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..feelin' tomorrow like I feel today,
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DOWN beat

April 3, 1958 35c

St. Louis Blues:
MAR 30 1958
W.C. Handy's Story



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chords and discords

Out Of His Head . . .

Grosse Point, Mich.
To the Editor:
Hau off to George Crater. I can't wait to read the anecdotes and comments he writes. I have enjoyed his comments and always get a charge out of his ideas for LP covers. I agree with George in the March 6 issue about the Hi-Lo's. Let's keep it up!

Been reading *Down Beat* for two years and really enjoy it. I really enjoy the *Cross Section*. Please keep it up.

John Morrison

Wild About Harry . . .

San Diego, Calif.
To the Editor:

In June of 1927, a 17-year-old Boston boy named Harry Carney, who played fine *alto sax* (!!) joined Duke Ellington's Washingtonians on a one-night stand at Nodding-on-Charles in Waltham, Mass.

This coming June he will celebrate 31 years with the Ellington orchestra.

It is my impression that Mr. Carney is both reserved and reticent, qualities which do not facilitate the task of the jazz journalist. Yet his remarkable career should be more thoroughly publicized.

Harry Carney is a most uncommon man. As a musician he is a virtuoso of his

instrument, and surely he is one of the most unflinching creative jazzmen (can you recall a jazz critic who ever dared criticize his heartfelt improvisations?). As a human being he displays such traits as loyalty and dependability, and in my few personal contacts I have found him to be kind and courteous, even many years ago when a no-talent kid (me) happened to be studying with the same music teacher.

Down Beat as a news magazine, necessarily documents the antics of the snide, supercilious, unlovely characters who happened to inherit the right sets of genes to become creative jazzmen. History records the glum truth that many great artists were pretty despicable human beings. All the more reason why the story of a fine and decent man named Harry Carney, is such valuable reading for your youngest readers who will be tomorrow's jazzmen.

Hope this little tribute didn't accumulate too much saccharine along the way. Didn't mean it to be too sticky!

I. L. Jacobs

All Those Words! . . .

New York City

To the Editor:
It may well be a deficiency in my ability to comprehend conundrums, but I don't know what the hell Barry Ulanov is

talking about in his article *How Funky Can You Get?* (*Down Beat*, March 6).

It might help if in future ex cathedra bulls, Mr. Ulanov would cite specific objects of his anathema. In the aforementioned piece, is he, for example, putting down Horace Silver or Sonny Rollins or John Coltrane or Philly Joe Jones—or maybe Tennessee Ernie?

Nat Hentoff

Wishful Thoughts . . .

New York City.

To the Editor:
Here are a few things I would like to see:

1. A picture of the Modern Jazz Quartet smiling.
2. Les Brown and band appearing before television camera on a Bob Hope show.
3. Woody Herman playing something besides *Caldonia* on TV.

A few names to add to the growing list of LPs:

1. *Swinging Sounds from Ellis Island*, featuring Steve Allen and Phil Silvers on clarinet.
2. *Songs James Dean Would Have Liked Had He Lived*, as sung by Tab Hunter.
3. *Ricky Nelson Sings Songs His Father Used to Sing on Radio*.
4. *Battle Royal Featuring Sam (The Man) Taylor Vs. Lee Konitz*.
5. *John Philip Sousa's Marches as Done by Pvt. Elvis Presley*.

And as a reward for all the noise of (Continued on Page 6)



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By Jack Tracy

After nine years behind this typewriter, I am leaving it to begin doing what I have been writing about for all that time. I am taking over the EMarcy division of Mercury Records to produce their jazz recordings.

I am not much in favor of farewell columns, but I guess this will have to be one in order that I can publicly express my thanks to some people who made the last decade a lot easier for me.

That list would have to be headed by Ned E. Williams, the incumbent editor when I joined the staff of *Down Beat* and a man of infinite patience who knew just when to tighten the reins and say whoa.

It must also include the late Charles Emge, for years the west coast editor; Mike Levin, who headed up the east coast operation; John S. Wilson, who succeeded him; Leonard Feather, a man who has been deeply involved in jazz a lot longer than even he probably cares to remember; Ralph J. Gleason, always a ready source of wit, information, and blarney, and George Hoefler, jazz' walking encyclopedia.

Probably the most satisfying part of my job as editor the last 5½ years was watching the development as skilled critics of men I hired—Nat Hentoff, John Tynan, Dom Cerulli, and Don Gold. Too skilled, perhaps. Cerulli's first words upon learning of the job I am stepping into were, "Good. No matter what your first record is, it gets two stars just so you know how it feels to get your knuckles rapped."

I am indebted, too, to *Down Beat's* owner, John J. Maher, and its publisher, Charles Suber, for their confidence in me, a faith that often must have been somewhat strained.

But I guess I owe most to those readers who have been buying *Down Beat* in ever-increasing numbers the last couple of years, and to those who took the time to write encouraging notes and expressions of approval. There is nothing quite so heartening as a letter saying, "I read *Down Beat* regularly, keep it coming," at a time when you wonder just who the hell is buying and reading what you turn out every fortnight.

I guess I probably have missed a lot of people, but now I've gotta go get my knuckles rapped.



down beat

Volume 25, No. 7

April 3, 1958

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MUSIC NEWS

News of Newport; A contest sponsored by Riverside; Chubby heads east; Westlake presents awards; the story of a poetess and the Duke; Brubeck abroad; jazz at Brussels, and AFM troubles out west are among the featured stories in the regular news roundup that begins on page 9.

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On The Cover

Artist Peter Gourfain has depicted a St. Louis Blues scene on the cover. It's in keeping with our coverage of the film of the same name, including a story on the creation of the film by John Tynan and one on W. C. Handy, whose life inspired it, by Dom Cerulli.

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Allen Freed's show, let's put him in an echo chamber with Maynard Ferguson and Cat Anderson ducting on *Hot Canary* and turn on the full volume. We'll have peace at last.

James Altraz

Welcome Bill . . .

Nutley, N. J.

To the Editor:

Just a little bit of praise for one of the country's most tasteful D.J.'s. I'm speaking of William B. Williams, WNEW, New York.

Here is a N.Y. disc jockey, on four hours every day, who consistently avoids the awful "top slop" that is so prevalent in this area. High standard pop music, album tracks, swing, and "polite jazz" are

his program material. (Occasionally a real swinger such as *Party Blues* by Ella, the Count and Joe Williams is often heard.)

For example, at the end of the year, William B. presented the outstanding male and female vocalists and band of the year. (i.e. F.S., Lena, and the Count.) But on January 16, 1958, Mr. Williams presented the *piece de resistance* of his career—The Benny Goodman Carnegie Hall jazz concert of 1938. This, on the 20th anniversary of its history-making debut ("sans" commercials and in its entirety).

I am no great B.G. fan, but I have a full appreciation of his contribution to jazz. If this is a sample of the year to come then—HALLELUJAH. Congratulations to William B. and WNEW.

Gerald T. Goodman

DJs Need Help . . .

Moundsville, W. Va.

To the Editor:

I have been trying to promote jazz as best I can. In the past few months I believe that I have hit on the right chord. Tom Schlosser and myself (Steve Stromp) have been working in and out with jazz on our *Cap and Gown* which takes place every Saturday afternoon from 12:30 to 5 p.m. We devote a segment of the show strictly to progressive jazz and we are impressed with the response. However, we would like to go farther.

WMOD is just starting to rise as a prominent station. Our jazz files are increasing every day but not as fast as we wish it could. We also would like releases, promotion tapes from progressive artists and photos. With the help of these, we could increase the interest in jazz in the Ohio Valley.

We are college students and have quite an audience from the surrounding colleges. If our hopes come about, it would be another boost to the growth of jazz in the Ohio Valley area. We would like you to see what you can do for us. We're behind it and all we need is some help. If the progressive artists would help us, we would be more than willing to plug their recordings.

Steve Stromp

Then And Now . . .

Elyria, Ohio.

To the Editor:

Three cheers for Ted White's article on Elvis Presley and the American music scene. I agree. Things are in a bad state musically. Four years ago you could go to a ballroom and see Stan Kenton, Les Brown, Billy May, and other great jazz bands of the era with all the best sidemen. What do you get now? The Diamonds, the Platters. And who knows— one week maybe you'll get Art Gum and his Rubberbands.

When I read Ted's article, I was listening to Tom Brown, a Cleveland jazz disc jockey, on the radio. Tom was playing *Over the Rainbow* by Dizzy Gillespie. This is the brand of music that deserves a chance.

I am also 15 and have been playing tenor sax for three years. I'm just thankful rock 'n' roll never got to me.

Butch Blake

Pal . . .

Willowdale, Ontario

To the Editor:

Almost every time I read your mag there seems to be something missing. Last night while reading your Feb. 20 edition, a thought occurred to me. Why not start a pen pal club for jazz fans in your magazine, so jazz fans can correspond with each other and give their opinions on jazz, artists, types, or anything about the music?

I myself have become a great jazz fan and would like to correspond with other people interested in jazz. If interested write to:

Pete Martin,
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BASED UPON THE LIFE AND MUSIC OF W.C. HANDY (DADDY OF RHYTHM AND BLUES)

April 3, 1950 • 7

strictly ad lib

NEW YORK

JAZZ: Johnny Hodges left Duke Ellington to work with a small combo, probably with Billy Strayhorn on piano . . . Jackie Gleason cut a Capitol LP in New York with 16 brass, 17 strings, reeds, and rhythm, featuring Charlie Ventura and Charlie Shavers in solo spots . . . Lou Walters is reported purchasing the Arcadia Ballroom for a night club . . . Sylvia Syms moves into the Bon Soir late in February . . . Savoy Records reports that its *Down Beat* ad offering an analysis of jazz piano by John Mehegan drew 3,500 responses . . . Ella Fitzgerald is cutting an Irving Berlin songbook with Paul Weston's orchestra for Verve.



Charlie Ventura

Abbey Lincoln's European tour seems set for the spring, with dates already firmed in Stockholm . . . British bandleader Freddy Randall disbanded and retired from music for several months on doctor's orders . . . While Louis Armstrong was in Boston, he played Bix Beiderbecke's cornet owned by Beiderbecke's sister, who lives in nearby Lexington . . . Eydie Gorme is set for a guest spot on the March 14 Frank Sinatra TV set on ABC . . . Ella Fitzgerald joins Benny Goodman and Harry James in NBC-TV's *Swing Into Spring* TV special set for April 9 . . . The Roxy Theater, once home of bands and currently one of three New York theaters with stage shows, throws in the towel early in April and switches to Cinemiracle screen presentations. This leaves the stage action to the Apollo and Radio City Music Hall.

Pianist Evans Bradshaw of Flint, Mich. was signed to an exclusive Riverside recording contract. Bradshaw, who grew up in Memphis, Tenn. with Phineas Newborn, cut his first LP with Philly Joe Jones and Wilbur Ware . . . Langston Hughes was signed to read poetry and prose to the jazz of Phineas Newborn and Charlie Mingus at the Village Vanguard, starting early in March . . . Corky Corcoran and his quintet signed with Celestial Records . . . Timex will present another jazz spectacular on NBC-TV on April 30. Signed for the show so far are Jack Teagarden, Louis Armstrong, The Dukes of Dixie, Anita O'Day, and Lionel Hampton . . . Ralph Burns has written a clarinet concerto for Benny Goodman's *Swing into Spring* TV set on NBC April 9 . . . British critic Stanley Dance is in the U.S. cutting mainstream jazz, which is big over there . . . Louis Armstrong cut an LP of spirituals for Decca . . . Al Cohn is cutting a Coral session, written by Manny Albam, with eight brass, a vocal section, and rhythm . . . Lennie Hayton directed the band on Jeri Southern's first Roulette record . . . Billie Holiday is cutting an LP for Columbia.

Riverside will cut a Johnny Griffin LP, with at least two duo tracks featuring Griffin and bassist Wilbur Ware . . . Thelonious Monk was set to cut another Riverside LP early in March. Plans called for Monk to work with a quintet and sextet, and Johnny Griffin and Wilbur Ware have been set for the sessions . . . Pepper Adams and a quintet, including Donald Byrd, Doug Watkins, Alvin Jones, and Don Friedman, opened at the Five Spot late in February . . . Mary Ann McCall

(Continued on Page 40)

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music news

Down Beat April 3, 1958

Vol. 25, No. 7

News Highlights

- Newport News
- Chubby Heads East
- Westlake Awards
- Brussels Jazz
- Wandering Brubeck

U. S. A. EAST

Newport Nights

For the Newport Jazz festival this year, president Louis L. Lorillard and the board of directors took a long look at the past affairs and made a decision.

Each evening concert, July 3 through July 6, would be coordinated around a central theme.

And, although the festival program was in the early stages of settlement, a tentative plan for the four nights was drafted. This is how it looked:

July 3—A tribute to Duke Ellington, featuring the Ellington band and as many of its former sidemen as could be assembled, including Ben Webster, Cootie Williams, Lawrence Brown, Rex Stewart, and many more. In addition, such jazz groups as Dave Brubeck and Miles Davis would appear to play Duke's music along with tributes of their own.

July 4—Benny Goodman night, featuring Goodman with a band, and reuniting the clarinetist with many of his former sidemen.

July 5—A blues night, with the entire concert devoted to the blues. Included on the tentative talent roster are Count Basie, Dinah Washington, Ray Charles, and many more.

July 6—All-star night, featuring every available name in jazz, tentatively including such as Billy Eckstine and George Shearing.

Afternoon features will include a critics' choice concert, at which five major jazz writers will present groups they feel should be at Newport; and a concert featuring the international jazz band currently being recruited by George Wein and Marshall Brown.

In all, the final program will present more than 150 jazz artists.

One For The Critics

On Wednesday, July 2, the day before the first concert of the New-

port Jazz festival, jazz writers and critics from all over the country will meet in the Hotel Viking.

The call has been sent out by Prof. Marshall Stearns, who said, "This first critics symposium is launched in the belief that jazz has a significant history, a usable past, and is a separate and distinct art which should be judged by separate and distinct standards.

"We feel that these meetings will give further direction and unity to critical writing on jazz, and bring about a greater understanding of one of America's truly great native arts."

The tentative program calls for a discussion of *The Editor's Point of View*, with papers to be presented by representatives of such popular-circulation publications as *Made-moiselle*, *Grove Press*, *Life*, *Esquire*, and others. Louis L. Lorillard, festival president, will moderate the discussion.

The Musician's Point of View will feature papers presented by Dave Brubeck, Shelly Manne, Bill Russo, Tony Scott, Duke Ellington, and others, and will be moderated by Rev. Norman O'Connor.

On Thursday, *The Critics' Point of View* will be discussed. Papers are scheduled to be presented by Martin Williams, Rudi Blesh, John Mehegan, and others. The symposium will close with a general meeting, at which Mort Sahl will speak on the subject, jazz critics.

It Must Be Jelly

Somebody somewhere is in line for a 12-volume set of the Jelly Roll Morton Library of Congress LPs.

Riverside Records recently announced that the label would award a set to the jazz fan submitting the best letter on the subject: Why Jelly Roll Morton Was a Great Figure in Jazz.

Judges Marshall Stearns, Nat Hentoff, and Martin Williams will decide which entry is winner. Label owners Bill Grauer Jr. and Orrin Keepnews announced that Riverside would reimburse the purchase price of any albums in the set if already purchased by the winner.

No immediate deadline was placed on the contest, but entries from England and Europe are already trickling in.



An enthusiasm for jazz has spread throughout the world. According to the Polish embassy in Washington, which forwarded this photo to *Down Beat*, this is a photo of Poland's first all-girl jazz group. Headed by Danuta Gapieniuk, the group is known as "The Clips Four".

U. S. A. MIDWEST

Chubby's Going

The television-addicted children will miss him, but Chubby Jackson has decided to return to New York after several years in Chicago.

Jackson, who hosted the popular *Little Rascals* TV show on ABC in Chicago, recently decided to pack up his basses, wife, and children, and return to the land of his birth, effective April 1.

He plans to work in the New York area with his own jazz group, including bass trumpeter Cy Touff, as well as serving as bassist-shouter for such former associates as Ralph Burns and Neal Hefti. He will head his own quintet as a part of the second Timex TV jazz spectacular, set for NBC-TV on April 30.

New Face In Town

A vacation, a coincidence, and a happy departure were the elements in a recent change in staff vocalists at CBS in Chicago.

The vacation was enjoyed by CBS staff trombonist Paul Severson, in Fargo, N.D. The coincidence was in his hearing 23-year-old Pat Clark on a Fargo station. Severson urged her to come to Chicago to audition for a spot at CBS.

Meanwhile, back at CBS, singer Pat Scot was anxious to depart the cast of the station's nightly *In Town Tonight* TV show to join her husband, satirist Mike Nichols, in New York.

Miss Clark came to Chicago, auditioned, and won a two-year contract. Recently, she replaced Miss Scot on the *In Town Tonight* show, enabling the latter to join her spouse, working clubs and television with his compatriot in satire, Elaine May.

Naturally, Mike Nichols and Elaine May recently acquired a booking at Mister Kelly's in Chicago, beginning April 7. But Mrs. Nichols isn't complaining about any irony involved.

Hands Across The Dial

Owners of two FM tuners were on the receiving end of an experiment in stereo transmitting recently in the Chicago area.

Two Chicago FM stations, WCLM and WKFM, with the cooperation of Replica Records, beamed a single show simultaneously, utilizing Replica's pre-recorded tapes. The show was emceed by WCLM's jazz disc jockey, Bob Bradford, who was one of the influences in the programming of the stereo show.

According to executives at WCLM, the station had received numerous

letters requesting such a broadcast, based on a daily stereo FM series now being conducted on the west coast.

The mail response to the initial stereo broadcast has been sizeable and the stations are planning another program, in the hope of producing stereo shows on a regular schedule in time.

Hall Of Fame Rush

In the Dec. 26, 1957 issue of *Down Beat*, we announced our Benny Goodman Hall of Fame scholarship plan, without being able to predict the response.

The deadline, Feb. 28, brought a halt to the acceptance of applications, but not before a flood of them had poured into *Down Beat's* Chicago office. Musicians and students from throughout the world applied for the scholarship, which covers study at Boston's Berklee school of music.

Applications were received from Panama, Austria, New Zealand, Japan, Australia, Denmark, Chile, Poland, South Africa, and from servicemen in many other countries.

The winner of the scholarship will be announced in an upcoming issue of *Down Beat*.

U. S. A. WEST

Westlake Winners

For the past five years, Hollywood's Westlake College of Modern Music has made annual awards to individuals in music for outstanding achievements.

Last month the results were in and Westlake's awards for 1957 went to the following figures:

Jazz instrumentalist of the year, decided the college board headed by director Alvin J. Learned, is Bill Perkins, Stan Kenton tenor man and Westlake graduate.

Marshall Brown won the educational award; Eydie Gorme was judged best singer; top television show was deemed KABC-TV's *Stars of Jazz*, with emcee Bobby Troup and producer Jimmy Baker named as recipients; most notable band-leader of the past year went to Stan Kenton; Billy May was named top arranger.

Selected for the composer award was another Westlake graduate, Bill Holman, while a special award was made to Mrs. Louis L. Lorillard for "... contributing monetary help and social position to establish the yearly (Newport) music festival that has done the most to bring jazz the respect of all America."

Fittingly, the presentations were made to the winners on *Stars of Jazz*.

New Strike Pitch

To picket or not to picket?

As their first strike against the motion picture industry moved into its second week, musicians of Hollywood's Local 47 awaited word from president James C. Petrillo and the AFM international executive board that would put teeth in their action and picket signs in their hands.

As the result of collapse of negotiations in New York last month between the federation and the biggest Hollywood producers, the musicians, whose livelihood depends on movie studio work, were without a contract as of Feb. 20. Shortly thereafter, the AFM's contract with the majority of independent producers also expired.

Kicked off by a wire, from Petrillo to coast federation representative Phil Fisher, the musicians' strike affected M-G-M, Paramount, 20th Century-Fox, Columbia, and Warner Bros. as well as independents Walt Disney studios and Allied Artists. The latter company has never maintained a contracted studio orchestra.

Eliot Daniel, president of local 47, told a press conference that the major producers declared during the New York negotiations they didn't want any contracted studio orchestras. Moreover, said Daniel, it became increasingly obvious that "... there was no intent to make any kind of agreement," on the producers' part. When the AFM made its demand for a 20 percent increase in the total number of studio musicians now employed (237 instrumentalists plus arrangers, copyists, etc., amounting to a total of about 300), the producers countered with a package deal including a 5 percent blanket increase in wages but no increase at all in the work force.

Daniel revealed also that, for the first time, Petrillo agreed to cut the music performance trust funds take of five percent from the showing of old movies on television. The union chief told the producers he was willing to give up 2 percent of this fee as added inducement to them to accept the AFM's demands.

In face of the absence of a picketing order from Petrillo, Daniel was asked, did he think any strike could succeed without picketing? Said the local president, "I have no opinion on that," adding that he imagined it was being discussed in New York.

Vital to the AFM picketing the studios, of course, is the touchy question of support from other allied unions. If other unions, such as the IATSE, fail to honor AFM picket lines, the musicians' strike seems doomed to failure. If the different

unions unite in support of the musicians, thereby completely halting production, it is considered possible that some of the shakier studios will close up shop altogether.

With the movie business uncertain today as it is, no more inopportune time for striking could be imagined. Meanwhile, the silent horns of the studio musicians began more and more to resemble those of the classical dilemma.

Poetess And The Duke

Since the early '40's, poet-composer Fran Kelley has had an association of sorts with the Duke Ellington orchestra. Last month the long association with Duke was tangibly cemented by a mutual agreement whereby Miss Kelley joined the Ellington organization . . . to collaborate on several special projects" with the leader and arranger Billy Strayhorn.

During the band's engagement in February at the Chi Chi in Palm Springs, Calif., Miss Kelley and Ellington did some writing together, after which Billy Strayhorn was scheduled to join them for further projects in New York next month.

From 1953-57, Fran Kelley has been west coast representative for *Metronome* magazine. She has most recently been writing poetry, two albums of which are to be recorded this month on Decca with musical accompaniment by the Fred Katz group.

Long a familiar figure on the west coast music scene, Miss Kelley in 1949 sold her Fran-Tone record label to Capitol Records. She was musical therapist at the Kabat-Kaiser Institute, Santa Monica, Calif., and lectured on jazz at the University of California at Los Angeles where she produced that school's first series of jazz concerts, 1945-49.

Like Art, Man

Fine art paintings are becoming increasingly familiar as decor in some of the better jazz rooms on the west coast. The Lighthouse, Hermosa Beach, has long featured original oils, mostly by Rodney Bacon; during *The Tiffany's* last days as a jazz club, many paintings were hung in exhibition.

Extending this alliance between painting and jazz, both the Lighthouse and Hollywood's Jazz Cabaret club are now initiating regular exhibitions with the aid of professionals in the art gallery field.

Guiding light behind the Cabaret's art program is painter Rod Alger, whose work has been shown



The search for young musicians in 20 European countries for the Newport jazz festival is now being conducted by festival vice-president George Wein, and Marshall Brown, shown here with Mrs. Brown. The threesome began their search, which will include efforts to penetrate the iron curtain, recently in Lisbon, Portugal. They are pictured above shortly before departing from New York.

at various locations in the Los Angeles area. Alger wants the Cabaret . . . to be a showcase for the talents of a group of artists to which I belong. Our paintings are directly influenced by jazz music," he explains, "and we trust they point in the same esthetic direction.

"The basic idea behind our exhibition at the Cabaret," he continues, "is simply for artists to be shown in as many diversified places as possible while keeping the prices of the pictures as low as possible." Paintings at the Cabaret range in price from around \$40 to \$100.

Among the artists currently exhibiting at the club are Alger himself, Anthony Scibella (whose huge *Nothin' But Trouble And the Blues* abstract dominates the bandstand), Rick Vallin, Saul White, Charles Newman, Alan Francis, Sam Dixon, and David Axelrod.

We Goofed

In the recent listing of *Down Beat's* screen awards for 1957, we listed *3:10 to Yuma* as "the film in which music was used to best advantage to enhance narrative value."

The award goes to George Duning, whose name was inadvertently dropped from the announcement.

Our congratulations to Duning.

THE WORLD

Brussels Sprouts Jazz

An early gloom over the prospects of jazz being featured at the Brussels World's fair was dispelled early in March.

With the Newport Jazz festival supplying jazz talent, at the request of the U. S. State Department, it appeared that the United States would be well represented with its significant contribution to the arts.

Already set for America day at the fair was Louis Armstrong and his All-Stars, who will hold forth on Louis', and the U. S.' birthday, July 4, in the 70,000 seat Heysel stadium.

For other official American days, the Newport festival will supply Sarah Vaughan and a host of other jazz names, assuring the art representation during the July 29-Aug. 3 period.

Impresario Norman Granz has done his bit to place jazz before the world as an American art. Granz' Jazz at the Philharmonic is scheduled to appear at Brussels June 16, with such as Roy Eldridge, Dizzy Gillespie, Coleman Hawkins, Stan Getz, Sonny Stitt, Jo Jones, the Oscar Peterson trio, and Ella Fitzgerald aboard.

Benny Goodman and his band are scheduled to be presented from May 25 to 31 under sponsorship of the Westinghouse Broadcasting Co.

Duke Ellington and his orchestra, set to tour Europe for eight weeks in April by Granz, may also work in appearances at the fair.

In addition, there are plans to present Erroll Garner, Kai Winding's group, a Birdland tour package starring Miles Davis, Buddy DeFranco, and Bud Powell at the fair during the summer.

Our Wandering Jazzmen

Dave Brubeck, who spent most of February playing concerts in Europe, added 10 weeks to his overseas tour.

On March 6, he went behind the Iron Curtain with his group, to open a concert series which would bring him to the east. Opening concert in the tour was at Warsaw, Poland. Later concerts were scheduled for key Middle East countries, and India.

Meanwhile, both Al Hibbler and Sarah Vaughan are England-bound. Hibbler opens his British tour March 23, and Vaughan opens her tour April 13. Abbey Lincoln will tour Scandinavia in the spring.

And Harry Belafonte is tentatively set for a tour of Great Britain and the continent in August and September.

out of my head



By George Crater

Music lovers will be interested to learn that Roulette Records is very excited about a new single called, *Screamin' Ball at Dracula Hall*.

Press release: "I just killed a man and I'd like to come over and confess on the Mike Wallace show." Ted Yates, 26-year-old producer of the *Mike Wallace Interview* on ABC-TV, has heard a lot of strange things on the phone since he teamed up with TV's most talked-about interviewer over two years ago, but this, he claims, was the most startling call he ever got. "Before I could get my vocal chords unlimbered and start asking questions," says Yates, "the guy changed his mind and hung up."

"He never did call back," he says wistfully. "Would have made a great show."

Sure.

A few more contributions for John Wilson's fine, *The World of Jazz*, program on New York's WQXR: husband and wife trombone teams; After Bird—What?: originals based on *I Got Rhythm*; the decline and fall of the jazz violin; what if there were no xylophons; the enigma of the xylophone, and sound-alikes.

Continuing to be of service to A&R men, here's a start on an LP which could be titled *Music for Small Bettors: I Could Write a Book; I've Got Five Dollars; Just One More Chance; I've Got Plenty of Nuttin'; 720 in the Books; Solitaire; I'll See You Again; My Rocking Horse Ran Away; You Can't Keep Running; How Much is that Doggie in the Window*, and any old blues.

Funny thing about a major radio-TV network: it won't let a vocal quartet's records be played because of a McCarthy-era incident, but will carry a commercial jingle on which this same group appears.

This, of course, raises the delicate question: Is a blacklist a blacklist when there's money involved?

Max Gordon of the Village Vanguard in New York tells this incident:

One night recently, at about 8 o'clock, two couples walked into the empty spot and ordered chicken sandwiches, bacon and tomato sandwiches, tea all around, and one gin rickey. They sat around awhile, then summoned their waiter. "When does the Beat Generation go on?" they asked. "We're looking for sex, booze, and jazz."

And speaking of the Beat Generation, here's a late report.

One of the heroes of the Beat cult, whose writing and poetry reading have divided critics into two camps, achieved some sort of special distinction in February, when he was thrown out of a downtown New York night club for the second time. "The first time I threw him out," the owner said, "I didn't know who he was. I thought he was a bum. The second time convinced me I was right the first time."

Nesuhi Ertegun of Atlantic, continuing his efforts to sell his like-new Jaguar, had the auto appraised and inspected recently. According to reports, he found a Buddy Bolden cylinder in the glove compartment.

In case you haven't seen the report in your local newspaper, Walter Cronkite of CBS has discovered that rock 'n roll has been banned in Iran because of hip injuries to the dancers, and in Egypt because it has been declared "against public morals."

Political theorists are warned not to attempt to relate this to any phase of U. S. foreign policy.

This I Believe: There should be an exchange program for tenor men between the two coasts; this could result in more inspired LPs in both areas . . . A major record company should record Bill Russo's symphony . . . More jazzmen should read newspapers . . . The Newport jazz festival board should book its international jazz band (now being formed in Europe) into the Brussels fair . . . Gil Evans should be contracted to write arrangements for the Stan Kenton band . . . RCA Camden Records should continue to supplement the flow of reissued material with LPs by new talent, such as the recent Nancie Malcomb set. At the \$1.98 price, consumers could be successfully introduced to many bright young performers . . . More Swedish jazzmen should be invited to the U. S.

More LP cover ideas: a Lawrence Welk LP—a photo of Alice Lon and the Lennon sisters playing blackjack on the steps of the Lincoln memorial; a Lester Lanin LP—a group of dock workers picketing, carrying posters with photos of Igor Stravinsky; a Charlie Shavers LP—a photo of Moondog shaving a poodle with a kitchen knife; A Jazz Messengers LP—a photo of a shipboard shuffleboard game between Josephine Baker and Walter Winchell.

St. Louis Blues

By John Tynan

■ Were it not for the school integration crisis in the south, *St. Louis Blues* might never have been produced until after W. C. Handy's death if even then. It was, in fact, a determined Hollywood recording executive who convinced a skeptical Handy that the time was now.

But screen credits don't always cover, or uncover, the full roster of those who figure importantly behind a motion picture. In the credits of *St. Louis Blues*, the eyes vainly search for the name of the person who was a prime moving force behind the idea of building a motion picture around Handy's career.

Three years ago, the notion of a Handy film already had germinated in the mind of George Garabedian, president of Chevron Records, a small independent label swimming with the tide of a booming industry.

Similar plans had taken hold of others. "When I first approached Handy about doing a picture based on his life," said Garabedian, "it was Easter, 1955. I knew he'd been approached by others, and during our first phone conversation, Handy confirmed that. Ed Murrow was reported interested in producing a television show around him. Oscar Hammerstein, too, was supposed to be planning a Broadway show on Handy's life."

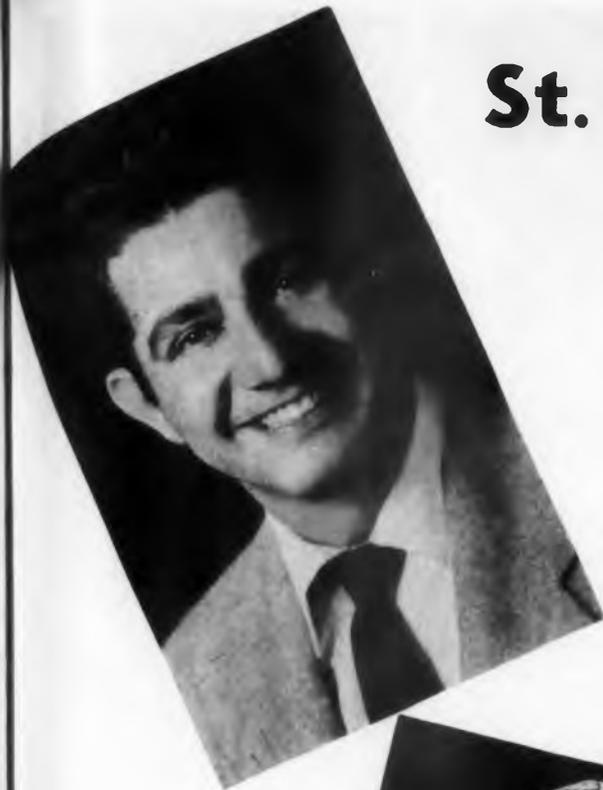
Why Handy, in particular?

"Well," Garabedian recalled, "at the time, I just couldn't think of any other Negro musician of great stature whose life had such dramatic impact.

"For a long time I'd had a nagging urge to get a film produced—in an accurate, truthful manner—on a really outstanding Negro musician. In Handy, I felt I had the ideal subject. But first I had to get Handy on my side. He'd never agreed to previous propositions; I had to convince him that this was the time for his filmed biography.

"From the outset, Handy never regarded the planned picture from the viewpoint of personal gain. Of this I'm thoroughly convinced. He looked upon the project idealistically, as being of benefit to his people.

"Previously, he had always felt that the time wasn't quite pro-



George Garabedian and Nat Cole:
The Story Of a Hollywood Film

pitious. But at the period when I approached him, the question of school integration in the south was becoming sharper and getting more and more publicity. This encouraged him and led to my success where others had failed."

"From the very beginning," emphasized Garabedian, "Handy wanted the projected picture to be an honest conception of what had actually happened to him. During the period of our initial correspondence on the matter, when we exchanged reams of letters covering every facet of the question, I realized that he wanted an honest portrayal of himself and his life."

For six months, Garabedian laid the groundwork for the film, both in his own concept of what it should portray and in his letters to the aging, blind composer.

"It was clearly understood between us that the picture should be a warm, honest story," he said. "Handy realized, of course, that certain liberties might have to be taken with the biographical details. This invariably is necessary for dramatic value when a straight biography is translated for the screen or stage."

Late in August, 1955, Garabedian took his next step. All along he had envisioned Nat Cole as most suitable to play the Handy role.

"To be quite frank," he admitted, "at first I had a little doubt as to Cole's acting capabilities. At the time he had never made a picture—I'd never seen him act. After seeing him in the short (The Nat King Cole Story) he made for Universal-International, however, I was positive he could carry off the part with conviction."

To this end, Garabedian approached Carlos Gastel, Cole's manager, with the proposal that Nat play Handy. Both Gastel and Cole were enthusiastic—and when presented with the idea, so was the composer.

In October, Gastel flew to New York and met with Handy in the latter's Yonkers home. He returned to the coast to report to Garabedian that a verbal deal had been made, that "Handy was willing to go along with the idea" of having Cole in the starring role. All that remained, it seemed, was to iron out the legal details.

For months, the legal laundering continued. Then, in January, 1956, Garabedian received an "abrupt" note from Handy's attorney to the effect that the deal was off. A frantic phone call from Garabedian to



Nat Cole, as W. C. Handy in the *St. Louis Blues* film, discusses life with clarinetist Barney Bigard, with musicians Lee Young, Red Callender, and George Washington in the background.

Handy produced nothing but reassurance from the composer that their previous agreement remained unaffected.

"Handy being a gentleman of great integrity, an honest and religious man, I was certain that his word was his bond."

Garabedian need not have been alarmed, for in October, 1956, Gastel and associates completed a deal to produce the picture in which Garabedian was to have an interest.

"The reason for the legal hangup," Garabedian disclosed, "was that Gastel's attorneys had offered Handy an unacceptable deal. Later, when negotiations ran into a dead end, they approached Handy with modified requirements and, from then on, it was clear sailing."

Long before final settlement of an agreement, Garabedian made a tour of every major studio in Hollywood and all the big agencies, endeavoring to arouse interest in producing the film.

"Nobody was interested," he said. "No studio in town would touch an all-Negro picture. It was generally understood that both *Carmen Jones* and *Cabin in the Sky* had lost money,

and the studios just couldn't see it.

"But in recent years Negro actors had begun to make a place for themselves in Hollywood. A case in point is the short Nat made for U-I."

Finally, Paramount's Robert Smith agreed to take on production, pending approval by the studio's New York home office.

"After much thought—and a record-smashing stint at New York's Paramount by Nat Cole," said Garabedian wryly, "the New York bosses finally decided that a Handy picture starring Cole would be very commercial. Smith got the go-ahead, and at last the film was on its way."

After years of preparation and planning, how did it feel to Garabedian to be excluded from further participation in the film that was to become *St. Louis Blues*?

"Naturally, it was a great disappointment not to be allowed to follow through with the movie after laying the groundwork," he answered. "It was sort of an empty feeling to see it out of my hands now. But at least I felt some sense of satisfaction in the hope that the picture would measure up to what Handy and myself wanted it to be."



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William Christopher Handy, the Father of the Blues, lives quietly these days in a comfortable, two-story white house in Yonkers, N. Y.

It's a pleasant, half-hour train ride from Grand Central station to Tuckahoe. The train passes through a section of Harlem, the Bronx, and Westchester county. The crowded tenements and dirty gray snow of the city give way quite suddenly to uncluttered suburbs and antiseptically white snow.

Handy's home is on a hill about 10 minutes' drive from the station. The trail that began in a log cabin in Florence, Ala., in 1873 has led to this handsome house not far from the city where every day someone plays one of his songs for an audience.

Although totally blind and confined to a wheel chair, Handy seems cheerful, bright, and certainly as alert as a much younger man. He looked forward to a trip to St. Louis for the premiere of the film, *St. Louis Blues*, based on his life and his music.

His life began in the rural area of Florence and he seemed, under parental guidance, to be set for a career in the church, or perhaps as a teacher but certainly not in music. His father objected to a life in music, and musicians were generally thought of in those times as unreliable and fast-living.

But there was an enchantment for music in Handy that would not be denied.

"I always liked circus bands," he recalled with a smile. "I would

W. C. Handy's Story Of The Blues

By Dom Cerulli

watch the parades of minstrel bands. I formed a love for band music and always wanted to play trumpet.

"In those days—now, this was 75 years ago—they had no organ or piano in the public school. My teacher was a graduate of Fisk university, a member of the first class. And his hobby was vocal music. I got my training in reading music from the sol-fa system. That made it easy to read band music.

"A circus band leader stayed on in Florence and began teaching boys. I learned the fingering for a trumpet by looking in the window while he was teaching.

"My first cornet cost \$1.85, and I learned to play it without my father's approval. That early vocal training in school and in church choirs helped me to learn to play almost all the instruments."

He reminisced about his days as a member of Mahara's Minstrel Men, where he received much of his early experience, and where he became a professional musician.

"There were between 30 and 50 men in the band, including reeds, flutes, brass," he said. "We played heavy march music, before Sousa's music became ingrained in the minds of the United States musicians."

The show would start in Chicago and cover the west, about 700 miles, up the Pacific coast almost to the Klondike. It played Mexico, Cuba, and as far east as Ohio and West Virginia. Down into the south, down to Florida. The troupe ducked the New England states.

"The south liked our shows," Handy said, "and we made more money in the south and west. In New England, they seemed to like a different kind of music.

"We had singers, dancers, female impersonators, and later some of the best women artists. And we had good musicians, men from all over the country.

"Do you know where we found the best musicians? In the deep south—Mississippi, Louisiana, Tennessee, and Kentucky.

"The south seemed to be great lovers of music, especially of dance music. Negro musicians would be sent to Haiti or France to learn to read music. In those areas, the Negroes served the aristocrats of the south with their musicianship. In turn, these musicians would teach what they had learned."

They would play 17 dances, Handy recalled, which are never used today — lancers, quadrille, mazurka, polonaise, minuet were some of them. They wouldn't look

to New York for good musicians. They got some from Philadelphia, but in the minstrel days they could get better ones in the south.

"On a show recently," the composer recalled, "someone asked Nat Cole whether I had training as a musician, and Nat said that he didn't know what constituted a trained musician in those days.



W. C. Handy
With Horn in Hand

"Well, the systems are different now. But we learned by doing. When I started, I began playing with an orchestra. Playing those 17 dances for society and the blue bloods of the south was the foundation of my training. That is a certain kind of rigid training you don't get now.

"My grandfather on my mother's side was blind, but he could make a coffin, a hoe handle, boots, shoes. The shoes he sent to the governor of Alabama were always a perfect fit. He knew his work."

Negroes got their training from the service they rendered to the whites, Handy said, whether it was in music or in making boots.

"Why, with our kind of musicians we played theaters, and even played mass in a Catholic church," he said.

Handy recalled that he wrote for his own band because by playing his compositions, which proved tremendously popular, his band gained a huge following and earned more money.

"We played dances," he said, "but

we played just about everything. I was blessed with two boys from Pensacola, Fla., who could really play violin. They had played in New York . . . colored men in white theaters. That was the class of musician we had in the south.

"We used to play the heaviest marches, then turn around and play *Bohemian Girl* or selections from Verdi," Handy said, chuckling. "We had Jim Turner from Memphis, and he would drink. But Mahara had him play ballad solos, and we never knew what he was going to play. But he was naturally gifted. He always played beautifully."

Handy has written scores of songs and is still writing. But of all his compositions, he admits with a twinkle that *Memphis Blues* is his favorite.

"That was a real hard-luck tune, he recalled. "I went through much with it. Had many ugly experiences, but I still feel it as more musician-ship in it than *St. Louis Blues*. I feel about *Memphis Blues* like a mother toward a wayward son."

Behind Handy's feelings for *Memphis Blues*, which originally was written as *Mr. Crump*, was a bitter experience in which an unscrupulous publisher swindled Handy out of the song for \$50 and later refused the composer permission to print the music in his first edition of a book on the blues.

After the initial 28-year copyright was up, Handy reclaimed his song, but its fruits during that time were lost to him. He formed a publishing firm after this experience and published his own compositions and orchestrations.

"It wasn't a difficult song to write," he said. "I put so much in it on a cigar stand in Pee Wee's saloon in Memphis. That was a musicians' hangout since Civil war days. Pee Wee would stake musicians, look after their instruments, lend them money . . .

"I wrote it out on the cigar stand and made orchestrations so the men could take it out and play it. It was very popular."

(Handy asked what my favorite composition of his is, and when I replied *Yellow Dog Blues*, he smiled broadly and said, "I wish you could have seen my band when we did that." He hummed the melody and said, "You should have seen the violins here, with all the bows going at once on those figures. Joe Smith's band made a recording of it on Victor, and I believe Ted Lewis was on that band.")

(Continued on Page 42)

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JONAH AND THE WAIL

By Don Gold

■ Robert Elliott Jones, better known as Jonah, has a memory that encompasses much of the history of jazz in America.

The 48-year-old trumpeter has been a part of jazz since his high school days in Louisville, Ky. His first full-time job in music was with Wallace Bryant's band on a Mississippi riverboat, in 1929.

"I was in school in Louisville, playing in a 65-piece school band," Jones recalled. "One day this boat—the Island Queen—cruising from Cincinnati to New Orleans, came through town, on its way down the Ohio river to the Mississippi.

"Bryant was looking for a trumpet man for \$40 a week, plus room and board. He offered me a job, but I didn't want to go without my buddy, a trumpet man named Granger. Bryant offered Granger the job then, but he said, 'Not unless Jonah goes.' So Bryant took two trumpets. We just sat up there with Leo, the third trumpeter, who's in Paducah today.

"There were two written parts, and the third trumpet would fill. People talked about us, and we got chesty. Then, in October, we reached New Orleans. Granger and I went into a place called the Runona about 1 a.m. There was a cat playing trumpet, and we blew him off the stand. The place was crowded.

"When I finished one chorus, I heard a horn way in the back, blowing lovely, all of Louis' things. He had on overalls and an old cap. When he was through, we ran like rabbits. I never did know who he was. And I always can hear him blowing. He had the most beautiful horn, engraved, but he looked more ragged than a bowl of sauerkraut."

On future cruises up and down the river, Jones heard other musicians. Then he decided to return home to Louisville. Shortly after his return, he accepted an offer to join Horace Henderson's band in Cleveland. ("Roy Eldridge and Joe Thomas, then playing alto, were with the band," Jones recalled.) He remained with the Henderson band until he found himself stranded in Buffalo, N. Y., when the band broke up.

After a stint with Wesley Helvey's band in 1930, Jones decided to remain in Buffalo.

"Jimmie Lunceford came through Buffalo and stayed awhile," he remembered. "I liked the music his band was playing. I used to listen to rehearsals. I liked the sound, and I always wanted to play with a big band like this."

In 1931, he replaced Paul Webster in the Lunceford band.

"I liked the way Jimmie handled his men," Jones said. "When some-

one gave you a bottle, you had to take it to Jimmie, and he'd give you how much he thought you could handle. Some guys got nothing."

After several months with Lunceford, Jones was tempted by an offer to join Stuff Smith's combo.

"I had a hard time giving my notice to Jimmie," Jonah said, "but Stuff kept saying he had a job for me. I started getting in debt, so I accepted his job so my wife would stop giving me hell about our bills. In those days, Joe Thomas was playing tenor with Stuff. I enjoyed working with Stuff, but I wanted to go with a big band again.

"Jimmie called me and told me he felt his band would do all right. Joe went with it, but I didn't. The next thing I knew, the band was in the Cotton club. Was I sick! The band was broadcasting, and I was giving my wife hell for my being in Buffalo for \$35 a week.

"Finally, Stuff organized a big band, and we went to New York. We had a good band, but it wasn't time for it, and we didn't make it. One by one, the guys made it back to Buffalo. All of us joined Lil Armstrong in the band she had at the Vendome there. We had a wonderful band; it's a shame it wasn't recorded. We toured the mid-west, but that ran out after six months.

"I joined McKinney's Cotton Pickers for a few months," Jones said, "then joined Stuff again at the Silver grill in Buffalo. He offered me \$21 a week, because he was only getting \$25. We worked up some nice things. And if I wanted to take some chickens home, the boss would let me. So I settled down, because that traveling was too rough.

"Then, Ben Bernie came through with Dick Stabile. Dick said our group would be fine at the Onyx in New York. We didn't believe it. But Stabile said he'd get us in there. We finally did get an offer to make it but didn't believe it even then. We did make it to New York and got \$75 a week, plus doubling at the Roxy, where scale was \$142 at the time."

Some of the men did a radio show three times a year. Edgar Sampson did the arranging, Jonah recalled, and Ben Webster, Sandy Williams, Cozy Cole, Clyde Hart, and John Kirby played with them. Ella Fitzgerald was the vocalist. It was during this initiation to New York jazz that Jones met Bunny Berigan.

"I met Bunny on 52nd St.," he said. "He was working with Red McKenzie then. It was 1936. I thought he was a great guy. Louis and Roy and Bunny were the greatest things I'd ever heard. I'd never heard a white trumpet player play like Bunny did.

"I first heard him at a rehearsal. He was playing, and I turned around. I said, 'Man, are you white?' He said, 'Man, I don't know; are you?' We got to be real tight friends. He had so much warmth in his playing. But when I bragged about him and took someone to hear him, he'd be so juiced and would be a drag. You had to keep listening to him, so you could catch him when he was on his way, instead of being already there.

"Once I discussed trumpet with Louis, and he said, 'You know that white boy—Bunny—downtown? He's blowin' that horn.' Bunny was a great guy, but he dogged himself. I remember when we would finish at 4 a.m. on 52nd St., we'd go up to Lenox Ave. where nobody knew us, with just a guitar player. We'd play 'til daylight once or twice a week. I haven't heard nobody like Bunny since."

After his first trip to New York with Stuff Smith, Jones, after the stand with McKinney's Cotton Pickers, rejoined Smith and remained with him until 1940. In that year, he joined Benny Carter's band. Of Carter, he said:

"Benny could hear every instrument. You just couldn't get away with anything. You had a better chance to learn things with his band than with most others."

The job with Carter was followed by one with the Fletcher Henderson band.

"Working for Fletcher was like



Jonah Jones
Strong Upper Lip

going to school," he said. "The book was there when you got there. You had to learn it, because he wasn't going to change the book for you."

During this period in his career, Jones had the opportunity to watch a young Dizzy Gillespie in action.

"I met Dizzy in Washington, D. C., in the late '30s," Jones recalled, "and we used to talk music. In '41, I got an offer from Cab Calloway, but I couldn't make it, so I told Diz about the job, and he got it. In a little while I went with Cab, too.

"Diz was changing from playing like Roy to a lot of card study things. He was looking for new sounds and chords. We were good friends, and he'd have me trying these things. But nobody's ear was tuned to it, and when he'd play a funny break, the whole band would turn around, and Cab would get angry.

"Diz would show me, and I'd play it, too. Cab would holler, 'You, too?' Then he'd say, 'I'm not paying my money for that.' I didn't have Dizzy's nerve. I guess. I knew he must be doing something, but I had to protect my job and family. Nobody in the band could figure out Dizzy's music.

"Dizzy and I would make paper wads and keep 'em in our derbies. We'd shoot them at the heads of

the guys blowing down front. There'd be paper all over the stage. One night in Hartford, Cab told Dizzy he was tired of the antics. And after the curtain, Cab and Dizzy went for each other. Cab got cut on his hand and hit his leg against a trunk. He fired Diz. I told Cab I threw the wads, but it didn't do any good."

Jones recommended Gillespie to Charlie Barnet and recalled the latter's reaction: "That's the guy that cut Cab and plays those funny notes."

"But before long," Jonah said, "the same cats who had put him down wanted Diz and couldn't pay him enough.

"I love Dizzy because I know what he went through to get across, and I think it takes more heart than I have to get it across."

Jones remained with Calloway's band until 1952. He worked at the Embers in New York with Joe Bushkin. Then he joined Earl Hines' group, with Benny Green, Tommy Potter, Harold Clark (later Aaron Sachs), and Art Blakey (later Osie Johnson). In 1953, he worked in the *Porgy and Bess* pit band. "It was the hardest score on Broadway," he recalled.

In 1954, Gerry Mulligan, Thelonious Monk and he went to play the Paris Jazz festival. "They put me in a Dixie group," Jones said, "but the modern cats wanted me. (Charles) Delaunay said he paid money for me to play Dixie. But I said I was a swing player who could bend to Dixie or modern.

"I worked two weeks at the Olympia Music hall, headlining the bill, and made some records with Bechet. I went to Belgium, with five or six French musicians, in a Dixie group. I played in a casino that was greater than any place I've ever seen—twice a night, 25 minutes each. It was beautiful.

"I did a few concerts and more records around Paris, then came home."

His return from Europe marked the beginning of a new career for Jones—heading his own group.

When he got back, he said, he heard that the Embers needed a group. He had worked with Lester Lanin after coming home and had learned plenty of show tunes. The Embers asked him to get up a quartet, and Jones got John Brown, bass; Bill Austin, piano, and Harold Austin, drums. George Rhodes followed Austin and since has been succeeded by the current occupant

(Continued on Page 35)



Mr. Wayne Speaks

By Dom Cerulli

■ "The guitar is coming into its own. It's been an infant a long time."

This is Chuck Wayne speaking. He has packed into his 35 years a career which includes much small group work, a roaring period with Woody Herman's band, a long stretch as accompanist and music director for singer Tony Bennett, and a short but stimulating stay as solo guitarist with Tennessee Williams' play *Orpheus Descending*.

"The instrument has such a fantastic range," Wayne says. "It can be used solo, for backgrounds, in the rhythm section . . . I don't know, I'd say it's second only to the piano."

"In the hands of capable players, the potential is almost limitless. For someone with classical technique,

like Laurindo Almeida, it can become a very profound and moving instrument.

"Quite a few players utilize both jazz and the classical technique. I do it when I play mood thing. But it's incorrect in the classical sense. I use the pick and my fingers, but it's not profound . . . it's not the right technique.

"The guitar has been a background instrument for so long that in this new light, the players find it difficult to incorporate the two styles. You end up playing at one.

"Laurindo has the technique and the facility. His forte is the classical style. But, he thinks modern. Those things he did with Bud Shank are beautiful."

Chuck became a guitarist almost

by compulsion. He started fooling around with an old, pot-bellied mandolin early in his teens. His family was musical; all his brothers were able to play stringed instruments.

"I guess I was the only one in the family who took music seriously, though," Chuck smiles. "While I was in junior high, the teachers found that a lot of kids were of Russian and Slavic extraction, and could play stringed instruments. They encouraged a group orchestra, like a balalaika group, during recreation periods.

"Now, I felt kind of inferior because my mandolin was old and pot-bellied. The other kids had modern instruments. But my brother came home one day with a brand new flat mandolin for me. I was tickled. I felt I would have this instrument for the rest of my life.

"About a week later, it warped all out of shape. I took it down to the basement, broke it into pieces, and threw it into the furnace.

"In a few weeks, I got nervous. I had to have an instrument to play. I guess I was hooked. Another brother of mine had a guitar, but it had a wide fingerboard and was harder for me to play. He showed me a G chord and C chord, and I was on my own.

"I couldn't put the thing down."

That was the extent of Wayne's musical instruction. Years later, when he stepped into the guitar chair of Woody Herman's band, succeeding Billy Bauer, he was unable to read music.

"Woody was just great," Chuck recalls. "He had such patience. There were a couple of other guys on the band who couldn't read, either. Woody was always patient, and we got along.

"I memorized my parts, and then read the music while I played. After a while I could read, and I thought, 'If I can read, I can write.'

"I got some paper and wrote out some things. I brought them in to Jimmy Rowles; he was piano on the band, and he couldn't believe it. He played the things for me. I was thrilled. He was surprised, too."

In the early '40s, before joining Woody's band, Chuck played with small groups, including the Clarence Profit trio. Profit, according to Wayne, "had a style like Art Tatum, only he could play easier with a trio than Tatum could. Tatum was such a giant by himself, that he wasn't enhanced at all by the trio. It was easier for Profit to fit with a trio. And he had tremendous facility.

(Continued on Page 33)



By Don Gold

■ Jazz has fostered or claimed a handful of unique vocal stylists.

Sarah Vaughan is one of these. From her childhood, when she sang in a church choir, to the present time, she has been concerned with singing. She studied piano and organ for eight years, but has found that her career in singing provided little time for these instruments.

After stints with the Earl Hines band and the 1944 Billy Eckstine band, she concentrated on working as a single. Encouraged by jazzmen, including Dizzy Gillespie and Charlie Parker, she gradually won widespread acceptance.

In recent years, she's been a success here and abroad. She has worked at leading clubs and toured as a concert attraction. Her recording life for Mercury has allowed her to broaden her appeal, aiming at the pop market on Mercury sides and satisfying the jazz fans with her EmArcy releases.

For this *Cross Section*, Miss Vaughan commented on the variety of subjects that follow:

ALTHEA GIBSON: "I think she's marvelous. She's the best thing that ever happened—the first time a Negro has been able to break through in the field of tennis. A fine thing."

GIN RUMMY: "I used to play it often, but I don't do so much today. Now, between shows, I play hearts or whist or a game called 'tonk'."

NAT COLE: "Well, he's one of my favorites. His pronunciation is crazy. And that voice. And piano-playing, too. He's just one of the few good all-round musicians. And he arranges, too."

VOGUE MAGAZINE: "I read it to see what's going on. And, once in a while, I buy some of the things I see in *Vogue*."

TELEVISION MUSICAL SHOWS: "I used to see the Clooney show. I like the way she sings. I like Polly Bergen's singing, too. She sounds like Lee Wiley at times to me. She has a nice, pleasant voice that's soulful as well. Of course, Nat Cole and Sinatra are on TV, too, and I dig them."

AU GRATIN SAUCE: "I like it; but the cheese should be sharp."

ITALIAN-STYLE COOKING: "I love it. I'm crazy about

Cross Section

Sarah Vaughan

*'Ella's My Favorite;
She Has Everything.'*

antipasto. I remember an Italian dinner at Louie Bellson's house. I never had such a delicious meal. And home-cooked meals are always the best, as far as I'm concerned."

GOLF: "I wish I could play well, but I simply don't play enough. Everybody around me seemed to be playing, so that's why I've joined in."

DIAMOND JEWELRY: "I don't particularly like it. I don't have too much of it, except for a few rings and watches. I always lose ear rings and I wouldn't think of buying diamond ones."

PARIS: "I love it. I'll be there soon, on tour. It's an exciting city. There, show business is taken seriously. They go way out, with beautiful shows and beautiful clothes. It is expensive for a tourist, but when they lay that charm on you, you have to give in."

SLENDERELLA: "I imagine it's good. I've never been to one of those places, but I would like to lose this middle of mine. All you have to do is hold on at those places. They do it all for you."

MALTED MILKS: "I can't remember the last time I had one. But when I do, it's vanilla. Fattening!"

HARRY BELAFONTE: "I like him, but I haven't seen him work too often."

SPORTS CAR RACING: "No. It seems too dangerous to me."

FRENCH FRIED POTATOES: "Sometimes, if they're cooked right. I remember eating them in a club once, where they served them with vinegar over them. Very good."

WASHINGTON, D. C.: "Now I dig it. You can go places and do things you couldn't do before. I don't know why it took them so long. It is the capital of the United States, you know."

ELLA FITZGERALD: "She's my favorite. She has everything. She sings. A real voice."

SONNY STITT: "He's one of my favorites, too. Whenever he's in town I go to hear him. He's so very consistent. I heard him play one number for 35 or 40 minutes one night in Detroit."

SPLIT-PEA SOUP: "Yes, I like it. I like it just right—not too thick and not too thin, with nothing in it but croutons. I prefer it homemade."

HARRY CARNEY: "He's a wonderful guy and a great baritone player. I don't know anyone who has a tone like he does. When you hear it you know it's him. He's got it and it's all his."

LOUIS JORDAN: "He's a good friend of mine. I remember his stuff when I was going to school. When I was a jitterbug . . ."

THE CHEMISE DRESS: "I love it. I think it's very flattering, especially those with much detail. Not just a bag, of course—something's got to be seen. Some girls can wear those baggy ones, but I can't. And they must be short, just below the knee."

music in review

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- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Seller

- In Person
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popular records

ALAN COPELAND

Copeland, alumnus of the Modernaires and the Twin-Tones, currently is one-fourth of the solo voices on the NBC-TV *Hit Parade*. His LP, *No Sad Songs for Me* (Coral CRL 57197) reveals a hip, quite witty young man working in somewhat limited range, but working his area well. Copeland has style, and uses his soft-edged voice very effectively on such as *This Can't Be Love*; *I Get a Kick Out of You*; *The Music Stopped*; *As Long As There's Music*, and *'Deed I Do*. He does a bit of over-dubbing, and sounds astonishingly like a very hip version of the Freshmen or the Hi-Lo's. Frank Comstock did the fine backgrounding. This one's a lot of fun, and musical, too. (D.C.)

DORIS DAY

In *Hooray for Hollywood* (Columbia C2L-5), Doris sings a double dozen of fine songs from movies in a glossy, two-LP package. Frank DeVol's orchestra accompanies throughout.

Included are *Over the Rainbow*; *The Way You Look Tonight*; *You'll Never Know*; *It Might as Well Be Spring*; *Three Coins in the Fountain* (all Academy Award winners), and *Cheek to Cheek*; *Hooray for Hollywood*, and *It's Magic*, among others. Good pop singing, but otherwise no earth-shaker. (D.C.)

GENEVIEVE

A pair of recent releases, *Pixie from Paris* (Vox 25300) and *Frankly French* (Vox 25310), are splendid showcases for the delightful French singer, Genevieve. On *Pixie*, she touches on some familiar (to the U. S.) material such as *Sous le Ciel de Paris*, *La Seine*, and *Sous Les Ponts de Paris*. She has a wide range of mood, and one track, particularly, entitled *Merci Mon Dieu*, is as highly individual and dramatic as Piaf at her best. *Frankly French* has a program of new material (to the U. S.) and it sparkles with color and mood. A pair of very satisfying performances from a singer who is making it big every time she appears in this country. (D.C.)

DANNY KAYE

The important word in any review of Kaye's *Mommy, Gimme a Drinka Water* (Capitol T-937) is feeling. Composer-lyricist Milton Schafer, in 12 vignettes, has caught the flavor of childhood. Kaye, accompanied by an appropriately keyed Gordon Jenkins orchestra, interprets these childhood cameos with deep understanding,

an uncanny sense of humor, and an awful lot of love.

The themes range from the title piece, which is the eternal bedtime story of all children, to a buoyant revelation of young manhood *I'm Five*, to the problems of man and woman (*Crazy Barbara*), to the tenderness of children (*Colored Kisses* and *I Like Old People*).

A good deal of the success of this LP rests squarely with Schafer. Kaye, who is one of the world's great clowns, shows here why he has remained such a comic artist. This has laughs, warmth, catchy music, and true artistry. (D.C.)

NANCIE MALCOMB

The West Coast of Broadway (RCA Camden CAL 422) allows the talents of attractive Nancie Malcomb to hover pleasantly between the pop and jazz regions. Miss Malcomb is a well-schooled pianist-turned-singer. She's been working on the west coast since 1953 and has been singing since '54. She interprets a batch of show tunes here, accounting for the album title. Included are vocals on *Bewitched, My Ship, Make the Man Love Me, Nobody's Heart, You Took Advantage of Me, Something to Remember You By, and Comes Love*, and instrumentals on *If I Were a Bell, Old Devil Moon, Can't We Be Friends?, Anything Goes, and Mountain Greenery*. She is backed by guitarist Al Viola, bassist Jim Aton, and drummer Mel Lewis.

Miss Malcomb sings in the O'Day-Christ-Connor mold, with some of the devices common to that approach and the characteristic intonation difficulty, too. She manages to sing pleasantly, but manifests some signs of undue restraint here. This could be remedied in future LPs. Her piano-playing is briskly modern, but the brevity of the instrumental tracks limits her efforts to stretch out. Perhaps she'll be able to do so in an instrumental LP soon. Under any circumstances, Camden has a performer with definite potential. And the \$1.98 Camden price tag makes this LP a bargain. (D.C.)

MITCHELL-RUFF DUO

Dwike Mitchell and Willie Ruff may well be "... two of the most daring young men on the jazz trapeze," as stated in this album's liner notes, but, on the basis of their work in this set, *Mitchell-Ruff Duo* (Roulette R-52002), the LP's appeal is more to the Conley Graves-Don Shirley fan than to the jazz lover.

Pianist Mitchell and bassist-French horn-

ist Ruff herein lay down a well-balanced set of songs well calculated to illumine their respective talents and their apparent approach to music in general. Ruff's horn is heard on only three tunes, *Jordu*, Ravel's *Pavanne*, and *My Reverie*. On the rest, he provides excellent bass support for Mitchell, soloing cleanly on *Gone with the Wind* (pizzicato) and *When I Fall in Love* (arco).

On the more jazz-oriented tunes, Mitchell displays a hard, percussive approach and occasionally funky figurations on the ballads but with an overall brittleness. *Fugue for Lulu* is an interesting illustration of how this duo attempts to graft classical form onto a jazz structure.

The musicianship is superlative throughout. Very pleasant listening. (JAT).

THE WEAVERS

The Weavers on Tour (Vanguard VRS-9013) follows *The Weavers at Carnegie Hall* with another set of American and world folk music of high caliber and excellent presentation. The program breaks into four parts: *Songs That Never Fade* (Including *Tzena, Tzena; On Top of Old Smokey*); *Tall Tales* (*The Frozen Logger, Talking Blues*); *History and Geography* (*Two Brothers, Ragaputi*), and *Of Peace and Good Will* (*Go Tell It on the Mountain, Mi Y'Maleh*).

There's a lot of humor here, too; although they don't top that *Alas, My Love, You Do Me Wrong* running gag in the earlier set. More, please. (D.C.)

ANDY WILLIAMS

Andy Williams is one of the pop singers who possesses an understanding of the material he sings. This, coupled with the desire to sing worthwhile material, makes him one of the most tasteful pop singers in circulation today.

In *Andy Williams Sings Rodgers and Hammerstein* (Cadence CLP 3005) he glides smoothly through a dozen R&H products, including *I Have Dreamed, People Will Say We're in Love, Younger than Springtime, We Kiss in a Shadow, Surrey With the Fringe on Top, Getting to Know You, and Some Enchanted Evening*. He sings in a relaxed, pleasant manner that does justice to the music, which includes some of Rodger's most lyrical themes.

Listeners tired of being bombarded with catcalls and drumbeats will find delightful relief in this set. I'd prefer, however, to hear Williams with a rhythm section instead of the anemic string orchestra heard with him here. (D.G.)



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All Too Soon
Everything But You
I Got It Bad And That Ain't Good
Bli-Bli
Chelsea Bridge

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Portrait of Ella Fitzgerald
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2nd Movement: All Heart
3rd Movement: Beyond Category
4th Movement: Total Jazz
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(E for Ella D for Duke)

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jazz records

Records are reviewed by Dem Corulli, Don Gold, Jack Tracy, and John A. Tynan and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Julian (Cannonball) Adderley

SOPHISTICATED SWING—EphArecy MG 36100; *Another Kind of Soul; Miss Jackie's Delight; Spring Is Here; Tribute to Brownie; Spectacular; Jamie; Stella By Starlight; Edie McLin; Cobbweb.*
 Personnel: Julian (Cannonball) Adderley, alto; Nat Adderley, cornet; Junior Mance, piano; Sam Jones, bass; Jimmy Cobb, drums.

Rating: ★★★★★

Those evangelists of musical "hard sell," Julian and Nat, here spiritedly propagate their faith in hard-blowing dogma through seven swingers and, for the sake of variation, throw in two disappointing ballads, *Spring* and *Stella*.

A welcome guest in the album's preparation was Brubeck bassist Eugene Wright, who contributed three originals—two blues lines, *Miss Jackie's* and *Edie* and a vehicle for drummer Cobb, *Cobbweb*. While the latter is of the fast and frantic school, relegating the horns to slim riffs plus brief solo Cannonball, the blues are quite attractive, *Edie* making for the best feeling in the set.

While Julian's alto is feelingly alive, particularly in the blues, brother Nat rises to a more consistent level of blowing excitement. His solo in *Miss Jackie's* is a cool delight, indeed, rising with logical conception to a stimulating climax. In *Spectacular*, he sustains the high quality

despite an ultra-fast pace of "... some 80 bars per minute," as the liner helpfully reports.

Spring, the ballad on side one, is all Julian. Reason for its inclusion is somewhat puzzling. If it is intended to display Cannonball's tone in a straight played song, such as this one, the choice is most injudicious. Let's face it, he does not have a "pretty" tone; matter of fact, in this particular song, his horn rings blatantly at times.

After a rubato, pseudo-classic intro to *Stella*, Mance carries on the tinkley window dressing to little musical avail, concluding with more phoney classicism at the coda. On the faster numbers Mance acquires himself nobly, really digging in on *Edie*; ripping through a fast one on *Spectacular* and wailing on *Soul* with plenty same.

Jones, Cobb, and Mance make an excellent rhythm team throughout. Jones is a more distinguished time player than soloist. His opening walk into *Miss Jackie's* is quite effective.

Apart from the two ballads, which lower the rating, there's much excitement in this set. The two Floridians continue to make it with one of the gustiest groups around. (JAT)

Gene Ammons

JAMMIN' IN HI FI WITH GENE AMMONS—Prestige 7110; *The Twister; Four; Pennies from Heaven; Cattin'.*

Personnel: Gene Ammons, tenor; Idrees Sulieman, trumpet; Jackie McLean, alto; Kenny Burrell, guitar; Mal Waldron, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★★

In this edition, the fifth in a series of Ammons-led sessions for Prestige since June, 1955, the tenor man heads what amounts to the Prestige house group in an after hours-type assault on four tunes. This sort of approach is valid in terms of jazz tradition, but is not always productive in musical terms.

Twister and *Cattin'* are Waldron-devised riffs. Waldron arranged Miles Davis' *Four*, too. Ammons' conception throughout does not flow comfortably. As Waldron points out in the notes, "his (Ammons) approach is from the heart instead of the head." Some sort of combination of both would make his efforts more rewarding.

On *Twister*, Ammons tends toward JATP tradition, with plodding conception and prolific quoting. On *Four*, he is involved in a chase sequence with Sulieman, McLean, and Burrell that is pleasing.

Pennies begins as a ballad, with Ammons blowing over Burrell's warm chordal backing, but shifts to medium tempo when the others join in. *Cattin'* is a blues, with unison voicing in the Billy May-out-of-Luncheon tradition. The solos are relaxed, but double time segments manage to creep in.

Ammons' support is relatively inspired, in terms of the format employed, but his

jazz best-sellers



1
Shelley Manne,
Friends
My Fair Lady
Contemporary 3527

2
Modern Jazz Quartet
Atlantic 1265

3
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Count Basie
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Frank Sinatra
Come Fly With Me
Capitol W 920

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Late, Late Show
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Capitol T 858



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Stan Getz,
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Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

11 Jonah Jones <i>Muted Jazz</i> Capitol T 839	12 Stan Kenton <i>Rendezvous With Kenton</i> Capitol T 932	13 Gerry Mulligan- Paul Desmond <i>Mulligan-Desmond Quartet</i> Verve MG V 8246	14 Sonny Rollins <i>Way Out West</i> Contemporary C 3530	15 Miles Davis <i>'Round About Midnight</i> Columbia 949
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own playing lacks originality. Some of his statements verge on a primitive kind of beauty, but he is not able, here, to attain a meaningful level on a consistent basis. (D.G.)

Art Blakey

CU-BOP—Jubilee JLP 1049: *Woodyn' You*; *Sabeena*; *Shorty*; *Down on the Desert*. Personnel: Blakey, drums; Bill Hardman, trumpet; Johnny Griffin, tenor; Spanky DeBrest, bass; Sam Dockery, piano; Sabu Martinez, conga drums.

Rating: ★★½

ART BLAKEY: THE JAZZ MESSENGERS—Bethlehem BCP 6023: *For Minors Only*; *Right Down Front*; *Deo-X*; *Sweet Sabeena*; *For Miles and Miles*; *Kraljic*; *Late Spring*. Personnel: Blakey, drums; Hardman, trumpet; Griffin, tenor; Junig Mance, piano; DeBrest, bass. On Track 3, Dockery replaces Mance.

Rating: ★★★½

Blakey and his ferocious followers continue to pour forth messages. These two LPs are more in the adventurous tradition of the Blakey corps.

The Jubilee LP is less impressive than the Bethlehem release. The former is devoted to a vigorous exploitation of four tunes, with the help of Sabu on two conga drums. Occasionally, Sabu and Blakey manage to perpetuate some fascinating conversations, but the other soloists were not up to par the day this was recorded. *Desert*, a Charlie Shavers composition, is given a witty treatment and is the most significant portion of the LP but is not in itself wholly satisfying.

The Bethlehem release is more ordered than the Jubilee LP and benefits from solos of greater quality as well. The arrangements bear some significance, too, with Griffin's *Front* being a delight, in the gospel-flavored preacher vein. Jimmy Heath, Percy's tenor-playing brother, contributed two arrangements of more than passing interest. Philadelphia pianist Leon Mitchell's *Spring* is attractive, too.

Blakey, as ever, churns enormous rhythmic waves. Griffin is excellent, whipping out lines with fluency. Hardman, impaired by faulty intonation, manages to transmit some conceptual strength despite this flaw. Mance lends an able pair of hands.

The Bethlehem LP comes closer to Blakey and cohorts at their best. It has coherent solos, arrangements of value, and the inimitable spirit which is a part of Blakey. The Jubilee chapter is less successful. Characteristically, however, when the flesh is weak, the Blakey spirit does its best to be swingingly willing. (D.G.)

Dave Brubeck

DAVE DIGS DISNEY—Columbia CL 1059: *Alice in Wonderland*; *Give a Little Whistle*; *Heigh-Ho*; *When You Wish Upon a Star*; *Some Day My Prince Will Come*; *One Song*. Personnel: Brubeck, piano; Paul Desmond, alto; Norman Bates, bass; Joe Morello, drums.

Rating: ★★★★★

Brubeck's playing remains a listening challenge for me. Here, in the quartet's interpretations of songs from Walt Disney films, the provocative appeal of Brubeck's approach is vividly evident.

Although he is somewhat florid on ballads, Brubeck does manage to create delicate figures and intriguing extended lines. Desmond, as ever, is a valuable associate, with a conceptual flow of inspiring consistency and a constantly attractive tone. The rhythm section is excellent, with

Morello superb in solo and support.

There are many delightful moments here. Brubeck utilizes three-quarter time effectively on *Alice* and *Prince*. The Brubeck-Desmond interaction is particularly emphatic on *Alice*, *Whistle*, and *Song*. Desmond is glowingly melodic on *Star*. Bates and Morello, as a team, cook excitingly on *Heigh-Ho* and *Song*, two up-tempo romps.

Throughout there is the precise but relaxed relationship among the members of the group that gives the group a character of its own. I found the LP quite enjoyable. As a matter of fact, I'm pleased with the popularity Brubeck has achieved; I feel he's a credit to jazz.

And if the group continues to sound as forceful as it does here, I don't care if all four members make the cover of *Time*. Jazz can use some public relations. And Brubeck is one who can assist, without sacrificing the validity of his music. (D.G.)

Sonny Clark

DIAL 5 FOR SONNY—Blue Note 1570: *Did 5 for Sonny*; *Bootin' In*; *It Could Happen to You*; *Sonny's Mood*; *Shoutin' on a Riff*; *Love Walked In*.

Personnel: Art Farmer, trumpet; Curtis Fuller, trombone; Hank Mobley, tenor; Sonny Clark, piano; Wilbur Ware, bass; Louis Hayes, drums.

Rating: ★★★★★

Clark, 26, has worked with top jazzmen on both coasts. He is joined here by the mature horn of Farmer, the experience of Mobley, the J. J. Johnson echoes of Fuller, Ware's impressive bass sound, and Hayes in a series of variations on bop themes and two standards.

Farmer is strikingly lyrical throughout. Mobley plays with greater idiosyncratic strength than I can remember hearing from him on record. Fuller remains derivative, but manifests signs of coming individuality. Ware is a pillar of strength. Hayes keeps cooking.

Clark, carrying on the Bud Powell tradition, but seeking his own niche, plays effectively here, in a pleasantly relaxed groove on the one trio track, *Walked*, and compassionately on the balladic interpretation of *Happen*. His solo is one of a series of fluent statements on his own *Bootin'*. His charts, however, are more jumping off points than all-encompassing entities.

Clark plays with ease and indicates here that he may be making more substantial contributions in sessions to come. More emphasis on organization could be one desired aim in such sessions.

This is a better-than-average, but not shockingly exciting, blowing session. As a showcase for Clark's ability, and the potential inherent in his efforts, it is of value. (D.G.)

Coltrane-Jasper-Suliman-Young Burrell-Waldron-Chambers-Taylor

INTERPLAY FOR 2 TRUMPETS AND 2 TENORS—Prestige 7112: *Interplay*; *Anatomy*; *Light Blue*; *Soul Eyes*.

Personnel: John Coltrane, Bobby Jasper, tenors; Idrees Suliman, Webster Young, trumpets; Kenny Burrell, guitar; Mal Waldron, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★★★★

As Ira Gitler points out in his helpfully detailed notes, this is a blowing session "... wherein the musicians do not stop their improvisations after 16 bars or a chorus." In the three swingers and one ballad, *Soul Eyes*,—all credited to Waldron, incidentally—there is more than

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With our undying thanks to the almost 4000 readers who requested the *Free Lesson In Jazz* by John Mehegan we offered recently, we must call a halt! Our print supply's been exhausted and we can only recommend to those who still want it that they get John's newest album, **HOW I PLAY JAZZ PIANO** (mg 12076). You'll hear 9 tracks of Mehegan's probing solo pianistic, plus the complete analysis and lesson too! . . . Incidentally, a word to the wise . . . in our business today everyone's shouting High Fidelity, (and an important thing it is) . . . but remember, reproduction is only one part of the story: *If what's on the record isn't tops in performance, what difference how well it reproduces?* We at Savoy pride ourselves on our artists, on the material they perform, and the spontaneous "live" performance we get at our sessions! Following this, we utilize the services of Rudy Van Gelder, recording engineer, to reproduce these sessions in the highest fidelity ranges on tape AND on the masters! Then, we doubly reassure quality by utilizing 100% vinyl superior pressings to maintain the maximum noise-free frequency ranges. But, again we emphasize . . . this only can happen after the "magic moment" of creation has happened! *And that's what really counts!* . . . Hey, dig Yusuf Lateef's wild "G. Bouk" track on our new **STABLE MATES** (mg 12115). It's a gasser! Lateef's A side and A. K. Salim's B Side group with Johnny Griffin, John Coles and Kenny Burrell are swingers! . . . Also by A. K. Salim, we proudly present the ace composer-arranger in **PRETTY FOR THE PEOPLE** (mg 12118) with Max Roach, Kenny Dorham, Wynnton Kelly, Paul Chambers, etc. cooking up a storm on "Blubinsky" and other latin-blues inspired tracks . . . For flute fans, we're loaded! **Herbie Mann's YARDBIRD SUITE** (mg 12108) features Phil Woods, Eddy Costa, Joe Puma, etc. on the funkily-cool title track and other groovy chamber jazz sounds.

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ample space to stretch in solos by everybody except Taylor. If every soloist is not consistently brilliant, well, that's one of the beauties of jazz. Free, loose and swinging expression is the watchword in this set.

After a sloppy opening by the four horns, *Interplay* continues with a series of choruses by Sulieman, Coltrane, Young, Jaspas, Burrell, Waldron, and Chambers, in that order. As they begin to warm up in the second round of solos, Jaspas hits his stride. The Belgian's work throughout the album is on a consistently high level, particularly in the closing ballad, *Soul Eyes*.

Coltrane reveals himself as an impassioned, compulsive musical personality in the various tracks. In his exchanges of eights with Jaspas, in *Anatomy* he sometimes squawks like an outraged hen. Always, however, his is hard hitting, plunging conception and, as Gitler notes, he is " . . . a cruising, long-lined, digging-in swinger."

The trumpets are warmly contrasted in the different exchanges. Sulieman displays good range and stimulating ideas, through tends lazily to play around too much, dangerously flirting with cliches in *Anatomy*. Young on the other hand, is consistently thoughtful in a distinct Miles Davis vein, though at times one wishes he would open up and fully unleash his undoubted talent.

All in the rhythm section shine with varying brilliance. Burrell's solo voice is unmistakably his very own and his unamplified rhythm guitar (particularly in *Light Blue*) provides a welcome punch to the rhythm. Chambers fiercely growls into his bowed chorus in *Interplay*; picks with strength and imagination in *Light Blue*. Though a little too busy at times, rapping distracting drum figures behind soloists, Taylor's time and drive provides a constant pulse.

Finally, there's Waldron's piano left hand, sending musical code messages as the right weaves angular patterns on his own *Soul Eyes*. The writing for this is a relaxing change of pace, as the horns richly open and close the piece under Sulieman's lyrical open horn.

Spirited blowing by some of the younger lights, *Interplay* is worth a place in any contemporary library. (JAT).

Rolf Ericson

ROLF ERICSON AND HIS AMERICAN ALL-STARS—EmArcy MG 36106; *Forecast; Harbor Flicka; Vicky Groove Alley; Flight to Jordan; Medley; I Cover the Warfront; Laura; Everything Happens To Me; This Time the Dream's on Me.*
Personnel: Rolf Ericson, trumpet; Cecil Payne, baritone; Duke Jordan, piano; John Simmons, bass; Art Taylor, drums.

Rating: ★★★

During the summer of 1956, Swedish trumpeter Rolf Ericson returned to tour his homeland with a small group comprising the above listed musicians. While the tour itself had a rather hectic outcome (Rolf completed his stay with an entirely different personnel), some of the jazz laid down during its course is vigorously preserved in this thoroughly relaxed set.

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featuring Jordan, Payne, and Ericson, in that order) it never moves faster than medium up during the entire set. Thus there is never a frantic feeling in either the ensemble or solos.

The two horns wail in fine fettle throughout, with Ericson displaying firmness and authority of conception only occasionally marred by a tendency to ramble somewhat in his solos. This is noticeable in his *Everything* ballad, there the structure becomes a little vague after the first 16 bars.

Payne's growling baritone is constantly stimulating, playing with intriguing variations on *Laura*; grunting enthusiastically on *This Time the Dream's on Me*. However, he never rises to a really exciting level of communication; never firmly digs in his heels, so to speak.

Jordan, who has two originals here (*Flight* and *Forecast*), plays with forceful economy on the swingers and casts clusters of glittering notes on the changes of *Waterfront*. In the intro to *Flight*, he comes on like rolling thunder.

Apart from noticeably dragging tempo in *Vacker*, at the point where Payne begins his solo, Taylor continually displays his considerable worth as a small group drummer. He is aided in great measure by bassist Simmons, whose interesting figure opens *Vacker*, then takes a nimble 16 bars later on and finally takes out the tune.

Ericson is fortunate to have recorded this group in the short time it played as a unit. While a high point of excitement eludes the performances, the LP is nonetheless a worthwhile set. (JAT)

Jimmy Giuffre

THE MUSIC MAN—Atlantic 1276: *Low Stubborn*; *Goodnight, My Someone*; *Seventy-Six Trombones*; *Marion the Librarian*; *My White Knight*; *The Wells Fargo Wagon*; *It's You*; *Shipooop!*; *Lida Rose*; *Gary, Indiana*; *Till There Was You*.

Personnel: Giuffre, clarinet, tenor, baritone; Al Cohn and Eddie Wasserman, tenors; Sol Schlinger, baritone; Phil Sankel, Joe Wilder, Bernie Glow, rumpets; Wendell Marshall, bass; Ed Shaughnessy, drums.

On tracks 6, 7, 8, Nick Travis replaces Glow; on tracks 1, 9, 10, Art Farmer replaces Wilder.

Rating: ★★★★★

This must rank with Manny Albam's *West Side Story* LP as another top jazz et from the score of a Broadway show. Giuffre here turns in a tour de force, contributing all the arrangements, playing all the solos, except for a round robin on *Wells Fargo*, and splitting his time among three instruments. It's a set that stands alone as quite indicative of what Giuffre is working at with his trio.

Whatever weakness the album has is in the score; which, like most musicals, has some outstanding material, some plot-furthering material, and some patterish material. It is fortunate that Meredith Willson's musical has so much country flavor in it, because the over-all feel Jimmy gets out of the score is of a down-home groove.

There isn't a tight moment in the LP. Every track is low-keyed, relaxed playing. Giuffre sounds fine throughout, particularly soulful on *It's You*, a stunningly beautiful track. The ensemble writing is fresh and particularly pungent with the flavoring of three well-blended brass.

As Gary Kramer points out in his liner notes, this is the first full LP Giuffre has undertaken of works of a composer other than himself. It placed him in a more constricting situation, I feel, than if the music were all his. But the results show that he is much more than a skillful arranger and composer. He has reached into a score and captured its essence. And he has done it without sacrificing jazz feeling.

Gunther Schuller conducted *Goodnight; A Night; It's You*, and *Till* because Giuffre was unable to play and lead the ensemble through these four varied-tempo tunes.

This one should stand up long after the final road company of the play has rung down its curtain. (D.C.)

Yusef Lateef

BEFORE DAWN—Verve MG V-8217: *Passion; Love Is Eternal; Pike's Peak; Open Strings; Before Dawn; Twenty-Five Minute Blues; Chang, Chang, Constellation*.

Personnel: Yusef Lateef, tenor and flute; Curtis Fuller, trombone; Hugh Lawson, piano; Ernie Farrow, bass; Louis Hayes, drums.

Rating: ★★★★★

Welcome indeed in the Granz catalog is this paean to the Detroit way of doing things jazzwise. Lateef and conferees, all Motor Cityites, expound their music philosophy through eight constantly stimulating tracks.

Lateef is the Muslim reedman formerly known as Billy Evans, and sometime sideman with Dizzy Gillespie, Roy Eldridge, Hot Lips Page, and Ernie Fields, who has been settled in Detroit for almost eight years. The four sidemen are of the younger jazz generation all have been garnering increasing recognition throughout the east.

Lateef's tenor is powerfully preaching, even crying at times. There's a directness and overpowering honesty to his playing that is constantly compelling. In the melancholy ballad *Love Is Eternal*, he communicates a poignancy and deep reaching emotion reminiscent at times of Lucky Thompson.

Fuller plays brilliantly with limber fluency and skillfully controlled restraint that results, for example, in a pleasingly successful blend of flute and trombone in *Open Strings*. His mellow, almost muffled tone provides agreeable contrast throughout with Lateef's gusty tenor. On the fast *Constellation*, however, Fuller flubs repeatedly one note in the melody line. Unfortunate, as it is the final track in an impeccably played set.

As Nat Hentoff's notes report, "Lateef is intrigued by including what he terms an 'East Indian-African flavor' in some of his arrangements." This is especially evident here in the bizarre introduction to *Before Dawn*, which involves the Oriental arghool flute (Lateef) and the one string, guitar-like rebab on which bassist Farrow doubles.

Undeniably the effect is fascinating. (Try playing this track at a party sometime, and dig the reaction.) One wonders, however, if this arresting device is wholly valid; there's a feeling of irrelevancy to the Afro rhythms that follow. It seems a little sensational and out of place. The manner in which Lateef's virile tenor

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emerges out of this East India motif is really dynamic incidentally. In five pungent notes, he abruptly switches the entire mood from Exotica to Detroit.

All in the superb rhythm section wall like Trojans. Hayes is an unrelenting and intelligent driver; Farrow is a powerful teammate, contributing excellent, if brief, solos. Lawson is an excitingly earthy blower who comps with sinewy strength in every number and solos with admirable technique and rich ideas.

An album with mucho gusto, heartily recommended. (JAT).

Reese Markewich Quintet
 NEW DESIGNS IN JAZZ—Moderate MA-134: *Hurricane Coastal; Passions from Havana; The Way You Look Tonight; Flute Street; Billie's Bounce; Crazy in the Heart; Mildew; Moonlight in Vermont; Pony; Last Lap.*

Personnel: Markewich, piano, flute; Nick Brignola, baritone, alto; Jesse Avery, tenor; Steve Fillo, bass; Ronnie Zito, drums.

Rating: ★★½

This is the group which popped out of nowhere (actually, out of the Ithaca, N. Y., area, where its members play together while going to school) to hold their own at Randall's island last summer and in the Cafe Bohemia during the two-week Christmas holiday. They're also scheduled to make the Bohemia again during the Easter vacation.

Theirs is an exuberant group swing, paced by the nimble baritone work of Brignola. His alto work is good, but I found less excitement in it than in the way he gets around the heavier horn.

Zito's drums are badly overrecorded. They dominate every track. This accents the lapse in tempo, particularly noticeable on *The Way You Look Tonight*, which seems to roll downhill, gathering speed all the way, and *Flute*, in which the pace gradually slows from a jaunty saunter to a walk. There are also some quite sloppy fours, notably on *Bounce*.

I question the pacing of the LP as a whole, with only one ballad track. In fairness to the group, it should have been recorded in a more varied showcase and with a better ear to balance.

Musically, the quintet hornmen check in generally on a professional level, with Brignola at the very least always interesting and at best fairly sparkling. Avery seems here Getz-inspired, and leader Markewich is buoyant on flute and effective on piano.

The group is capable of much more than is presented here. However, despite occasional lapses, this is a substantial first effort for all concerned. (D.C.)

Jackie McLean-John Jenkins
 ALTO MADNESS—Prestige 7114: *Alto Madness; Windy City; The Lady Is a Tramp; Easy Living; Pondering.*

Personnel: McLean, Jenkins, alts; Wade Legge, piano; Douglas Watkins, bass; Arthur Taylor, drums.

Rating: ★★½

Sooner or later, one supposes, it must become an unfortunate necessity in describing contemporary altoists to relegate each to one of two main groups: "the Birdmen" and "the others." This is regrettable for a variety of reasons, of course; necessary, because in their slavish devotion to the legend of Charlie Parker, his followers have abandoned hope of ever really standing on their own hind legs as individually distinctive

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artists. In this latest example of second-hand Bird lore, one senses the ever-present ghost of Parker, settled like some benign guardian angel, on the shoulders of his young disciples.

Mirroring of the master aside, there is much good, healthy blowing in this set. Of specialized interest is the tonal contrast between McLean and Jenkins. While both are by no means sharply contrasted, young Chicagoan Jenkins displays a less aggressive tone than his harshly strident colleague.

Withal, as the Ira Gitler notes point out, they "... are difficult to tell apart in many instances. Jackie's sound is softer than usual here but is still harder than John's. John is closer to Bird in phrasing."

The line of McLean's blues, *Alto Madness*, is rather dull; the whole opening phase lacks sparkle. After a few choruses, Taylor infuses it with some vitality, while both hornmen speak their respective pieces. Over-all, there is an undeniable feeling of monotony, heightened by the closing fadeout.

Up and swinging, *Windy* is presumably a bow to Jenkins' home town, during which the altos trade ideas constantly. (Legge solos fluently in this, *Lady and Pondering*, demonstrating his rippling, confident ideas to excellent advantage.) McLean's utter lack of subtlety becomes quite wearing; he blows as if determined to grind down all resistance.

In *Easy Living*, the only slow ballad in the set, McLean mellows somewhat, waxing almost lyrical at times. Here the similarity of the two altos is even more marked, although Jenkins plays only on the release of each chorus.

Throughout, the rhythm section is excellent. Watkins fulfills his function admirably while Taylor keeps pushing that tight, swinging sock cymbal like a watchful drill instructor. Watkins takes a more-than-adequate chorus in Jenkins' *Pondering*.

In noting the well-nigh-deadening similarity between the horns of McLean and Jenkins, one is prompted to toy with the intriguing possibility of one day assembling all such Bird followers in the same studio for a marathon session. (There are so many Birdmen by now, it is doubtful if the nation's tape supply would hold out, even if every one were restricted to playing one chorus.) What a maddening game to attempt to single out one fledgling from another.

Recommended mainly for those willing to settle for two latter-day birds-in-the-hand. (JAT)

Charlie Mingus

EAST COASTING—Bethlehem BCP 6019: *Memories of You; East Coasting; West Coast Ghost; Celia; Conversation; Fifty-First Street Blues.*

Personnel: Mingus, bass; Jimmy Knepper, trombone; Shafi Hadi, alto and tenor; Clarence Shaw, trumpet; Bill Evans, piano; Dannie Richmond, drums.

Rating: ★★ ★ ★

Mingus is a three-dimensional figure in a world too often overrun by cardboard assembly-line products.

As a bassist, he is a major performing jazzman. As a composer and theorist, he is equally significant. When his efforts are less than successful, the listener feels (at least this one does) that something is being accomplished. When he succeeds in

communicating his complex musical ideology, the result is inevitably illuminating.

This session, somewhat less than completely rewarding, was cut in August, 1957, in New York. In addition to Knepper, a vital part of Mingus' group, those present included Hadi (Curtis Porter), the former rhythm-and-blues reed man; Richmond, a rhythm-and-blues tenor man turned drummer, and a recent import from Detroit, trumpeter Shaw. Evans, a vital young pianist, completed the ensemble.

The most meaningful contributions are made by Mingus, Knepper, and Evans, with Hadi and Shaw being less impressive. Richmond supports subtly and satisfactorily.

Knepper is an impressively versatile trombonist, with an implied knowledge of jazz tradition. His playing is difficult to categorize, and this, in itself, is a sign of valued individuality. Evans is an excitingly fresh pianist, constantly in command of himself and his instrument. What impresses me here is his devotion to the material at hand. Hadi plays fluently but is not the individualist that the previously named three are. Shaw is the least impressive, although he has moments of achievement here. Working with Mingus should contribute to a growing maturity on his part as a jazz musician.

Mingus, a remarkable bassist, utilizes his compositional prowess here on five of the six tunes included in attempting to expand the perimeter of jazz in structural terms. While not fully successful, he does indicate the great strength he possesses, essential for the kind of pioneer effort he has undertaken.

Memories is given a starkly direct treatment, with thoughtful solos by Evans and Knepper. *Coasting* is an interesting bop era theme. *Ghost*, the longest track (11 minutes) begins and concludes on a churchlike theme, with solos by everyone except Richmond. *Celia* is a lyrical ballad for Mingus' wife. *Conversation* begins as a ballad and then turns to the blues, with exchanges between the horns on diminishing levels (the final exchange is of two-beat length); it includes an excellent Evans solo. *Blues* is a composition Mingus wrote several years ago and indicates the vitality so much a part of his writing for many years.

The material is not as significantly evocative as some of Mingus' previous contributions, but it is of value. If jazz is to progress, musicians like Mingus must lead it. And Knepper and Evans are perfect companions for Mingus in the venture. As thought-provoking, often exciting, jazz, this LP is recommended. (D.G.)

Claude Williamson

CLAUDE WILLIAMSON MULLS THE MULLIGAN SCENE—Criterion CR 601: *Walkin' Shoes; Limelight; Westwood Walk; A Ballad; Utter Chaos; Bark for Barkadala; Simbak; Blue as the Roots; Apple Core; Lina for Lyons; Onto.*

Personnel: Claude Williamson, piano; Howard Roberts, guitar; Rod Mitchell, bass; Stan Levy, drums.

Rating: ★★ ★ ★

On a basic level, this LP serves to reinforce the validity of Mulligan's artistic accomplishments. The 11 Mulligan tunes explored by Williamson and associates have an inherent appeal and considerable charm. There is a brisk, always-on-the-

move vitality in them and they are thematically sound compositions, compositions which require little more than a single listening to become memorable.

Through the device of multi-recording, Williamson plays two pianos, with the superimposed piano doubling or filling. Ironically, little of this music was designed with that instrument as a participating voice.

Unfortunately, Williamson apparently felt that two pianos were better than one. Listening to the results, I am forced to disagree. Williamson, of course, is entitled to any instrumentation he selects. My only demand is that he take advantage of it. The use of the second piano here seems ineffective, as it rarely pursues a logically-directed, melodic path. Often, the sound of the two pianos is a cluttered one, with the second piano serving no beneficial aim.

I have admired Williamson's pianistic ability before, but I feel that he might have made this set more effective by playing one undiluted piano instead of following the inhibiting two-piano format. Roberts plays one guitar, Mitchell one bass, and Levey one set of drums; one Williamson piano might have been more appropriate.

The material is excellent, ranging from the lovely *Ballad* to the melodic *Lyons* (someone should write lyrics for it), although several of the tracks are too brief, performance-wise.

Frankly, I don't feel that these musicians needed any multi-recording device. They can make it on their own. If they had performed seven or eight instead of 11 tunes, and had done so with conventional instrumentation, unaided by electronic wonders, this might have been a more satisfying set. (D.G.)

Teddy Wilson

I GOT RHYTHM—Veeva MG V-2073: *Savoy*; *Say It Isn't So*; *All of Me*; *Stars Fell on Alabama*; *I Got Rhythm*; *On the Sunny Side of the Street*; *Sweet Georgia Brown*; *As Time Goes By*; *Smile*; *When Your Lover Has Gone*; *Limehouse Blues*; *Blues for Daryl*; *You're Dristin' Me Crazy*.

Personnel: Teddy Wilson, piano; Gene Ramey, bass; Jo Jones, drums.

Rating: ★★★★★

Overused though the term "two-handed piano player" may be, it surely is personified in the playing of Teddy Wilson. This collection of 13 varied samples of the Wilson style can be an object lesson in the art of artistically utilizing the entire keyboard.

Wilson's playing remains simple, dignified, tasteful, and swinging. His touch has a freshness and verve noticeably lacking in many of the younger disciples of post-bop era piano men.

One of the distinguishing characteristics of this set is a constant feeling of utter relaxation, even in the up tunes *I Got Rhythm* and *Limehouse*. Certainly Jones and Ramey contribute much to maintaining this feeling. Their support throughout is admirable, with Jones tossing off groups of fours with brushes in various numbers that will halt any drummer in his tracks.

In *Daryl*, Teddy strokes the blues his way. One wishes that there had been a couple more faster blues tracks in the album

rather than ballads such as *Say It Isn't So* with its rather polite, almost cock-tailish feel in the first chorus. In the Wilson interpretation, the blues becomes an easy delight, with Ramey walking sonorously and Jones supporting with soft cymbals.

Smile is pretty much of a puzzle. Not only does Jones indulge in 16 bars of imitation tap-dance ricky tick, but the time drags noticeably just before they enter the final chorus.

While the production philosophy in preparing this album seemed to hinge on cramming in as many tracks as possible, thereby severely limiting opportunity for extended blowing, there's lot of good Wilson piano here. From the point of view of basic approach to the instrument, it behooves many of the younger "wailers" to lend a thoughtful ear. (J.A.T.)

my favorite jazz record

(Ed. Note: Following is the 21st prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to Richard M. Sudhalter, 285 E. College St., Oberlin, Ohio.)

(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 L.P., one track of an L.P., a 45 rpm selection, or a 78.)

Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16, Ill.)

Somehow, in my search for the one record which asserts, if only in a general way, the essence of what is jazz for me, I inevitably return to and dwell upon Bix Beiderbecke; his is a voice, a sound, which, although stifled in the bloom of its productive youth by an untimely death, still walks across the years with the seven-league boots of immortal timelessness. His records, like *Cryin' All Day*, recorded in October, 1927, under Frankie Trumbauer's name, will always be a vital and living reminder of this.

Following the somewhat pedestrian first chorus, which does little more than state the melodic line, itself an obvious derivative of the earlier *Singin' the Blues*, Bix is in with a two-bar break; this sets the stage for his 16-bar solo, a moving and noble lyric statement, conveying a wonderful feeling of restrained sadness and tenderness. The other 16 bars of the chorus, complete to the opening clam, are Pee Wee—the great and expressive Pee Wee—who, having caught so well what Bix has been saying, turns it into something all his own, in one of the most wistful, poignant, downright inspired bits of blowing he has ever put on record. Frankie Trumbauer's break at the end of the chorus, a sympathetic complement to the statements of the other two, leads into the last half-chorus, in which the stark, directly emotional beauty of Beiderbecke's impassioned lead transcends any attempts at description in words . . . suffice it to say that it is Bix, and it would be well for us all to listen, every now and then, and to remember.

blue note

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book review

Barry Ulanov's latest contribution to the literature of jazz, *A Handbook of Jazz* (248 pp., Viking Press, \$3.50), is designed, according to the cover, "for those who are new to the newest in jazz."

Ulanov has been one of the most thoughtful, penetrating students of jazz for more than 20 years. There has been a unity of purpose inherent in his efforts that has lent more authority to his expression than can be found in the work of most of the jazz critics. His *A History of Jazz in America*, published more than five years ago, remains for me, despite certain flaws, the most definitive historical work in the jazz field.

In this volume, in reaching for a broad audience, Ulanov has included an array of information aimed at such an audience. Some of it is meaningful. Some of it is extraneous or erroneous. Finally, some of it is available elsewhere in more detailed form.

The most significant portions of the book appear in the first 150 pages.

For the uninitiated or the relatively uninformed, Ulanov provides a cap-

sule history of jazz, a discussion of the instruments of jazz, the schools of jazz, the elements of jazz, and recommended records for a representative jazz collection. With the exception of the latter, which is rather personalized, much of this material has been covered in greater detail in Marshall Stearns' *The Story of Jazz* and Leonard Feather's recent *The Book of Jazz*. Ulanov's recommended records are sensibly selected and offer a broad coverage of the field, although several are no longer available as listed.

After a chapter on the language of jazz, Ulanov digs in, with perceptive insights into the morality of jazz, the profession of jazz, the judging of jazz, and the place of jazz. Here he is at his best, serving as the informed essayist, and dealing with matters vital to jazz. These chapters make the book of value to well-informed jazz fans, as well as newcomers.

Three appendixes cover a 74-page section of biographies of jazzmen (and women), a list of suggested reading (which includes his own *The Incredible Crosby*, but does not mention far more significant volumes), and a comparative chronology, indicating the development of jazz since 1900 in terms of comparable devel-

opments in the arts—other music, theater and film, literature, and painting.

The biographies are inadequate, in terms of the coverage provided by Feather's *Encyclopedia of Jazz* and *Encyclopedia Yearbook*. The list of reading material is inadequate, too, failing to mention several important works in the field. It might have been wise for Ulanov merely to have listed references, rather than having discussed them in narrative form. Finally, the eccentric comparative chronology leads to nothing but the most general, and unsubstantiated, conclusions about the relationship between jazz and other art forms.

I see little of significance in the relationship between Stravinsky's composing *The Rite of Spring* and Louis Armstrong being sent to the Waif's Home, both in 1913.

The newcomer to jazz may find this volume informative, since it attempts to cover many basic areas. However, as an introduction to jazz, it is less than adequate. It is more a collection of elements than a well-directed whole. Some of the elements are of value, but much of the book is superficial.

Ulanov has shown he can do better than this.

—gold

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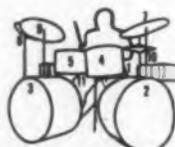
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the blindfold test

Lady Elaine

By Leonard Feather

■ Jazz has attracted a heterogeneous assortment of benefactors in the last few years. Among them none has worked more continuously, unselfishly, and effectively than an attractive strawberry blonde named Elaine Lorillard.

Born in Bar Harbor, Me., reared in Brookline, Mass., Mrs. Lorillard vocationally was a painter, working for some years as a fashion illustrator in Manhattan. During the late 1930's she became attracted to jazz through visits to Nick's; the interest was intensified during the war when, working with the Red Cross in Italy, she played piano in jam sessions with soldiers.

Later, married to Louis L. Lorillard, who owns a travel agency, she settled in Newport, R. I., in 1945. Visiting Boston's Storyville in the fall of 1953, she met the proprietor, George Wein, and discussed with him the idea of a jazz festival. The next summer, the Lorillards and Wein staged the first festival. It received such acclaim that the Newport festival has become an annual event. Following are Mrs. Lorillard's reactions to some records about which she was given no information.



The Records

1. Gus Bivona. *Mr. Moon* (Mercury). Bivona, clarinet; Jimmy Rowles, piano; Steve Allen, composer.

The sound is so great! Perhaps it's your machine . . . We have what we call low-fi at home in Newport, a ten-year-old machine, but we just love it! To tell you the truth, it sounded wonderful to me just because I was so impressed by the tone.

At first I thought for a moment it sounded like Basie on piano, but after that I decided I don't know which of the big bands it is. It wasn't Les Brown. I thought the arrangement on the whole was quite impressive, and I enjoyed the performance. It wasn't distinctive enough, for my ear, to enable me to identify it, but it was a good, full, rich sound.

I'd say three stars, only because it isn't distinguished enough for me to recognize.

2. Blossom Dearie. *The Middle of Love* (Verve). Billie Wallington, Buddy Goodman, composer.

That's Blossom Dearie, and I think George Wallington and Buddy Goodman wrote it. I'm prejudiced—I'm a great admirer of Blossom. I think she has a great future . . . I always say her voice is like butterfly wings. Particularly when you hear her in person; you don't quite get the complete feeling on a record. But actually I like her deep tones best, when she gets really kind of tough and low. And she has a wonderful comedienne quality; she could be a terrific comedienne. I have to give her five stars.

3. Don Byrd-Gigi Gryce Jazz Lab Quintet. *Early-Morning Blues* (Columbia). Jackie Paris, vocal.

Well, I haven't the vaguest idea who was playing or who the singer was. I hope it wasn't Babs Gonzales.

It has a very large vocabulary; it should be a big hit with children. It's just a novelty—it will probably be very successful, but frankly, I couldn't bear it. However, the second part really began to swing; I liked the background music on that part. It's the sort of thing my kids might love, but my own rating would be one—is there such a rating? All right: one.

4. Joya Sherrill. *Lush Life* (Design).

I'm afraid I have to draw a blank . . . It sounded to me just a little like Jo Stafford and a little like Lurlean Hunter, but I don't think it's either of them. I thought it seemed awfully tried-for, a very contrived and unrelaxed performance, with too much emphasis on the words. I know the song and think it's rather nice, but the presentation was very dogmatic. The accompaniment was a little corny in places. I'll give it two.

5. Billy May. *Ain't She Sweet?* (Capitol). From *Lunceford in Hi-Fi* LP. Willie Smith, alto sax and leader of vocal trio.

I like it. It swings. But I don't follow the Brothers things, though I suppose this must be one of the Brothers groups. This should have a lot of popularity. I liked the band and the arrangement very much, too. Four stars.

6. Louis Armstrong. *Loveless Love* (Columbia). Armstrong, Velma Middleton, vocal.

Well, that was easy; that was Louis. I enjoyed it—it had a nice swinging feeling. I don't know who the girl was—could it have been Velma?—but whoever it was, I didn't care for her. It'll probably turn out to be one of the greatest blues singers of all time or something. But this was good honest Dixie and good honest Louis. Three stars.

7. Oscar Peterson. *On the Outside Looking In* (Verve). Peterson vocal with Buddy Bregman's orchestra and vocal group.

Well, I know nothing about these group vocals, but it certainly sounded like Nat (King) Cole for a while. To me this was strictly a pop thing. I just don't care one way or the other about these group singing bits.

I only like three male singers. Sinatra, Chet Baker—don't scream!—and Johnny Mercer. Oh, wait a minute—I forgot about Joe Williams; that's four.

As for this record, it's probably a five-star record for the public, but I would have to give it, for my own personal taste, maybe three. After all, that's in between five and one.

8. Vic Dickenson. *All too Soon* (Storyville). George Wein, piano.

I found that very soothing, very pleasant, and very humorous at the same time. As to who it might be, I haven't got a clue. I liked the piano very much, too. The whole thing was most enjoyable, but I can't figure out who it could be. Four stars.

filmland up beat

By John Tynan

FILMS IN REVIEW: *The Big Beat* (William Reynolds, Andra Martin, Gogi Grant, Jeffrey Stone, Rose Marie, Hans Conreid). Will Cowan production for Universal-International.

How you gonna get 'em away from TV . . . after they've seen *Maverick*?

Producer-director Will Cowan's solution to this current dilemma in which Hollywood finds itself seems to lie in the belief that if you string together 18 musical groups and single performers in vaudeville-style parade, you've got the problem licked—so far as young audiences are concerned, anyway.

In *The Big Beat*, representatives of all phases of popular music—except calypso and folk—are hurriedly herded on camera and off in bewildering procession. Though heavily billed in the opening titles, Charlie Barnet is briefly seen in a recording studio accompanying the Mills Brothers. Harry James' "guest appearance" is an 18-bar farce. But worse is yet to come.

The George Shearing and Cal Tjader groups, also—by implication

—supposed to have featured spots, are passed off in two club scenes with actors' dialog constantly interrupting before one has had time to identify the tunes played.

Conversely, Fats Domino rocks his way through two rollers with little interruption; the Diamonds clown good naturedly through a couple of their specialties, and Gogi Grant has a field day.

In any event, this is Gogi's picture. She acts well in one of the principal roles and coasts through three numbers in fine style. On the basis of her performance here, let's hope she is given much more to do in future films; she was more than equal to her part.

The story careens wildly about the record business. An eager young scion of waxdom (William Reynolds) who yearns to have a fling at running his own disc operation is given the chance to make good by his father (Bill Goodwin). He goofs the whole bit. Just when the ulcers are starting to bite all concerned, along comes a good fairy in the person of Hans

Conreid (a market tycoon in bohemian disguise) to pull his chestnuts out of the bonfire of the youngun's unsold discs. Hence, the twin love stories end in the usual manner and everybody's purring except those in the audience who came to see and hear Barnet, James, Shearing, and Tjader.

As one musician who wandered into the theater preview summed it up, "Yeah, it's all about the glorified music business. . . . Except you don't get to hear any music."

* * *

SCREEN SCENE: At presstime, the pop horsepower for this year's Academy Award presentations included Frank Sinatra, Doris Day, Dean and Tony Martin, Eddie Fisher, Vic Damone, Johnny Mathis, Jimmie Rodgers, and Tommy Sands. They'll sing.

Charles Wolcott will succeed Johnny Green as music director of M-G-M. Associate music director at the studio since 1950, Wolcott was Walt Disney's music chief before that. He'd been at Mickey Mouseland since 1937; was also an arranger at Columbia Records.

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Chuck Wayne

(Continued from Page 19)

He had a style that would make millions today . . . you know, he could play triplets on the changes of a tune for a whole chorus . . . and here it is, in the '50s, rock and roll."

Wayne also served in the U. S. army as a radio man and gunner.

He also did some big band work with Andy Masters' orchestra in Brooklyn, with trombonist Nat Peck, tenor man Al Cohn, and drummer Alvin Stoller among his colleagues.

He worked with Barbara Carroll's trio, the Phil Moore four, the Alvy West Little band, and with many groups—some his own—on 52d St.

He broke up a trio of his own to join Herman's band.

"What a great band that was," he remembers. "I never fully realized how great it was until one night at the Casino Gardens in Santa Monica when Al Hendrickson sat in for me. I went out front and listened to the band. Wow! It was too much."

Since the Herman days, Chuck has worked with small groups, but he still has an occasional urge to play with one again. And also to write for one.

"On my record date (which resulted in *String Fever*, his Vik LP), I really had a ball," Chuck says. "The band was only 10 men, but I really enjoyed writing for it."

Oddly enough, Chuck's writing for the date was done under quite unusual circumstances: beneath the stage of the Martin Beck theater in New York, where *Orpheus Descending* was in progress over his head, and where a red light flashed on when his music was needed.

Wayne's compositions for the drama, and his adaption of a Neopolitan song, drew wide popular and critical acclaim. Williams' manuscript called for guitar music, but Chuck varied the texture of his sound to fit the mood of the play by using a mandolin as well as his guitar.

"One number was a funny one," he recalls. "I had to fit the guitar theme to a dog howling. I had to find out what key the dog howled in.

"Between cues, I worked on the things for the record date."

Meanwhile, he gained considerable experience and a wide circle of acquaintances in the theater business."

To Tony Bennett, Chuck says he owes a great debt for the wide range of experience he gained during the

three years he worked and traveled with the singer.

"It was the first time I had ever worked with a vocalist in that depth. It was a great opportunity to learn to write for a band, work with a band, and conduct. I never would have got this experience anywhere else. Where do you break in?

"I also got to work with a lot of different musicians and arrangers. I got to recognize where I made mistakes, and tried to learn more.

"At the Vik session, there were a couple of numbers I had to do some conducting on, and the guys were surprised. But you get that experience when you work with a vocalist.

"I learned more in those three years than I did with anyone else. You can practice all you want, but you'll never get the same results. You learn by doing.

"And we had some rough jobs, with pick-up bands and the like. It was the fault of the promoters. They should realize these musicians in many places have day jobs and only play part time. And they usually play dances, where a boo-boo doesn't count. But when you bring in a name like Tony, you should realize there's going to be some rough music to cut.

"There were many times when we played with guitar, bass, and drums. Some of these bands couldn't even hit the final chord together. It was a course in how to be a psychologist, and how not to get ulcers.

"And we had a terrible time in England. The bands in the provinces were in the same situation."

Although Chuck values his experience, and wouldn't want to trade it for anything, he admits he might start a little differently if he had it to do over again.

"The first thing I'd do is study with someone. And I'd start with the amplified guitar. Jazz is my first love as far as playing goes, but to broaden my knowledge, I'd learn to play classical guitar. For my own pleasure, mainly. Classical guitar is so difficult to play properly, that it would take up the time I give now to playing and writing."

Does a working guitarist still practice?

"You know it. Somedays I practice from noon to 5 p.m. But it's a ball now. It's not the same as when I was learning scales. It's much more intense. And it's such a pleasure, really so great when I do something on a job that I had practiced at home."

(Continued on Page 35)

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the hot box

By George Hoefler

■ This column once confined its activities exclusively to the collector-type of jazz recordings. Personnels, master numbers, personality-traits, and anecdotes pertaining to then obscure discography was the subject matter of the *Hot Box*. It seems that now, some 15 years since the origin of bop, there is an entire new field for the same kind of probing and collection of information.

The field referred to is the period of early bop recording or the era of Guild, Apollo, early Dial, Continental, and other now-obscure labels. This we will do from time to time. If readers have interesting information and questions on the early sides by Bird, Dizzy, Monk, and the others, we solicit correspondence.

The above has been brought about by a letter to *Down Beat* from bop pianist Sadik Hakim, who around 1944-'45-'46 was known as Argonne Thornton. Some record personnel listed his name as Dense Thornton.

Thornton's letter pertained to the recent Savoy 12" LP MG-12079, *The Charlie Parker Story*, on which various sides from Bird's first recording date as a leader were included. John Mehegan's very fine and outstanding liner notes indicated Thornton was "supposedly" in the studio on Nov. 26, 1945, but Herman Lubinsky denied the fact. Thornton gives Teddy Reig, who supervised, as a reference.

The incidents of this date are remembered well by Thornton, who now lives in Brooklyn, and still is active. Bud Powell was originally scheduled to be on piano that day, but actually was not in New York. He was at home in Willow Grove, Pa., for a visit, and didn't return to Manhattan until a week after the date. Thornton also states that Miles Davis did not leave the studio during the session as was indicated by Mehegan. He also points out that Bird made the entire session on a borrowed horn, as his was not playing right.

Dizzy Gillespie was present from the start of recording and was told to play piano on the two blues numbers, *Now's the Time* and *Billie's Bounce*. The pseudonym "Hen Gates" was used for the pianist on the date because Gillespie was under contract to another label and Thornton was not a member of 802 at the time.

So on the seven takes of *Billie's Bounce* and four takes of *Now's the Time* it would appear Gillespie should

be listed as piano, Parker on alto, Miles Davis on trumpet, Curly Russell, bass, and Max Roach, drums. These tunes, as well as the others on the date, were Charlie Parker originals and the above two were originally coupled on Savoy 573.

The next and probably the best side mentioned was *Ko-Ko*, based on the chords of *Cherokee*. According to Thornton, he played the first six bars, and then Gillespie "comped" the remaining portion, because Miles didn't know the introduction. Dizzy and Bird had been playing the tune together at the Three Deuces. This accounts for Dizzy being credited with the piano on *Ko-Ko*, as well as muted trumpet. There were two takes on the tune.

The remaining sides, *Thriving from a Riff* (three takes), *Warming Up a Riff* (one take), and *Meandering* (one take), would therefore seem to have Thornton as the man on piano. Dizzy has been credited with the trumpet on *Thriving*, but Thornton doesn't mention the fact. Bird's last chorus on the original take became a tune in its own right named *Anthropology*.

The above date was back in the days when there was considerable confusion as to what the "new" jazz was to be called. The first records came out by Charlie Parker's *Ri Bop Boys*, and was followed by Charlie Parker's *Ree Boppers*, and finally later reissues were labeled *The Bebop Boys*.

Argonne Thornton was quite active during the '44-'46 period. He played 52nd St. with Ben Webster's band at the Onyx in April '45, and was a member of Ray Perry's trio at Minton's for a time in 1946. During 1947 he was Lester Young's pianist.

His recording activity was frequent in those days. His piano can be heard on the Eddie (Lockjaw) Davis sides on Haven, the Bill DeArango Sextet on Haven, four (*Blow, Mr. Dexter; Dexter's Deck; Dexter's Cuttin' Out; and Dexter's Minor Mood*) of the Dexter Gordon tenor sides, and finally on one of the Lester Young sextet dates for Aladdin. The latter includes six sides, *No Eyes Blues; Sunday; S.M. Blues; Blues; Sax-O-Bebop; and On the Sunny Side of the Street*.

His style can best be judged by his solo on the medium tempo blues entitled *Afternoon in a Doghouse*, recorded with Eddie Davis on Haven 800.

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Chuck Wayne

(Continued from Page 33)

Vik a&r man Bob Rolontz summed up Wayne the jazzman in the *String Fever* liner, as "more than another superior jazz musician, more than just another exciting guitarist. This isn't only because Chuck's technique and facility is at least equal to that of the top jazz guitarists performing today, or that his style is a style.

"But because in the depth and feeling—what in jazz parlance is called 'soul'—that Chuck brings to his work there is a quality which is possessed by all musicians who earn a lasting place in jazz."

Jonah Jones

(Continued from Page 18)

of the piano bench in Jones' quartet, Lannie Scott.

Muted jazz became Jones' passport to bookings. The one-week booking at the Embers stretched out to 12 weeks. Now, it's a five-year contract for a minimum of 20 weeks a year. In addition, he'll appear at Chicago's London House twice in '58 and has other bookings lined up in several major cities.

The nature of the rooms the Jones group plays confines Jones to playing with a variety of mutes.

"I've gotten used to playing with mutes all the time," he said. "I used to hate them, because the cats always dug my tone, my sound, and I was proud of it, too."

But Jones has made the shift to muted jazz without trauma.

"I had two mutes originally, a bucket and a Harmon," he said. "I looked for others—a buzz mute, a growl mute—so now it doesn't bug me any more, and the group has reached the point where everything blends. And we have our own sound.

"I've got five mutes I use regularly and seven of them in all. At first it bothered my lip a little, but it doesn't any more. My embouchure has adjusted to it. I never had lip trouble before, and it'll be all right from now on."

Although he's working the muted-jazz circuit these days—assisted by a Capitol LP, *Muted Jazz*, that's selling—late at night, when the clubs aren't heavily populated, Jones drops the mutes and sings with an open horn.

These are the moments when he remembers that it all began on a Mississippi riverboat 29 years ago. He wouldn't change any of it.

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LEBLANC

high fidelity

John Frigo discovered his own music through an introduction to high fidelity.

The 40-year-old Chicago bassist-violinist wasn't aware of his own "sound" on either instrument until he purchased his first phonograph system.

"I never played a record all my life until I bought the high fidelity system," Frigo says. "In fact, I never had a set and never bought a record."

The revelation came slightly more than one year ago, when Frigo succumbed to the lure of a sound system for his Skokie, Ill., home.

"I didn't know anything about high fidelity, so I started asking different people about it," he recalls. "I went to various people at Universal Recording studios and got their recommendations for a home system. Then I did some shopping on my own and made some alterations. Finally I made the plunge. It was the first high fidelity set I ever purchased."

Once he purchased the components, Frigo was faced with the problem of installation. Fortunately, the home he purchased was equipped with a built-in five-speaker system. A musician friend who doubles as a carpenter took over the job, building the complete cabinet for the components and the television set, running the television sound through the 15-inch high fidelity speaker.

Frigo has been delighted with the results.

"The system sounds fine to me," he says. "And I don't need all those cycles. Only my beagle can hear those, and he didn't pay for the rig."

Frigo says he hopes to add a tape system to his present setup but is waiting to add a quality tape unit rather than adding an inexpensive

The Components

Bogen 35-watt amplifier.

Rek-O-Kut Rondine turntable with Gray arm and Fairchild cartridge.

University 15-inch speaker kit, plus five 10-inch speakers placed throughout the home.

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John Frigo

unit for its own sake.

"Eventually, I will get a tape system," he explains. "The cabinet is built to accommodate a tape unit and a tuner, too, when I'm ready to add them. I haven't given stereo too much thought, but I know it would be a worthwhile addition."

The most significant aspect of adding high fidelity to his home, according to Frigo, has been the awareness it provided in terms of understanding the basic sounds of music, particularly those of the basic instrument—the bass.

"Now I'm very interested in sound," Frigo comments. "In the past I rarely practiced. Now the only time I really practice is when I blow over records—some of the standard LPs I buy and the *Music Minus One* things, which are excellent."

Listening to music on a high fidelity system has made Frigo more discriminating in evaluating his own records, on Mercury, and the LPs he cuts with pianist Dick Marx for Coral.

"I'm more particular about my own recordings, now," Frigo says. "Now that I can hear myself in hi-fi, the bass doesn't seem to be such a futile instrument."

"Since the fidelity has been improved, I can appreciate recorded bass, something I wasn't able to do in the past, when the bass sound was lost in the mass."

For Frigo, much of music became far more meaningful, in terms of appreciation and self-instruction, thanks to high fidelity.

— gold

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Rayner

radio and tv

By Will Jones

■ Stan Freberg's letterheads, I understand, now bear the motto *Arx gratia pecuniae*.

This news filtered back to us here in the midwest about the same time we started hearing Freberg's new radio commercials for Instant Butter-Nut coffee, and we canny folk think somehow there is a connection between the two developments.

I wasn't fully convinced, however, until a certain promotional kit reached my desk. There, on the cover of the kit, was a large photo of the perpetrator of *The Yellow Rose of Texas* and *The Banana Boat Song* and *Wunnerful, Wunnerful*. And under Freberg's photo this claim: "Instant Sales for Instant Butter-Nut . . . From Instant Freberg."

An explanatory note on the back of the kit—which bore the printed credit, "Promotional Package produced by Freberg, Ltd."—brought me up to date on Freberg's activity in the world of radio commercials:

"A recent conquest for the sandy-haired satirist, writer, actor, comedian has been in the ad world. Fed up with the going methods of promoting a product, Stan began writing commercials stamped with the extravagantly funny Freberg touch.

"Among his clients are Crown-Zellerbach (Zee Paper Products), Nucoa Margarine, Belfast Beverages, Contadina Tomato Paste, Pictsweet Frozen Foods. Freberg's success has been so remarkable that he recently established a business called Freberg, Ltd. to expedite the production of his advertising assignments."

Inside the kit was a letter from an advertising agency—Buchanan-Thomas of Omaha, Neb.—explaining further what the kit was all about:

"Freberg is a little expensive, but he's a real salesminded fellow so we thought we could turn his salesmanship to our advantage with key grocers and etc., in our territory. We accomplish this by having him wax a merchandising pitch to grocers. This was put on one side of the enclosed 45 platter. On the other side, our other commercials themselves. We've already noticed examples of grocery people who were disinclined to buy Instant Butter-Nut, but when they



listened to Freberg's pitch, gave us an order. The pitch essentially explains Stan's philosophy of radio advertising."

Well, I listened to the commercials, and the merchandising pitch, and I now feel as fully informed on Stan's philosophy of radio advertising as any reluctant grocer.

His pitch, see, is that radio commercials don't do any good unless people listen to them. His startling new idea is that you don't shout at people, but that you get at them quietly and entertainingly.

No matter how original the philosophy, the approach to it in the commercials is original. They are elaborately produced commercials, with Billy May's orchestra, the Jud Conlon Rhythmairs, and an assortment of character voices other than Freberg's. All of them feature a rather atrocious jingle with the unmistakable Freberg touch.

Freberg's success as a satirist, of course, has been based upon an ability to spot the most obvious weakness in the popular song or radio program that he was working over, and make the most of the weakness.

His satirist's eye for weakness has been put to work in the merchandising field. The Butter-Nut people admittedly felt a little bit unsure—possibly even a little silly—coming on the market with instant coffee five years after everybody else had done it. Freberg leaps at that notion, and the five-years-late theme runs through all the commercials.

I really don't know which is the more significant bit of news in all this—that one of America's best-known and most productive humorists (an instant phrase I picked up from the Promotional Package produced by Freberg, Ltd.) is prostituting himself in such successful and well-organized fashion, or that they're buying it in Omaha.

NBCing You

Hollywood—Following is the concluding paragraph of a recent press release:

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Strictly Ad Lib

(Continued from Page 8)

with a Jubilee LP in the can, is scheduled to work two one-niters in upstate New York in mid-April with the Basie band . . . Benny Goodman decided to conduct a jazz workshop at Boston university next fall . . . Jazz DJ John McLellan's fine Boston show, *The Top Shelf*, finally went on a regular weekly schedule in addition to the regular Saturday night hour . . . *Camera Three*, CBS-TV's Sunday morning show, presented *The Mythical Bird* from Birdland, with Marshall Stearns and Tony Scott featured . . . A 13-week series, *The Subject Is Jazz*, will be aired on NBC-TV Wednesdays from 6 to 6:30 p.m. starting March 26. Writer Gilbert Seldes is host, and Prof. Marshall Stearns and Leonard Feather will act as program consultants, along with Duke Ellington and Dr. Harold Taylor of Sarah Lawrence college.

Chicago

JAZZ, CHICAGO-STYLE: Earl Bostic's quintet is inhabiting the Blue Note bandstand these evenings. Bostic's group will be around until March 23. Erroll Garner, the poll-winning master of jazz piano, returns to the Blue Note on April 2 for two weeks, with Harry James slated to lead his band into the Note on April 15 for a week. George Shearing's quintet and Dakota Staton with Joe Saye's trio will take over April 23 for a four week stand . . . Teddy Wilson, whose technique and dignity are unblemished, will be the pianist at the London House for the next four weeks. He'll be succeeded by Barbara Cartoll, returning for a five-week booking on April 16 . . . The Kingston trio, a group of talents from Stanford university via San Francisco, debut at Mister Kelly's on March 24 for two weeks. On April 7, Mike Nichols and Elaine May, local satirists who have found national fame, will open at Kelly's for a three-week stay, to be followed, on April 28, by Martha Davis and Spouse, returning to Kelly's for a four-week stint.

Slim Gaillard has vacated the stand at the Cloister inn; Ed Higgins' trio returned to take Gaillard's place. Ramsey Lewis' trio continues at the Cloister on a Friday-through-Tuesday basis. Bev Kelly, formerly with Pat Moran's group, is the singer on the bill these days.

Dixieland continues to prosper, at the Preview lounge, the 1111 club, Jazz Ltd., and the Red Arrow, to

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name a few of the more inspired clubs in the Chicago area . . . At Mambo City, above the Preview, weekend dancers can wiggle to the mambo sounds of Manny Garcia's group . . . Dakota Station has been booked into Robert's Show club, beginning on May 28 . . . Frank D'Rone is in fine voice at Dante's Inferno on west Huron . . . Johnny Griffin, wielding a potent tenor, continues to lead the jazzmen at the Swingland lounge on south Cottage Grove; Sunday afternoon sessions continue at the club . . . Gene Esposito's trio, plus singer Lee Loving, are at the Vanity Fair on west Madison on a Thursday-through-Sunday basis . . . Eddie Baker continues at the Club Laurel on north Broadway on the Monday-Tuesday shift . . . Jack Teagarden and the Stock Yard Six were among the participants at the recent sessions at the Butterfield Firehouse (which, by the way, is *not* red) sponsored by Gus Allen and John Pope. Chico Hamilton's quintet (April 20) and Gene Krupa (June 8) are probable future attractions in the series . . . Bob Owens quartet, with Owens, piano; Andy Anderson, tenor and flute; Monk Cesario, bass, and Bob Aarde, drums, is at the Coral Key on Skokie highway on Friday and Saturday evenings . . . Ira Sullivan's quartet is the house group at the Stage lounge.

Hollywood

JAZZ JOTTINGS: Al McKibbin will join the Cal Tjader quintet. Cal may revert to a Latin book with Mongo Santamaria, conga and Willie Bobo, timbales and bongos . . . Stuff Smith and singer Mary Lou Lyons signed with the Charlie Barnet personal management office. Stuff may work Fack's with rhythm section and a girl singer yet to be chosen . . . Mode is dropping its price to \$1.98, will aim for supermarket record racks . . . **Andex** (Rex Productions) Records cuts an LP this month with Jack Sheldon, trumpet; Herb Geller, alto; Vic Feldman, vibes, and Lorraine Geller, piano.

Kitty White signed with Roulette; cuts her first sides in New York this month . . . Harry Babasin's Jazzpickers (Ben Tucker, bass; Dempsey Wright, guitar; Bill Douglas, drums) cut a series of transcriptions for the U.S. Navy Feb. 24. Dates were for Charlie Barnet who played alto; with Clark Terry, trumpet and fluegelhorn; Paul Gonsalves, tenor, and Sir Charles Thompson, piano.

OOPS DEPT: In our recent story on Lou Levy (*Down Beat*, Feb. 20),

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the notes got mixed up. Lou's wife is not named Diane, as incorrectly written, but Ginny. Diane's his dotter.

Dick Stable starts April 3 as new music director for Sammy Davis Jr., taking over from Sammy's longtime m.d., Morty Stevens . . . Pandora's (on the Strip) jumps after boom every Friday, Saturday and Monday with Mel Lewis overseeing the scene from his drum chair . . . Leonard Suhlman, bassist who has been in semi-retirement here for some years, is active again.

Singer Jewell Eberle was killed Feb. 16 in a plane crash near Ventura, Calif. . . . Art Pepper makes a return appearance on KABC-TV's *Stars of Jazz* March 31 . . . Red Norvo revived his quintet for his March 12 opening at Las Vegas Sands. Frank Sinatra personally requested Red to bring in the group while the singer fills a stint there beginning April 9 . . . Lillian Cumber, who has booked many a vocal group in her day, last month became the first Negro woman licensed to book actors in movies . . . How 'bout Dot Records' followup to Ken Nordine's LP *Word Jazz*? Title's logical, all right—*Son of Word Jazz!* Fred Katz' group again provides backing.

W. C. Handy

(Continued from Page 16)

On the subject of New Orleans as the cradle of jazz, Handy is adamantly opposed to the notion, pointing out:

"I wrote *Mr. Crump* in 1909 and didn't publish it until 1912. After *Memphis Blues*, I wrote *Jogo Blues* in 1913 and *St. Louis Blues* and *Yellow Dog* in 1914.

"You never heard any music from New Orleans in that style. But when you did hear something from New Orleans in that style it was in 1917. It was *Livery Stable Blues* (by the Original Dixieland Jazz band).

"We were playing that style in 1909 and it floated down the river to New Orleans. Every circus band was featuring this style. Al C. Fields, Honeyboy Evans, many more were playing it. This set in motion a whole new music. It was not set in motion by illiteracy."

Would he say then that jazz was born all over the country rather than in New Orleans?

"Amen! Yes sir!" was the reply. "They may try to fix it the other way, but I believe differently. The river and the city were both important to jazz."

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