

BACKSTAGE WITH PRIMA AND SMITH

FEBRUARY 19, 1959 35c

down beat®

Stereo NEWS

4

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Of Meade Lux Lewis



The Hip World
of Jules Feiffer

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any Quarter

Louis Prima and Keely Smith

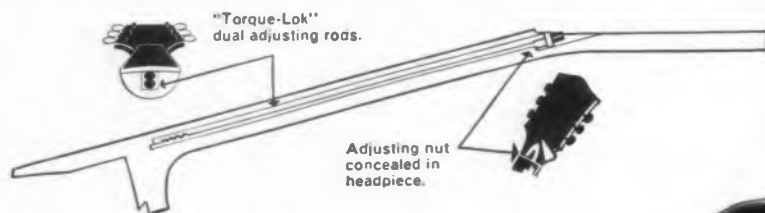
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ILINOIS

the first chorus

by Charles Suber

■ Jazz, its appeal and definition, hit the daily press wires this week. Like too many other things, it started with the Russians.

It seems that Norman Winston, head of the American National exhibition to open in Moscow for 40 days on July 4, hoped to include some jazz as part of the cultural exchange. (Other Americana would include the Chicago Symphony, a rodeo, and Grandma Moses).

The Russians demurred, worrying that "it might put on some rock 'n roll and have a bad influence on youth." Anastas Mikoyan, the Soviet First Deputy Premier, promised Mr. Winston to keep an eye out during his U. S. trip for anything he thought the Russians would like to see.

The scene then shifts to Hollywood. There, while not mugging with Jerry Lewis, he gave an interview to *Daily Variety*. Speaking to Mikoyan in his native Armenian,

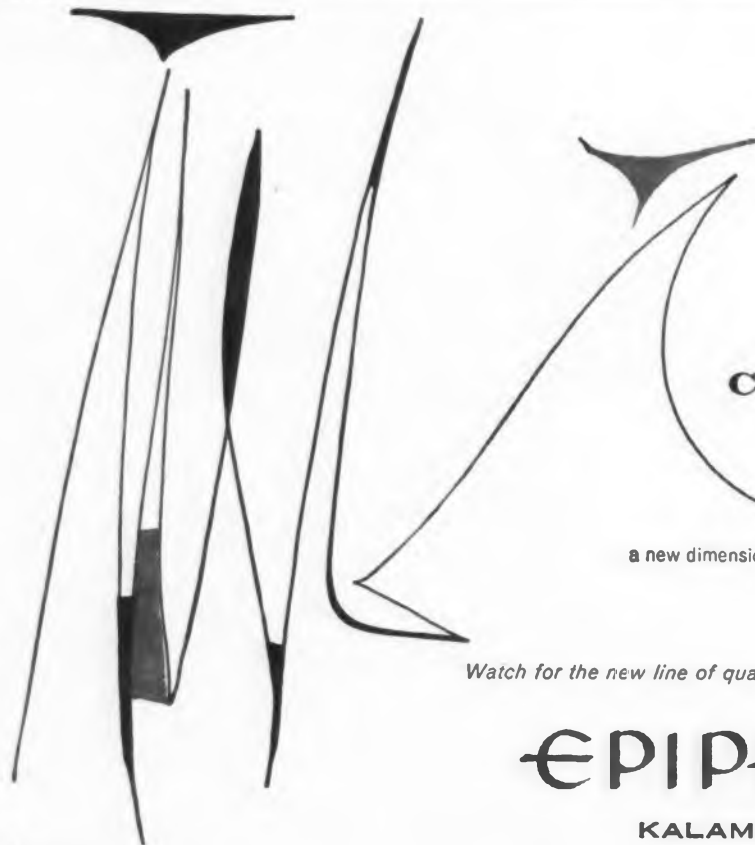
the reporter asked about jazz in Russia, etc. Back came the quote, "American music, especially jazz, is well received in the Soviet Union and our satellites . . ." Now unless something was lost in the translation, it would seem that jazz will be represented in Russia this summer. Perhaps Mr. Mikoyan (or his son who made several unofficial side trips to ballrooms, etc.) was shrewd enough to realize facts that many American observers ignore. Rock 'n roll is not jazz, and further, music itself corrupts no one.

While Mikoyan was making the rounds here, we have had direct word from at least one of the "satellites." The Polish weekly music paper, *Kulisy*, picked up our offer to send free copies of *Down Beat* behind-the-Iron-Curtain to anyone writing us. Letters have been coming in from Warsaw, Minsk, Krakow, Gliwice, etc. Usually they start, "I am a young Pole interested in American jazz," and go on to tell us of

their activities, their jazz favorites, and how much Willis Conover's Voice of America broadcasts mean to them. One writer, a 20-year-old medical student, has a group called the "New Orleans Stompers." Certain geographical addenda will have to be made in future jazz histories: "Jazz moved up river from New Orleans to Memphis to Chicago and thence along the Vistula."

So while the international scene moves well in our direction, some of our home bodies continue to miss the point. This time the Academy of Motion Picture Arts and Sciences' (the Oscar pickers) committee on music is playing the heavy. In their preliminary nominations for best dramatic underscore, they willfully omitted Johnny Mandel's *I Want to Live* score. Now it may just be that Tiomkin's score for *The Old Man and the Sea* is best, but to ignore Mandel for writing something new and exciting—that's too much.

This unwillingness to accept a new style until pushed by public acceptance will continue to hurt Hollywood. Apparently jazz can make it behind any curtain except the gold lamé one.



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down beat.

VOL. 26, No. 4

FEBRUARY 19, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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IN THE NEXT ISSUE

The March 5 issue of *Down Beat* highlights the drummers in jazz. Among the features will be a study of Gene Krupa, a profile of Connie Kay by the *New York Times'* John Wilson, and views on modern jazz drumming by a modern Manne—Shelly, of course. As an added feature, 11-year-old Barry Miles—probably the youngest working drummer in jazz—takes the *Blindfold Test*. There'll be a plentiful array of news, record reviews, and personal columns, too.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscription outside the United States, its possessions, and Canada. Special school library rates \$5.60 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept. 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1958 by Maher Publications, a division of John Maher Printing Co., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

MAHER PUBLICATIONS: DOWN BEAT, COUNTRY AND WESTERN JAMBOREE; MUSIC '59; JAZZ RECORD REVIEWS; N.A.M.M. DAILY; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



February 19, 1959 • 5

education in jazz

By Herb Pomeroy

In my dual capacity as a teacher at the Berklee School of Music and leader of the Herb Pomeroy Orchestra, I have had an ideal opportunity to evaluate the outstanding results achieved by the Berklee curriculum.

The effectiveness of any specialized training can only be measured by the productive abilities of its followers, and the band, in this case, has served as an excellent proving ground as well as a professional outlet for the more capable student instrumentalists and arrangers. On our new United Artists LP, "Band in Boston", all of the arrangements have been written by Berklee students or faculty members.

The performing and writing abilities of Berklee-trained musicians may also be heard on any of the "Jazz in the Classroom" LP's, an educational record and score series released by the School.

If you have any questions about the courses offered at Berklee or if I may be of assistance to you in any way, you may contact me at the Berklee School of Music, 284 Newbury Street, Boston, Mass.

Herb Pomeroy



HERB POMEROY

chords and discords

The Incorrect Timex . . .

The most recent Timex jazz spectacular was truly a spectacular illustration of poor programming and an insult to the intellect of the American audience . . . The final blow was struck with the finale—a honking, noisy, and thoroughly unmusical tumult.

The music presented was not at all representative of good commercial music, let alone good jazz. The only thing accomplished by this show was to prove to the average person with average tastes in music that jazz, as he already suspected, is brash, loud, uninteresting, and quite disagreeable music.

Brooklyn, N. Y. Jay Shapiro

The show was a bit of a flop . . . I can think of nothing finer than a half-hour by the Modern Jazz Quartet, without Armstrong, without Gleason . . .
Campagetown, Canada Dan Leeman

Can jazz be allowed to undergo such hideous desecration? As it is, our only American art form is rapidly becoming a mere plaything of Madison Ave.
Aurora, Ill. Dick Eriksson

Wants Jazz To Live . . .

In a recent issue of *Down Beat*, I read about Gerry Mulligan and jazz being involved in the theme of the motion picture, *I Want to Live*.

If jazz can be used this way, why doesn't someone in Hollywood get the bright idea of filming an entire jazz concert and showing it in the movie houses throughout the United States?

I am certain there must be enough jazz fans who would want to see such a movie.
Brooklyn, N. Y. Leonard Katz

(Ed. Note: According to our *Hollywood ace*, John Tynan, "Until the bloated god, Mammon, has been driven from the tinsel temples of Hollywood, which probably will be never, the chances of filming an entire jazz concert for national release are about the same as seeing the ghosts of Stalin and Trotsky sitting down to share a bottle of vodka in whatever Valhalla they may inhabit.")

The Responsive Chord . . .

John Tynan's comments on the use of jazz for the motion picture, *I Want to Live*, in your Jan. 8 issue, hit a very responsive chord. For a long time on my all-night program on station WHDH in Boston, I've been protesting the equating of jazz with degradation in films.

Certainly there are too many people already who think that jazz is either (1) rock and roll; (2) loud and cacophonous, or (3) played solely by narcotics and alcohol addicts for demented hipsters.

This kind of publicity jazz doesn't need.
Boston, Mass. Norm Nathan

(Ed. Note: Amen.)

Ruby's A Pearl . . .

Being a 16-year-old trumpeter, I have a fairly large collection of jazz LPs featuring

trumpet players. I first became acquainted with Ruby Braff through RCA Victor LP 1510. I bought more of his excellent records and have often wondered why so little attention was being paid to an instrumentalist with so much talent.

True, he is not a progressive swingster, but he certainly is carrying on the grand old tradition of swing, in a magnificent way.

Newton Center, Mass. George Crevoshay

Dom Cerulli's column on Ruby Braff (Jan. 8 *Down Beat*) is unassailable proof of the jazz fan's fashion-conscious compulsion to put down anything predating 1960.

Ruby is one of a legion of fine young jazz musicians whose artistically sound absorption of influences ranging from Louis through Miles has been an insurmountable commercial handicap.

What is it with jazz fans that limits their understanding to a degree which forces outstanding talent into jobs outside jazz, leaving only the ancients and the experimenters on the scene?

New York City Robert J. Sparkman

All For Ford . . .

I think that it's about time that *Down Beat* acknowledged the amazing success of Art Ford's *Jazz Party*. I think the *New York* television show is doing a wonderful job in bringing jazz to the apprehensive public.

After seeing those depressing Timex shows, I appreciate it even more . . . I think this show is something to be proud of.

Croton-on-Hudson, N. Y. Robt. L. Solomon
(Ed. Note: Dom Cerulli discussed the Ford show in his Charivari column in the Feb. 5 issue. However, recent reports, which should sadden reader Solomon and other Ford fans, indicate that the show will go off the air soon.)

That's Not Rich . . .

. . . I have heard since the beginning of the year that drummer Buddy Rich was killed in an airplane crash. I do not believe this sort of talk . . .

Detroit, Mich. James Fortek
(Ed. Note: Don't believe it. Rich is very much alive and working with his own combo.)

Help, Help . . .

During the past 10 years, I have been in the process of compiling a discography of Bill Harris recordings, transcriptions, and air shots. Bill won the *Down Beat* Readers poll as best trombonist for 10 years.

I need information on the Wildroot radio broadcasts, which featured Woody Herman's band, and any unreleased recordings of Herman and Harris.

Any help will be appreciated.
Milwaukee, Wis. Robert J. Neu

(Ed. Note: Fellow Bill Harris fans can reach discographer Neu at 2233 W. Roosevelt, Milwaukee.)

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NEW YORK

JAZZNOTES: Anita O'Day had to cancel several weeks of work in the East in order to accompany drummer-manager John Poole to California, where he'll recuperate from a serious illness which hospitalized him several weeks at year's end . . . Bullets Durgom is managing the Newport youth band, under direction of Marshall Brown. Melba Liston has agreed to write some scores for the young group. The band will probably play more than just the Newport festival . . . Warner Brothers Records has another entry in the *Porgy And Bess* jazz LP sweepstakes: a set produced by George Simon and Bouree Productions, with Cootie Williams playing Porgy's music, Rex Stewart blowing Sportin' Life's tunes, Hilton Jefferson playing Bess' songs, and others, including Lawrence Brown, aboard. Jim Timmons did the writing for this and for a Gilbert And Sullivan jazz set, due soon. Dot also has a Gilbert And Sullivan jazz set, scored for the *Jazz Greats* by Manny Albam . . . Mose Allison was set to play three weeks of February in Sweden as a single . . . J. J. Johnson is writing an LP for 10 trombones, which he'll conduct, but not play on, for Warner Brothers.



Anita O'Day

Both coasts will be represented on the set.



Rex Stewart

Randy Weston did three college concerts in January, one with Prof. Marshall Stearns . . . Arif Mardin, the promising young Turkish jazz composer, returned to his country at year's end, but is scheduled to return to Berklee school, Boston, on scholarship next fall . . . **MEMO TO WILL JONES:** Art Ford's *Jazz Party* went off WNTA-TV at year's end. He may revive his *Greenwich Village Party*, and feature occasional jazz guests.

Willie Dennis is working with Kai Winding . . . Woody Herman cut a small group set for Roulette, with Keter Betts, bass; Charlie Byrd, guitar; Nat Adderley, cornet; Eddie Costa, piano, and Jimmy Campbell, drums. Byrd and Campbell were among the participants in the Everest re-cutting of Woody's *Summer Sequence*, and Campbell and Don Lamond were in the band, conducted by Elliott Lawrence, that cut Stravinsky's *Ebony Concerto* for Everest . . . *Metrojazz* will issue Leonard Feather's *Encyclopedia of Jazz* program, cut at Wallingford, Conn., last summer, in two LPs, under the title, *The Seven Ages Of Jazz*. Among participants are Billie Holiday, Buck Clayton, Don Elliott, Coleman Hawkins, Tyree Glenn, Georgie Auld, Dick Hyman, Don Lamond, and Milt Hinton . . . Maynard Ferguson and his band may tour armed forces bases outside the U. S. for three weeks next month . . . Drummer Bobby Donaldson was recorded as a leader by Savoy on three LPs: a jazz version of *Oklahoma*, and a *7th Ave.*



Randy Weston

(Continued on Page 46)

NEWS

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Down Beat February 19, 1959

Vol. 26, No. 4

NEWS HIGHLIGHTS

- AFM Vs. Cabaret Cards
- Blue Note's 20 Years
- The Tape Cartridge Move
- No Oscar for Mandel
- 'Stars of Jazz' Dies

U.S.A. EAST

802 Arrives

After years of seeming indifference to the plight of members affected by New York's controversial cabaret card rules, Local 802 of the AFM finally stepped in with some concrete proposals to help alleviate the situation.

President Al Manuti announced that the union will press for amendments to the state Alcoholic Beverage Control law and to the New York City administrative code. The principal change in the ABC law which the union seeks is in its requirement that a person convicted of certain crimes cannot be employed in a place serving liquor without first obtaining ABC board permission.

Manuti said the union proposes: to eliminate approval by the authority for an applicant who has not had a criminal record for the past five years; and to enable an applicant with clearance from the authority to work without obtaining police permission in the form of the cabaret card.

The proposed amendment to the city code would require the police department to set up, "reasonable standards to permit any prospective employe to establish his rehabilitation and fitness for such employment." It also states that "a prospective employe shall be presumed to be rehabilitated and fit for such employment after the elapse of five years following a conviction for a misdemeanor or offense."

This amendment also would prohibit the police department from refusing employment to an applicant who has secured written approval of the state liquor authority.



Alfred Lion and Francis Wolff of Blue Note Records have good reason to smile. The firm recently celebrated its twentieth anniversary as an independent jazz record label. The story of the firm's growth, since it began in 1939, is told in an exclusive interview with Lion and Wolff in U. S. A. East in this issue.

Pettiford In Auto Crash

Bassist Oscar Pettiford, who had remained in Europe to work after touring, suffered severe face and head injuries in an auto accident in Austria at year's end.

German tenor man Hans Koller, who was with Pettiford at the time of the collision, is also on the critical list at a Vienna hospital. Pettiford suffered skull fracture and concussion and severe face and mouth lacerations.

A fund to cover the basic hospital expenses for both musicians has been organized by Larry Douglas, a New York music publisher. Contributors may send funds to him at 1650 Broadway, New York 19, N. Y.

We Shall Have Music

The American Federation of Musicians signed a five year contract with the major recording firms calling for "sizeable increases in scale" and the establishment of a pension fund for recording musicians, AFM President Herman D. Kenin announced recently.

Musicians cutting pop dates will receive what amounts to a 47 per cent pay increase, counting the increase in scale and the contributions to the pension fund. Musicians cutting classical music will receive a 30 per cent total increase.

And, for the first time, minimum rates for arrangers, orchestrators, and copyists were incorporated into

the contract. The prevailing New York scale for arrangers and orchestrators, upped by the symphonic percentages, was established as the new pay rate. The copyists' increase was brought into line with the higher Los Angeles rate, and will become the effective scale.

Also written into the contract was a provision calling for label or liner credit for arrangers of LPs.

Those First 20 Years

Alfred Lion, in 1939, started Blue Note Records as a hobby, largely because he was interested in jazz. Today, after 20 years, Lion's hobby is his life work, and he's still fascinated by jazz.

"The first session," he recalled, "was on Jan. 6, 1939, with Albert Ammons and Meade Lux Lewis. Later, I cut Sidney Bechet, Frankie Newton, Pops Foster, and many others." Today the catalog lists about 120 LPs, more than 100 EPs. Next to Victor, Decca, and Columbia, Blue Note is the oldest U. S. label still in existence; having successfully weathered a world war, the Korean crisis, material shortages, the jazz drought and its renaissance, the coming of the LP, and stereo.

Lion was joined by Francis Wolff late in '39, and together the pair kept the label active by cutting what they liked. "We started out with Dixie," Lio said, "Then we went to swing, and then we drifted to modern. It was the logical thing to drift into, and we liked it." Except while he was in the army during World War II, Lion supervised all Blue Note sessions, and continues to do so.

Among the jazz artists who first recorded for the label as leaders were Bud Powell, Thelonious Monk, Clifford Brown, Horace Silver, Art Blakey, Lee Morgan, Sidney de Paris, Edmund Hall, Art Hodes, Paul Chambers, George Lewis, Johnny Griffin, Kenny Burrell, Tal Farlow, Milt Jackson, Fats Navarro, James Moody, Frank Foster, Lou Donaldson, Curtis Fuller, Gil Melle, Julius Watkins, Cliff Jordan, Kenny Drew, and many more.

The label's roster is modest: Horace Silver, Art Blakey, Lou Donaldson, Jimmy Smith, Bennie Green, Hank Mobley, Sonny Clark, Jackie McLean, The Three Sounds, and Bill Henderson are its signed backbone.

Lion feels that by "discovering" new talent and cutting them in the early stages of their development, "they have something in the beginning that they might not have later



Currently the hottest vocal group in jazz, the Lambert, Hendricks, and Ross group popped into the pop field with a single, Horace Silver's *Doodlin'* for United Artists. Dave Lambert, Annie Ross, and Jon Hendricks, shown at the U-A cutting session, may tour England and the continent early this spring.

on. It's a fire, a daring. And we have a satisfaction later on if they make it and become established." The label, when it can, also continues to record established stars as well.

To turn up new talent, Lion and Wolff "go around a lot and listen. We come across them. Sometimes musicians tip us off," Wolff noted. Lion grinned, "Sometimes I find myself quite a lot on my feet in the evening."

Upcoming: perhaps some 20th anniversary LPs; certainly some stereo discs. "I guess," Lion said, "we'll stay in jazz. The future has a lot to offer, and new talent is always coming out."

Added Lion, "You might say we lasted 20 years in jazz because we made very little concession to commercialism. We had a rough time of it. But of the people who started with us, most have made a name for themselves. Very few dropped into obscurity.

"It doesn't come overnight. Nothing worthwhile does. It takes awhile. A big company comes along and takes a talent when it's built. But when the artist is new and fresh, he has something he might later unleash, but the spirit is very often present in the beginning. And the fire . . .

"In many respects, you catch him at his best then. He takes chances. Later he gets more experience, maybe a bit more polished. Maybe he doesn't take a chance," Lion said.

What's in a name? A 20-year-old name, at that?

Lion smiled, "Blue Note refers to the blue note in jazz. Not the night clubs. But in the music . . . like the blue note on the clarinet."

Festival On The Inside

At Tanamint in Pennsylvania's Poconos this summer, a new and exciting jazz festival will be unveiled.

For a full week, the 1,000 guests of Tanamint, a striking resort, will be treated to a long look at Duke Ellington. The Ellington band will play concerts on Friday and Saturday nights of the final week in June, summing up several days of panels, lectures, and special events delving into Ellington's career and his music.

The affair will be limited to guests of Tanamint. Because of its nature and limitations as a resort, the institution is unable to invite the general public.

Prof. Marshall Stearns was scheduled to lecture on Ellington, and assess Duke's place in the jazz picture.

Festivalville Revisited

In addition to the Newport jazz festival this summer, New England will swing with another jazz conclave—the Boston jazz festival.

The three-concert affair, scheduled to be held in late August, will be produced by George Wein. The site in the city is to be chosen.

Meanwhile, the gears are meshing for the 1959 bash at Newport. Louis L. Lorillard, renamed president of the festival, announced that \$20,000.

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profits of the 1958 festival, would finance in part the organization of this year's program.

Lorillard announced that the 1959 festival would be held July 2, 3, 4, 5 at Freebody Park in Newport, R.I. He announced members of the board of directors: George Wein, first vice-president; John Hammond, second vice-president; Richard Sheffield, secretary; J. P. Maloney, treasurer; and members Charles McWhorter, Charles Bourgeois, Marshall Brown, Marshall Stearns, Langston Hughes, Willis Conover, Irving Beck, Terri Turner, and David Warren.

Local 802's Hard Sell

Local 802 kicked off a five week campaign in mid-January to make people live-music conscious. The newspaper, radio, and TV campaign will cost \$75,000, and is believed to be the first of its kind ever sponsored by a local labor union.

Johnny Holliday, Jimmy Durante, and Jackie Gleason cut radio and TV spots, and were included in a series of newspaper ads in a variety of languages.

"We want to remind people of the things they're missing—at concerts, hotels, restaurants, theaters, night clubs, parties, benefits, and dinners—if the special ingredient is missing. We want them to want music played 'just for them,'" said Local 802.

The campaign is the local's first step in a continuing campaign for live music.

U.S.A. MIDWEST

Along The Four-Track Road

For months, RCA Victor has been at work on its tape cartridge machine. In February, 1958, Victor announced that it hoped to have the machines available for sale in the fall of '58.

Early in '59, the first machine emerged from the Victor workshop for display at the winter furniture convention in Chicago. According to a Victor spokesman, it was one of several hundred test models being distributed for demonstration purposes. He had no comment on a release date for mass sales of the machine.

The initial unit—a semi-automatic machine priced at \$299.95—is a transistorized one which records and plays back both monaural and stereo tape cartridges. Victor is set to supply both pre-recorded and blank tape cartridges for use with the unit.

An automatic unit for the four-track tape cartridges is in the works,



Singer Marian Anderson recently presented her longtime friend and manager, Sol Hurok, with the 1959 Capezio dance award. The award—comparable to the Hollywood "Oscar" tribute—went to Hurok for his lifetime of presenting top dance talent to American audiences.

according to Victor. On the semi-automatic model, the user turns over the cartridge for continued play; the automatic model plays all four tracks without such an operation.

An auxiliary speaker for the semi-automatic machine will retail for \$9.95.

The Russo-Jazz Alliance

Jazz will be included in a music series normally concerned with modern classical chamber music.

This was the word from a Chicago organization sponsoring the concert series—Contemporary Concerts, Inc. The program has been set for March 3 at 8:20 p.m. in the Art Institute's Fullerton hall.

According to Marion Bard Board, president of the organization, the program will be supervised and directed by jazz and classical composer Bill Russo, who has been selecting works from those by John Lewis, George Russell, and Jimmy Giuffre, among others, for inclusion in the program. Russo's own work will be included, too.

Tickets for the program are available from Contemporary Concerts, 159 E. Ontario St., Chicago 11.

That Delmar Approach

When young Bob Koester moved from St. Louis to Chicago last September, Delmar Records moved with him. Bob Koester is Delmar Records.

At first wary of life in the bigger city, Koester has discovered that Delmar will continue to prosper in the environment of Chicago jazz. The firm, which has specialized in traditional jazz, will continue to do so, with LPs by Johnny Windhurst and

Dick Cary, St. Louis blues singer Joe Williams ("The real thing," Koester said in describing the LP), Speckled Red, Frank Gillis' Dixie Five, and an LP of barrelhouse piano.

Koester hopes to issue an LP each month until the fall, when the output will be increased to two a month. As ever, he will continue to publish the *Jazz Report*, a discographical publication for traditional jazz fans.

U.S.A. WEST

An Oscar For Who?

Despite the musicians' strike which threw a monkey wrench into motion picture music during 1958, this year's Oscar derby is not without keen contest for the annual laurels which will crown the brows of movie composers at Hollywood's Pantages theatre the evening of April 6.

In the initial selections of the Academy of Motion Picture Arts and Sciences, from which will be culled by members the final five nominations for Oscars, there was one glaring omission in the category of *Dramatic Underscore*—John Mandel's music for Walter Wanger's chronicle of the life and death of accused murderess Barbara Graham, *I Want To Live!*, was not even mentioned.

In the dramatic category, therefore, it looked like a clear field for Dimitri Tiomkin to cop an Oscar. His dramatically atmospheric underscore to the Hemingway epic, *The Old Man And The Sea*, is considered by many a sure bet for an Academy Award.

The best original song in the 1959 awards parade of movie tunes, by the academy's standards, hung in the balance of a struggle between *Gigi* and *A Certain Smile*, both title songs from motion pictures released last year. Alan Jay Lerner and Frederick Loewe composed the former, while Sammy Fain and Paul Francis Webster are responsible for the ode to Françoise Sagan's modest epic.

Viewed as a runaway winner in the *Musical Pictures* category is the Lerner and Loewe Parisian gambol, *Gigi*. Other leading contenders are *South Pacific*, *St. Louis Blues*, and *Mardi Gras*.

While it was generally considered most meritorious by the more musically aware members of Hollywood's movie colony, Mandel's underscore to *I Want To Live!* apparently was much too avant garde for the sacrosanct Academy.

There will be no Oscar for jazz in 1959's awards.

Obit For A Friend

This is an obituary for a friend—a lusty, pioneering television show called *Stars of Jazz*, which died last month at the relatively advanced age of 2½ years.

The offspring of three daring young men of ABC television (Pete Robinson, executive producer; Jimmie Baker, producer, and Bob Arbogast, writer), *Stars* was midwived into the cold commercial world of TV on June 25, 1956. It was from the moment of birth a swinging wee lad, and its first wail was blown in the voices of Stan Getz and Kid Ory. Throughout its lifetime, the show was personified by an affable and appropriately informal host, Bobby Troup.

The infant thrived so healthily on Los Angeles' KABC-TV that it won an Emmy in 1957 as the best local entertainment show. In April the following year New York brass were talked into giving it a shot on the network as a summer replacement program. Until late last fall, when *Stars* reverted to local status, it enjoyed additional network exposure.

Despite the literate, highly informed writing; the original and often exciting camera work and the wholly relaxed presentation of jazz, sponsors shied away. Bad ratings, they said.

Thus, having bestowed the kiss of death, sponsors and their advertising agencies turned their backs as the inevitable end approached. They did not have to wait long. As 1958 died, so also did *Stars of Jazz*. The final program, which featured the Paul Togawa sextet and singer Lisa Morrow, was taped the last week in December, broadcast Jan. 7.

Monterey, 1959

With this year's Monterey jazz festival definitely set for the weekend of Oct. 2-4, general manager Jimmy Lyons revealed some ambitious plans for improvement of the Monterey county fairgrounds' horse show arena, site of the festival.

"The fairgrounds' board is trying to get this area an auditorium," Lyons told *Down Beat*. "Primarily, the need is for *Fair* use. (They want) a larger, newer, cleaner, more attractive Horse Show Arena.

"It would help immensely," he continued, "because this . . . horse show here is a big one. The setting should be up to it."

Convinced that the Monterey location is ". . . the greatest setting in this part of the world . . ." for a jazz festival, Lyons said a primary goal will be for more seating in the jazz arena.



Caught at a recent Hollywood party in honor of Henry Mancini, composer of the jazz background music for NBC-TV's *Peter Gunn* crime series were (left to right) drummer Mel Lewis; Robin Lloyd, music director of the Keigo Imperial Japanese dancers; *Down Beat*'s John Tynan; Mancini and pianist-vibist Victor Feldman, featured artist on the *Gunn* series.

Rough plans at present, Lyons explained, call for seating 3,500 in an upper stands area, with two levels of boxes, plus a balcony above them. In addition, he said, there would be installed on floor level 4,000 to 4,500 chairs. "Ultimately the intent is to have the arena roofed," he said.

Referring to the low-flying aircraft which interfered with last year's proceedings, Lyons said "When everything converts to jet, they'll have to give up this jazz runway. Such is progress."

Hal Hallet, Monterey printer and president of the festival, said programming for the 1959 event already has started. Plans include ". . . further innovations and experimentation in the jazz idiom," he said, but as yet there is no definite listing of attractions.

With establishment of a chair of jazz at the music department of the Monterey Peninsula college as its primary aim, the nonprofit festival voted to give two full scholarships immediately to the school, Hallet disclosed. When the final financial report has been submitted, he added, the executive committee will consider further allocations to students.

Last year's festival, which drew some 20,000 paid admissions, listed gross receipts as \$77,628, according to the financial statement released. Total expenses were \$73,237. The cost of the scholarships came to \$600.

New members of the jazz festival executive committee are George Wise, executive vice president and manager of the Monterey county fair; Mel Isenberger, treasurer and Rollo Payne, secretary. Committeemen Ed Kennedy and Lew Fenton were joined by Leo Abinante, Ed Cavallini, John Coyle, Jack Craft, Sam

Karas, Ed Larsh, and Frank Wilkin-son.

World's Fair Jazz

For west coast independent record company OmegaDisc/Omegatape, the Brussels World's fair proved a treasure trove in stereophonic recordings. As a result of taping sessions by a European orchestra with the unlikely name of the Bay Big Band, Omega set for January and February release no fewer than 53 stereo single and EP records aimed at jukebox suppliers.

Described as "pop and big band jazz," the bulk of this jukebox stereo consists of "salutes" to seven name bandleaders: Benny Goodman, Tommy Dorsey, Ted Heath, Glenn Miller, Perez Prado, Artie Shaw, Harry James, and Les Brown.

Omega's president, Dave Hubert, in releasing this material, reasoned that ". . . the musical hits of the late '30s and early '40s . . . were a primary factor in originally making jukeboxes a national entertainment medium." He added that most the tunes included in the 29 EP albums will be heard in stereo for the first time.

Also destined for stereo jukebox play will be 24 singles, including ". . . champagne dancing numbers by Lloyd Mumm (sic) and his Starlight Roof orchestra"; Broadway show tunes in contemporary jazz by the Dick Marx quintet; vocals by Ernestine Anderson and Inez Jones, with the Oscar Moore quintet, and orchestral music by Andre Montero.

The Omega torrent of 53 singles and EPs constitutes the largest release of such records by any label, Omega claimed. In the new field of stereo jukeboxes, it looked as if the company had stolen a march on bigger competitors.

A Special Report

A Wild Hour With Jazz, Timex-Style

By Will Jones

Dear Timex,

Near the end of your last *All-Star Jazz Show* on TV this fat man said, "Why don't you send a letter to Timex and let them know the kind of jazz you'd like to hear and the kind of guys you'd like to have play it."

I don't know whether or not the fat man really meant it. I couldn't tell whether he meant anything he said during the whole hour. He was the most insincere-sounding fat man I've heard in a long time. I'm easily bothered by an utterance like "Y'know, sometimes we take these jazz guys for — well, for granted." Why the phony pause? What else was he going to take these jazz guys for? Idiots? A one-way ride? No, sir, Timex. You know and I know it was *granted* all the time, and the fake pause was an attempt to reach for some coziness that wasn't there.

Well, here's a letter, Timex, whether you really invited it or not.

The kind of guys I'd like to hear play jazz? How about guys like Louis Armstrong and Duke Ellington and George Shearing and Dizzy Gillespie? Crazy list, huh, Timex? Exactly the guys you had playing on your last show.

I say I'd like to hear them play—but *where* I'd like to hear them play is something else again, Timex. I'd rather hear them play anywhere other than on a Timex *All-Star Jazz Show*.

You've got a wild thing going there, Timex. You've got some of the best commercials in the business, with John Cameron Swayze sloshing your watches in water. I mean, if I accidentally dropped my watch into the garbage disposal tomorrow and suddenly needed a new watch, I'm sold; I'd buy a Timex. I would, that is, if I didn't hate you so much for what you're doing to jazz on TV.

Your commercials are quite effective in showing the indestructibility of your watches. Just as effectively, your programs prove the destructibility of jazz and jazz artists.

I don't know quite how you've gone about it, but you've succeeded in your last couple of programs in turning some of the most-respected persons in jazz into a bunch of blathering Uncle Toms. And when I say Uncle Toms, I don't mean to draw any color lines.



Jackie Gleason asked for letters.

You've created some *white* Uncle Toms, Timex — bouncing, howling, finger-snapping caricatures of jazz performers, conned somehow into appearing not as themselves, but as a misguided ad man's concept of what the great watch-buying unwashed think jazz performers ought to be.

A few have got by you unscathed, Timex, but not many. Where you really trap them is when you have them mouth the inanities invented by your script writers—or have them blowing scripted inanities such as the finale of that last show. "I'm tellin' you now, this is the bust-out of all times," said your insincere fat one, wiggling his fanny languidly in anticipation. And then 30 or 40 musicians ad-libbed a din that was not jazz, and the fat one narrowed his eyes in a manner calculated to suggest deep inner appreciation and wiggled his fanny a bit less languidly.

If you really wanted suggestions from viewers, Timex, here's a suggestion from this one:

Go on hiring the same kind of jazz musicians you have been. Your instincts have been pretty good in that respect. Oh, maybe you could tax your imagination a little and try not using Louis Armstrong just one time and see whom you come up with then, but I wouldn't insist upon that.

But after hiring the musicians don't abandon your instincts. Don't turn them over to idea men. Let them bring their own ideas to the show—the kind of ideas that made you want to hire them in the first place.

Meanwhile, Timex, no matter how desperately I may happen to need a watch, and no matter how solidly your man Swayze has sold me, I'm going to refrain until you tidy up your TV ways. He's pretty irresistible, but I'm determined to resist—even the Timex self-wind, the completely automatic watch, with the winding stem on it.

Yrs.,
Viewer Jones.

■ In an era when musical monkey-shines seem to be at a premium in the nation's niteries, the hottest music-variety act today is a frenetic free-for-all billed as *Louis Prima and Keely Smith*.

Perpetrating happy havoc at a decidedly adult level, the 47-year-old New Orleans trumpeter and his appealing dead-pan singer-wife specialize in lasagna-flavored bedlam socked home with unpredictable rapidity and instinctive timing.

With the pile-driving support of lusty tenor man Sam Butera and an uninhibited sextet dubbed *The Witnesses*, the Primas have blasted themselves into 30 weeks annually as top attraction at Las Vegas' Sahara hotel; a high-selling slot in Capitol Records' catalog, and a hefty yearly income that has birthed their own motion picture production company, KeeLou Inc.

So assured is their nightclub appeal, they take in unflinching stride

record-breaking engagements such as the New Year's stint at Frank Sennes' Moulin Rouge (an indigo-hued tourist cavern on Hollywood's Sunset Blvd.) where, one week after opening night, some 1,200 hopeful customers lined up on the sidewalk awaiting admission to the midnight show. In seven days, owner Sennes delightedly noted, about 15,000 disappointed persons were turned away from the box-office. Prima and Smith had made shambles of the records set at the garish showplace by Jerry Lewis and Sammy Davis Jr.

Credited as primarily responsible for the fantastically successful show business phenomenon known as the "Las Vegas lounge act," the duo first began vying with the Sahara hotel's one-armed bandits in 1956, soon became a bigger draw than the name acts which played the establishment's so-called "big room."

Long since divorced from the "lounge" category in terms of wider audience appeal — and assertedly the highest paid — Louis and Keely nonetheless still prefer the obligatory slot machine clank and roulette table whir to the more formal atmosphere of the big room.

While Mr. and Mrs. Prima changed clothes backstage after their final show at the Moulin Rouge, leading *Witness* Sam Butera, heading for the bandroom, tenor in hand, paused long enough to offer a few observations on Prima, the band, and the roughhouse brand of music that keynotes the act's performance.

"The present band is really a new outfit," explained stocky, swart-complexioned Butera, "and I feel it's the best band we've ever had." He listed

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the personnel: Lou Scioneaux, trombone; Bobby Roberts, guitar; John Nagy, piano; Rolly De Orio, bass, and Paul Ferrara, drums.

"Except for some sketches of routine, we have nothing pre-arranged," he continued. "As for music cues, there are none, really. You've got to be on top of the beat all the time; there's no chance to lag behind. This is the way Louis wants it; this is what he wants to hear. We're just telling our own little story," he added, "—we're selling Louis Prima."

Since 1934, when he began a long series of records for the Brunswick and Vocalion labels as leader of "The New Orleans Gang," Louis has been successfully selling himself in his own happy groove. Originally taught trumpet by his brother, Leon, the younger Prima early set for himself a pattern of trumpet playing and throaty vocalizing in a Louis Armstrong vein. Until 1939 he led his small group on the crest of the swing wave playing top dance locations throughout the nation.

"We were originally supposed to get the National Biscuit radio program that made Benny Goodman such a hit," he recalled, as he and Keely relaxed in his dressing room. "After we lost the broadcast I took the group to the west coast, then back to the Hickory House in New York. That's when I began rehearsing the big band.

"Something you probably didn't know," he smiled, "is that Guy Lombardo was chiefly responsible for my big band. We were playing the Black Hawk in Chicago at the time . . . Lombardo was convinced I'd do great with a big band and he talked to MCA (Music Corporation of America) about it. But the agency wanted to stay with the small group; didn't offer any help at all with the big band."

After the big unit was rehearsed in New York, however, MCA finally got interested, booked the band on the circle of top theatres that included New York's Apollo; the Royal, Baltimore, Md., and the Paradise in Detroit, Mich. Prima was clearly launched as a big bandleader and

the subsequent record hits (*Robin Hood*, *Brooklyn Boogie*, etc.) kept him in the van of the pop parade for many years.

One of those pop hits was instrumental in forging the gold-plated Prima-Smith alliance.

"When I was a kid in Norfolk, Va.," brunette Keely reminisced, "I fell madly in love with Louis' music, particularly with his record of *Civilization*. Hearin' that set me to thinkin' how it'd be to work with his band. Before that I'd had no ambitions to be a singer. Oh, I bought just about everybody's records — Ella Fitzgerald's, Stan Kenton's, Tony Pastor's, Sinatra's, Doris Day's — all those I considered tops in the business."

In her soft, Virginia accent, she continued, "After years of admirin' Louis, finally I had a chance to hear him in person when he played Virginia Beach, just 20 miles from Norfolk.



"By then I'd decided that I *had* to sing with his band. But I didn't have the nerve to go to Louis and ask for an audition. My brother went and asked for me. Well, I sang for Louis; he liked my singing and I joined the band."

Today, after five years of wedlock, they have two daughters, Toni, 4, and Luanne, 2, as well as a home in Las Vegas.

Both are agreed that Vegas living leaves very little to be desired. "It's not just the fact that we're workin' steadily in Vegas 30 weeks a year," Keely explained. "We like the people there; the town has a freedom we don't find elsewhere — yet it lends itself beautifully to family life. It's got the best food, hotels, and great desert weather, plus the fact the chamber of commerce is takin' steps to make the town more attractive to families. It's home to us, that's all."

Though Keely by now is freely in orbit as a Capitol Records artist in her own right, both she and her husband made abundantly clear their determination to stay together as an act.

"You can definitely say that I have no single plans," the singer stated. "The act will continue as long as we're all happy."

Louis concurred. "If I were to do a single," he shrugged, "it just wouldn't be the same at all."

Prima summed up the act's success in one word — variety.

"See, the audience never knows what's coming next. And to tell the truth," he grinned, "neither do we. We're always throwing 'em surprises and they love it. It's somethin' different. Why, in one show we give an audience seven or eight samples of different material."

Yet, for all its air of utter spontaneity, the Prima-Smith circus is somewhat pre-arranged, the trumpeter confessed. "Mostly it's the music," he elaborated, "we may work out a rough routine — for myself, for Keely, for Sam and the boys. But there always are a lot of changes when we get going onstage. It depends on the temper of the audience . . . When I get the feel of the people out there, I may change everything. To put it simply, the audience controls us."

For all its present tremendously popular appeal, their act has *got* to get better, Prima candidly opined. The reason for this is simple, he shrugged: "We're the one act in show business that's constantly rehearsing."

Now that the husband-and-wife team can virtually write their own ticket with any of the bigger night clubs from coast to coast, Prima professed reluctance to play a wide variety of rooms.

"Usually we don't feel quite at home," he admitted. "There are all ways exceptions, though. Like our stand at the Eden Roc in Miami . . . That knocked us out because the audiences just died. Reception was just fantastic."

Despite the excellent reaction to their television appearances, moreover, Louis and Keely are not eager for television work.

"If the people who run TV would just let us alone," Louis said heatedly, "we could routine a show the way we feel. If the ad agencies would let us do what we do in a club, the people of America would love it. I'm convinced of this."

Possibly the most logical key to the phenomenal success of Prima, Smith, Butera, and fellow Witnesses may be found in Louis' dictum:

"If you can be yourself — and if you can enjoy yourself — you'll be okay."

■ A short, round tub of a man with a social conscience as strong as his piano left hand, Meade "Lux" Lewis at 53 can survey a career in jazz that has veered from playing for Chicago mobsters in the '20s to the laissez-faire life of a California musician in the '50s.

Now settled in a neat little home on Los Angeles' south side, Lewis divides his time between playing suburban clubs, fishing and regular gigs on the golf course.

Not since 1952, when the Gale agency organized a national tour bannered as *Piano Parade* and including Art Tatum, Erroll Garner, and Pete Johnson besides Meade, has the boogie-woogie pioneer been on the road. He still gets offers to appear in eastern clubs, he said, and in recent years has turned down two European promoters who were planning a concert series for him across the Atlantic.

"They all want you," he explained wryly, "but nobody wants to pay any money. It's the same situation in this town — scale offers only." He dismissed the situation with a contemptuous shrug. "That's the reason I work the outlying places so much. At least the money is decent . . ."

"There's no point my going over to Europe with those extra expenses an' all. It just wouldn't pay . . . I'd wind up *losing* money. But, man, I'd love to go to Europe. These promoters who contacted me said I still had a very big following in England, France, and the other countries. They told me I was sure to go over big. So, it's the old story — they don't want to pay any money. They want you to do it for nothin'."

He rose and moved ponderously into the bedroom, returning immediately with three large scrapbooks.

"You might get a kick out of looking these over," he said. "They cover a lot of years, them books."

Glancing at random through the yellowing pages filled with tattered newspaper clippings, magazine articles, and telegrams wishing him well on a thousand opening nights in a thousand night clubs, the great years began to slip into focus.

An early picture of Billie Holiday evoked a broad smile and the nostalgic comment, "Ah, those were the good days, the great days. Lady sure was a knockout then . . . and that's what she was doin' — knockin' 'em out."

One good-luck telegram pasted on a page bore the signature, *Orson Welles*. "There is a great man," remarked Lewis matter-of-factly. "He practically revolutionized camera

MEADE LUX LEWIS

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work and direction in motion pictures. I knew him through Elliot Paul. We met in 1941 when I first came out to California to work at the Swanee Inn."

He indicated a newspaper advertisement in the scrapbook. It blazoned his name above the name of the long-shuttered Inn. At one side of the ad was a stereotyped caricature of a Negro's head, a repulsive distortion showing big, grinning teeth between huge, white blubber-lips.

"Yeah," said Meade, "that's the way it used to be in this town. That Swanee Inn sure was a mean Crow joint. But it wasn't the only place, believe me."

His eyes darkened as he looked into a bitter past. "After one week here I was ready to run back to New York. Not only because of the Crow scene, but the town was too dead for me. Course, things have improved through the years. You don't see downtown restaurants with *White Only* signs anymore . . .

"Don't get me wrong, though. It's still no bed of roses for the Negro people here." He paused, a hint of the dramatic in his attitude. "Do you know," he asked, "that right now in this town there's a major hate campaign going on against Negroes? It's all hooked up with the school situation in the South."

Meade Lewis has been bearing the nickname *Lux* so long, its origin possibly has been lost in legend. He laughed at the memory of his being dubbed thus.

"We used to have a comic strip in one of our Chicago papers called *Gaston and Alphonse*. Know the one I'm talkin' about? One was always saying to the other, 'After you, Gaston,' or, 'After you, Alphonse.' Well, when I was a kid I used to imitate them all the time. I'd make believe I had a goatee and moustache and pretend to stroke them with a big flourish.

"Well, people used to say to me, 'Aw, who'd you think you are, the Duke of Luxembourg?' I'd say, 'Sure, man.' So, the name *Lux* stuck to me ever since."

At his heaviest, Meade weighed an impressive 298 pounds. Then he began medical treatments for obesity, went on the wagon, and today sticks to orange juice and a regulated diet.

With his longtime musical partner and boyhood friend, Albert Ammons, it was a tragically different story. A clipping in Lewis' scrapbook chronicles the beginning of the end

for Ammons with the newspaper report of his first hospitalization after a lifetime of compulsive drinking. Meade is understandably reticent on the subject of Ammons' illness and death.

"Back in Chicago when we were kids Ammons and me used to play softball together. He was good, used to play left field or center. We both were born in Chicago. I know that the encyclopedia book says I was born in Louisville, but that's not true. Sept. 4, 1905, Chicago, Ill. — that's the story on me.

"Anyway, Ammons and me began on piano together. Both our families were musical, you see. Up to the time I started piano my father had me playing violin. I detested it. My father died when I was 16 — before I moved to piano."

Lewis considers that the primary reason for his shifting allegiance to piano was the emergence on the Chicago scene of a pianist from St. Louis, Mo., whose name he cannot remember.

"This man played *The Fives*. It was something new and it got Ammons and me all excited. (Sure wish I could remember his name.) The best way to describe his way of playin' is to say that the right hand played *The Fives* while the left hand didn't matter. You could play any kind of left hand — a rumble bass, a walkin' bass, and so on."

When John Hammond, described as "Public Jitterbug Number One" by New York newspaper reviewer John Chapman in a devastatingly cynical review of a Carnegie Hall concert held in 1938, discovered Meade washing cars in a Chicago garage in 1936, the pianist ". . . was tremendously flattered.

"In fact, I was all aglow. Lots of people — Basie, Billie Holiday, Lena Horne, Hazel Scott — tell me, 'You're goin' to the top now. Look what Hammond did for all those he sponsored,' they said, 'man, you're sure to make it now.' Well, for awhile I did."

After some reflection, Lewis reverted to the Jim Crow situation locally and nationally.

"Y'know, this school situation is just tearing up these Crows. I don't let 'em bother me, though. I keep from havin' trouble with 'em. I think they're stupid.

"See, the Crows are facing a changin' world now and they don't want to accept it. Their backs are against the wall."

Although Meade likes the southern California climate, it is evident



that he is not completely happy in Los Angeles.

"I like the East," he protested, "and it's not just because I always get more money whenever I work back there. I miss that cold air hittin' against my face and the changing seasons. I've been living here since August, 1941 — except for trips out of town, of course — and I guess it's time I had a change of environment."

He sighed. "Well, if I hit the sweepstakes, maybe I'll go up to San Francisco and buy a house. I'd enjoy going out to the theatre in San Francisco . . .

"You know, I still hold my New York and Chicago union cards — paid up, too. So I can work in either city as long as I like.

"But these agencies don't give a damn," he declared. "All they want is that commission. They don't care where they book you. I used to work Chicago's Sherman hotel regularly as a clock; but the agency never got me more money. I guess they felt I should be happy just to be working."

Though Meade *Lux* Lewis has been out of touch with his other boogie-woogie partner, Pete Johnson, for years, he is ever-ready to embark with him on a tour — if the money is right. But Johnson, who has been living in Buffalo, N.Y., since the early '50s, has evinced no sign of willingness to hit the road.

Nevertheless, Meade *Lux* is ready.

"I can't think of anything better than going to Europe and playing for the people there," he said animatedly. "Just so the money is right. Until then, I'll just continue driving 95 miles a day to my job in Costa Mesa. It costs me a lot in gas, but I get to play the way I want."

The Hip World Of

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IS IT MY FAULT
I CANT GROW
SIDEBURNS? IS IT
MY FAULT?



IS IT MY FAULT MY
SUITS WON'T MUSS?
AM I TO BLAME?



I'VE TRIED TO DIG
EVERYTHING. I'VE
TRIED TO LIKE
JAZZ AND MOTOR
SCOOTERS.



IS IT MY FAULT I CANT
CHANGE MY SPEECH
PATTERNS? HAVEN'T
I TRIED TO SAY
"MAN"
"LIKE"
"YOU KNOW"
"I MEAN"?



Jules Feiffer

EVERYONE ELSE I
KNOW IS BEAT.
WHATS WRONG
WITH ME ANYHOW?



WHY CANT I
BE AN OUTSIDER?
WHY CANT I
BE HIP?



WHAT I WOULDNT
GIVE TO BE A
NON-CONFORMIST
LIKE ALL THOSE
OTHERS



■ McKinley (Kenny) Dorham faces the problem plaguing most jazzmen: how to keep working without compromise.

He's solving it by spreading himself into three major categories: instrumentalist, singer, and teacher.

The lean Texan has been fascinated by music since the age of four.

"I played piano by ear," he recalled. "I was fond of hillbilly and western music. That's all you hear out there. That's all I knew until I heard Louis Armstrong."

Dorham started playing trumpet by ear, and later acquired two years of high school instruction. Still

out there, so I came to New York."

It was 1944, and Kenny was still learning. He studied Parker and Bud Powell, didn't know a soul in the city, and lived alone at the YMCA.

All this time he was writing and practicing. From the time he learned to read music, Kenny started writing. Mostly he's been self-taught, learning from books and correspondence courses.

He began to work in New York, occasionally with Parker. He also worked the Savoy ballroom with Frank Humphries. In 1945, he was with Dizzy Gillespie's big band as

the rehearsal regulars are such as baritone man Jay Cameron, cornetist Nat Adderley, tenor man Roland Alexander, trumpeter Lee Morgan, and many of New York's leading young players.

"Everything is written out of the Parker idiom. I like the Parker-Bud Powell school," Kenny said earnestly.

"And in the writing, I found that once I learned to transpose and so on, it was a matter of trial and error, cause and effect. The rest, you have to be inquisitive to find. And being associated with Gil Fuller also helped me.

"I feel that being a soloist and an



later, he studied arranging and composing at the Gotham school of music on the GI bill. To keep his family going, he took day jobs, including work in aircraft manufacturing plants.

Although he started at Wiley college, Austin, Texas, as a chemistry major, Kenny soon found himself learning theory and harmony instead. He played in the band during his second year.

"I always liked chemistry," he said. "I wanted to do something constructive, and I feel that you can do that in the sciences."

A year in the army followed, during which musical activities were suspended, and Kenny became a boxer on an army boxing team. On free time, he gigged around with Duke Ellington trombonist Britt Woodman.

"After I got out of the army, I learned all of Charlie Parker's solos by heart, then I went looking for someone to hear. I went out to California just to see if I could duplicate what I had been hearing. I felt I couldn't learn from the guys

trumpet player and featured blues singer.

"I always learned the words to a song," he said. "It helps me play the melody. I took some singing lessons before I auditioned for my Riverside vocal date recently."

Dorham's singing has been pretty limited to that Riverside LP, but he has hopes that it will create more of a demand for him, and thereby enable him to obtain bookings for his group.

Meanwhile, he has a rehearsal band in the works.

"I rehearse it mainly on Sundays," he smiled. "The book is based on Parker's linear construction. I've done all the writing so far. I pay for the rehearsals, too. I hope to get to record it soon.

"The book is written so the band can be integrated with the string section of the City College orchestra. At our last rehearsal, we had 15 trumpet players show up."

The band's line-up calls for four trumpets, three trombones, three rhythm, and five saxes. Five strings and a harp are also utilized. Among

instrumentalist also is a help with writing."

Prior to his term as trumpet instructor at the School of Jazz, Lenox, Mass., last summer, Kenny had done some teaching, both of trumpet and his system of arranging.

"A brass player's disposition is such that he doesn't want to waste notes," Dorham related thoughtfully. "The instrument is on the outside of the mouth, pressing on the teeth.

"Charles Colin helped me some. I learned to use moderation in warming up. You can never abuse your chops. I used to practice whole tones. When playing, I'd run arpeggios about two octaves.

"At Lenox, I taught the formation of a chord and running its scale. The trumpet has only three valves. It's not expected to be played as fast as it is. The main value with this type of exercise is that it familiarizes you with a chord. When you hear it, you've got it covered technically, and you can play it from top to bottom.

"Then you break up a chord to
(Continued on Page 43)

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Stereo NEWS

THE AMPLIFIER IS THE HEART OF HIGH FIDELITY

By Charles Graham

■ Just as every link in a chain is important, every unit in a high fidelity system must be there—but the amplifier is the heart of the system. It amplifies the signals from the other units—a tape machine, a record player, an FM-AM radio tuner—and leads the signals to the loudspeaker in order to reproduce music or any other sound.

Because of the amplifier's importance, this column will examine the instrument, for any high fidelity system, monophonic or stereophonic, requires one.

All stereo amplifiers can be used as monophonic amplifiers by turning the selector switch to the "mon" position. This is one reason why it would be advisable to get a stereo amplifier now—it's ready if you want to switch to stereo reproduction.

In selecting an amplifier, the beginner often is faced with many different choices and with a very wide price range. Samples cited in this column range from a little above the least expensive sort, which still can be expected to provide real high fidelity sound, to almost the most expensive that can be bought.

Because the most practical amplifier for most serious listeners is all in one, two of the three listed are of that type. The third, more expensive, has the stereo preamp on one chassis with the power amplifiers on a second unit. The all-in-one amplifiers include two complete preamplifiers and two power amplifiers, along with various stereo switching controls, all on one chassis.

The first amplifier to be considered



"... But the walnut finish got me."

is the Bogen DB 212. It's a compact unit measuring less than five inches high, 15 inches wide, and a foot deep. It costs \$115, without the metal half-case that covers the top and meets the case covering the bottom half. This easy-to-install cover is for use when the DB 212 is not going behind a wood panel or on bookshelves. It costs \$7.50 extra and comes with attractive modern brass legs.

When the off-on switch is turned to "on," a pilot light in the middle of the control panel glows. There are five knobs that control volume, bass, treble, input selector (33 $\frac{1}{3}$ or 78 rpm, tape head, radio) and on-off and stereo/mono.

This amplifier, like all other stereo units, can be used for monophonic reproduction of regular LPs, 78s, or other nonstereo material by flicking a switch. Behind the volume control knob is a control that shifts the balance between the two stereo channels. This control may be used to balance different loudspeakers or to compensate for differences in volume between the two stereo channels. It even can be employed to bring one instrument out of the orchestra into the room further—if that horn was recorded primarily on one channel.

The Bogen also includes slide switches for reversing stereo loudspeakers. This is often useful, since there is as yet no standard practice in recording studios regarding which side of the recording mike pickup goes to which channel on the disc playback.

Slide switches also provide filters for reducing scratch, hiss, and other high frequency noises, and for cutting down the rumble that inexpensive changers sometimes cause. Rumble is more often a problem in playing back stereo records than it was with monophonic discs.

Like most other stereo amplifiers, the Bogen DB 212 has two small brown strips on the rear, with four screws in each marked "ground," "4," "8," and "16." These are terminal strips for connecting the wires that go to the two loudspeakers. The speaker's value is specified on its back. Except for the speaker hook-ups, all interconnection among high fidelity units is by means of simple plugs. These speaker connecting wires can be regular lamp cord.

The phonograph connecting wires and the cables from tape recorder or radio tuner are fed into the rear of the Bogen and plugged into receptacles clearly marked on a sloping panel inside the amplifier. This panel

is easy to get at when the metal half-cover is not in place.

The DB 212 has another interesting feature, a "converter" output receptacle. If the set already has another amplifier of about 17-30 watts (or a complete mono preamp-amp), a cable may be run from the converter output of the Bogen to the original amplifier. The Bogen then will function as the stereo control center, will supply the power amplifier (24 watts from two 12-watt channels tied together) for one stereo channel, and the original amplifier will serve as the power amplifier for the second stereo channel.

In most situations, though, the 12 watts channel of the Bogen will be adequate.

As compact as the Bogen but featuring more controls and more power (at a higher price) is the versatile H. H. Scott 299 complete stereophonic amplifier.

It is a handsome unit that costs \$199.95, without the optional fine wood cabinet. It may be used without the cabinet on a bookshelf or behind a wooden panel, with its burnished gold faceplate and knobs showing. For those who prefer to enclose it in a cabinet when it's out on a table, Scott has a variety of blond, mahogany, walnut, and simulated leather cabinets costing from \$10 to \$20 each.

This unit contains two 20-watt power amplifiers, along with separate bass and treble controls for each stereo channel. It has the customary stereo balance control that allows fine adjustment of the relative sound output from each of two speakers.

The stereo speaker selector may be used to reverse channels rapidly, comparing them by ear for balance while the balance control is adjusted. The knob is marked "reverse stereo." There are three pilot lights that go on according to the setting of the stereo selector.

An especially useful front panel facility is the pair of phono input switches provided on the Scott. They allow switching to either of two monophonic or stereophonic phonograph pickups, both of which may be left plugged into the rear of the Scott at all times. This is a convenient arrangement for those who wish to compare two phonograph pickup arms or two records. (This is called A-B switching.)

It also is convenient if you have a turntable for stereo disc listening as well as the old changer, with the monophonic pickup, for background music.

(Continued on Next Page)



Two all-in-one stereo preamp-amplifiers are shown stacked here. In use only one would be required. On top is the Bogen DB 212 which provides two 12 watt stereo channels or one 24 watt mono amplifier for \$115. Below is Scott's 299 dual 20 watt amplifier. It is priced at \$199.95.



The two chassis Leak stereo amplifier is being set up here. Hand shows plug atop output transformer about to be plugged in to select proper value for particular speaker in this system. Index finger (lower left) points to terminal strip to which speaker wires are to be connected. At right is seen separate preamp-control unit.



Rear view of the two all-in-one stereo amplifiers. Top unit, Bogen 212, shows only speaker terminal strips and receptacle for changer (left). Similar strips for Scott (bottom) are at lower left. Lower right receptacles are marked for stereo phono, radio tuner, tape. Similar receptacles on Bogen are not visible, but on sloping panel inside unit near front.



Over \$600 in amplifiers, three complete stereo amplifying setups, are grouped here. On the right are the Leak "Point One" and Stereo 50 units. Lower left is the Scott 299 and above it is the Bogen 212.

Like all other stereo amplifiers and preamp control units today, the Scott permits feeding directly into it from the tape head of a stereo (or mono if desired) tape deck.

This means you can buy a tape mechanism, without any electronics for it, and that the tape then can be played through the amplifier. This is a real saving, about half the total cost of a complete tape unit.

Among the finest stereo amplifiers made are the English H. J. Leak units, sold in this country by the British Industries Corp. The Leak preamp is available without its case for custom installation at a cost of \$109. It's called Point One, as are some of Leak's other units, because the maker guarantees they will produce less than one-tenth of 1 percent distortion at full output. This is a very high standard indeed.

Since Leak uses separate preamp and power amplifier(s) the latter may be placed out of the way under the table or in the bottom of a

cabinet, with just the preamplifier unit available for everyday use. Even without its fine wooden cabinet, the preamp may be used in the open, for its metal enclosure is quite presentable, and it has four rubber protective feet.

The Leak Stereo 50 power amplifier is a very heavy unit. It includes two 25-watt power amps, with their common power supply on one chassis. Throughout, it has the same sort of expensive wiring that is employed in military electronic units. This is not only a joy to look at, but it also makes servicing, in the unlikely event that it ever should be required, easy.

Connections to the power amplifier for the speakers are simple to make. There are two small terminal strips with two screws each. Wires are run from these two strips to the two speakers. Then the small impedance selector plug in the top of each output transformer is replugged into the correct pair of holes, as marked 4, 8, or 16 ohms, whichever

is the value marked on the back of the loudspeaker.

The Leak preamp has controls that operate very smoothly with a heavily loaded "feel." Control facilities are typically British in that even on this costly unit there are only enough—no frills or extras. In addition to the other normally supplied stereo controls, the Leak has a rumble filter.

The Point One has inputs for two microphones and, like other stereo amplifiers, tape outputs. These allow plugging into a tape recorder, either mono or stereo, for recording whatever signal is fed into the preamp for listening, be it radio tuner, disc records, microphones, or even another tape machine for copying tapes.

The preamp may be used with either the 50-watt amp of the Stereo 50 or with a smaller unit, the Stereo 20, which has two 12-watt amplifiers on one chassis, totaling 24 watts, instead of two 25s totaling 50 watts. The cost of the Stereo 50 stereo power amplifier is \$189. The Stereo 20 costs \$149.

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The Garrard changer reproduces music *precisely as recorded*, without introducing any distorting factors such as rumble or wow. A Garrard changer is actually a superb turntable combined with a scientifically engineered all-aluminum tone arm. This tracks at the *correct* stylus pressure without undesirable resonances.

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Stereo Disc Reviews

The Drinkard Singers

The Singers' second set for RCA Victor (LSP-1856) is *A Joyful Noise*, indeed. The seven-member group which was so excellent at the 1957 Newport jazz festival, and sustained that excellence with its first Victor LP, continues the pace. Among the gospel songs on the set, some driving, some really swinging, all done with a sincerity beyond commercial considerations, are *My Rock*; *Use Me Lord*; *Rise Shine*; *Wade In The Water*; *Just A Little While To Stay Here*, and *Singing In My Soul*. The

solo voices should have been identified in the notes or on the label. Recommended, and the stereo version has excellent sound. (D.C.).

Jack Kane

Kane Is Able (Coral CRL 757219) spots the young Canadian arranger-bandleader in three settings: the standard dance-jazz band instrumentation, the same with more rhythm and French and English horns and oboe, and the original instrumentation with 24 strings. Nearly every west coast jazzman of any conse-

quence is in the line-up. Not too much happens jazz-wise, and the arrangements are only a cut above the routine. *St. Louis Blues*; *Lazy River*; *Carioca*, and *Poor Butterfly* are among the 12 tracks. (D.C.)

Maurice Medoc

A not-too-French-sounding group offers *French Without Tears* (United Artists UAL 30005-S, also monaural), a program of songs with a Gallic lilt. It's pleasant listening, although not overly dramatic in its stereo effect. The ensemble includes an accordion, a small string section, woodwinds, and a lot of verve. (D.C.)

Glenn Miller-Ray McKinley

The Miller Sound (RCA Victor LSP-1852), stereo or no, is mixed with a liberal amount of the McKinley sound, and not only in *Civilization* and *Jiminy Cricket*, Eddie Sauter's arrangements for the '47 McKinley band. In tunes such as, *You Smiled*, *Candlelight Serenade*, and *Greensleeves*, the Miller sound—and the devices—are very much in evidence. But I doubt if Miller would have the band play so loosely, and wonder whether by now he would have developed his style beyond the devices. Anyway, it's good dance music. Vocals by Lorrie Peters and Ronnie Craig are appropriately band singer style. Good sound, although nothing seems to help those Harmon mute passages. (D.C.)

Voices of Walter Schumann

When We Were Young (RCA Victor LSP-1477), Schumann's final recording date before his untimely death, is a stunning set for stereo. The Voices spread handsomely across both speakers with richness and depth. The versions of such as *Charmaine*; *Ranona*; *While We're Young*; *In A Little Spanish Town*; *Falling In Love With Love*, and *Together* are sugary, but not cloying. (D.C.)

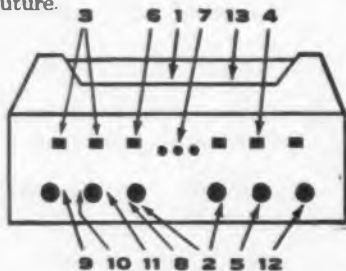
The Signatures

The Signatures Sign In (Warner Bros. WS 1250) uses stereo to present the group just about the way it appears in a club. This vocal-instrumental group falls about midway between the Hi-Lo's and the Freshmen. Its harmonics are not so consciously far out as the former, and its instrumental bits are not so important to the whole as the latter.

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tape heads. 4 Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers. 5 Special balancing circuit for quick and accurate volume balancing of both channels. 6 Separate record scratch and rumble filters. 7 Unique visual signal light control panel. Instantly indicates mode of operation. 8 Can be used as an electronic crossover (bi-amplifier). 9 Special compensation for direct connection of tape playback heads without external preamp. 10 Special switching lets you use your stereo pickup on monaural records. 11 You can play a monaural source such as an FM tuner through both channels simultaneously, effectively doubling power. 12 Loudness compensation. 13 Stereo tape recorder output.



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Not too and the ut above ies; *Lazy Butterfly* (D.C.)

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imann ng (RCA nn's final untimely or stereo. dsomely a richness of such as *ile We're sh Town; Love*, and not cloy-

(Warner eo to pre- the way his vocal- about mid- and the are not so e former, are not so the latter.

The group sings well, phrases smartly, and has a fine sense of pacing. Some of the production could be edited without much loss. Irv Joseph wrote some instrumental backing around the group's existing arrangements, and didn't intrude a bit. Among the tracks: *This Year's Kisses*; *I Understand*; *It Happened In Monterey*; *Tenderly*, and *And The Angels Sing*. A very musical group. (D.C.)

STEREO SAMPLERS

Samplers of any sort usually serve the function implied in their title. But *Bob and Ray Throw a Stereo Spectacular* (RCA Victor LSP-1773) stands very well on its own. Before, alter, and in among tracks by Julie Andrews, the Belafonte Singers, Skitch Henderson, Lena Horne, the Guckenheimer Band, Abbe Lane, the Melachrino Strings, the Radio City Music Hall organ, and Sauter-Finegan, the two comedians prowl through a castle with Dr. Ahkbar, and eventually are shrunk to the dimensions of a fly. It's pretty funny stuff, and the music tracks are interesting. . . .

Decca's *Adventures in Stereo* (DL 738046) has the usual array of sample tracks, varying from the Tommy Dorsey-Warren Covington band's *Boogie Woogie* to soundtrack music from *The Young Lions* to Felicia Sanders wailing on *Music, Maestro, Please*. As a starter, an announcer explains stereo, and plays with your speakers. . . .

Bel Canto (SR1000) presents a novel box package and a multi-colored record with a stereo tour of Los Angeles on one side and sample tracks of music on the other. The tour is a little silly, but the sound is wild. . . .

Everest takes a more straightforward approach in *Musical Variations in Stereo* (Everest SDBR-2001). All the tracks are from its line of LPs, and the two by Woody Herman should whet any jazz fan's palate for a listen to his LPs. The sound is very crisp and ungingimmicked. (D.C.)



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Stereo NEWS

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Products



The Fisher X-101 master audio control/duplex 20 watt amplifier is among the more elaborate all-in-one stereo amplifiers. Although its front panel is uncluttered it offers complete flexibility of stereo control, including channel balancing and reversing. Price, less case, \$189.50.



Bell Sound's model 3030 is a dual 15 watt amplifier with complete stereo controls. In addition it has a rumble filter often useful with older record changers in stereo disc playing. The Bell 3030 includes a sleek flat metal case at \$169.95.



Pickering 196 Unipoise arm and stereo pickup is an integrated unit. Cartridge has replaceable styli, can play stereo, regular LP, or 78. Price for stereo is \$59.85.



Knight's KN-720 stereo preamp-amplifier is a compact unit including two 10 watt amps. This economy-priced stereo control center includes all needed stereo facilities. Including metal cage, \$80.

26 • DOWN BEAT



Sherwood's S-5000 stereo dual amplifier and preamplifier matches other Sherwood tuners and amplifiers in size and appearance. It includes all necessary stereo controls and two 20 watt power amps. Ingenious bass and treble knobs can control both stereo channels at once or be used for each channel separately. The S-5000 costs \$189.50 less case.



Pilot's SM-245 has a handsome burnished gold front panel and knobs. Incorporating two 20 watt power amplifiers and all necessary controls for stereo records, tape, or radio, it will also handle microphone input. Features an unusual switch which allows last record on changer to control automatic shutoff of the entire system. Including metal case, it's priced at \$189.50.



GE's MS-4000 dual stereo preamp-amplifier includes dual 20 watt channels and complete stereo switching facilities. Control grouping puts two stereo function selectors on large knobs in left panel; loudness, bass, treble, etc. on smaller knobs at right. MS-2000, dual 14 watt, is a similar amplifier, priced at \$129.95. MS-4000 costs \$169.95 complete with case.

Similar Lafayette unit with controls kit. It

Shown for two mono two unit many wo factory-wi



Using the two McIntosh units shown above any high quality monophonic system may be converted to stereo without obsolescing present amp and preamp. The McIntosh C-85 adds stereo control, placing all control functions on its own front panel. Costs \$109 with cabinet. Separate deluxe power amplifier for second channel is McIntosh MC-30, rated at 30 watts, priced at \$143.50. Either unit may be purchased and used separately.



Dynaco's stereo control kit DSC-1 provides an inexpensive way of controlling both channels of a stereo setup using two mono preamp-amplifier combinations. Includes balance, blend, reverse and loudness controls. Kit costs \$12.95.



Similar in use to the Dynaco unit at upper right is the Lafayette remote stereo control kit. Unlike the Dynaco, this unit may be placed up to 50 feet from the amplifiers it controls. Just as the Dynaco unit, it is an easily-assembled kit. It is priced at \$27.50.



The Marantz stereo control preamplifier and the 40 watt power amplifier shown above are high quality units for the ultimate in control flexibility and low distortion. Stereo preamp costs \$225. Power amps (two needed) are \$198 each.



Shown here between two Scott monophonic amplifiers, which it controls for stereo use, the Scott 135 Stereo-daptor may be used with any two mono systems having separate preamps and power amps, or with two unitized amplifiers which have tape monitor outputs. Similar in many ways to the Lafayette and Dynaco kits pictured above, this factory-wired unit costs \$24.95.



Madison-Fielding 320 stereo amp is a dual 20 watt unit with completely flexible controls for each amplifier. Switching permits use of both amplifiers with one set of controls operating both amps. Tone controls permit use of unit as an electronic crossover with one amplifier driving tweeter, the other the woofer. Unique magic eye and balance controls allow setting speaker balance using internal tone. Price without case \$170.

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(Ed. Note: Following is a list of current manufacturer literature in the stereo and high fidelity field. If you wish to receive any of it, indicate your choices and mail to **Stereo, Down Beat, 2001 Calumet Ave., Chicago 16, Ill.** Enclose remittance where a price is designated.)

- Allied Radio: 400 page catalog of hi-fi kits and components. Free
- Apparatus Dev. Corp.: FM station list and FM antenna catalog 25c
- Audio Devices: Tape Recorder Directory describes and shows 125 recorders. Free
- British Industries: "Loudspeakers" by G. A. Briggs. 336 p. 5th Ed. 4.50
- Harmon-Kardon, Electro-Voice, Rek-O-Kut: "Your Guide to Stereo" (speakers, enclosures, cartridges, tuners, amplifiers, turntables, tonearms) Free
- Ferrodynamics: Tape-timing ruler. Gives footage and recording time on reel. Free
- Jensen: Bulletin JH-1 (speakers, enclosures, kits) Free
- Lafayette: Catalog 590. 260 pages including kits and components Free
- Nortronics: Question and Answers about making stereo tape recordings at home. Free
- Magnecord: Folder describing the Stereo Magnecordette & recorders Free
- Pilot: Stereo and You. Components and consoles. Free
- Shure Bros.: Replacement Manual '58. Complete details for replacing phonograph pickups and tape heads Free
- Stromberg-Carlson: High Fidelity Components (both packaged and separate) Free
- Telectro: Catalog showing five tape recorders (12 pages) Free



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- Jazz R
- Popula
- Classic

The hat grooves on Decca DL winning g The Gay tional win Last Night the Four P sing three Mine. The N.J., does That Will the West and the E and Ogden Good list dug barbe chords get resolve pro

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music in review

- Jazz Records
- Popular Records
- Classical Records

- Blindfold Test
- Jazz Record Buyers Guide
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

recommended

Choice Classical, Pop, and Folk LPs Selected By the Down Beat Reviewing Staff

BARBERSHOP QUARTETS

The harmonies are as close as micro-grooves on *Barbershop Quartet Winners* (Decca DL 8400), a set of 12 tunes by five winning groups in the 1958 competition. The Gay Notes of Tulsa, Okla., international winners, have three tracks, including *Last Night on the Back Porch*. Runners-up, the Four Pitchikers of Springfield, Mo., also sing three, including *That Old Gang of Mine*. The Home Town quartet of Lodi, N.J., does *What a Wonderful Wedding That Will Be* for one of its two tunes, and the West Coasters of San Gabriel, Calif., and the Evans quartet of Salt Lake City and Ogden, Utah, each do two.

Good listening, particularly if you've ever dug barbershop quartets. Some of those chords get way, way out . . . but they all resolve pretty well. (D.C.)

AARON BELL TRIO

Mainly because of pianist Hank Jones, who is heard on six of the 10 tracks in *The Party's Over* (RCA Victor 1876), the record is one of the better piano-bass-drums sets in the hip-pop vein. There's a generous dash of jazz scattered throughout the Jones tracks, and bassist Bell as well as drummers Ed Thigpen and Elvin Jones fall right in with the spirit.

Satin Doll is heard in two versions, the first with Hank, the second with trombonist Tyree Glenn blowing softly. Glenn reappears on *Kumquat*, playing butter-smooth jazz 'bone over the swinging support of Bell and both Joneses.

On four tracks (*Cool; Slaughter on Tenth Avenue; All the Way; and It Could Happen to You*), Charlie Bateman and Charlie Smith take over piano and drums respectively and the feeling changes to more conventional cocktail sounds. *Slaughter* opens side two and clearly is the flagwaver, designed to hook those who normally wouldn't go for the blowing tracks.

The other Hank Jones tracks where the action is constant and frequently unexpected are *The Party's Over; Party Blues*, and *The Love Nest*. Bell comes through with some pretty workmanlike tuba occasionally so that the LP as a whole contains a considerable amount of variety.

A good album to spin at a cheerful party. (J.A.T.)

CY COLEMAN

In choosing Cy Coleman, an established cocktail piano man and pretty successful songwriter, to introduce its new line of LPs in a more popular vein, Westminster Records appears to have made a smart decision. *Cool Coleman* (Westminster WJ 6102) is a sure-footed runner in a field that includes pianists Conley Graves, Don Shirley, et al.

Assisted by Aaron Bell on bass and Charlie Smith on drums, Coleman clearly shows his sophisticated sense of humor, in addition to a formidable technique, on songs such as his own *Witchcraft; Isn't It Romantic?*, and *Bess, You Is My Woman*. Fans of the aforementioned slick keyboarders ought to find Coleman right in their groove. (J.A.T.)

BILLY MAY

Conrad Gozzo, Johnny Best, Pete Candoli, Manny Klein, Si Zentner, Tommy Pederson, Red Callender, Joe Mondragon, Ralph Pena, and Alvin Stoller are just a few of the musicians involved in *Big Fat Brass* (Capitol T 1013), a brisk and humorous workout by May.

There are stretches of the rich bottom Johnny Richards' writing has, as well as the usual sly Mayisms. Some of the tracks: *Moonlight Becomes You; Brassman's Holiday; Autumn Leaves; On a Little Street in Singapore; Invitation*, and *The Continental*. Strictly a pop album, but some listening fun. (D.C.)

JOE NEWMAN

What a rare pleasure it is to sit relaxed and listen to the honest horn of this Basieite play straight through a dozen of the best ballads in the catalog of popular music.

Joe Newman with Woodwinds (Roulette, Birdland Series R-52014) is not the roaring J.N. of the Basie trumpet section; rather he's a calm and collected artist here, and if he lacks the romantic lyricism of Bobby Hackett in a set like this, he admirably says his piece his own way. There's nothing "cool" about Newman; he goes directly to the musical point with fine, fat tone and infinite taste.

The supporting band, which does excellent justice to Ernie Wilkins' custom-tailored arrangements, consists of Marshall Royal, alto and clarinet; Frank Wess, tenor

and flute; Charlie Fowlkes, baritone sax and bass clarinet; Romeo Penque, tenor sax, flute, and oboe; Jerry Sanfino, tenor and clarinet; Eddie Jones, bass; Jimmy Jones, piano; Freddie Green, guitar, and Charlie Persip and Ed Shaughnessy, drums. (J.A.T.)

JOHNNY PULEO

The Harmonica Gang, headed by Johnny Puleo, has some fun with a bunch of familiar Italian melodies in *Molto Italiano* (Audio Fidelity AFLP 1883). Among the tracks are *Sicilian Tarantella; Roman Guitar; Oh, Marie; Carnival of Venice*, and *Over the Waves*. If you're a hi-fi bug, the huffing and chuffing of a harmonica ensemble should delight you on the sound plane alone. Very pleasant listening. (D.C.)

RUSSIAN FOLK MUSIC

The Moiseyev dance company, a part of Russia's half of the cultural exchange program, enchanted audiences in the United States during its 1958 visit. The music that is so closely allied to the dancing is captured in *Russian Folk Dances of the Moiseyev Dance Company* (Monitor 310).

It is the music minus the sound of 110 dancers, performed by the Russian radio folk orchestra, the Soviet army band instrumental quintet, an accordion quartet, and various soloists.

Colorful, often exciting, music, this LP is one indication of the value of the cultural exchange and, too, simply in listening to the music of other nations. It's an enlightening experience and a pleasant one as well. (D.G.)

JENNIE SMITH

In *Love Among the Young* (Columbia CL 1242), Miss Smith takes on a dozen standards and generally renders them in a sweet and unaffected manner. Among the tracks: *Impossible; Take Me in Your Arms; A Fine Romance*, and *While We're Young*.

There has been a decided overbalance of popularity in recent years toward male singers. Female singers who attempt to sell a song instead of their bodies or their appeal could do much to give their sex a rise in popularity in the vocal field. Among those who can certainly do this are Morgana King, Eydie Gorme, Irene Kral, and, if she sings as neatly as she does here, Miss Smith. (D.C.)

***** an LP that must rank among the finest, most musical, most stimulating, and most satisfying of the year . . . Don't miss this one."

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STEVE'S
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Blues; Spring
There She Goes
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Baby; That's
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Bob Brookmeyer
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jazz records

Records are reviewed by Dom Cerulli, Don Gold, Richard Hadlock, John A. Tynan, and Martin Williams and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Manny Albani

STEVE'S SONGS—Dot DLP 9008: *Mister Moon*; *South Dakota*; *An Old Piano Plays The Blues*; *Spring Is Where You Are*; *Indubitably*; *There She Goes*; *You're The One For Me*; *Spring In Maine*; *I Guess I Never Had A Chance*; *Baby*; *That's What They Always Say*; *Mouday*.
 Personnel: Gene Quill, Al Cohn, Frank Socolow, Gene Allen, saxes; Bernie Glow (Tracks 1, 3, 5, 7, 8, 9, 10, 12), Ernie Royal, Nick Travis, Art Farmer (Tracks 2, 4, 6, 11), trumpets; Jim Dahl, Bob Brookmeyer, Tom Mitchell (Tracks 1, 2, 4, 5, 6, 8, 9, 11), Dick Hixon (Tracks 3, 7, 10, 12), trombones; Dick Katz, piano; Milt Hinton (Tracks 1, 3, 5, 7, 8, 9, 10, 12) and Joe Benjamin (Tracks 2, 4, 6, 11), bass; Otis Johnson, drums; Eddie Costa (Tracks 4, 6, 11), vibes.

Rating: ★★½

Although Allen's tunes hear good as pop tunes, they don't seem to lend themselves to jazz treatment. On this set, I found that *Indubitably* and *Spring In Maine* swung most naturally. Manny had to prop up such as *Mister Moon*; *South Dakota*; *Spring Is Where You Are*, and *I Guess I Never Had A Chance* with some bright writing, but that alone doesn't give a soloist really all he needs.

Royal manages to make some sense with some expressive muted trumpet on *I Guess*, and the brass team gets a rocketing sound on *Dakota*, but the trumpet solos on that are really all that hold up after the muted ensemble.

Manny, usually inventive as an arranger, had to fall back, at times, on cliches, such as the one leading into Brookmeyer's solo on *Baby*.

He's a better writer than represented on this set, and particularly when working with his own compositions. (D.C.)

Chet Baker

CHET BAKER IN NEW YORK—Riverside 12-281: *Fair Weather*; *Palka Dots and Moonbeams*; *Hotel 49*; *Solar*; *Blue Thoughts*; *When Lights Are Low*.

Personnel: Baker, trumpet; Johnny Griffin, tenor (Tracks 1, 3, 5); Al Haig, piano; Paul Chambers, bass; Philly Joe Jones, drums.

Rating: ★★

The history of the performing arts in America is certainly strewn with highly promising, immature talents which are overpraised, exploited, and often, never fulfilled. And I am convinced that one reason for what happens to a Brando, a Callas, a Chet Baker, is an almost complete lack of any real criticism in these fields in this country.

Chet Baker. Were, as some say, the similarities of his style to Miles Davis' coincidental in the beginning? Perhaps so; there is enough re-interpreted Beiderbecke-Nichols still clinging to his work to help the case along a little. But there is hardly any alternative to calling *Lights Are Low* and *Solar* pointless imitations, and that remark will need the hasty footnote that there is a lot of difference between effective spacial pause and fumbling or fog, and that the latent, implicit power of Miles Davis is a crucial part of his equipment.

One can call Coltrane an effective foil to Davis, but on the quintet numbers here, Griffin's elbowing seems to clash with the atmosphere.

The atmosphere? The playing especially on the quartet tracks has an almost incredible air to it. Except when Al Haig is using some real ideas—hear *Solar* and *Hotel*—it is as if this wispy sound were constantly trying to withdraw, deny itself, disappear altogether with a faint, careless sigh—a sigh without despair or pain, just one before a restful (and, one hopes, replenishing) sleep. Even on an up-tempo like *Hotel*, phrase just follows phrase in almost desultory succession. But I suppose that keeping that up with Paul Chambers and Philly Joe Jones playing behind you represents some kind of achievement.

It is a very sad thing indeed to see any talent, of whatever potential, settling for this.

Thoughts and *Weather* are by Benny Golson. The latter especially is Golson re-working Golson and both, like most of his pieces, are melody tied directly to chords, a difficult thing to do well. Golson does it very well, but its limitations are there to be heard.

And aren't *Solar* and *Hotel* pretty close kin to be placed together? (M.W.)

Charlie Barnet

CHEROKEE—Everest LPBR 5008: *Cherokee*; *Redskin Rhumba*; *Serenade To May*; *Molien Swing*; *Pompton Turapike*; *East Side*, *West Side*;

Charleston Alley; *Skyliner*; *Blue Juice*; *Coda 288A*; *Southern Fried*; *Smiles*.

Personnel: Barnet, saxes; Charlie Shavers, Irving Markowitz, Clark Terry, Al Stewart, trumpets; Billy Byers, Frank Saracco, Bobby Byrne, Erwin Price, trombones; Danny Bank, baritone; Dick Hafer, tenor; Kurt Bloom, tenor; Winnie Dee, alto; Pete Mondello, alto, tenor, baritone; Nat Pierce, piano; Chubby Jackson, bass; Don Lamond and Terry Snyder, drums; Bunny Briggs, vocal (on *East Side*).

Rating: ★★

Here again is nostalgia revisited as Charlie Barnet and a full-blown band of topnotch pros recreate the better memories of earlier years. Recorded last fall in New York, this set of Barnet-ics successfully manages to bridge the years and carry one back to the early '40s.

Despite the vintage tunes there is quite a lot of new writing, principally by Bill Holman who arranged *Alley*, *Juice*, *288A*, and *Fried*. Andy Gibson also did four charts, one (*Pompton*) in collaboration with Bob Young. Gibson wrote *Rhumba*, *East Side*, and *Smiles*. Naturally, the Billy May influence has carefully been preserved in *Cherokee* and *Serenade*, while Billy Moore's *Skyliner* is an unretouched remake (as they say) in Hollywood) of Barnet's 1914 hit.

There is verve and spirit galore in this band. The sidemen plunge into the charts as if they really enjoyed the nostalgia.

Solo-wise it is a field day for the trumpeters although there are several good trombone solos, notably the one in *Juice*. Muted and open, Shavers and Terry gambol in and out of the arrangements. Terry shares the soprano-trumpet duet with Barnet on *Pompton*, which is based on the Billy May original and is little altered.

JAZZ RECORD BUYERS' GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a monthly listing of jazz LPs rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

- Ray Charles, *Yes, Indeed* (Atlantic 8025).
- John Coltrane, *Soultrane* (Prestige 7142).
- Art Farmer, *Modern Art* (United Artists 4007).
- Mahalia Jackson, *Newport, 1958* (Columbia 1244).

★★★★½

- Barney Kessel, *The Poll Winners Ride Again* (Contemporary 3556).
- Lambert Singers—Count Basie, *Sing Along with Basie* (Roulette 52018).
- Johnny Richards, *Experiments in Sound* (Capitol 981).
- Sal Salvador, *Colors in Sound* (Decca 9210).

★★★★

- Manny Albam, *Jazz New York* (Dot 9004).
- Joe Albany, *The Right Combination* (Riverside 12-270).
- Harry Arnold-Quincy Jones (EmArcy 36139).
- John Benson Brooks, *Alabama Concerto* (Riverside 12-276).
- Eddie Davis, *The Eddie Davis Cookbook* (Prestige 7141).
- Lou Donaldson, *Lou Takes Off* (Blue Note 1591).
- Woody Herman, *The Herd Rides Again* (Everest Stereo 1003).
- Chubby Jackson, *Chubby Takes Over* (Everest Stereo 1009).
- George Lewis, *The Perennial George Lewis* (Verve 8277).
- Gerry Mulligan, *Jazz Combo from I Want to Live* (United Artists 4006).
- Sonny Rollins, *And the Big Brass* (Metrojazz 1002).
- Larry Sonn, *Jazz Band Having a Ball* (Dot 9005).
- Randy Weston, *Little Niles* (United Artists 4011).

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Barnet's saxes (tenor and soprano) are much in solo evidence, playing repetitions, for the most part, of the solos he originally performed. There's a good, modern tenor solo (not Barnet) on 2884 which, because of the uncredited order of blowing, must go unidentified.

This is a good, hefty, kicking band and the album should appeal especially to those old-timers who recall the "Mad Mab" when he really was mad. For younger fans, this is a good (if slightly dated) big band record which stands solidly on its many merits. Also available on stereodisc. (J.A.T.)

Bob Brookmeyer

KANSAS CITY REVISITED—United Artists UAS-5008: *Jumping At The Woodside; A Blues; Blue and Sentimental; Doggin' Around; Moten Swing; Travin' Light.*

Personnel: Brookmeyer, trombone; Al Cohn, Paul Quinichette, tenors; Nat Pierce, piano; Jim Hall, guitar; Addison Farmer, bass; Osie Johnson, drums; Big Miller, vocals (Tracks 2, 6).

Rating: ★★☆☆

An unusually free-swinging session of 12½ hours duration (according to Brookmeyer's warm and witty notes) resulted in a quite good, always swinging LP.

I found *Jumping and Doggin'* most interesting, although on the exchanges between Cohn and Quinichette on the latter, Al was more consistent, with Paul ranging from brilliant to hackneyed. Brookmeyer is sterling throughout, and very fine on *Blues and Travin' Light*.

Big Miller sings *Blues* quite well, but has pitch trouble on *Light*. Hall plays the dirtiest I've ever heard him on *Moten and Blues*.

The set is very rewarding listening, studded with good solos. It has the feeling of men doing their work well and enjoying every moment of it. Stereo sound is fine, although Pierce's piano on some tracks sounds a mile away. (D.C.)

Charlie Byrd

JAZZ AT THE SHOWBOAT—Offbeat 3001: *Byrd's Word; Blue Turning Grey Over You; Bobby in Bassoonville; Satin Doll; Tri-X; Conversation Piece; What's New; Top's Tune; Stompin' at the Savoy; Don't Explain; Buck's Hill.*

Personnel: Byrd, amplified guitar (Tracks 1, 3, 5, 7, 9, and 11) and unamplified guitar (Tracks 2, 4, 6, and 10); Bobby Felder, valve trombone (Tracks 1, 3, 5, 7, and 11); Buck Hill, tenor (Tracks 1, 5, 7, and 11); T. Carson (Tracks 1, 3, 5, 7, and 11) and Charlie Schmeer (Tracks 8 and 9), piano; Keter Betts, bass and cello (Tracks 1, 3-9, and 11); Kenneth Pasmannick, bassoon (Track 3 only); Bertell Knox (Tracks 1, 3, 5, 7, and 11) and Eddie Phyle (Tracks 4, 8, and 9), drums; Ginny Byrd, vocals (Tracks 2 and 10).

Rating: ★★☆☆½

Both the critics and a vast body of jazz fans often feel that jazz exists only in a few key metropolitan areas. It's refreshing to learn that there's considerable activity in this field in other areas.

This LP presents a sampling of jazz from Washington, D.C. The musicians on this date work at the Showboat in that city and are representative of the modern jazz found in Washington.

Byrd, an extremely able jazz and classical guitarist, is at ease on amplified and unamplified guitar. He's often quite creative on both instruments, but is particularly so on the latter.

Felder, a junior high school music teacher, is a driving trombonist. Four of his compositions are included: *Word, Bobby, Tri-X*, and *Hill*. They vary from the simple

riff of the first-noted to the crisply moving *Tri-X* to the rollicking *Hill*.

Hill, who has been driving a cab, emerges here as a musician. He should get rid of his cab. Although a lack of activity lends a certain amount of rust to his playing, he plays well, in a ballad vein, on *New*.

Mrs. Byrd's two vocals are unpretentious and un gimmicked.

There are several tracks worth noting (there is a shift in the size of the group from track to track): Byrd, Betts, and Phyle play *Satin Doll* movingly; Byrd and Betts duet in earthy blues fashion on *Conversation* (Jimmy Giuffre could have sat in easily); Schmeer, Byrd, Betts, and Phyle work over *Savoy* with considerable affection and skill, and, finally, there are a series of fiercely driving solos on *Hill*.

Everything attempted here doesn't come off. But some of it does. This certainly merits another LP. Byrd has a good deal to say and so do others on this LP.

The label on this may be Offbeat, but the music is pleasantly straight-down-the-middle.

Excellent notes by Paul Sampson, too. (D.G.)

Eddie Condon

DIXIELAND DANCE PARTY—Dot DLP 3141: *Copenhagen; Riverboat Shuffle; Sugar Foot Stomp; Fidgety Feet; Little White Lies; Louisiana; Dinah; Indiana; Original Dixieland One Step; I've Found A New Baby; China Boy; South Rampart Street Parade; At The Jazz Band Ball; That's A Plenty; Now That You're Gone; Willow Weep For Me; Blue Again; Sugar; Liza; There'll Be Some Changes Made; Nobody's Sweetheart; Clarinet Marmalade; High Society.*

Personnel: Herb Hall, Peanut Hucko, clarinet; Bud Freeman, tenor; Billy Butterfield, Ben Stewart, Dick Cary, trumpets; Cutty Cutshall, trombone; Gene Schroeder, piano; Leonard Gaskin, bass; George Wetling, drums; Condon, guitar.

Rating: ★★

Condon's trained seals, long accustomed to creating on command, jump through all the right hoops with customary aplomb. A nervous note was added by some misguided idea man who decided the entire session would be a series of headlong medleys, virtually ruling out the possibility of interrelated or well developed solos.

In spite of this outrageous presentation of first-rate jazz talent, Hucko, Cutshall, Butterfield, and Freeman blow extremely well.

Why sprinting through 23 tunes produces better "dance" music than relaxed versions of half that number is a terpsichorean mystery to me.

As if it weren't bad enough to strip good musicians of their individuality and package their art like vitamin capsules. Dot allows Richard Gehman to exhibit a cacographic essay in bromism on the album's backside. (R.H.)

Jackie Cooper

THE MOVIES SWING—Dot DLP3146: *Bridge on the River Kwai March; Gone With The Wind; Who's Afraid of the Big Bad Wolf; Picnic; Let's Fall In Love; The Man With The Golden Arm; Meet Me In St. Louis; Gini; St. Louis Blues; Top Hat, White Tie and Tails; Forty-Second Street; Pennies From Heaven.*

Personnel: Cooper, drums; Yank Lawson, trumpet; Boomie Richmond, tenor; Bill Stegmyer, clarinet; Dick Heyman, piano; George Barnes, guitar; Bob Haggart, bass; Lou McGarity, trombone.

Rating: ★★

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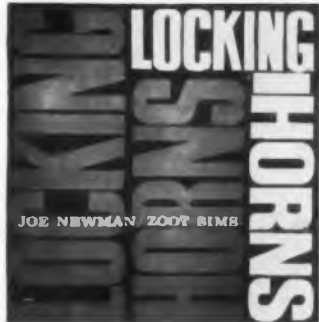


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drums. Now they are lawyers, real estate men, optometrists, etc. Cooper is an actor. However, he continues to play stiff, unswinging drums—sometimes in public and as a professional. My friends don't play drums anymore, but a couple of them could have cut Mr. Cooper, I think, in our basement jam session days.

As you can tell from a glance at the personnel, most of this is Bob Cat-ish Dixieland. The Dixie ensembles are overloaded and confused. Some openings are scored in harmony (*Fall In Love, Street*, etc.) in tricky lines. A couple of good moments are in Stegmeyer's pretty, Fazola-like theme-statements on such things as *Wind, Gigi* and *Picnic* (he can do it without cloying). Yank Lawson's energy coming through for a few bars now and then, and McGarity for a moment (*Fall In Love, Meet Me*).

But such things are only teasers amid the otherwise largely raucous noise—especially for Lawson, whose real virtues may only come out over a well-paced chorus or two. (M.W.)

Benny Goodman

BENNY IN BRUSSELS—Columbia CL1265-1266 (C2L16): *Let's Dance; Don't Be That Way; Hallelujah; Obsession; Brussels; Blues; More Than You Know; The World Is Waiting For The Sunrise; Jubilee; Roll 'Em; Stealin' Apples; Memories of You; Balkan Mixed Grill; Gershwin Medley (The Man I Love; Oh, Lady Be Good; Somebody Loves Me; I Got Rhythm); St. Louis Blues; Mr. Five By Five; March of the Belgian Paratroopers; One O'Clock Jump; Goodbye.*

Personnel: Goodman, clarinet; Zoot Sims and Seldon Powell, tenors; Al Black and Ernie Mauro, altos; Gene Allen, baritone; Taft Jordan, John Frosk, Billy Hodges, E. V. Perry, trumpets; Rex Peer, Vernon Brown, Willie Dennis, trombones; Roland Hanna, piano; Billy Bauer, guitar; Arvell Shaw, bass; Roy Burnes, drums; Jimmy Rushing, vocal (Tracks 5 and 15). (Tracks 3, 6, 7, 11, 13 are by Goodman, Hannah, Shaw, and Burnes).

Rating: ★★

This group lacks the energy and precision of most of Goodman's previous bands, but that also means that it has less tendency to substitute tenseness for drive. The familiar scores are played without much conviction or life. *One O'Clock* is downright apathy, except for a couple of solos—and many of the familiar scores still shouldn't be blown up for the extra sax and the brass doublings. I feel. The unfamiliar scores are familiar after all: *Obsession* is the kind of simple chart Larry Clinton used to peddle. *Mixed Grill* more Yiddish folk-tune stuff as swing, and *Paratroopers* a nondescript bouney concoction.

Goodman himself seems to be trading on the left-overs of his old ideas and it is a shock to hear him straining hard for emotional excitement on *Sunrise*. It is also a shock to hear the shaky embouchure there.

One waits for other soloists who appear briefly, but effectively: Sims and Powell in a good chase on *Roll 'Em*, Taft Jordan (I think it's he) very good on *Apples*. Teasers mostly. Rushing doesn't seem interested in *Five By Five*, but is a verbal delight on *Brussels* until he is just happily shouting "We're gonna rock, we're gonna . . ." You know the rest. And Arvell Shaw wasn't coasting either.

There will be curiosity about Roland Hanna, and there should be. He has ideas (a good share of them his own), and he seems to have heard his Wilson (even, perhaps, his Hines), as well as his Bud Powell. His voicings in support are often

delightful (hear *More Than You Know*), his flaw seems to be the natural one for one with his limited experience of an emotional unsharpened about what he wants to say.

Soloists aside, there are better versions of a lot of this on record—beginning, for sure, with some of Fletcher Henderson's own of some of it. And one could muddle a long time over the American Pavillion's pushing this kind of nostalgia at the Brussels Fair. Jazz, you see, is America's art. Goodman is (or was) its most popular figure. Ergo, send Goodman. That kind of logic might have got Norman Rockwell in. (M.W.)

Bill Holman-Mel Lewis

JIVE FOR FIVE—Amdex 3005: *Out of This World; Mah Lindy Lou; Lisa; The Beat Generation; 502 Blues Theme; Jive for Five.*

Personnel: Holman, tenor; Lewis, drums; Lee Katzman, trumpet; Jimmy Rowles, piano; Willard Middlebrook, bass.

Rating: ★★

Take a group of musicians who have worked together as a unit. Give them six tunes—nothing less than six minutes—to exploit. Add some writing talent. If the soloists are of substantial stature, the result can be impressive.

Some of these elements were present here. The Holman-Lewis group has worked as a quintet. The six-tune format is an excellent one, giving soloists a chance to stretch out and explore thematic content. Unfortunately, here the soloists don't sustain interest.

Holman arranged frameworks for four of the tunes. A fifth—*Jive*—is essentially written, with limited improvisation within the tightly written structure. Rowles wrote and arranged *Blues*.

There is a cohesive overall sound. And the rhythm section is excellent. Holman has improved as a soloist, but he still lapses into monotonous repetition or echoes of other tenor men. Katzman can speak effectively, as he does muted on *Blues*, but he tends to race needlessly through technical devices rather than consistently develop his own ideas.

Rowles is a delight, as he is most of the time. Middlebrook and Lewis anchor the base quite firmly and work well with the front line.

Holman, it seems to me, should devote more time to composing, where he has a good deal to say, developing his tenor style as time permits. In the liner notes he indicates that composing in jazz is not a simple matter for the serious composer. He implies that it is difficult to crank out compositions of value. I agree wholeheartedly. I feel he can benefit jazz through his writing and I hope that he finds more time for it.

This LP is not a failure, by any means, but it serves less of a purpose to the development of jazz than Holman's composing could do. (D.G.)

Arthur Lyman

LEIS OF JAZZ—Highrecord R607: *Leis of Jazz; Trigger Fantasy; The Lady Is A Tramp; Body And Soul; Lullaby of The Leaves; On The Street Where You Live; My Funny Valentine; The Way You Look Tonight; How High The Moon; Lullaby of Birdland; Aloha Oe.*

Personnel: Arthur Lyman, vibes and marimba; Alan Souza, piano and celeste; John Kramer, bass and percussion; Harold Chang, drums and percussion; Ethel Azama, vocal on *Leaves*.

Rating: ★★½

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there is featured a vocalist who, on the basis of this one performance, not only should have an album of her own but who cuts many of our stateside "hip" singers. Unfortunately, Miss Ethel Azama lives in Hawaii (as do the rest of these musicians), so it will probably be a long time before she gets a chance to record an album. A pity, because she displays warmth, fine jazz feeling, a precise sense of intonation and phrasing as modern as one could wish for.

As for the rest of the album, it belongs in that never-never land of tepid jazz, excellently performed and recorded but not ringing true. Lynan is a more than competent mallet player with apparently a thorough knowledge of his business. As a jazzman, though, he lacks the vital feeling without which taking-care-of-business is out of the question.

The rest of the musicians play competently (especially drummer Chang, whose tastefully driving brushes spark the date), but the sum total is pleasantly moving mediocrity.

As for Miss Azama — look out for this classic. (J.A.T.)

Johnny Maddox

DINELAND BLUES—Dot DLP 3131: *Bluin' The Blues; Sent Miss Lizzie; Beale Street Blues; Waterline Blues; Memphis Blues; Royal Garden Blues; St. Louis Blues; Friday Night Blues; Bom-Wow Blues; Jelly Roll; Basin Street Blues; Tishomingo Blues; Yellow Dog Blues.*

Personnel: Maddox, piano; Matty Matlock, clarinet; Mannie Klein, trumpet; Moe Schneider, trombone; Nappy La Mare, banjo; Nick Fatool, drums; Red Callender, tuba; Bobby Hammack, second piano.

Rating: ½

Having apparently exhausted the ragtime repertoire, Maddox forms a group of California studio men (again, predominantly ex-Bob Cats) and proceeds to make travesties of early jazz pieces. One presumes that if this keeps up, we may look forward to cornball versions of *Night In Tunisia* and *Ornithology* in another 10 years or so.

Actually, the above description is not entirely fair to some of the horn men. The rhythm, whether by instrumentation or by design, comes out with the Watters-Murphy revivalist chunky plod and there's Maddox and that prepared piano, but Marlock and Schneider sometimes work fairly straight—even when they announce a parody solo, they may not be able to resist playing something after a few bars (eg. Schneider on *Beale St.*). Klein does a lot of parody; it comes out rather like the early pseudo-jazzman's effort to play like Nick La Rocca.

There might be a point in just ignoring dishonesty like this, but ignoring it involves a kind of dishonesty, too. And for people like the composers of some of these pieces and the jazz talents of some of these men, I resent it—deeply. (M.W.)

Prestige Blues-Swingers

OUTSKIRTS OF TOWN—Prestige 7145: *I'm Gonna Move To The Outskirts of Town; Blue Flair; Blues A-Swingin'; Jelly Jelly; Sent For You Yesterday; I Wanna Blow, Blow, Blow.*

Personnel: Art Farmer, Idrees Sulieman, trumpets; Buster Cooper, trombone; Jerome Richardson, alto and flute; Jimmy Forrest, tenor; Pepper Adams, baritone; Ray Bryant, piano; Tiny Grimes, guitar; Wendell Marshall, bass; Osie Johnson, drums; Jerry Valentine, arranger.

Rating: ★★☆☆

Prestige is to be congratulated for investing wisely in a swinging little-big band session. The results are generally top notch.

The Blues-Swingers band, a little rough around the edges, but swinging steadily, is enhanced by some excellent solo work by Art Farmer and some rocking big band (and this group *does* sound like a big band) drumming by Osie Johnson.

Valentine's arrangements are simple and functional. They don't say much that hasn't been said before, but neither do they just serve as a frame for some solos. They are made to sound like more than they are through the energetic ensemble playing and the generally good soloing.

I found the second side the more interesting, with a wonderful rocking feel to *Jelly*, sparked by a hard Forrest solo; and a cooking *Sent For You*, with Osie wailing and Farmer brilliant. *Sent* spots a fine, ruffling, out chorus, too.

Outskirts had good alto work by Richardson and fine Sulieman trumpet, but Forrest tended to get honky. Sound overall is good, although Sulieman in *Blues A-Swingin'* seemed to start his solo from left field; and on *I Wanna Blow*, trombonist Cooper seems to fade in and out at times. Pepper has a good solo on this track, and on *Blues A-Swingin'*. (D.C.)

Ralph Sharon

2:38 a.m.—Argo LP 635: *Blues; Ol' Man River; Garden In The Rain; Linguine Lover's Lullaby; Teach Me Tonight; Friend's Blues; How Long Has This Been Going On; I'll Never Be The Same; Love Me Or Leave Me.*

Personnel: Sharon, piano; Candido, Congo drum; Billy Exner, drums; Allan Mack, bass.

Rating: ★½

This set sounds like somebody decided to cut Ahmad Jamal, only he wasn't available. In all fairness to Sharon, his playing is generally good, but the heavy hand of the successful formula is evident. And *Teach Me Tonight* is Garner revisited.

On the whole, Sharon plays with less of the Jamal lushness and more of a gutsy quality. But his improvisations are routine.

Linguine is *I'll Remember April*, much too thinly disguised. The LP is credited to Ralph Sharon quartet and friend. The friend is heard scating on *Friend's Blues*. He should stay with ballads. (D.C.)

Rex Stewart

HENDERSON HOMECOMING—United Artists UAL 4009: *Wrapping It Up; D Natural Blues; These Foolish Things; Willow Weep For Me; Over The Rainbow; Hello Little Girl; Georgia Sketches.*

Personnel: Stewart, Allan Smith, Joe Thomas, Tati Jordan, Paul Webster, trumpet; Benny Morton, Dickie Wells, James Comey, trombones; Buddy Tate, Hilton Jefferson, Garvin Bushell, Haywood Henry, Bob Wilber, saxophones; Dick Cary, E-flat horn; Red Richards, piano; Chauncey Westbrook, guitar; Bill Pemberton, bass; Mousie Alexander, drums; Big Miller, Vocal.

Rating: ★★

Poor Fletcher. They take Rex Stewart, best known as an Ellington sideman, put him in front of 17 musicians who are not very interested in resurrecting the past anyway, hand out some old arrangements written for 13 men, and present them without adequate rehearsal. Then they issue a recording of the resultant jumble: two sloppy and out-of-tune performances of Henderson scores; some unarranged ballad solos; a Kansas City blues singer; a disorganized collection of "sketches" written by Rex Stewart and arranged by Dick Cary. To make the "tribute" complete, they distort the sound until it decays to something resembling telephone fidelity and decorate

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the record jacket with a blurred, unrecognizable photograph.

The first Henderson reunion at Great South Bay in 1957 was a happy, if slightly uncontrolled, exchange of musical memories and ideas. The 1958 version, as presented in this package, has a greater proportion of "ringers" to genuine alumni and fewer rewarding musical moments.

The shameful waste of jazzmen like Joe Thomas, Taft Jordan, Dickie Wells, Garvin Bushell, and Red Richards might have been prevented had United Artists simply rented a studio for the date. In person confusion is justifiable when the excitement of the moment produces a performance that precludes betterment, but that is hardly the case here.

The rating might have been lower but for Hilton Jefferson, who managed to get close enough to a microphone to preserve some excellent alto saxophone work, and for Big Miller's lusty blues shouting. This should be a lesson to all concerned: next time, just let the musicians be themselves and forget the "homecoming."

Poor Fletcher. (R.H.)

Suliman-Adams-Payne-Relhak-Cleveland

ROOTS—Prestige 8202: *Roots; Down By The Riverside; Sometimes I Feel Like a Motherless Child.*

Personnel: Idrees Suliman, trumpet; Pepper Adams (Track 1), Cecil Payne (Tracks 2, 3), baritone; Frank Relhak (Track 1), Jimmy Cleveland (Tracks 2, 3), trombone; Bill Evans (Track 1), Tommy Flanagan (Tracks 2, 3), piano; Doug Watkins, bass; Louis Hayes (Track 1), Elvin Jones (Tracks 2, 3), drums.

Rating: ★★★

Two sessions and two groups, having in common Suliman and Watkins.

Roots is a long medium tempo blues, taking one LP side. Of Adams, the notes say that he is an "admirer of Coleman Hawkins", his "playing . . . is deep-voiced in the Carney tradition" but "stylistically in the Parker-Gillespie-Monk idiom". His solo begins with ideas, melodies (in the Parker-Gillespie-Monk idiom), but he is soon running the changes with stock phrases. It takes a Hawkins to make running the changes interesting and Hawkins doesn't use stock phrases. Unfortunately, Suliman's solo goes on too long. By the time he is past a somewhat affected "cool" use of his tone and some interpolations, he plays well and, through varied dynamics and note values, structures very well, but after two thirds of it, he is substituting runs for ideas and his sense of humor has left him. The extreme difficulty of such a task also gets the better of Relhak, I think, who here seems more interested in phrasing and maneuvering than expression. It's Bill Evans' side, if there was a contest. His fruitful imagination and his ability to let it flow without coercing it, his fine sense of counter-times, his constant musical feeling, and his good judgment in stopping when he had nothing else to say, make his solo constantly interesting, almost fascinating. Watkins accompanies with strength, feeling, and sympathy, and his solo gets good after he has got a few rather trite sequences out of the way.

On the other two tracks, Alonzo Levister provided brief scores on two spirituals that sound like the work of a man who had heard their melodies in "concert" form and knew jump band music and modern

voicings, but might be a bit timid about their expressiveness in their original form. The solos here are more expressive and more inventive, on the whole, but I still can't hear Cleveland without a feeling of superfluous notes, superfluously made, and Flanagan's talent, for once, is an unfortunate complement to Levister's approach. Payne has some real ideas, and can play borrowed ones as if they were his own.

Clearly, there were several men enough involved in their own solos to bring them off at least respectably. But you take chances on total conviction on pick-up dates hung around "ideas" and you don't get a *Walkin'* or a *Bag's Groove* often. (M.W.)

Jimmy Woode

THE COLORFUL STRINGS OF JIMMY WOODE—Argo 630: *Falmouth Recollections; The Way You Look Tonight; Foofy For President; The Man From Potter's Crossing; Dance of The Reluctant Drag; Empathy, for Ruth.*

Personnel: Jimmy Woode, bass and vocal (*Tonight*); Paul Gonsalves, tenor; Porter Kilbert, alto; Mike Simpson, flute; Clark Terry, trumpet; Ramey Lewis, piano; Sam Woodyard, drums.

Rating: ★★★

Reason for the title of this sprightly album is anybody's guess, for the only strings in evidence are those on Jimmy's axe.

The Ellington bassist wrote all the tunes except, of course, *Tonight*; his lines are simple, swinging things on which Gonsalves and Terry, particularly, have a lot of blowing fun. Interestingly, Woode's voicing for trumpet and reeds reveal the harmonic effects of working in the Ellington band, which is very much to the musical good.

Woode amusingly describes his vocal track in the self-written liner notes, "When no hue and cry was raised at the suggestion I sing it, I couldn't resist the urge . . . courageous people, these men at Argo." While his singing reveals little touches of faulty intonation, this is compensated for by an ingratiating style and rather charming overall appeal. The song serves as a pleasant intermission between the blowing tracks.

Empathy, the only slow ballad in the set, opens with soulfully blowing Gonsalves and much Strayhorn-derived mood and color. As the final track, however, it is badly placed.

Simpson, a Chicago studio musician, plays tasteful and clean-toned flute throughout. Altoist Kilbert, in his occasional solos, impresses as another multi-noted but rather bland hornman.

While Gonsalves has previously been heard on record to much better effect, he cooks best here on *Foofy* and plays feelingly on *Empathy*. Terry is his usual ebullient, uninhibited self; he has fantastic command of his horn and here uses it to sometimes eloquent advantage. His duet with Simpson on *Foofy* is a striking tension builder to his staccato muted solo.

In the rhythm section, Woodyard is occasionally too loud but comes out sensibly from his solo on *Foofy*. Woode lays down the time with unshakable conviction.

Pianist Lewis continues to seem to this reviewer to be an immature soloist. His pointless dissonances on *Foofy* strike a jarring note in an otherwise swinging track.

An interesting first album for Woode; with good writing and, at times, exciting blowing. (J.A.T.)

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LEBLANC

New Jazz Releases

As a reader service, *Down Beat* prints a monthly listing of jazz LPs released as the magazine goes to press. This listing, coupled with the jazz record reviews, will enable readers to keep in closer contact with the flow of jazz. Here's a list of key jazz LPs released as this issue was wrapped up. LPs available in stereo are marked with an asterisk.

Gene Ammons, *Blue Gene* (Prestige 7146).

Steve Allen, *At the Roundtable* (Roulette 25053).

Buster Bailey, *All About Memphis* (Felsted 7003) *.

Bobby Byrne, *The Great Themes of America's Greatest Bands* (Grand Award 33-392) *.

Eddie Davis, *The Eddie Davis Trio* (Roulette 52019) *.

Wild Bill Davison, *Plays the Greatest of the Great* (GNP 508) *.

Don Elliott, *Music of the Sensational Sixties* (Design 35) *.

Maynard Ferguson, *Swingin' My Way Thru College* (Roulette 25058) *.

Coleman Hawkins, *High and Mighty Hawk* (Felsted 7005) *.

Ted Heath, *Shall We Dance?* (London 3002) *.

Neal Hefti, *Hollywood Song Books* (Coral 57241-2) *.

Morris Nanton Trio, *Flower Drum Song* (Warner Bros. 1256) *.

Joe Newman-Zoot Sims, *Locking Horns* (Roulette 52009) *.

Dave Pell, *Swingin' School Songs* (Coral 57248) *.

Della Reese, *Story of the Blues* (Jubilee 1095) *.

Pee Wee Russell, *Plays Pee Wee* (Stereo Craft 105) *.

Hal Schaefer, *Ten Shades of Blue* (United Artists 3021) *.

Tony Scott, *52nd Street Scene* (Coral 57239) *.

Rex Stewart, *Rendezvous with Rex* (Felsted 7001) *.

Sonny Stitt, *The Saxophones of Sonny Stitt* (Roost 2230) *.

Buddy Tate, *Swinging Like Tate* (Felsted 7004) *.

Correction

In the article on John Lewis in the Feb. 5 issue, the following comment on Lewis appeared: "John is somewhat of a gourmet, in wines and beers as well as food but an ostentatious one," another follower of the MJQ commented."

As many readers know, and as the story itself indicated, Lewis is not ostentatious. The "not", unfortunately, was dropped from the above-quoted sentence.

We extend our apology for this misleading error.

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By John Tynan

■ In the dim, smoke-filled recesses of Hip Haven, well-known Los Angeles modern jazz emporium, a cross section of shop talk might sound something like this:

THE BOOKER: "No wonder these club owners can't do any business. They don't want to pay nothin' for name attractions." He'd just turned down an offer from the club operator of \$750 a week for a five-piece group which at the time was sitting on its collective behind in home base.



THE CLUB OWNER: "These bookers are murdering me," he wailed. "I can't afford their prices. By the time I pay the musicians, I can't pay the rent."

THE BOOKER: "He's just salty because two years ago he was payin' my act scale. Josephus is a big name in jazz now and this schnook thinks he should get him for the same money."

JOSEPHUS: "I won't work for the bum unless he can meet my price. Who does he think he's hiring anyway, a local pickup band? Why, I can go into Birdland for \$1,500 a week and pick up some New York record dates besides."

THE SIDEMAN: "How d'ya like that cat," he whispered. "He's takin' all the gravy and we got to work for scale."

LOCAL DRUMMER: "Let's get jazz away from the whiskey sellers," he growled. "I haven't had a call for a club job in almost a year."

THE CLUB OWNER: "Okay, so I bought a high-priced act last time—but at the agency's price. How was I gonna make any money? I had to charge \$1.25 a drink."

FIRST CUSTOMER: "Never forget the last time I was in this joint. I order a shot of bourbon at the bar, see? With water back. Then, I feel like a little more water so I ask the bartender for a glass. You know that cat charged me fifteen cents for the water!"

LOCAL DRUMMER: "Only way jazz is ever gonna amount to anything is to get it away from the whiskey sellers."

THE BOOKER: "Any time this schnook wants a name attraction with my agency it's gonna cost him from \$1.250 to \$1,500."

THE WAITRESS: "Where's the guy was sittin' at that table by the wall? The creep left without paying his tab!"

JOSEPHUS (in a whisper to THE BOOKER): "Say, me and the guys gonna be around town for a couple of weeks. We don't have to hold out for top price, do we?"

THE BOOKER: "Whaddya tryin' to do, undersell yourself? You're a name act and you gotta be paid for your name."

THE CLUB OWNER: "The bookers are bleedin' me. They tell me if I want Mark Blowitz I gotta take two or three nothin' acts first. With Blowitz I can do good business, but I lose my shirt on the other outfits."

CUSTOMER: "Hey, waitress! How about some service. Ain't my money good?"

MUSIC REPORTER: "Where's that waitress? Anybody'd think this was a freeloader!"

JOSEPHUS: "Say, why not talk to this cat? Maybe we could do a week here. So he won't meet our price—what's the difference?"

THE BOOKER: "Have a drink, Josephus."

THE CLUB OWNER: "If I could bring in Josephus for a week, how much you figure it's gonna cost me?"

THE BOOKER: "Cool it, Josephus. Let me do the talkin'."

THE CLUB OWNER: "Quit stallin'. How much?"

THE BOOKER: "Well, I figure we can squeeze in Josephus here for about six days. He's got to open at the Blue Note the 10th. Nine hundred."

THE CLUB OWNER: "See a doctor. I'd have to charge a buck at the door. How about seven-fifty?"

THE BOOKER: "Eight hundred. That's final."

THE CLUB OWNER: "So I charge a buck at the door . . . Okay. I'll make it up on the drinks. Come in back and sign the contract."

LOCAL DRUMMER: "We gotta take jazz away from the whiskey sellers! Where's that waitress? I need a drink."



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By Leonard Feather

The *Blindfold Test* below is the first interview of its kind with John Coltrane. The reason is simple: though he has been a respected name among fellow musicians for a number of years, it is only in the last year or two that he has reached a substantial segment of the jazz-following public.

It is the general feeling that Coltrane ranks second only to Sonny Rollins as a new and constructive influence on his instrument. Coltrane's solo work is an example of that not-uncommon phenomenon, an instrumental style that reflects a personality strikingly different from that of the man who plays it, for his slow, deliberate speaking voice and far-from-intense manner never would lead one to expect from him the cascades of phrases that constitute a typical Coltrane solo.

The records for his *Blindfold Test* were more or less paired off, the first a stereo item by a big band, the next two combo tracks by hard bop groups, the third pair bearing a reminder of two early tenor giants, and the final two sides products of miscellaneous combos. John was given no information before or during the test about the records played.



The Records

1. Woody Herman. *Crazy Rhythm* (Everest Stereo). Paul Quinichette, tenor; Ralph Burns, arranger.

Well, I would give it three stars on the merit of the arrangement, which I thought was good. The solos were good, and the band played good. As to who it was, I don't know . . . The tenor sounded like Paul Quinichette, and I liked that because I like the melodic way he plays. The sound of the recording was very good. I'd like to make a guess about that arrangement—it sounded like the kind of writing Hefti does—maybe it was Basie's band.

2. Art Farmer Quintet. *Max Nix* (United Artists). Benny Golson, tenor; Farmer, trumpet, composer, arranger; Bill Evans, piano; Addison Farmer, bass; Dave Bailey, drums.

That's a pretty lively sound. That tenor man could have been Benny Golson, and the trumpeter, I don't know . . . It sounded like Art Farmer a little bit.

I enjoyed the rhythm section—they got a nice feeling, but I don't know who they were. The composition was a minor blues—which is always good. The figures on it were pretty good, too. I would give it 3½.

3. Horace Silver Quintet. *Soulville* (Blue Note). Silver, piano, composer; Hank Mobley, tenor; Art Farmer, trumpet.

Horace . . . Is that *Soulville*? I've heard that—I think I have the record. Horace gave me that piece of music some time ago . . . I asked him to give me some things that I might like to record and that was one of them. I've never got around to recording it yet, though. I like the piece tremendously—the compo-

sition is great. It has more in it than just "play the figure and then we all blow." It has a lot of imagination. The solos are all good . . . I think it's Hank Mobley and Art Farmer. I'll give that 4½ stars.

4. Coleman Hawkins. *Chant* (Riverside). Idrees Suleiman, trumpet; J. J. Johnson, trombone; Hank Jones, piano; Oscar Pettiford, bass.

Well, the record had a genuine jazz feeling. It sounded like Coleman Hawkins . . . I think it was Clark Terry on trumpet, but I don't know. The 'bone was good, but I don't know who it was. I think the piano was very good . . . I'll venture one guess: Hank Jones. It sounded like Oscar Pettiford and was a very good bass solo. And Bean—he's one of the kind of guys—he played well, but I wanted to hear some more from him . . . I was expecting some more.

When I first started listening to jazz, I heard Lester Young before I heard Bean. When I *did* hear Hawkins, I appreciated him, but I didn't hear him as much as I did Lester . . . Maybe it was because all we were getting then was the Basie band.

I went through Lester Young and on to Charlie Parker, but after that I started listening to others—I listened to Bean and realized what a great influence *he* was on the people I'd been listening to. Three and a half.

5. Ben Webster-Art Tatum. *Have You Mel Miss Jones?* (Verve).

That must be Ben Webster, and the piano—I don't know. I thought it was Art Tatum . . . I don't know anybody else who plays like that, but still I was waiting for that thun-

derous thing from him, and it didn't come. Maybe he just didn't feel like it then.

The sound of that tenor . . . I wish he'd show *me* how to make a sound like that. I've got to call him up and talk to him! I'll give that four stars . . . I like the atmosphere of the record—the whole thing I got from it. What they do for the song is artistic, and it's a good tune.

6. Toshiko. *Broadway* (Metrojazz). Bobby Jasper, tenor; Rene Thomas, guitar.

You've got me guessing all the way down on this one, but it's a good swinging side and lively. I thought at first the tenor was Zoot, and then I thought, no. If it isn't Zoot, I don't know who it could be. All the solos were good . . . The guitar player was pretty good. I'd give the record three stars on its liveliness and for the solos.

7. Chet Baker. *Fair Weather* (Riverside). Johnny Griffin, tenor; Benny Golson, composer.

That was Johnny Griffin, and I didn't recognize anybody else. The writing sounded something like Benny Golson . . . I like the figure and that melody. The solos were good, but I don't know . . . Sometimes it's hard to interpret changes. I don't know whether it was taken from another song or if it was a song itself.

Maybe the guys could have worked it over a little longer and interpreted it a little truer. What I heard on the line as it was written, I didn't hear after the solos started . . . It was good, though—I would give it three stars, on the strength of the composition mostly, and the solos secondly . . . I didn't recognize the trumpeter.

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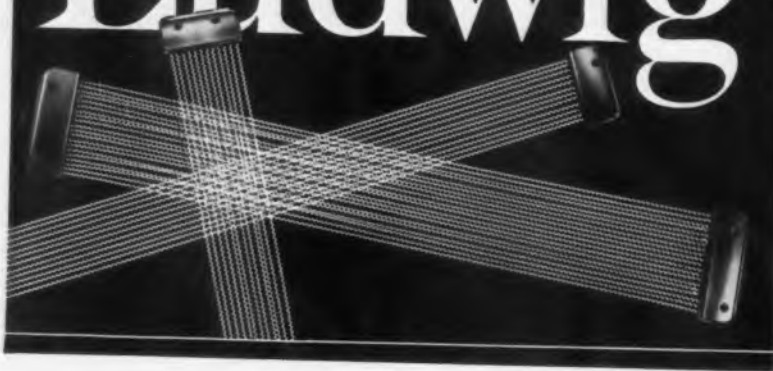
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By Dom Cerulli

■ The Academy Awards sweepstakes is wide open, and the contenders are grabbing space where they can. In view of this, I don't think it seemed odd that Dmitri Tiomkin thought jazz had no future in movies (*Down Beat*, *Take Five*, Jan. 8), despite his not having seen the picture, *I Want To Live*, which utilized jazz.

And composer Johnny Mandel was annoyed. His dander was up, not so much because he wrote jazz for a film, but that use of the music was put down so definitely, regardless of what writers and players might be involved.

"First of all," said the soft-spoken jazzman, "I will agree with Mr. Tiomkin when he says ' . . . music is not an independent part of a picture. You cannot compose picture music as a selfish art. It's not music for a concert. It has to be written to settle frame and mood as much, or as little, as the picture needs.

"But," Mandel added, "he also says 'progressive jazz basically is amateurish writing. These jazz composers are trying to imitate form in serious music. They're like people collecting pipes or something. No, there's no question that this music is amateurish. It's the dessert of serious music.'

"Now this, coming from a man of such stature as Mr. Tiomkin raises a question or two in my own mind. First of all, could he in all seriousness possibly mean any of it? For instance, why would Mr. Tiomkin choose to launch such a vitriolic attack on an entire musical idiom under the guise of a purely academic discussion regarding the serious use of jazz as an underscore?"

"Is it perhaps coincidental that this comes at a time when the campaigning for Academy Awards is at its height?"

"Mr. Tiomkin, like everyone else in the past thinks of jazz only as a device . . . an effect, rather than an overall complete form of expression capable of covering the complete range of human emotions. In *I Want To Live*, I don't believe an emotion was left out. As a few examples, there was the hilarity of the San Diego party; the tension created by scenes such as the opening club shots and the unorthodox approach to the stakeout, using only percussion; the sadness and futility when Henry leaves; the horror of the nightmare scene; and the impact of the actual

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"Jazz is a big word, and a big music. Progressive jazz is just one phase. I'd use Dixieland, New Orleans, modern jazz, chamber jazz, or any kind that would fit the situation on the screen.

"I wouldn't use jazz for a period picture or a western, or for a contemporary picture with a foreign locale . . . that is, one not westernized. In a western, there could be some use of jazz of a regional influence. I'd probably do it with blues, maybe a-la-Giuffre."

He pointed to Tiomkin's quote stating that "to say motion pictures may be revolutionized by the use of jazz is a very naive point of view."

Mandel asked, "Who said it, to begin with? The purpose of a score is to enhance the value of the picture. One must never be made aware of the score, except in isolated instances where the music is needed to tell a story. In *I Want To Live*, we had the house of cards and nightmare scenes where the music conveyed the action.

"In the past, jazz has always been used as an effect, for juvenile delinquency, tension, sexy girls, comedy drunks . . . in other words, a device.

"Actually, it's an all-purpose music, and it must be scored in the traditional motion picture technique. To rely continually on the hit-or-miss practice of improvising to the action on the screen would practically limit the future of jazz as a working medium for underscoring to that of a fad.

"The demands of split-second synchronization make mandatory the use of standard movie technique. The only difference could be in the music itself. Naturally, there can be exceptions to this, depending of course on the given situation.

"In the hands of a skilled man who knows jazz from the roots, and all of its idioms, the listener shouldn't be made aware of the composer's task.

"Mr. Tiomkin has demonstrated in the past that he has always had an ear to the ground for popular taste, and were jazz to be accepted as an integral part of film scoring, or a standard technique of film scoring of the future, Mr. Tiomkin would be among the first to jump on the bandwagon.

"And, who knows, at some future Academy Award dinner, he may not only have to thank Bach, Brahms, and Beethoven, but perhaps Bunk and Monk as well."

(Ed. Note: Not this year. See news story on page 11.)

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tangents

By Don Gold

■ Timex presented another radio show for jazz fans early in January. Unfortunately, it was televised.

Some of the familiar faces were present: Louis Armstrong, Duke Ellington and his band, the Dukes of Dixieland, Gene Krupa, and George Shearing.

To pacify some segment of the potential audience, a few others were added: Dizzy Gillespie, Bobby Hackett, Coleman Hawkins, Roy Eldridge, Vic Dickenson, Jo Jones, Marty Napoleon, and Milt Hinton.

Some members of that undefined audience favor singers, so Dakota Staton, Ruth Olay, and Barbara Dane were contracted.

Somewhere, in the midst of all that, there was the nucleus for a decent jazz program. But the radio approach—as much in an hour as possible, with little concern for camera technique—made one wonder if we are in what emcee Jackie Gleason termed "The Golden Age of Jazz."

Many of the performances were as

penetrating as Timex man John Cameron Swayze's comment on one of them: "Well, they're really goin' in there, aren't they."

And then there was the moment Gleason introduced Dizzy as "Jill-espie." Or referred falteringly to "that real jive."

Lots of fun for some viewers? Perhaps. But not for me.

How do you account for direction that has camera angles of all the members of a group except the soloist? This is what took place during a Junior Mance solo with Dizzy's group. The camera angles were crudely directed throughout, in fact.

And what about having Louis Armstrong, of all people, being forced to discuss New Orleans tailgate tradition via a teleprompter? Did writer George Simon have to put such words in Louis' mouth?

There were some semi-rewarding moments along the treadmill. Armstrong began to penetrate the gloom. Dizzy played well. The Louis-Dizzy duet could have been satisfying, had

time permitted. Aspects of the Ellington band's role were of interest. Barbara Dane justified her role.

But the Dukes offered little more than enthusiasm. Ruth Olay, who combines some of the styles of Beatrice Kay and Jane Froman, was incongruously cast. Dakota Staton was characteristically shrill, with and without the aid of Shearing's group.

The finale—everyone on hand blowing through *Perdido*—was indescribably offensive.

When will the television world realize that you don't program jazz on that medium as you do on radio—filling every available minute with a rapidly moving procession of groups? Why not a creatively directed hour with just three or four groups, and perhaps one vocalist?

I can visualize an hour with just Ellington's band, Armstrong's group, Dizzy's group, and Ella Fitzgerald, for example. Or any other decent combination of groups, with ample time for each group to perform in its own terms, with a minimum of scripted matter.

Gleason asked for letters on the Timex show. If you oblige him with an honest statement of your views, perhaps some reform can be attained.

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Kenny Dorham

(Continued from Page 20)

what makes sense, and get a rhythmic feeling. I feel you play the way you live. The different things that happen come out in your playing. If you're sad, you play minor."

Dorham termed his experience at Lenox, "one of the best things that ever happened to me." He had two piano players as private students. With them, he went into comping for soloists, among other aspects of their instrument.

He stressed knowledge of chords. At the end of the three-week term, Kenny reported, his group of students had some patterns to work with. These they could apply to their solos. His ensemble group was also drilled in chords, and how some lead logically to others.

Lenox, on the whole, was a chance for the 34-year-old trumpeter to stimulate and be stimulated, and to enjoy the environment.

"I think I did more playing there than I ever did in New York," he grinned. "I felt I got a lot out of it. Sometimes, we'd just play until curfew."

Dorham whose whole interest is music, described singing as the largest part of that interest. "One thing," he said seriously, "If I can sing in a club, I feel that the owner won't really have to hire two groups. I'd have two groups in one."

But singing poses its problems, chief among them the harsh 20 per cent tax when a vocalist appears onstage. Dorham has figured this, and says he realizes he will probably have to lower his asking price for his services to compensate for that bite.

Kenny came from a family with a strong musical background. "My father played guitar and my uncle played piano," he said.

The tradition still continues. In the present Dorham household there are four young Dorhams, all girls, and they all show musical bent. Rubina, 13, and Leslie, 11, are already playing piano. Yvette, 7, and Lejuine, 6, haven't hit their musical stride yet.

"But," Kenny smiled, "I help them along a little bit, when they want."



Al Hirt

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RUBY BRAFF QUARTET The Embers, New York City

Ruby opened the New Year with a Monday night at The Embers, ably assisted by pianist Ellis Larkins, drummer Bobby Donaldson, bassist John Simmons, and a variety of mutes. He leaned on the standards and medium blues, and brought off a variety of intriguing colors on such as *Sentimental Journey*; *St. James Infirmary*; *Gone With The Wind*; *Mean To Me*; *I Can't Give You Anything But Love*, and *Just You, Just Me*. Ruby plays this type of club jazz so well, and always has his full-voiced open horn to fall back on, too. Judging by the performance, the phone answerers should soon stop calling him *Rudy Brass* and get the name right. Good crowd reception.

ERROLL GARNER

Black Orchid, Chicago

Garner's entrance into the atmosphere of a plush club, normally populated by comics and singers, was

an extremely successful one. The Orchid, newly decorated, was filled for Garner's opening night. Garner didn't disappoint the audience.

Backed by bassist Eddie Calhoun and drummer Kelly Martin, Garner ran the gamut of moods he's capable of evoking so well, from the up-tempo barrages of *Will You Still Be Mine?* to the lightly romantic *I Love Paris* to the balladic, multifaceted *My Funny Valentine*. Garner, one of the most consistently creative jazz pianists, was in an exuberant mood. He performed in inspired fashion, and the audience, like most Garner audiences, couldn't resist.

BEV KELLY

The Cloister, Chicago

Miss Kelly, formerly with the Pat Moran quartet, is working as a single these days. In her latest return to the Cloister, a comfortable home for her on previous occasions, she manifests more restraint than she had in past performances.

A singer who projects warmly. Miss Kelly has needed discipline in order to appeal to an audience beyond that of the hipster congregation. Obviously, she is working toward that end, as her presentation indicates more sophistication and better understanding of her material than in past evenings. A more judicious selection of tunes (instead of some of those belabored standards) could lead her to a respected place among contemporary jazz-oriented vocalists.

The Ramsey Lewis trio backed her splendidly, by the way.

—gold

JACKIE PARIS

The Debonair, New York City

Jackie has finally worked into a full act, and it should do something to get him off the ground again as a singer. In the cozy, L-shaped little club where he went in for eight weeks, he was ably backed by pianist Ralph Martin and bassist Sonny Dallas. Although he is still singing with the hip phrasing he has always had, an element of production and polish has been added.

Programming, too, is better. A set might include, in order, *Stardust*; *Oh, Look at Me Now*; *In The Still Of The Night*; *Last Night When*

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—dom

TV Views

The Music Shop

The Music Shop: Starring Buddy Bregman. Live and in color on the NBC-TV network Sundays 7:30-8 p.m. PST. Premiere telecast Jan. 11, from NBC studios, Burbank, Calif.

"What do you kids like?" cried the babyfaced young man with the mike in his hand.

"Music!" roared his audience.

"What do you kids want?" yelled Buddy Bregman.

"MUSIC!" they screamed.

They got an opening shot of the familiar NBC color peacock strumming a rockabilly guitar.

They got a high-powered introduction to versatile Mr. Bregman by equally versatile Mr. Milton Berle. *Noblesse oblige.*

They got samples of nauseatingly nasal whining by a couple of *enfants terribles* known as Bobby Darin and Richie Valens.

They got a creditable showmanly version of a nothing novelty by old-pro Sam Butera of the Louis Prima-Keely Smith variety act.

They got Uncle Miltie in a strained, unfunny skit with host Bregman. (Berle said he'd written a song; proceeded to "sing" it. Patter back and forth. Next act.)

They got ultra-casual Gary Crosby's mediocre imitation of Louis Armstrong; a couple of helpings of Little Bing's less-than-mediocre straight singing. But at least Crosby had fun—he put Buddy on all the way.

As a bonus, the rock-happy "music" lovers got a singing commercial from Bregman himself about coming attractions on the next *Music Shop*. Apart from the painfully evident fact that Buddy cannot sing, the young man appeared blissfully untroubled that his commercial was an out-and-out steal of Frances Faye's nightclub bow-off routine.

The vacuous Mr. Bregman fits perfectly in the role of monitor to a klatch of tone-deaf teenagers. With baby-doll countenance and a TV personality right out of junior high, he is probably the most logical choice for this, Hollywood's hopeful answer to Dick Clark.

—tynan

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Strictly Ad Lib

(Continued from page 8)

Stompers set, with Vic Dickenson, Buster Bailey, Emmett Berry, Al Lucas, and Red Richards among participants. The third set features Seldon Powell, LeRoy Burns, Joe Wilder, Lucas, Dickenson, and others.

Louis Armstrong reportedly donated his pay for his recent *You Asked For It* TV appearance to the Milne boys school in New Orleans . . . Blue Note cut Bud Powell with Art Taylor and Paul Chambers . . . Melba Liston signed with Metrojazz. Her first LP for the label, *Melba And Her Bones*, features her writing and playing, with Al Grey, Bennie Green, Benny Powell, Kenny Burrell, George Joyner, and Charlie Persip. Some tracks spot her with Slide Hampton, Frank Rehak, and Jimmy Cleveland . . . The Quincy Jones quintet, including Frank Wess, Barry Galbraith, Milt Hinton, and Johnny Cresci, back Helen Merrill on her Metrojazz LP. *You've Got A Date With The Blues* . . . Bobby Scott cut two Verve LPs: one a Lerner-Loewe vocal set and the other a trio set, with Teddy Kotick and Dick Garcia . . . The music and performance of Charlie Mingus and his Jazz Workshop were presented in the third monthly concert in the excellent jazz profiles series at the Nonagon, 99 Second Ave. in mid-January. Upcoming profile programs include presentations by Cecil Taylor, George Russell, and the Jimmy Giuffre Three.

Sal Salvador brought his big band into the Banker's Club in New Jersey for three Mondays in a row, following a smash opening. The band is booked for a three-day stand at the Red Hill Inn, Feb. 27, 28, and March 1. The pieces for a second Salvador band LP are in rehearsal . . . Plans are afoot for a full concert, at Town Hall Feb. 28, featuring the music and playing of Thelonious Monk . . . Prestige has *Blue Gene*, featuring Gene Ammons, Idrees Sulieman, Pepper Adams, Mal Waldron, Art Taylor, Ray Barretto, and Doug Watkins; and *Basie Reunion*, with Paul Quinichette, Shad Collins, Buck Clayton, Jack Washington, and Jo Jones, among others, due on the stands right now . . . Hal McKusick's Saxtet played holiday dance-concerts for Patrice Munsel and at the home of General Sarnoff. Hal, Eddie Costa, Lou Mellon, and Peter Ind are booked for appearance at the festival of

arts at the University of St. Lawrence, Canton, N. Y. next month . . . The Count Basie-Tony Bennett LP has hit contract-type snags, and may not be issued. Ditto the Machito with jazz horns set . . . Ahmad Jamal and Jonah Jones recently became BMI writers . . . Garson Kanin's forthcoming novel, *Blow Up A Storm*, is based on the early days of jazz, and is being prepared for the stage . . . Offbeat Records signed Charlie Byrd and pianist Jimmy Drew.

For your TV record: the soundtrack of NBC-TV's *The Great Leap Forward*, composed by Ralph Burns, included such jazzmen as Irvin Markowitz, Doc Severinsen, Al DeRisi, Urbie Green, Chauncy Welsh, Don Butterfield, Jim Buffington, George Duvivier, Phil Bodner, Danny Banks, and Joe Venuto . . . Duke Ellington and Ella Fitzgerald were set to represent jazz in the *Bell Telephone Hour* telecast Feb. 10 . . . Our far-flung jazz DJs: add Herb Johnson, KONI and KELE-FM, Phoenix, Arizona, who has 15 hours of jazz programming a week . . . WBAI added Les Davis jazz show to its weekly schedule. He hits weekdays at 1 a.m., and Saturdays at 2 p.m.

IN PERSON: Les Brown (Feb. 15), Lionel Hampton (March 8), and Stan Kenton (April 12) will play the 82d Airborne's million-dollar N.C.O. club on Fort Bragg, N. C., with Dave Blume's jazz tentet alternating . . . Dorothy Donegan and the Eugene Smith trio are at the Embers this month . . . Following the twin debuts of Ernestine Anderson and Urbie Green's band at Birdland, Chris Connor, the Ramsey Lewis trio, and Mundell Lowe's quartet worked through Feb. 11. Johnny Richards and his orchestra set from the 12th through the 25th, Al Hibbler from the 26th through March 4th, and Dakota Staton from March 4 to March 18 . . . The Dukes of Dixieland played the Roundtable . . . Johnny LaSalle's quartet, the Cecil Young duo, and pianist Larry Geld are at the Left Bank . . . Billy Taylor and George Wallington, with trios, split the first half of this month at the Composer, with Mary Lou Williams replacing Taylor for the rest of the month . . . Don Shirley remains at the Hickory House . . . Pianist Herman Chittison and singer Greta Rae at In Boboli, where the food is also an attraction . . . From Jan. 27 at Roseland Dance City, Tony Abbot and the Argueso band . . . The Den of the Hotel Duane has the Al

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Shakman trio, with Peter Ind and Patty Bown . . . Al Cohn and Zoot Sims, with Mose Allison, Knobby Totah, and Paul Motian are booked into the Half Note three weeks to Feb. 2. On Feb. 3, Lennie Tristano, Lee Konitz, Warne Marsh, and bass and drums . . . The Art Taylor-Donald Byrd-Wynton Kelly quintet finished the month of January at the Five Spot . . . Blossom Dearie, with Jamail Nasser and Buster Smith, is at the Versailles . . . Sonny Rollins and Anita O'Day did a limited stand at the Village Vanguard.

ADDED NOTES: French band-leader-arranger Michel Legrand popped into New York for a week in mid-January . . . Bobby Shad, late of Mercury, heads the J. Arthur Rank label in the U. S. He'll start separate jazz, classical, and pop labels . . . Johnny Dankworth signed with Rank . . . Harry Belafonte signed the biggest contract ever given by BBC in England for three half-hour shows a year, one live, over five years . . . Pvt. Steve Lawrence kicked off his own radio show on CBS in mid-January, backed by the U. S. Army orchestra . . . Carmen McRae switched from Decca to Kapp . . . Horace Silver and Nat Adderley are making it as pop composers. U-A has singles of Silver's *Doodlin'* by Lambert, Hendricks, and Ross, and *Sermonette* by Eddie Barclay's band (arrangement by Quincy Jones) . . . Watch out, Dick Clark! NBC launched a half-hour pop record talent show, emceed by Buddy Bregman, in mid-January.

Chicago

JAZZNOTES: A new entry in the jazz tour sweepstakes will be presented in the Opera house Feb. 14. Titled "New Jazz at the Opera House," the tour is produced by Ken Joffe and Don Friedman, co-producers of the New York jazz festival. Set for the package at presstime were Sarah Vaughan, Miles Davis, Gerry Mulligan, and Thelonious Monk . . . Frank D'Rone, the singer-guitarist whose ability has captivated many Chicagoans and visiting musicians during his long stay at Dante's Inferno, has hit one jackpot on his way to stardom. Currently, he's appearing at San Francisco's Hungry i for eight weeks . . . American music, including blues and gospel traditions, will be highlighted at a Feb. 13 Orchestra hall concert sponsored by the Old Town school of folk music. Mahalia Jackson and Langston Hughes will be featured, with assists

in the

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from Frank Hamilton, Brother John Sellers, and Win Stracke. Seats are available from the school, 333 W. North Ave.

A new company, Lorelei Records, has made its debut. The first release features singer Dick Noel with a strings-and-brass ensemble . . . The jam sessions continue on Fridays at 3:30 p.m. at both Northwestern university and the University of Chicago, the former in Scott hall and the latter in the Reynolds club . . . The Sahara, the jazz club-restaurant on the north side, has given up its entertainment policy.

IN PERSON: The Dave Lambert singers—Lambert, Annie Ross, and Jon Hendricks—are sharing the Blue Note stand with the Modern Jazz Quartet these evenings. This enticing bill will be at the Note through Feb. 15. The Dukes of Dixieland are set to prance through the club for two weeks, beginning Feb. 18 . . . Jonah Jones and men are back at the London House, where they'll rule through March 15. Carmen Cavallaro and his group return on March 18 for four weeks . . . Ed Higgins' trio, with Higgins, piano: Bob Cranshaw, bass, and Walter Perkins, drums, continue to split their tasks

between the London House (Monday and Tuesday) and the Cloister (Wednesday through Saturday) . . .

Billy Taylor's trio is due at the Sutherland lounge this month . . . Ella Fitzgerald is at Mister Kelly's, with Kaye Ballard and David Allen scheduled to follow on March 2 for three weeks. Dick Marx, Johnny Frigo, and Gerry Slosberg work the club Monday and Tuesday evenings, with Marty Rubenstein's trio onstand the rest of the week. Rubenstein is the pianist who did a superlative job backing Mike Nichols and Elaine May on their recent EmArcy LP.

Franz Jackson and his Dixie group are into their third year at the Red Arrow in Stickney. They're at the club regularly on Friday and Saturday nights. The club is three blocks east of Harlem on 39th St. . . . At the 1111 club, trusty Georg Brunis and his trombone are in complete charge . . . Dixie rules at Jazz Ltd. on Grand Ave., too, as ever . . . Art Hodes is at Rupneck's on Friday and Saturday evenings . . . Russ Haddock's trio, with Haddock, piano; Pat Cerrone, bass, and Ken Belding, drums, are at Le Bistro on N. State St. . . . Trombonist-pianist Dave

Remington's group is at the Wagon Wheel in Rockton . . . The excellent house group at the Black Orchid has Joe Parnello, piano; Jim Atlas, bass, and Mickey Simonetta, drums . . . Sammy Davis Jr. is at the Chez Paree, kicking up his customary storm onstage . . . Calypso continues to draw tourists to the Blue Angel.

ADDED NOTES: Soprano Hilde Gueden will appear in concert in Orchestra hall on Feb. 7; pianist Jean Casadesus will appear in the hall the following afternoon and Renata Tebaldi has been scheduled there for a Feb. 15 concert. The Robert Shaw orchestra and chorale will appear March 8 . . . The Feb. 25 chamber music concert at Roosevelt university (Ganz recital hall; 12:45 p.m.) will feature the works of Prokofiev, Tansman, and Rieger . . . Phil Citrin, one of the most agile bongo-playing attorneys in the city, has joined the staff of the local William Morris booking office.

Los Angeles

JAZZNOTES: Anastas Ivanovitch Mikoyan, vice-chairman of the Council Of Ministers of the USSR, during his visit to Hollywood last month, told Eddie Kafafian, *Daily Variety's* Armenian-speaking reporter, ". . . American music, especially jazz, is well received in the Soviet Union and our satellites . . ." Guess that makes it official. Let's go, State Department.

"I certainly have no plans to promote a jazz festival in Catalina," Lighthousekeeper Howard Rumsey flatly told *Down Beat* in answer to an item that recently appeared in the entertainment column of a Los Angeles metropolitan daily. The item stated that Rumsey was going all out to promote such a bash on the offshore island this summer.

Look for a new drummer in the Louis Armstrong band before many moons have set . . . The Paris Opera Comique reportedly wants to stage Jack Montrose's long-awaited *Jazz Ballet* . . . There will be no Johnny Mathis biopic. Instead, Seven Arts production company plans to star the singer in a straight musical titled *Let's Love*, set to get underway in April . . . Billy Daniels kicked off his own TV show on local station KTLA Tuesday nights 7-8 p.m. Benny Payne, Daniels' longtime accompanist, is featured regularly . . . Mel Torme, cast in the role of what's described as "a psycho drummer" in the upcoming movie, *Night Light*, also is cast in a straight dramatic part in *The Big Operator*, Mickey

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Top Modern Jazz Names in Concert

Rooney starrer for M-G-M . . . Slim (O-rooney) Gaillard will cut an LP for Dot . . . World Pacific is planning a package titled *An Evening Of Coffee House Music*. Hills Bros. or Maxwell House?

IN PERSON: At deadline the Hillcrest club appeared due to launch its new policy with Sonny Stitt. More names from the East are reported due . . . Jazz Cabaret did an unexpected el foldo just in time to lose the holiday business. Set to reopen Jan. 30, the management was casting around for a suitable attraction, had not yet hooked one at presstime. The future of Howard Lucraft's *Jazz International* nights there was in doubt . . . Pianist Paul Bley and bassist Pat Smith (Carson's younger brother) are going strong at the beatnik Unicorn till the 26th when Bley returns to the Hillcrest for a spell with trumpeter Don Cherry, drummer Billy Higgins, and bassist Charlie Hayden.

Teddy Buckner's band has been drawing in such good biz at the Beverly Cavern the management is enlarging the club the better to cram in more Dixie fans . . . Buddy De Franco continues his work with school band clinics. He'll be in Des Moines, Ia., Feb. 7 for the Central Bandmasters association and will follow this with a performance of Nelson Riddle's *Cross Country Suite* at the Univ. of N. M. in Albuquerque, Feb. 21-22, where he'll also monitor a band clinic.

The Mary Kaye trio is set for 22 weeks this year at the Opera House of El Rancho Vegas with comic Joe E. Lewis; the trio bows at the KoKo in Phoenix, Ariz., Feb. 9 . . . Paul Horn's quartet (Horn, reeds; John Pisano, guitar; Lyle Ritz, bass and ukelele; Gene Estes, vibes-drums) now works Fri.-Sat.-Sun. at the Renaissance opposite Giro's on the Strip . . . Pianist Joyce Collins and bassist Don Prell opened at Harrah's in Lake Tahoe, Nev., Jan. 23rd . . . Harry James' blockbustin' band's at the Palladium Feb. 6-7 and 13-14.

ADDED NOTES: Here's the list of new officers of the Composers & Lyricists Guild of America for 1959: Leith Stevens, re-elected president; Paul Creston, David Raksin and Winston Sharples, vice-presidents; Jerry Livingston, secretary-treasurer, and Ben Ludlow, Livingston's assistant. Stevens, Raksin, and Livingston will direct activities of the western branch; Creston, Sharples, and Ludlow will handle the eastern.

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San Francisco

JAZZNOTES: San Francisco, with segregated locals, will be a key city in the coming AFM showdown on integration . . . Pianist Vince Guaraldi, scheduled to leave the Cal Tjader quintet this month, is planning a musical partnership with drummer Johnny Markham and bassist John Mosher. Tjader is lining up Wynton Kelly to fill the vacancy . . . Frank "Big Boy" Goodie is in town, playing clarinet with Bob Mielke's Bearcats at Burp Hollow . . . The Cellar continues to feature jazz and poetry, the latest reader being Rod McKuen . . . The Hang-over reopened Jan. 16 with the same old cast: Earl Hines, Mugsy Spanier, Darnell Howard, Earl Watkins, Jimmy Archey, Pops Foster, and Joe Sullivan as intermissionist . . . In Santa Maria, a government missile town between L.A. and San Francisco, a club called The Countdown is presenting jazz: George Valentine's quartet, featuring bassist Buddy Clark, alto man Bill Whitehead, and pianist Bob Dorough. Sunday guests have included Dave Pike, Buddy De Franco, Richie Kamuca, Jimmy Giuffre, and Shelly Manne . . . Tenor man and com-

poser Dave Van Kreidt has organized a group to play weekends in Vallejo, where he teaches music by day.

IN PERSON: Johnny Griffin, concluding his three-week run at the Jazz Workshop on Feb. 1, used an L.A. rhythm section of pianist Walter Norris, drummer Lawrence Marable, and bassist Carson Smith . . . The Four Freshman and Freddie Gambrell appeared in a Jan. 11 concert in Berkeley . . . The Modern Jazz Quartet began a six-week run at The Blackhawk on Feb. 10, to be followed by two weeks of Ahmad Jamal. Miles Davis takes over for three weeks after that . . . Rudi Salvini's big band played a dance-concert at The Sands in Oakland on Jan. 18 . . . The Fairmont hotel has Carol Channing, Nat Cole, Jimmie Rodgers, and Edith Piaf lined up through April.

—dick hadlock

Detroit

IN PERSON: Pianist-vibist Abe Woodley brought a quartet into the Blue Bird inn for an indefinite stay. In addition to Woodley, the group includes tenor saxist Lamont Hamilton, bassist Beans Richardson, and drummer Teagle Fleming . . . Solo

pianist Ernie Swan is in the midst of his seventh year at the Blue Note . . . A recent concert at the Masonic Temple featured Count Basie, Della Reese, and Carmen McRae . . . Pianists Barry Harris and Hugh Lawson, bassist Ernie Farrow, tenor saxist Joe Henderson, trombonist Bernard McKinney, and drummer Wilbur Myrick were presented at another concert at the Blue Bird inn . . . Singer Edward Tuck sat in with pianist Johnny Allen and bassist Willie Green at the Wal Ha room of the Garfield lounge on a recent Tuesday night . . . The Bohemian club had Kai Winding's septet in for a week. He was followed by alto saxist Marion Devito . . . Pianist Evans Bradshaw did a guest shot on Soupy Sales' television show.

Della Reese is current at the Flame Show bar. Ray Charles and Dakota Staton are slated to follow . . . Local disc jockey Kenn Bradley has a new midnight jazz program on station CKLW . . . Pianist-vocalist-organist Helen Scott has returned to the Sapphire room of the Park Shelton hotel . . . Baker's Keyboard lounge had Woody Herman's quintet for a week.

—donald r. stone

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