderness, the kind of understated poignancy which has always belonged to jazz. It may be dishonest to judge music in emotional rather than musicological terms, but the emotion of Monk's speech helped me to accept his strange grammar. I remain a reactionary. I feel that much of modern jazz has become a gassily aggressive music where technique passes for insight. But I have learned that a sensitive artist can express emotion in any idiom.

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Father O'Connor

(Continued from Page 18)

have no idea of roots. Many just haven't had the time to listen. Mostly, they'll pick up a little from Dinah Washington or Louie. They're building on what they have now, not what we've had all along."

Other O'Connor observations, from interviews and his writings:

BIG BANDS: "As a vehicle for jazz, the big band seems dead. There doesn't seem to be anyone writing successfully... most of the sounds are early Kenton, Woody's Third Herd, or Basie again. One factor might be that the young musician has grown up with the small group and is so involved in that, he hasn't time for bands.

"I hear reports that Mulligan and Davis have recorded with big bands, but I hope it's not over traditional backgrounds."

JAZZ ON THE AIR: "Radio appears to be devoted exclusively to stories, interviews, pop music of all types from Presley to Belafonte, and commercials. Late night programming used to include considerable amounts of jazz, but now the night shows sound like the day ones.

"Apparently the day audience of women and teenagers is also the night audience. It's strange when you consider the volume of air time, and the seeming interest in jazz that you find among so many people. Possibly none of the enthusiastic ones do any writing to editors or to radio station managers.

"Another aspect of this lack is most noticeable. If there are any good jazz musicians in a city or town, you have to read through every newspaper in detail to find any announcements or comments. There are a few advertisements, pictures, columns, and remarks; but when you want to find a club or concert you never really know where to turn.

"Jazz promotion in most cities seems nil."

HUMOR IN JAZZ: "Musicians, and particularly jazz ones, cover most of their serious work and effort by a flipness and casualness that has the same basis as the clown and his funny face.

"The tradition of humor within jazz is a long, deep one. Louis Armstrong helped to build the tradition and now he just produces humor without much concern for the music.

"But under the humor there is much thought, concern, and interest. And you have to crawl in under such titles as *Sweetheart of Sigmund Freud* or *Tale of an African Lobster* or *One Score and Eight Horns Ago* to find out exactly what the musicians are at, since most people can't ask them directly."

JAZZ WORKING CONDITIONS: "What contributes the most to the insecurity of jazz musicians, and thereby indi-



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rectly to the music, are the business conditions surrounding their work.

"This is true of all the fields of art. That's why the recent plea from the world of the theater for government support makes much sense to all artists. In almost every country, the government assumes a major role in the upkeep of the arts.

"This is not done as we do it by the elimination of taxes either on the property that a group may own or on the tickets that are sold at the door. It is rather a sum allocated directly to the support of artists in terms of salary and costs of living. In this way, a definite season and income are promised to musicians and singers and artists."

COMPOSITION VS. IMPROVISATION:
"One of the oddities of jazz, and it has many of them, is the continual conflict between composition and improvisation. For many reasons, a jazz instrumentalist, talented as he is, cannot write compositions that have the life, vitality, and uniqueness of the music he plays almost in impromptu fashion.

"It's quite true that there should be some technique or means by which a Miles Davis solo could be extended and treated so that scoring and blocking-out of material for accompanying instruments could be accomplished. But, if it is tried, and you listen to the new orchestrations and arrangement, you are disappointed because the flair and the color of the original are gone.

"Duke Ellington has been trying for years to pull off this trick. *Black, Brown, and Beige; Liberian Suite*, and *Such Sweet Thunder* are all concerned with the effort of making jazz parallel to classical music, but yet not the same. What makes the Ellington efforts so palatable is the Ellington band. As soon as you hear someone else try the same music, you shiver.

"The coloring, the rhythm, the tempo, the mood—these are no longer Ellington when in another's hands. Yet all the music is down on paper, and all should be able to play it."

THE JAZZ ENTHUSIAST: "When you start getting interested in jazz and acquiring a taste for the music, look out for the enthusiast because he will wear you out. I mean the enthusiast who will spout names, record numbers, meaty little historical pieces of gossip...

"If you object to some style, purely on the grounds that you are not used to it, you will get a disdainful glance and then a long pointing period. This enthusiast may appear to be in the neurotic class, but the unfortunate thing about him is that the class is fairly large."

JAZZ AND DELINQUENCY: "In the movies, if you wish to express musically either delinquency or violence or hatred or any anti-social attitude, then you resort to jazz. Just why the timbres of Stan Kenton should indicate such irre-

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sponsibility is a study not too many, if any, have gone into.

"Jazz used with the story line of some movies and TV plays indicates a growing impression in too many minds that there is a casual relation between delinquency, adult or juvenile, and jazz music—as movie and TV composers think of such music.

"A conviction has gotten around that a jazz theme supports and girds a scamy tale of human failure, moral or physical. A muted trumpet, a breathy sax, a high trombone smear—these express that human area in which a will decides to commit a wrong, to sin, to misuse a freedom...

"Most delinquents have little or no interest in jazz, either in its traditional forms or the advanced progressive moods. In fact, they have little interest in any kind of music."

JAZZ MUSICIANS: "Musicians, as most artists, are the subjects of much talk, rumor, prejudice, and wonderment.

"Musicians get married, have children, buy homes, take part in community affairs when they can... They are of all nationalities and faiths, and they donate huge hunks of time and talent to Protestant churches, Catholic charities, and Jewish appeals.

"They are short, tall, fat, skinny, good looking, mediocre looking, well-educated, not so well-educated, financially comfortable, and not so comfortable.

"They worry about dental bills for their children, sons who drive too fast, daughters growing up whom they can't quite understand, and wives who sometimes nag too much.

"They hope that automation won't put them out of work because a machine is now being developed which can make sounds that rival a full orchestra in quality and brilliance, and all you have to do to make it work is push a button.

"Musicians, as newspaper men and doctors and lawyers and salesmen, hang together and they develop a language that includes words and expressions an outsider can't understand.

"The real problem is that most of us can't appreciate and accept the person who just wants to make music. There are men in the world who enjoy melody and harmony all day long, and they think about it as they walk the street, ride the subway, and as they eat, and they want to put this into the form of music.

"Musicians, as artists, are sometimes petulant and petty or become snobbish and high-toned. When this happens, they are not being true to their art, and they aren't being true to their own human nature.

"Music, more than any other natural activity, teaches you to be humble and kind because of the immensity of the creation you have at your hands, and you become less a musician and less a man as you forget this." —dom
(This is the second of two articles.)

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Strictly Ad Lib

(Continued from Page 10)

Belafonte's new picture, a three-character drama set in A-bomb-desolated New York in 1962 . . . Leonard Bernstein will conduct the New York Philharmonic orchestra in Teo Macero's Fusion over CBS radio next year . . . Italian jazzman Renato Carosone and his sextet open a two-week U.S.A. visit with Carnegie hall concerts Jan. 4 and 5 . . . Hubert Robertson Jr. and Eugene Jones kicked off a series of Sunday afternoon jazz concerts at the Palm Gardens ballroom Oct. 27 with John Coltrane, Don Byrd, Art Taylor, Tommy Potter, and Red Garland . . . Peggy Lee signed to appear in a picture about the jazz world, to be shot in New York and Europe next summer . . . Rex Stewart is conducting a course in jazz at Bennington college . . . Jack Lewis, former jazz a&r man at RCA Victor and Vik Records, is now doing jazz a&r for United Artists Records . . . Miles Davis will be in France from Nov. 30 to Dec. 20, playing concerts, and a full week at the St. Germaine in Paris.

Chicago

JAZZ, CHICAGO-STYLE: Oscar Peterson's exciting trio, with bassist Ray Brown and guitarist Herb Ellis, is sharing the Blue Note stand these evenings with the warm sounds of Les Jazz Modes, with the French horn of Julius Watkins and the tenor of Charlie Rouse. The two groups will be in residence until Nov. 27 . . . Dorothy

Donegan will bring her heel-tapping, seated calisthenics, and piano explorations to the London House on Nov. 27. She'll remain in charge through New Year's eve, making way for the Jonah Jones group, which will perform during January . . . Singer Mauri Leighton and comic Gene Baylos are winding up a stay at Mister Kelly's. Sylvia Sims arrives, and Baylos remains, on Nov. 18 for three weeks. Dick Marx and Johnny Frigo continue at Kelly's on Monday and Tuesday evenings . . . Georg Brunis and his Dixieland followers continue to dominate things at the Preview lounge . . . Louis Jordan leads his group into Robert's on Nov. 20 for a stay that will last until Dec. 1 . . . Eddie Baker is at the Easy Street piano on Monday and Tuesday; Bill Huff takes over on the Wednesday through Sunday schedule, with Billy Wallace's quartet appearing on Sunday afternoons.

Max Miller's trio, with Curt Ferguson, bass, and Don Clark, drums, is at the French Poodle on N. Clark St. . . . The Ramsey Lewis trio is on a Friday through Tuesday basis at the Cloister Inn. Pat Moran's quartet, with Bev Kelly on vocals, works the Cloister from Wednesday through Sunday . . . Gene Eapouito's trio, plus singer Lee Loving, are now at Chinaco's on S. Loomis for Sunday afternoon sessions . . . Organist Les Strand cut an Ellington LP for Fantasy, with Max Mariah on drums. Strand cut 33 tunes in all, so several LPs are set for future release . . . Johnnie Pate's trio, currently at the SRO room on weekends, cut an LP for King, augmenting the group with vibes, flute, and drums . . . Frank D'Rone, singing and playing guitar,

continues at the SRO on a Wednesday through Sunday basis. He recently signed a Mercury Records pact . . . Eddie Petan's trio, at the Unique lounge, includes Petan, piano; Warren Paesk, bass, and Roger Wundersche.d, drums . . . Ed Higgins' trio, currently at the London House on Monday and Tuesday, may cut an LP for Mercury.

ADDED NOTES: Sophie Tucker is assisting admirably in the celebration of the Chez Paree's 25th anniversary. Jerry Lewis is scheduled for a return engagement at the Chez, beginning Dec. 3 . . . Toni Arden and Johnny Puleo's Harmonica Rascals are at the Empire room of the Palmer House . . . Robert Clary is heading the bill at the Black Orchid. He'll be there until Dec. 3, when Johnny Mathis and Irwin Corey open a nine-day booking. Singer Jerri Adams and Corey will open Dec. 12 for 15 days, with Lili St. Cyr and Herb Jeffries following for two weeks . . . Mary O'Hara is at the Gate of Horn . . . Larry Rapplinger recently celebrated his fourth anniversary as pianist at the Gaslight club on Rush St.

Hollywood

JAZZNOTES: Art Pepper opens at Sonny's lounge in Denver Nov. 15 for 10 days. Bassist Ben Tucker was the only sideman set at presstime. Curtis Counce returns with his quintet into same mountain aerie for the holidays beginning Christmas Eve. Pete Jolly is now working Sonny's with Richie Kamuca, Bob Neel, and Bob Berteaux. Harry Babasin's Jazzpickers may follow Counce into the nitery. Thus, Hollywood's misfortune is Denver's good luck.

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The Village, downtown Latin spot on Eighth St., has started a Monday night jazz policy. Richie Kamuca's was first group in, followed by Shelly Manne... Tommy Thompson, bandboy with the Les Brown band, died at the wheel of a truck outside Salt Lake last month... In line with his new policy of "poetry" readings at the Lighthouse, Howard Rumsey has been stocking up on celery for narrator Frank Rosolino to munch on as he reads the verses. (Poetry... celery? We give up.)

ADDED NOTES: Why did Liberty dub the name Tommy Hendricks on guitarist Al Hendrickson in his new vocal album? Al's been known as a singer for years... Joe Napoli, now enroute to Europe via New York to set up World-Pacific Records distribution throughout the continent, will work with Gary Crosby on the latter's new W-P album. Joe will also attempt to bring Jazz West Coast Vol. 3 to the Iron Curtain countries and is considering changing the name of the tour to "Joe Napoli and his Swingin' Sput-nicks"... Lineup of drummer Chuck Marlowe's Septet (Down Beat, Nov. 14) is, Jack Trott, trumpet; Rudy Fischer, alto; Joe Spang, tenor; Teddy Lee, baritone; Steve Berliner, piano, and Roger Nichols, bass. Gloria Lowe handles the vocals.

NITERY NOTES: Eddie Cano's jumping Latin RCA-Victor combo was first group to work Chuck Landis' new Strip club, The Largo... Through this and next month, fans can locate the Bud Shank quartet at the Coral room on east Beverly Blvd. on week-ends... Harry James plays his first local gig since return from Europe at the Hollywood Palladium Nov. 15 and 16... Drummer Tom Kuey awarded first prize to Jack Anthony for suggesting the name "Innkeepers" as new moniker for his Hermosa Inn Dixiecats. Anthony wrote in his suggestion in response to the story that appeared in this magazine (Down Beat, Oct. 17).

Red Norvo group and comic Joey Carter went into Maynard Sloate's Avant Garde... Betty Bryant's piano, at Stan's Playroom at Wilshire and Western, is too, too much... During his Statlerstint, Carmen Cavallaro's rhythm section consisted of Jimmy Norton, guitar; Shelly Yates, bass, and Buffy Dee, drums. They swung the staid Terrace Room right into the middle of Wilshire boulevard.

Bob Rogers Four, at the Hanger room (Imperial and Western) is on an offbeat kick with a vibes, bass, and two guitars combo. Rogers is vibist; Hal Hollingsworth is on bass, and the guitarists are Dennis Budimir and Dave Koonse... The swingin'est spot in Hollywood, bar none, is Sherry's lounge, where Leroy Vinnegar and Carl Perkins are firmly ensconced for a crazy, indefinite stay. Don't pass this one.

DOTTED NOTES: Norman Granz' Porgy and Bess package, in which Ella and Louis sing all the parts, is skedded for February release. We heard a dub and, to quote Cerulli, "What can you say after you've said 'Wow'"... Joe Darensbourg's Dixie Flyers, currently at the Lark club, are cutting an LP for Lark Records consisting of tunes all of which have the word "dream" in the titles. Any suggestions?... Former Biltmore bandleader Hal

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Derwin, now with Premiere Artists, booked the Jolly Rogers into their current stint at Vegas Tropicana . . . Newest in Howard Rumsey's "Light-house Series" on Liberty is Drummin' the Blues, an LP showcasing Max Roach and Stan Levey with the Lighthouse All-Stars . . . Trombonist Bill Harris cut an album for Mode with Terry Gibbs, Lou Levy, Red Mitchell, and Stan Levey . . . The Gerry Wiggins trio, with Wig on organ backed by Irving Ashby and Bill Douglass, is at Dynamite Jackson's (Back Stage).

San Francisco

Sessions at noontime are now being held on Saturday and Sunday at The Place, with Bob Cedar on tenor and Red King on piano . . . The Kenneth Patchen-Chauber Jazz sextet jazz and poetry bill switched from the Black Hawk to Fack's II for a week in October prior to returning to the Hawk . . . French pianist Chris Ibanez being held over at the Jazz Workshop, with Max Levitt on drums and Chuck Peterson on bass . . . A new rehearsal band, 17 pieces, led by William Penn and called The Rhythmasters, debuted at Sweet's ballroom Nov. 7 . . . Rudy Salvini has resumed his periodic dance-concerts at the Sands ballroom with his big band . . . Lee Sharpton's New Orleans Jazz band now at the Monkey Inn Tuesday and Thursday and Burp Hollow Friday and Saturday. Personnel is: Sharpton, trombone; Art Dennis, trumpet; Ellis Horne, clarinet; Ed Taylor, piano; Don Marshant, bass . . . Bob Mielke's Bearcats have returned to the Pioneer Village in Lafayette . . . Virgil Gonsalves' sextet held over at the Jazz Showcase . . . Warne Marsh up from L.A. in a quickie booking to join Art Pepper at the Black Hawk.

—ralph j. gleason

Philadelphia

Triple-header at Red Hill Inn featured star-studded lineup week of Oct. 21. Don Elliott quartet, Bob Brookmeyer quintet, and Beverly Kenney were at Red Hill. Same week Al Cohn-Zoot Sims quintet was at Pep's and Chico Hamilton quintet at Showboat . . . Bandstand, which featured Bud Powell and Don Shirley in its opening bill earlier this year, closed after shifting to straight night club act fare. The Blue Note, closed in May by fire, still hasn't reopened . . . Trumpeter Joe Techner leading combo at Marlton Manor, near Camden.

—dave bittan

Boston

Radio jazz in this area picked up considerably when George Wein, a man of many parts, joined the disc jockey staff at station WVDA. Wein plays records from his 4,000 record library and interviews jazz personalities working in the area . . . The second annual Music for Moderns concert was presented at Symphony hall recently, featuring the Australian Jazz quintet, Miles Davis, George Shearing, Gerry Mulligan, Chico Hamilton, and Helen Merrill . . . Dixieland returned to Boston with the reopening of Mahogany Hall, which had been closed for a year. Featured in the room are Leroy Perkins and the Excaltibur jazz band, with Perkins, clarinet and tenor; Dick Wetmore, cornet, violin, and baritone; Cass Brosky, trom-

bone; Bob Pillsbury, piano; Frank Gallagher, bass, and Tommy Benford, drums.

—george forsythe

Washington, D. C.

Latest entry into the record label sweepstakes is Washington Records, a local label that will specialize in underplayed classical repertoire. Charlie Byrd, who plays both classical and jazz guitar, will cut a series of classical discs for the label. Byrd and local pianist Eddie Dimond backed song satirist Paul Winters on an LP by Washington's subsidiary (every label has a subsidiary), O'beat . . . Byrd and his trio (Keeter Betts, bass, and Eddie Phyfe, drums) doing good business at the Showboat . . . Joe Rinaldi has his quintet in the Jazz Center room of the Flame restaurant. In the group are Eddie Dimond, Hal Posey, trumpet; Herbie Powell, bass, and Jim Lucht, drums. Rinaldi plays clarinet, flute, alto sax, and bass sax. It's a versatile combo that plays everything from I'm Coming Virginia through Air Mail Special to Jordu . . . Slam Stewart, playing with the Beryl Booker trio, put in a week at the 2011 club.

—paul sampson

St. Louis

Within a one-week period from Nov. 12 to 18 Kiel opera house will have played host to jazz in its three major forms. The Jazz for Moderns package was in Nov. 12 with a who's who lineup of Shearing, Mulligan, Chico Hamilton, Miles Davis, the AJQ, and Helen Merrill. Traditional jazz fans will have their big night Nov. 17 when two local all-star Dixie bands led by Singleton Palmer and Bill Mason will share the stage with the St. Louis Symphony. Then the following night, middle-road jazz takes the spotlight as the Teddy Wilson jazz concert comes to town . . . After the Oscar Peterson trio finished Oct. 26, gassing everybody as usual, Peacock Alley was closed until Nov. 15 when Stan Getz opens. The Alley's Christmas show is set, with Lurlean Hunter and the Max Roach group slated for Dec. 20 to 31 . . . At Molina's, Flo Dreyer's all-girl jazz troupe was a last minute replacement for Phineas Newborn, who canceled because of illness. Future bookings there include the Mary Lou Williams trio . . . Bob Schroeder is the new clarinet with the Dixie Stompers . . . Trombonist Frank Orchard has started Saturday afternoon sessions at the Celebrity club for traditional jazz fans under 21 (soft drinks only).

—ken meier

Detroit

Buddy Greco followed Jonah Jones into Baker's Keyboard lounge . . . Sonny Stitt and pianist Terry Pollard are current at the Frolic Show bar . . . Bud Powell did a week at the Rouge lounge. Dinah Washington and Lester Young are next in line . . . The Tom Jameson trio is now appearing week-ends at Welby's bar. Personnel of the group is Jameson, tenor; Guy Korte, piano, and Dennis DePalma, bass . . . The Ted Heath orchestra, Carmen McRae, and the Hi-Lo's were featured in a concert at the Masonic Temple.

—donald r. stone

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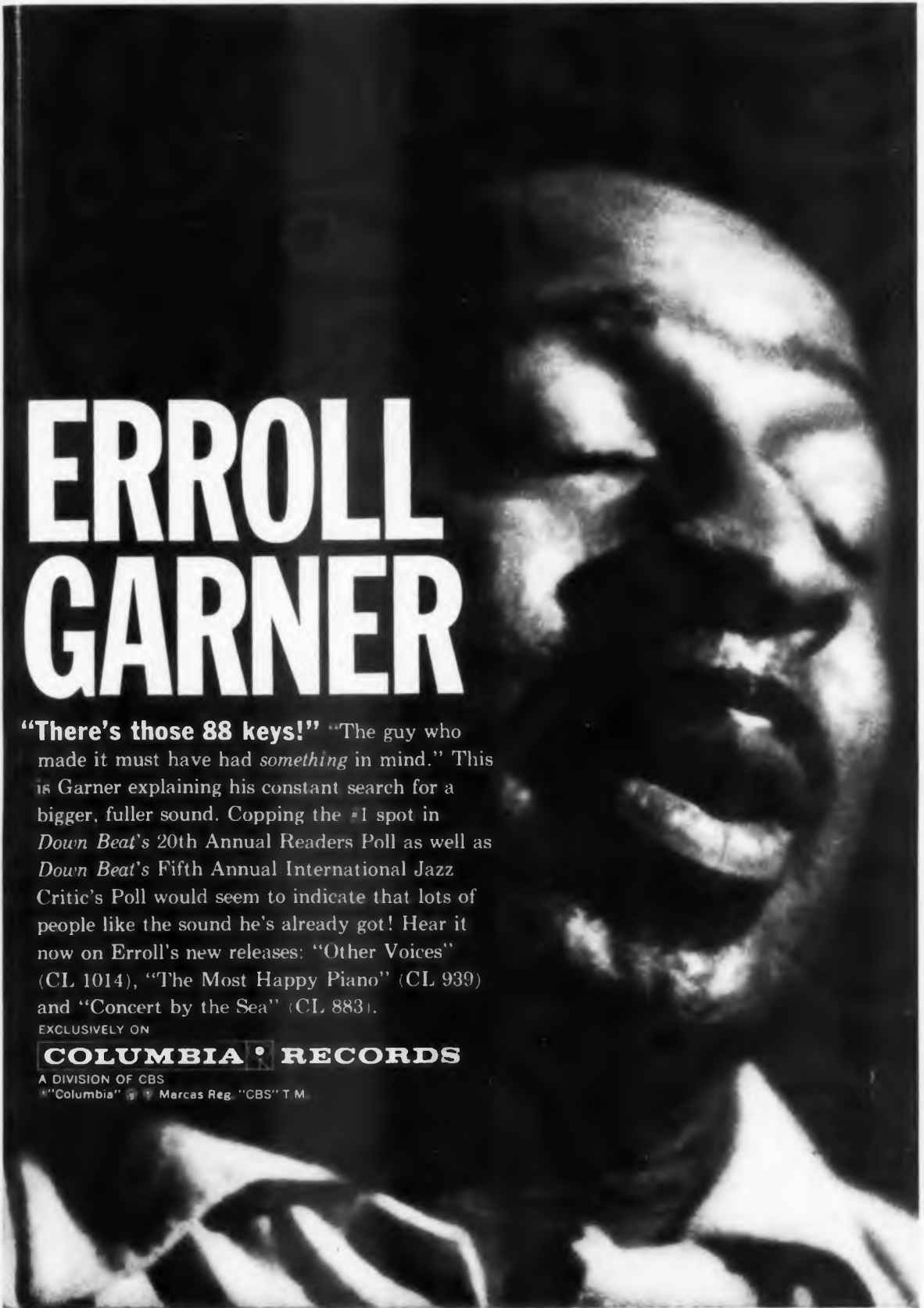
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