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the first chorus

By Charles Suber

■ The festival season has opened with a winner. I refer to the first Midwest Collegiate Jazz Festival held at Notre Dame on April 11. (See news pages for complete details.)

Unlike the professional festivals still to come like Newport, Randall's Island, Monterey, etc. this was competitive in nature and was, of course, limited to college groups exclusively.

The competitive aspect has a special significance. For the first time on a college level, a judging sheet was used especially adapted by *Down Beat* from the standard Music Educators National Conference form. Such criteria as tone, blend, intonation, dynamics, balance, etc. were applied to the contest performances with excellent results. There was no doubt that a successful basis of comparison had been evolved for use in other events of this kind.

The most significant thing however was the obvious talent of the participants. This festival can become an important showcase for new talent. Frank Holzfiend, one of

the judges, committed to book the winner into his famous Blue Note in Chicago was sorely tempted to book all seven finalists. They were that good. Many of them are bound to make it professionally.

It was refreshing to note the absence of goatees and jive talk. These young musicians were interested in their music, not in becoming characters. While it was too much to expect a new Miles Davis or Gerry Mulligan to emerge from the festival, it was obvious that the talent was more than imitative. The charts were, on the whole, original; the playing technically sure.

And it wasn't only the playing that impressed me. Many a commercial promoter could take lessons from the students in charge of arrangements. Student chairman, Bill Graham, and his committee did a bang-up job. The Notre Dame Fieldhouse was well draped for good acoustics, the sound system was excellent (not a single feed-back howl), the lighting was professional, and the

stage management most efficient (less than three minutes to set up from a combo to an 18 piece band). They even had the piano returned after the afternoon session!

In future years this event is bound to be heavily scouted by record men, festival promoters, and bookers. They will have good pickings. (Aside to George Wein: You would do well to book the big Indiana band for French Lick this summer.)

Performances that will linger: Vocalist Lois Nemser (U. of Cincinnati) backed only by guitar and bass doing a slow, soulful *Blue Moon* . . . tenor man Sonny McBroom (Ohio State U.) taking solo after solo with a fat, precise brass section pushing him . . . Bob Sardo (Purdue) with an accordion that was truly a jazz instrument . . . the very tasty piano of Herb Pilhofer (U. of Minnesota) substituting for the regular man . . . the drive of the Bob Pierson quartet (U. of Detroit) with Ben Appling on drums sounding like Art Blakey and brother Bob on very fluent piano.

I got the distinct impression that in several years a conversation topper will be: "I was at the first collegiate festival back in 1959."

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down beat.

VOL. 26, NO. 10

MAY 14, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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Peggy Lee will be on the cover, and a word portrait of the multi-gifted singer by New York editor George Hoefler will be inside. In addition, a survey of upcoming music tents (which writer David Dachs calls "one of the pleasantest summer institutions since gin and tonic") will give the whys, wherefores and wheres of this burgeoning phenomenon. And, of course, Ed Sherman's new cartoon series, Deebce's Scrapbook, will continue.

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chords and discords

Poll Thanks . . .

I am honored to accept the gold plaque awarded to Gerry Mulligan and his fellow musicians for their splendid job with the score of *I Want to Live!* and I would like to thank the editors of *Down Beat* Magazine for voting this award to our film. We all appreciate it very much.

Beverly Hills Walter F. Wanger

(Ed. note: We appreciate the appreciation, but, to keep things clear, we must point out that we didn't vote the award; Gerry and his friends won it by earning the admiration of the fellow musicians in the studios who voted for them.)

From Sunny Poland . . .

I am a student of medicine, 23 years old, and my hobbies are collecting jazz records, photos of great jazzmen, and study of the history of jazz. We had the first and second Polish Jazz Festival in Sopot in 1956 and 1957; the third will be in July this year . . .

I am very interested to establish a lasting contact with American jazz fans for exchange of jazz records. Can you insert my name and address in your magazine?

Hearty and sincere greetings from sunny Poland.

Chorzow Dariusz Mackowski
(Reader Mackowski's address: 7/10, Chorzow, Poland.)

Whither Singers?

Reader Edward Lambrecht, who wants to abolish rock and roll with good pop music, has some beautiful dreams . . . I've been singing for my supper for 10 years (I'm 26), and I've always tried to do the best tunes in a style somewhere between jazz and commercial. So what happens? Very little work . . . I don't own a guitar.

Last month I lost my head and sent some pictures and a demo to a big man of music in N.Y. . . . Mr. Big phoned, full of enthusiasm. He said . . . my voice was too developed . . . However, if I would send some more recordings, a la Conway Twitty and/or Paul Anka, he could almost guarantee me a contract with a major label.

It's obvious that the greats like Sinatra, Torme, Eckstine and Fitzgerald . . . will not bring back good pops. The teenagers think of them as old folks . . .

Poor but persevering.
Miami Bey Ireland

Jazz Will Live

I disagree with Rev. Earl Burner's remarks that jazz will disappear . . . if something isn't done to keep it alive. As long as man has a spirit and can hold an instrument, jazz will live.

I do agree . . . that something should be done to rid the air waves of that horrible, tasteless music now being so widely played.

Unless we who love jazz start caring enough to send our requests to the local disc jockeys regularly, so that jazz can be heard, we won't be able to get rid of the odor of this rock and hawl music. I agree with Father Keller that "It is better to light a candle than to curse the darkness."

Perth Amboy, N.J. Julius Banas

Wishful Thinking?

I'd like to hear that:

Columbia was recording an album of Stan Kenton tunes with a band of west coast musicians arranged and conducted by Michel Legrand . . .

Capitol was recording an album by Frank Sinatra backed by a "dek-tette" type group conducted by Nelson Riddle, with plenty of solo space for the musicians and one of the tunes was "Mack the Knife" . . .

Norman Granz had found that other people besides idiots buy Verve records and had decided to write more informative liner notes and list personnel on all albums, giving composer credits and running times . . .

Berwyn, Ill. Robert Nugent

Tape Club . . .

A large number of our club members are keen to make contact with American tape recorder owners, and we would be grateful for any note you could publish . . .

London D. V. Lane

(Ed. note: the address of the Tape Recorder Club is 73 Grand Parade, Harringay, London, N. 4, England.)

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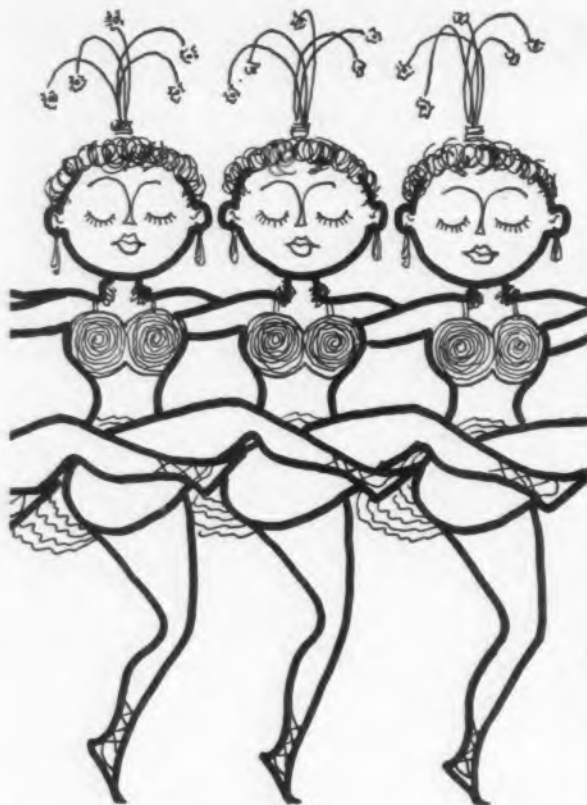


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NEW YORK

JAZZNOTES: *Miles Davis Profile*, a half-hour film for TV, previewed in New York. First nine minutes features Miles with a small group. Balance of the time is taken up with Miles playing *Miles Ahead* in a large group led by **Gil Evans**. **Bob Harridge's** commentary takes less than a minute. It's all music, man, and it'll be on TV soon . . . **George Shearing** is disbanding his quintet to study for his symphony concert appearances. When he reorganizes in August to go into the Embers, he will have an entirely new personnel . . . *Bandstand USA*, NBC radio network, featuring **Bert Parks**, is replaced by *It's Network Time*, co-starring **Frank Blair** and **Don Russell** with **Skitch Henderson's** orchestra ("**Doc**" **Severnsen** and **Eddie Safranski** are in the personnel). Show, which started April 27, is daily from 2 to 4 p.m., uses a different name musician or singer as guest each day . . . *The Nervous Set*, an intimate musical based on **Jay Landesman's** novel, opened May 12 at the **Henry Miller** with a jazz score written by **Tommy Wolf** played by a quintet on stage . . . **Randall's Island Jazz Festival '59** now in planning stage with **Elaine Lorillard** on advisory board. Will be held August 21, 22, and 23 . . . **Ramsey & Smith's** famed 1939 tome, *Jazzmen*, long out of print, has been reissued in paperback form by **Harvest Books** (\$2.25) of **Harcourt, Brace & Co.** . . . **Erroll Garner** engagement in Boston highlighted by an exhibit at the **Gaga Gallery** of **Aram Avakian's Photographic Essay of Garner in Europe** made in Paris when **Erroll** was there to receive the **Grand Prix du Disque** from the **French Academy**—presented by composer **Darius Milhaud** . . . **Leonard Feather** taking his family to England to visit his parents in June. **Helen Merrill** is travelling with the **Feathers** on the **S.S. America** to open in **London** June 15 . . . **Herbie Mann** (52 compositions recorded) made **ASCAP**. His **Afro-Cuban** sextet playing **Cork 'n' Bib** on **Long Island** these weekends . . . **Sonny Rollins** became a **BMI** writer . . . **Chris Connor** walked off a **Cornell** bandstand because of boisterous conduct from students . . . **Bill Russo** completely recovered from falling asleep under sun lamp . . .



George Shearing



Herbie Mann

A record album cover by *Down Beat* photographer **Bob Parent** is on display in *Graphics in Packaging 1958*, an exhibition now at the **American Institute of Graphic Arts** on **E. 40th**.

IN PERSON: **Count Basie** for **Birdland** May 21 to June 3 . . . **Roundtable** has **Jack Teagarden** booked for June 22 . . . **Zoot Sims** to be followed at **Hall Note** by **Eddy Costa** June 1 featuring **Herb Geller's** alto (Geller has decided to stay in the east and **Sonny Rollins' tenor** . . . **Sarah Vaughan** and **Modern Jazz Quartet** at **Carnegie** May 23 . . . **Lou Donaldson's Trio** at **Count Basie's** in **Harlem** . . . **Count Basie**, **Louis Armstrong**, **Duke Ellington**, and **Dizzy Gillespie** booked for **Newport '59**.

(Continued on page 38)

Down Beat

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Down Beat May 14, 1959

Vol 26, No. 10

NATIONAL SCENE

A Bash For Benny

For the young clarinetist there was nothing much cheerful about the spring of 1934. His bright new band was laying an egg all across America.

No more chipper was Willard Alexander, a young fellow out of the University of Pennsylvania just getting his start as a booker. He had decided to back the clarinetist's band on a gamble, and much was riding on it.

The trouble was that people came to the ballrooms to dance, not listen, and what the band was playing (fresh, new arrangements unlike anything anyone was familiar with) did not seem suitable for dancing at first.

Things were so bad in Denver that band members were muttering about Goodman felt like Christopher Columbus, who also pushed a journey Westward over the discontent of his crewmen. But push he did, and the band went into the old Palomar ballroom in Los Angeles expecting more discouragement.

Exactly what was the catalyst at the Palomar has never been adequately explained. But audiences suddenly caught fire, their heat in turn setting fire to the band. From that moment on opening night when the band tried a couple of "hot numbers", Benny Goodman was a hit: the people cried out for more.

The hit grew into a sensation, and for the weeks of Palomar engagement—the engagement that put the brilliant band to fame and launched the swing era—the house was packed. The rest of the tour was a success.

All that was 25 years ago. And it was to celebrate that famous change in the Goodman luck that critics, musicians, singers, the trade press—anybody and everybody who had a connection with Goodman or could wangle an invitation—gathered two weeks ago at the 21 club in New York.

Peggy Lee and Lionel Hampton—two of the countless performers that Benny brought to fame—gave the party. Sundry musicians provided the entertainment. Benny supplied the big, fat smile that is familiar to millions of Americans. And as he passed from group to cocktail-drinking group, he said not much except,



KING OF SWING
Still going strong

"Thanks, man," and shook hands.

"I didn't hear more than 20 words from Benny," one of his friends said later. "His 25 years seemed such an accepted fact."

There were celebrities galore, though not everyone was there. Benny is not famous as the most-loved man in the music business. As with many great leaders, his strict disciplines (his sidemen used to call him "The Ray" because of his harsh critical glance) precluded that. But he is one of the most respected members of a trying profession—and one of the most admired musicians. His fleet clarinet work produced a host of imitators, no peers. Even today, when the techniques of most instruments have pushed forward in jazz,

few if any clarinetists have matched the skill of Goodman at his best.

And offering adequate proof that time and his studies of classical clarinet with Reginald Kell had not dimmed his luster (as some have claimed), Benny played with a jam group made up of Shelly Manne, Andre Previn (himself celebrating winning an Academy Award for his score for *Gigi*), Hampton, Pepper Martin on baritone, Herb Geller on alto and Jack Lesberg on bass. "Benny played well," *Down Beat's* New York editor, George Hofer, said later. "Benny always plays well."

After the party, making his point even more firmly, Benny prepared to do the Texaco "Swing into Spring" spectacular on television—and to take a band out on the road. Opening night was scheduled at Hershey, Pa. A Carnegie Hall concert was to follow.

With a list of unparalleled successes behind him (including the famous concert at Carnegie Hall in 1938) and of famous names he had helped to build (Harry James, Gene Krupa, Jess Stacy, Dave Tough, Bunny Berrigan, Charlie Christian, Teddy Wilson, and of course Peggy Lee and Lionel Hampton, among others), The Ray was showing no signs of resting on his laurels.

U.S.A. EAST

Tale of a Card

If a performer is to make a living, he must work in New York. That's why so much heat is generated among artists when someone mentions how the New York police can and do stop artists from working there.

One result of this law is that America may lose singer Billie Holiday to England. Never acclaimed as a saint, Lady Day is nonetheless looked on as one of the great jazz singers. She may give up the country of her birth, live in England. Reason: she was unable to get a police card to work in New York.

The licensing question flared up again in the New York press recently — this time over singer Billy Daniels. Daniels' card was lifted some time ago after he had been involved in a shooting scrape. Late this spring, the Copacabana wanted Billy for an engagement, quietly arranged

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to have his card reinstated. Then the newspapers dug out Daniels' drunken-driving charge in Las Vegas last fall. Police promptly said Daniels had failed to report it when he applied for return of his card. Daniels must explain the situation to them when he arrives shortly from a Florida engagement.

Irritation at the problem is based not on moral defense of the artists who have been hurt by the licensing right of police, but on the theory that police should not have a right to cut a man off from his income.

A change may be in sight. Band-leader Johnny Richards recently instituted a test case for pianist Bill Rubenstein. The intention: to find out if the New York Police Department actually does have a legal right to license entertainers for work.

Rubenstein, Richards and trombonist J. J. Johnson have protested to Police Commissioner Stephen Kennedy, Deputy Police Commissioner James J. McElroy and the board of trustees of the police pension fund. Richards is acting on behalf of musicians he'd often like to but cannot hire.

Attorney Maxwell T. Cohen, representing the plaintiffs, has allies in the New York Civil Liberties Union and the National Lawyers' Guild, both in the case on a "friend of the court" basis. One witness who is to be called on behalf of musicians is Steve Allen. The hearing opened April 28 in the New York State Supreme Court.

Cohen plans to stress how musicians have helped diminish international tensions through tours, plus other serious contributions to society. But one of his most effective arguments may be this: the day last fall that he filed the complaint. New York police took in 128 persons in a major crack-down on narcotics users and pushers. Not one was a musician or entertainer.

Mathis to Thespis

In the past few years, actors have been becoming singers and singers becoming actors at such a pace that it's hard to sort them out.

Latest to pull the switch is Johnny Mathis, who has been taking drama lessons. "I always thought I could act," Mathis said, "but I never had the opportunity to prove it . . . The coaches feel I have ability . . ."

The singer plans something in musicals, at first, so he can "get the feel of the cameras while I'm doing something I know." First exposure will come in a television series to be filmed in London and viewed on the continent. This is scheduled for fall.

"We wanted to do it in Europe to see how it goes before bringing it to this country," the singer said. "It's something like taking a show on the road." He denied that the decision to go to Europe first was based on the experience of Nat King Cole's late, lamented television program. Cole's show, considered entertaining, picked up an audience but never a sponsor: Common but reliable talk had it that sponsors were afraid to back a show starring a Negro.

"What happened to him need not happen to me," Mathis said.

More from Lerner-Loewe

April in Paris may be fine for lovers but Alan Jay Lerner and Frederick Loewe chose the summertime there to write their forthcoming musical, *Jenny Kiss'd Me*.

Due to begin rehearsals in New York next January, the show will be based on a romance in the court of King Arthur. The title is borrowed from a poem by Leigh Hunt.

Guild Gets Director

Jimmy DePriest, 23-year-old Philadelphia conductor-composer-arranger-percussionist has been appointed musical director of the Contemporary Music Guild of the Quaker City, the non-profit organization established recently to support the Philadelphia Jazz Orchestra.

DePriest is well known in jazz circles for his unique series of jazz concerts at the University of Pennsylvania, which introduced to the Philadelphia area such jazz works as Johnny Richards' compositions from the Kenton *Cuban Fire* album. J. J. Johnson's *Poem For Brass*, John Lewis' *Three Little Feelings*, Jimmy Giuffre's *Phavoh*, and his own tone poem for percussion titled *Impetus*.

Show Us the Beatniks

Nobody was disturbed when a TV camera crew come into New York's Five Spot Cafe to get a few shots for a show about the beat generation.

The trouble came later.

Mal Waldron, whose fine group is at the Spot for an indefinite stay, reports that tourists who saw the TV show are now turning up in quantity to look for beatniks. And Waldron finds that they're making his musicians (Kenny Dorham, trumpet; Curtis Fuller, trombone; Benny Golson, tenor; Doug Watkins, bass; Specs Wright, drums, and Ray Bryant, tenor) a little nervous. The customers whisper among themselves, point out "a genuine beatnik" whenever they think they see one, and wonder when the poetry starts.

Waldron, of course, has no poet on his group, and at last report had no plans to add one.



Composer conductor Leith Stevens talks to Red Nichols on the set of the biopic *The Five Pennies*. Red gives his views on the jazz of his era and on life in general.



Stevens, gifted Hollywood musician who wrote the underscore for the film about jazz trumpeter Nichols, ponders the comments, smoking a pensive cigarette. Danny Kaye is film's star.



Stevens alerts the musicians, using no baton but his uplifted finger and still-burning cigarette. Stevens has done pioneer work on jazz-in-films, was responsible for Shorty Rogers' score for *The Wild One*. Underscore work comes late in a film's processing; *Five Pennies* is due for release shortly.

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Horns A-Plenty

Evidently, the trombone was enjoying a major vogue. Of 200 student applicants for a summer of free study at Lenox, Mass., 132 were trombone players.

Nor was that the only peculiar result of the contest. F. & M. Schaefer Brewing Company sponsored on campuses throughout the northeast. Whereas some colleges turned up great numbers of jazz-playing young instrumentalists, two eligible technical schools — Massachusetts Institute of Technology and Rensselaer Polytechnic Institute — were dropped from the contest because of lack of interest in jazz among engineering students. That left 12 colleges in the contest.

Music faculties at the schools, who are judging the contest in conjunction with jazz writer and critic Martin Williams, found a division of jazz interests, depending on the school. At Princeton, Rutgers, Lehigh, and the University of Pennsylvania, modern jazz predominated. At Harvard, Yale, Williams, Union, Colgate, Cornell, Holy Cross and Boston University, Dixieland jazz got in its licks — though modern jazz wasn't missing at any of the 12 schools.

Trumpet was well represented in the competition — with pianists, drummers, clarinetists, saxophonists and a lone French horn man from Princeton following in that order.

The four or five best instrumentalists on each campus must prepare a tape for submission to the faculty at the School of Jazz at Lenox. The faculty will choose six or seven of the most promising, may have the makings of a combo among the winners — unless, of course, all those trombone players come down the stretch together.

As the contest moved toward final judging, puzzled officials were wondering if the Broadway song "Seventy-six Trombones" had had some sort of inspirational impact.

Hi Hat's Hard Luck

For more than 20 years, the Hi-Hat club occupied a choice location among the jazz clubs of Boston's South End District. It started first as a supper club, then switched to a name band policy when the jazz spots came into popularity. The club had all reason to expect success.

But hard luck dogged it almost from the start. After World War II, lesser luminaries took over the bandstand during the business let-down. Later, entertainment stopped altogether.



Trombone-playing seems to be taking on epidemic proportions. While elsewhere in the country a contest of jazz musicians in colleges turned up 132 trombonists out of 200 applicants (see: Horns A-Plenty), in New York, 11 of the country's top trombone men—and woman—were assembled to record an album. Here, counterclockwise, are Dick Nixon, Bart Varsalona, Bob Brookmeyer (playing his valve instrument of course), Frank Rehak, arranger J. J. Johnson, bassist Mill Hinton, pianist Hank Jones, Bob Alexander, Melba Liston, Benny Green, Eddie Bert and Jimmy Cleveland. Meantime, in Hollywood, 10 more top trombone men were busy making the other half of the album, for a total of 20 of them on one LP.

There were brief jazz revivals, of course, and at times it seemed jazz would remain at the Hi Hat. Then, at New Year's a few years ago, a fire gutted the club's interior. It was rebuilt.

Again the fits and starts, until the Hi Hat reopened recently with another name jazz policy. The future looked bright. Then, a fortnight ago, a new fire started in the basement. It destroyed the club and a five-story apartment building next door.

A few days later, wrecking crews brought the Hi Hat's tale of misfortune to an end: the building's remains were razed as a safety hazard.

WHAT'S New

Big Sid Mark, a protege of the late Harvey Husten (Philadelphia area disc jockey and jazz club manager), had to talk loud and long to convince rock 'n' roll outlet WHAT to give him a jazz show 18 months ago. The Philadelphia station gave him an hour — from 2 to 3 a.m.

Mark, former bouncer at Husten's Red Hill Inn, worked hard and, nine months ago, WHAT decided to give jazz a real try. It scheduled 12 hours of jazz daily, from 6 p.m. to 1 a.m. on FM, the rest on both FM and AM. Mark had no sponsors until the Red Hill, appropriately enough, took a half-hour segment. Following Husten's format, Mark

used the low-pressure approach and programmed mainly modern jazz.

The formula has worked. Today, Mark is the anchor man of four jazz jockeys on WHAT, which programs jazz 18 hours a day — from 11 a.m. to 5 a.m. the following day. Sponsors include a top investment house, record man Sam Goody, a big food chain — and the Red Hill. There are 15 sponsors in all — each with segments of 15 minutes or more.

Mail response is good: a recent contest drew 1,000 cards in three days. Physicians and doctors write that they play jazz for their patients in the waiting rooms.

Next goal for Mark and WHAT — 24 hours of jazz daily.

Throat Trouble

The name of the vocal group is The Mariners, but a Boston nightclub owner thinks of them as The Lifesavers. On two consecutive weeks, he was forced to call on them to pull him out of holes when the scheduled artists at his South Boston nightclub left him high and dry.

The first time was when Eartha Kitt left him on a weekend, with the parting shot that she had a sore throat. Throughout the week, Stanley Blinstrub had complained that she was systematically cutting her act.

She left on a Friday and Blinstrub, after many telephone calls, was able to secure the Mariners for the bal-

ance of the contract. He also held her four-figure check pending a review of the case by the Variety Artists' Guild.

But his troubles were not over. Another sore throat faced him when Teresa Brewer cancelled her week.

According to the beleaguered Blinstrub, Teresa and her agent had been trying to "get out of the contract" for six weeks. When he refused a postponement until fall, Blinstrub claims, her agent informed him Teresa was going "to get sick, whether you like it or not."

Once again he hailed the rock-steady Mariners to pull him through to port — and gave the Artists' Guild another case to look into.

MIDWEST

All Roads Lead to Chicago

If there was a surfeit of trombones in the Eastern college contest for summer scholarships at Lenox, Mass., there was a scarcity of good baritone and clarinet players in another college competition: the big, bustling Midwest Collegiate Jazz Festival at the University of Notre Dame. It was to be expected. As Dan Morgenstern points out in this issue's survey of reed instruments, young talents on these instruments are scarce.

It was the only scarcity there was. Hardened music business pros raised eyebrows at the quality of the playing, and shrewd Freddie Williamson of Associated Booking Corporation was seen talking shop—probably bookings—with several of the young musicians.

The competition drew young talents from campuses all over the midwest, turned up an accordion player so good that Art Van Damme quipped: "I'd like to step on his fingers." A few hours later, accordionist Van Damme, as one of the judges, had helped vote Purdue University's Bob Sardo not only accordion winner but outstanding instrumentalist of the festival as well.

These were the other solo winners: trombone, George West (Oberlin); piano, Herb Pilhofer (U. of Minnesota); drums, Ben Appling (U. of Detroit); alto saxophone: Dave Hutson (U. of Illinois); tenor: Sonny McBroom (Ohio State); trumpet: Jim Benham (Michigan State); string bass, Bill Woods (U. of Detroit); Guitar: Don Miller (U. of Cincinnati); vocalist: Lois Nemser (U. of Cincinnati).

But interest focused mainly on the groups in the competition, reached a peak for the winner: the UJW quin-

tet from U. of Minnesota, led by Zoot Sims-like tenorist Gary Berg. Runners-up, in order, were Dave's Band, led by Dave Baker (Indiana U.), the OSU Jazz Forum Big Band (17 members), led by Lowell Latto, (Ohio State), and the University of Detroit's Bob Pierson quartet.

The Pierson group was named best combo in the quintet-or-smaller category, Dave's Band was named best band, and The Ivy's, a group from Western Michigan University, was cited for special merit.

The UJW group will get at least a week's booking at Chicago's Blue Note as one of its prizes, and Blue Note owner Frank Holzfiend (one of the judges, along with *Down Beat* publisher Charles Suber; Robert Trendler, musical director of Chicago radio-TV station WGN; and Van Damme) indicated he would book two other festival groups as well. The Ivy's will be booked for several WGN radio and TV shows, according to Trendler. The special merit citation was given this group because it was hard to pigeonhole: the group sings, something in the manner of the Four Freshmen, and accompanies itself.

The crowd at Notre Dame's field-house numbered 1,200 as the first of the 15 bands and combos went into the 5½-hour competition on Saturday, rose to 1,700 roaring enthusiasts by evening. The university's switchboard was swamped with calls when the local radio station carried portions of the festivals. Callers wanted to know if tickets were still available. And when it was all over Sunday, everyone—even the losers—agreed the festival was "a gas."

Next stop for winners: Chicago.

* * *

Chicago is next stop for four more competition winners, as well: the bands of Ted Ellstrom of Montreal, Jules Herman of St. Paul, Minn., Dr. Gene Hall of Dallas and Ken Cloud of Seattle. They are regional winners in the American Federation of Musicians-sponsored National Dance Band Contest, intended to stimulate the band business. Along with five more regional winners, they will head for Chicago's huge Aragon Ballroom May 8. There, the nine "local" bands will be winnowed in a semi-final competition to four. The four finalists will compete in New York's Roseland Ballroom.

Prizes for the winner: a four-week booking at Roseland, a road tour of most of the nation's top ballrooms, a complete outfitting of new instruments for the musicians, an appearance on a national TV show, and a

recording contract. Those were the tangible prizes. The intangible prize counted even more: probable elevation to the name band category.

So successful has the contest been (20 bands competed in Los Angeles alone; a laudatory influence on business is reported) that officials connected with it—like those at Notre Dame too—announced that plans are already under way for next year's event.

Sound in Soldiers Field

The biggest problem: what to do with all those seats in Chicago's Soldiers Field.

But planners of the big jazz event scheduled there August 8 and 9 think they have it licked with a system that will use wings to cut the 100,000-odd seats down to 30,000. A revolving stage will present the 30 or 35 jazz artists they hope to have take part.

Planned by *Playboy* magazine, to be held in conjunction with the Pan-American Games, the August festival will run over a weekend, with performances scheduled for 2 and 8 p.m. on the Saturday and Sunday. Signed thus far are Stan Kenton, the Kai Winding septet, singer David Allen, and the Earl Bostic sextet. *Playboy* jazz promotion director Don Gold is handling the artists.

Some city officials, who want to see the event boost interest in the Pan-American games, are hopeful of attendance of 100,000.

U.S.A. WEST

Death of a Horn Man

For the better part of a decade Don Paladino was one of the most respected lead trumpeters in the band business. Active in music since his fourteenth birthday, the kid from Buffalo, N.Y., got his first break with Johnny Long's band after an audition in a Buffalo theatre, made a coast-to-coast tour with the leader.

While he was gaining band experience, the youngster's formal education posed a problem. Long's wife, a schoolteacher by profession, stepped in, took Don under her wing and saw to it he got the equivalent of a high school education.

After rounding out his music training at a school in Ann Arbor, Mich., Paladino took to the road in earnest with the bands of Hal McIntyre, Artie Shaw and Stan Kenton. In 1950 he joined Les Brown for a six-year stay, settling down to Hollywood recording work when the Brown band lost its steady berth on the Bob Hope radio series

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and was forced to hit the road again.

Though settled with his wife, Lyn, his son, Christopher, now 8, and daughter, Dana, now 6, in Canoga Park, California, Paladino took a month off from studio work in November-December 1957 to tour Europe with the Harry James band. He continued playing lead for James on west coast dates until February 1958 when recurring headaches forced him to stop playing.

As the headaches persisted Paladino entered UCLA Medical Center for observation, later underwent brain surgery and X-ray treatment. Despite the efforts of specialists, his condition worsened.

Los Angeles musicians, aware of the financial difficulties to which the trumpeter's family was subjected, contributed generously to a fund coordinated by his friend, former Les Brown drummer Jack Sperling. For a year, the contributions of his colleagues lessened the plight of Paladino's loved ones.

Last month, after some 18 months of suffering the ravages of brain cancer, Don Paladino, still ignorant of the true nature of his lingering illness, died at his home in Canoga Park. He was 30.

Loud Click in Vegas

In recent years Las Vegas has become a golden goose for entertainers and, latterly, big bands. It has become commonplace for performers to contend that, if they can land a Vegas gig, every alley in the gambling center becomes Easy Street.

Last month a new click was heard in the Sahara hotel's Casbar Theater—and it had little to do with the familiar noise of the roulette wheel. It began when singer Mel Torme was hired as substitute for ailing Louis Prima, hospitalized in Los Angeles with a nose ailment.

Torme worked the Casbar with Prima's regular backstoppers, Sam Butera and the Witnesses. He was an instant hit. Upshot of his emergency appearance there was a signed three-year deal with the hotel to the tune of \$210,000.

Soon as Torme swims clear of current movie chores in Al Zugsmith's M-G-M film, *Girls' Town*, the erstwhile *Velvet Fog* is set to embark on an initial 12-week stint at the Sahara. He will use an instrumental quintet plus the pulchritude of a girl vocalist. This engagement will be followed by a dozen weeks a year through 1961.

Torme clearly had parlayed a one-week subbing stint into a coup dreamed of by countless performers. With talent and gamblers' chips, he had crashed the party.



All set to swing into camera action on television's newest music show, *Bandwagon*, currently seen over Los Angeles' KABC-TV one hour each week, are (l. to r.) producer Jimmie Baker, executive producer Pete Robinson, singer Doris Drew and jazz vocalist-guitarist Jackie Paris. Although the new show has been sold to a beer company those paper cups indicate only coffee hunger.

Anthony Hits The Road

Saved from a Hollywood acting career by a hit single record, Ray Anthony has once more hit the road.

Sailing along on the strength of his Capitol waxing of the *Peter Gunn Theme* by Hank Mancini, Anthony is on a 52-city tour that will take his band on an eight week trip down the east coast, and then home to California via Texas.

The dapper, trumpet-playing leader has for the last two years manifested more interest in thespian endeavors than in pushing valves in front of a band. Pictures in which he has appeared as actor are *High School Confidential* and *Night Of The Quarter Moon*.

But the success of his *Peter Gunn* single does not necessarily mean a full-time return to the life of a road bandleader. On returning from his current tour, Anthony is expected to step into an MCA-negotiated weekly television show over the NBC network for the summer. If successful with sponsors and viewers, the program may extend into the fall, with guest recording names aimed at a young audience.

Meanwhile, back on the tour, the trumpeter reportedly is playing on a \$12,500 weekly guarantee against a 60 per cent share of the take. The band's appearances are evenly split between dances for the general public and colleges plus private party bookings.

Another Film For Duke

On the heels of his current motion picture music assignment on Otto Preminger's *Anatomy of A Murder* (*Down Beat*, April 16) Duke Ellington is set to jump into a second movie score late this fall.

According to George Glass, co-executive producer with Walter Seltzer of the forthcoming film adaptation of the novel *Paris Blues* by Harold Flender, Ellington has made a verbal agreement to write an original jazz score for the movie, scheduled to begin production sometime in the fall in France.

The Ellington orchestra will be touring Europe during September, October and November, about when shooting is expected to begin on the picture. Sidney Poitier will co-star in the Pennnebaker (Marlon Brando's company) production.

Actual commencement of Ellington's work on the music, Glass emphasized, will depend on the availability of a completed screenplay from which the composer must work.

Paris Blues, the story of a love affair between an expatriate American jazzman and a touring U.S. schoolteacher, will be distributed through United Artists which is headed by Max Youngstein.

"Youngstein is a great jazz buff," Glass told *Down Beat*. "Matter of fact, he's really the alter ego of this picture and wants to see it become a really big movie."



"I'm little Joe Williams from the USA. Who are you? William Mengelberg, the pre-war conductor who put Mahler in the top ten? Wow!" Joe visits a Dutch art gallery.



Baby won't you please come home...? Count Basie, left, and singer Joe Williams, seem to be making that plea to Don Byas, the one-time Basie saxophonist who married in Holland and stayed there. Reunion came during the Basie band's visit to The Hague, one stop on the musicians' highly successful tour abroad.

Coast Labels Slug It Out

Among the three major record companies headquartered on the west coast—Capitol, Dot, Warner Bros.—competition for the lion's share of a reputedly waning jazz record market took a brisk swing into spring.

Throwing down the gauntlet before its older and more established neighbors, burgeoning W.B.R. surged ahead numerically with the release of 11 packages during April. Under the promotional heading, *Jazz Festival*, the albums ranged from a jazz adaptation of folk songs to a piano quartet.

Capitol followed a close second with eight albums featuring artists normally associated with jazz. Two, *Jeri Southern* and *Mark Murphy*, are newly signed.

Dot presented two LP's in Tom Mack's *Jazz Horizons* series and one album nudging the jazz periphery by Steve Allen.

The offering from Warner Bros. consists of George Avakian's *Jazz Festival—Near In And Far Out*; Matty Matlock's *Four Button Dixie*; Chico Hamilton's *Gongs East*, the drummer's first LP for the label; Ruby Braff's *Girl Crazy*; Bob Prince's *Charleston 1970*; Fred Katz' *Folk Songs For Far Out Folks*; Jim Timmens' *Gilbert & Sullivan Revisited*; the Morris Nanton trio's jazz version of *Roberta*; Dick Cathcart's *Bix MCMLIX*; *The First Jazz Piano Quartet*, comprising keyboarders Morris Nanton, Moe Wechs-

ler, Bernie Leighton and Irv Joseph; and an LP with no less than 20 trombones, *The Trombones, Inc.*

From the Capitol Tower came *Jeri Southern Meets Cole Porter*; *Mark Murphy's This Could Be The Start Of Something*; Stan Kenton's *The Stage Door Swings*; Hank Jones' piano interpretation of the music from *Porgy And Bess*; Dakota Staton's *Crazy He Calls Me*; *Red Nichols and The Five Pennies At Marineland*; Joe Bushkin's *Listen To The Quiet* and Bobby Hackett's *Blues With A Kick*.

The two Dot jazz LP's are *Soft Sell* with bassist Don Bagley, French hornist Tommy Loy and reed man Paul Horn, and *Bud Freeman and his Summa Cum Laude Trio*. *Steve Allen Plays* is the third album in release.

Bix-ilated

Hollywood—Displaying his wares to a local retail record dealer, Phil Lagree, salesman with Warner Bros. Records, brought forth one of the label's latest releases. The album cover showed a large tombstone on which was engraved the title: BIX MCMLIX. (Rough translation: *Bix 1959*.)

The dealer gazed at the album a moment, then shook his head and commented, "Nice cover all right. But who the hell," he demanded, "is Bix McMlix?"

Knobby Problem

When Los Angeles disc jockey Al "Sleepy" Stein invited city councilman Charles Navarro to guest on his program over the all-jazz FM outlet, it seemed like a fine idea. Not only is Navarro a member in good standing of AFM Local 47, he is also an accomplished guitarist with something of a jazz background.

He is also running for re-election in Los Angeles' 10th electoral district.

The radio interview with the councilman went very well, reported Stein. No politics was discussed—just jazz. Both dj and politico felt the airtime had been put to some constructive use.

Dr. D. Overstreet Gray, however, felt otherwise. As Navarro's opponent in the 10th district, dentist Gray the following day phoned Stein, demanded equal time as provided under the law for electioneering hopefuls.

Stein couldn't understand Gray's demand. "My dear doctor," he told Gray, "we discussed music, not politics. That Mr. Navarro is your opponent is of no interest to me. I'm afraid that, under the circumstances, your demand for 'equal time' won't stand up."

Retorted Gray: "I didn't say anything about discussing politics. I happen to be an excellent jazz pianist!"

Equal time was scheduled for candidate Gray on KNOB.

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Hamiltonians Reunite

It was like old on-the-road week in the Hollywood recording studio.

Reunited for the occasion by World Pacific Records' Dick Bock were the members of the original Chico Hamilton Quintet plus near-original Paul Horn. The musical proceedings: recording of bassist Carson Smith's Ellington Suite.

Besides arranger Smith, who, in addition to being one of the original Hamiltonians, was also the first bassist with the Gerry Mulligan Quartet, the group assembled for this final World Pacific recording date (before Hamilton took up residence in the Warner Bros. stable) included cellist Freddy Katz, multi-reed man Buddy Collette, guitarist Jim Hall and reed man Horn. Presiding as of old was drummer Hamilton.

Included in Carson Smith's ode to Ellingtonia were such well known Ducal works as *Azure*, *In A Mellow Tone* and *In A Sentimental Mood*. The result of the session was released by World Pacific this month.

Connee Boswell In TV

Connee Boswell's paralysis, though it has kept her confined to a wheel chair, has never prevented the singer from traveling coast to coast wherever her career takes her. "I've been traveling so much you'd think the law was after me," the singer quipped during rehearsals in Hollywood for NBC-TV's new series, *Pete Kelly's Blues*.

Miss Boswell, who has a continuing role in the series as a Kansas City blues singer named "Savannah Brown," welcomes the opportunity.

"For one thing," she said, "I can strike up a friendship again with some of my hobbies. I like to write music and paint in oils. I did a lot of this in the old radio days."

INTERNATIONAL

Anglo-American Herd

What the sound would be like, nobody knew for certain. But this much was sure: Woody-Herman's tour of England with a band made up both of British and American musicians was good for international relations.

Arriving in London in early April, Woody picked up nine musicians known to varying degrees to United Kingdom jazz fans. "I selected these guys because they are the best musicians for our type of band," Herman said.

Just the same, the British fans were due for a good taste of American instrumentalism as well. The American part of the band: Reunald

Jones, trumpet; Nat Adderley, cornet; Bill Harris, trombone; Charlie Byrd, guitar; Vince Guaraldi, piano; Keeter Betts, bass; and Jimmy Campbell, drums.

From among the British musicians, Woody chose well: Bert Courtney, Les Condon and Ken Wheeler, trumpets; Don Rendell and Art Ellefson, tenors; Eddie Harvev and Ken Wray, trombones; Johnny Scott, tenor and flute; Ronnie Ross, baritone. Actually, two of the nine are not English. Ellefson, whom the *Melody Maker* called "one of Britain's most promising jazzmen," and Wheeler, whom the same paper described as "among the two or three best lead trumpets in England," are Canadians — two young men who went to England a few years ago when the future for jazzmen looked thin in their native country, worked for a while in the same band, stayed long enough to call England home.

The nickname of the bi-national Herman band was inevitable: the Anglo-American Herd. The opening date was an auspicious one, held at London's acoustically-perfect Royal Festival Hall.

British jazz journal *Melody Maker* found the band "not a great one," then added: "But, after only two days' rehearsal, it proved . . . already a good one. By the end of the tour, when the individual musicians are more familiar with their parts and the sections have settled down, it should be better still."

The tour wasn't without its little troubles. At the Festival Hall con-

cert, Reunald Jones, approaching the microphone, stepped on Woody's clarinet. *Melody Maker* said with British reserve that incident "upset (Jones') usual composure" during the solo.

Jazz Junket

The standard dream for the European jazz fan is a trip to America to hear all his favorites. This summer, fans in several countries will see the dream come true in reverse: cornetist Rex Stewart is leading a group of U. S. tourists to Europe to hear jazz. Arranged in conjunction with the American Tourist Bureau, Inc., of New York, Stewart's *International Jazz Junket* will arrive by air in mid-July for the start of its 29-day European tour. The ex-Ellington hornman, who will visit a long list of hot clubs and concerts with the fans, promises "a ball."

Stewart conceived the idea for the trip, let the Cultural Travel Center (a division of the American Tourist Bureau, Inc.) work out the details. All expenses — transportation of all kinds, hotels, food, tips, tickets—are included in a flat fee of \$1079. Highlights of the tour include a jazz concert on a barge in Venice in which Stewart will participate; a candlelight jazz concert similar to one Rex attended in Berlin several years ago, and a concert on a barge in the Seine. Top European jazzmen will be heard.

Purpose of the trip? Stewart feels it is important that more Americans see "the progress . . . our music has made all over Europe."

deebee's scrapbook # 1



Tough luck, Frank — Paul Desmond won again . . .

SHERMAN

Modern Reeds —



CHARLIE PARKER



COLEMAN HAWKINS



LESTER YOUNG

According to Webster (Noah, not Ben), a reed is a "thin, elastic tongue of cane, wood or metal fastened at one end to the mouthpiece of an instrument." In the early days of jazz, that mouthpiece belonged on a clarinet. Today, the dominant reed instruments in jazz are the saxophones—members of a family that took an undistinguished part in music until its possibilities began to be explored in jazz.

After that, the deluge. Limited in use at first to brass-band work with only occasional employment in the symphony, the saxophone in the hands of skilled jazz artists took on a new sound, new stature, new flexibility, until now one member of that family—the tenor saxophone—is perhaps the most prevalent instrument in jazz.

But if tenor is dominant in terms of numbers of practitioners, alto saxophone is the dominant musical influence in contemporary jazz. Charlie Parker saw to that. And neither his death nor the sometimes frenzied efforts of other musicians to be as original as he has diminished that influence.

THE MAN WHO IS credited with "inventing" jazz tenor is Coleman Hawkins—he of the big tone and ever-fresh conception. Hawkins today is said to be making a comeback. This is inaccurate. He has never been away. But it is true that in the past few years, he has been able to play and record in relatively congenial surroundings, and that a new audience for him, among musicians and lay listeners alike, is on the increase. One of the great masters, Hawkins today is still growing and developing. He is not content with a mere niche in history—even though that niche is a major one.

Hawk has influenced countless tenor players, many of whom have gone on to become influences themselves, such is Ben Webster, whose playing is a definition of soul, and Lucky Thompson, whose nickname has irony since his great gifts still have not been given due recognition.

Don Byas, an expatriate living in Europe since 1945, has developed the full-bodied romantic approach along individual lines. Paul Gonsalves is another member of the club. Gonsalves too, an Ellingtonian these many years, has not always been given recognition as the gifted soloist he is.

These are the living. Some of Hawk's disciples are gone — Chu Berry, still mentioned as an influence by younger musicians, though he died 18 years ago; and Hershel Evans, and Dick Wilson.

All of these men, in one way or another, got something from Coleman Hawkins.

BUT THERE WAS another way of looking at tenor. That was Lester Young's way.

At first criticized because he did not sound like Hawk, Lester leaped in nonetheless, and turned a lot of ears around. His impact was strongest on young musicians who came up in the 1940s. Dexter Gordon, who was among the first, is little heard from these days. Gene Ammons returned in good form last year, after a time of obscurity. Wardell Gray, of course, is gone. But Paul Quinichette, too often unjustly accused of being a copy of Pres, is not, and he has a personal message to give.

Out of all this, directly or indirectly, came the "cool school," later the "four brothers" school. It might more aptly be called the Stan Getz school.

Getz comes from Lester, there is no doubt, but he has long spoken in his own style—and it isn't necessarily "cool" either. Getz, who can get around the horn from top to bottom with a remarkable facility, can handle a slow melodic line with a caress.

Zoot Sims is of this school too. He can outswing most musicians; he is often taken too much for granted. Brew Moore, less in the limelight now, is perhaps the earthiest of the "brothers." Al Cohn, whose sound is deeper and rougher than that of the other, belongs here too, though he is too busy as an arranger to be where he could be as an instrumentalist.

And then there are the younger men: Bill Perkins, Richie Kamuca, Bob Cooper, Bill Holman, Phil Urso, and two excellent non-West Coasters—Seldon Powell and Dick Hafer.

But it is an oversimplification to break everything down in terms of "Pres" and "Hawk." There are other tenorists whose lineage to either artist is not direct—men who took from both, or who somehow just happened. Two of the earliest tenor men are still active around New York: Happy Caldwell and Gene Sedric, though Sedric is heard almost exclusively on clarinet. Bud Freeman is an institution by now. Eddie Miller is still active and musically eloquent.

and How They Grew

There is what is known as the "jump" school, too, mainly out of the Southwest. Among the foremost are Buddy Tate and Budd Johnson. Johnson is now close to Pres. Arnett Cobb, haunted by bad luck, still has plenty to offer. So does Illinois Jacquet, who has swing and soul as well as the too-familiar honk. His JATP running mate, Flip Phillips, is really a Webster man.

Then there are men who never had much public, but always did play: George "Big Nick" Nicholas, possessor of one of the warmest tenor sounds extant; and George Kelly and Hal Singer and Beau McCain. A good many tenors who came up during the bop era have their roots in this school: Johnny Griffin, very promising since his tenure with Monk; Basieites Frank Foster, Billy Mitchell and Frank Wess, though Wess now specializes in flute; Jimmy Forrest, and the young King Curtis, who has not yet been really heard from. Charlie Rouse has been around. And the talented James Moody is back again; perhaps this time he will make it.

But the very latest in tenor playing is, of course, to be found in the work of Sonny Rollins and John Coltrane. Rollins is the older and more experienced. Rollins, whose first idol was Coleman Hawkins, started out playing Parker on tenor, has since come into his own. But there is a feeling of something still unfinished about his playing. Therein lies part of its fascination, to be sure. Yet much of what Rollins plays is the product of a struggle, perhaps a desire to be original at all costs. His best work still occurs in the company of other strong personalities such as Max Roach, rather than with his own trio. It is given to very few jazz musicians to sustain interest entirely on their own . . .

Coltrane remains, wisely, a member of a group, rather than a leader. As a leader, you have to be your own severest critic and editor. As a member of Miles Davis' sextet, Coltrane has plenty of freedom, yet the constant challenge of his peers as well. The great success of his playing demonstrates vividly the need for original voices in modern jazz. A unique young talent still developing, Coltrane has an originality that has already influenced older and more seasoned players. He has heard something new and he has been able to bring it out on his horn. To be sure, there is still groping, and that

leads to the endless runs that make the listener restless—though runs of sixteenths are, of course, an accomplishment in themselves.

These, then, are new young voices in tenor. Both Rollins and Coltrane might profitably look back to Bird, Pres and Hawk, and learn two very important things: when *not* to play, and when to stop.

How long was *Ko-Ko*?

THE ALTO SAXOPHONE was the pretty and mellow voice in jazz until the advent of Charlie Parker. In his hands, it often retained its beauty, but it took on harshness and real force as well. In the hands of some of his followers, it became even strident.

The "old" and pretty school is still with us, its leading practitioners are far from played out. Benny Carter, one of the greatest talents in jazz, has come up on recent recordings with some of his best playing in years. He has listened to Bird, yes, but the grace and elegance of his style were not lost in the process. There is in his playing a quality of absolute assurance; no matter where he goes, you never worry about his returning home, and making sense.

Johnny Hodges, whose sound is one of the landmarks in jazz, plays in a way that is as close to vocalization as possible. Duke Ellington knows what he is about when he announces that Hodges "is going to sing." There was a time when a certain saccharinity marred some of Hodges' more romantic playing. But today, there is no such intemperance; there is strength behind the beauty.

Hodge's section-mate in the Ellington band, Russel Procope, is another man with a sound. He is a perfect lead-alto skillful on clarinet and baritone as well. Another lead man with a big, rich tone is Basie's Marshall Royal. Both Procope and Royal are proficient balladeers, when given the opportunity. In this school, too, belongs Hilton Jefferson. Jeff doesn't play as often these days as he might want to, but when he does, it is a treat for the listener. His inspiration was Carter, but he has molded his own instantly recognizable style from that basis. Earl Warren, former Basie lead-altoist, has in recent years become a more interesting soloist while retaining his strong tone and assurance. And Willie Smith contributes jazz interest to the newly-swinging Harry James band.

a critical

survey by

Dan Morganstern



LEE KONITZ



JOHN COLTRANE

These are the veterans, who, not entirely unaffected by Parker, molded their approach to the instrument before his coming. One altoist whose development seemed almost simultaneous with Bird's was Sonny Stitt.

Stitt is by far the most authoritative of the players who emulate Parker. In fact, he sometimes comes almost frighteningly close. What reinforces this is Sonny's choice of material closely identified with Bird.

Stitt is much more himself on tenor, which he now rarely plays, but on which he has a stomping, virile style all his own.

Phil Woods, too, is closely associated with the memory of Bird, but he has a brash, salty humour in his playing that is reminiscent of the jumping altos of the forties (Brown, Stovall, Rudy Williams) that makes this one of the few identifiable modern alto sounds. Lou Donaldson, a veteran of the school, has lately shown signs of developing a melodic and full-bodied individual style. Julian "Cannonball" Adair is probably the best-known of the Birdmen. He plays with great assurance and verve, but seemed more relaxed in the context of his own happy little band of some years ago. Art Pepper is far superior to the other West-Coasters, including the rather anaemic Bud Shank and the chilly Lennie Niehaus. Jackie McLean's playing was often too strident but had plenty of guts. Gene Quill also tends to be somewhat uncontrolled, but he is capable of very fine playing. One of the prettiest sounds in this school is possessed by Dave Schildkraut, who doesn't record enough to be well known.

Lee Konitz is perhaps the only altoist since Parker with a truly original approach. Although his style is molded on the lyrical Parker (try *Yardbird Suite*), there is much of his own. And he remains more or less unimitated; Lee is not easy to copy. Everything he plays is informed by great musical intelligence, though his playing is not to be dismissed as "cold" or "cerebral". He is the most gifted musician to emerge from the Tristano school, and one of the rare modernists who knows when not to play. John LaPorta, also a sometime pupil of Tristano, more active as a composer and teacher than as a player, is very impressive on the horn. Paul Desmond is to a degree influenced by Konitz (and Benny Carter) but his playing is more straightforward—simply melodic, and romantic. His share in the popularity of the Brubeck Quartet should not be underestimated.

These, then, are the altos. There are not so many of them as there are tenors. But because of the quality of the work of some of its artists, and because of Parker, alto occupies a unique place among the reeds today.

If there are not that many men who specialize in alto, even fewer know their way around on baritone. The baritone sax is a cumbersome instrument—which is, of course, why so few men have sought to woo from it its deep virile beauties.

The first great specialist on this bulky horn was Harry Carney, still one of the most prominent musicians in jazz. Like all the great musicians associated with Ellington, Carney is a tone man. The Carney sound is inimitable, and he is the sole representative of the romantic school on baritone. He, too, was inspired by Hawkins.

The second baritone specialist in the public eye is a modern: the still-young Gerry Mulligan. Mulligan's somewhat dry sonority is far from the sound of Carney. And whereas Carney made the instrument almost as flexible as tenor, Mulligan has created a more economical, idiomatic style on the horn. It is a unique and personal style. Is there a single Mulligan follower? In terms of his over-all musical approach, there might be, but not in terms of his baritone style. His influence is as a composer-arranger, as a leader, and as a personality.

There are a few other baritonists of note. Cecil Payne, who started on alto, has achieved the considerable trick of transferring Parker to the larger horn. Payne has not yet been recorded at his best, though his work on the recent Prestige LP *Roots* is an indication of his capabilities. Pepper Adams, also in the Parker tradition, manages to swing well, has a good conception. Basie's Charlie Fowlkes is a deep-toned anchor for the sax section who almost never solos. Haywood Henry and Pinky Williams are full-throated, free-swinging baritonists rarely in the limelight. Even less known is Harold Cumberbatch. Ernie Caceres' work with the line Bobby Hackett band last year spotlighted a rare talent that is not often heard from these days.

One of the most promising of baritonists was cut off by death—Serge Chaloff. Where the instrument may go from here, nobody knows. Clarinetist Tony Scott has recently taken up baritone. Should he continue his efforts on this instrument, it is quite possible that he will surpass his work on clarinet.

Last and in several ways least of the saxophones is the soprano. It is certainly least in number of practitioners. An odd instrument that is notoriously treacherous, it was described succinctly by the aforementioned Tony Scott as "a hard horn to keep in tune."

Many musicians have made intermittent tries at soprano. Most give it up in disgusted frustration. That's what makes Sidney Bechet something rare: he specialized in it.

Even better known now in France than he is here, Bechet recently did an album with French pianist Martial Solal and that other American expatriate in France, drummer Kenny Clarke. His playing here shows no diminution of the old fire, and makes it hard to take seriously the recent slighting remarks by the young French arranger Michel Legrand. (Legrand said in a *Down Beat* Cross Section that Bechet "makes me sick. He played so many years ago very good. Now he plays like a pig.")

Soprano has had a champion, too, in Steve Lacey, a young musician associated with Cecil Taylor who has brought a very different approach to the instrument. He has replaced Bechet's overwhelming vibrato with an almost Pres-like sound.

But it remains unlikely that soprano saxophone will find many new adherents. Bob Wilber, a one-time Bechet disciple, has dropped it in favor of tenor and clarinet . . .

It is a peculiar fact that as the saxophones have risen in prevalence in jazz in recent years, clarinet has dropped in the favor of the young musicians. Only Bill Smith, a talented composer and part-time instrumentalist, and Rolf Kuhn, a German Goodnite, have appeared in recent years as representatives of modern clarinet playing.

In traditional jazz, of course, the instrument still plays an important role, and there are young French and British clarinetists around. But hereabouts, only Kenny Davern has attracted attention lately. Thus, Buddy de Franco and Tony Scott, who started in the swing era, are still the only modern clarinetists of note.

Buddy's recent work has shown an increase of warmth. The technical proficiency is still matchless, the tone legitimate. Scott seems more jazz-oriented in tone, feeling and approach. Both men show the Parker influence, though in different ways. Tony's eloquent blues-playing is perhaps even more impressive than his speed and bite on the up-tempo.

(Continued on Page 38)

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DON'T CALL ME BIRD!

The problems of Sonny Stitt

By David B. Bittan

This is about a man's inspirations, and a specter, and about some of the man's troubles. It touches on someone the man admired very much—Charlie Parker—and on someone he doesn't admire at all: Dick Clark.

It is about Sonny Stitt, who wishes people would stop comparing him to Bird. Ten years ago, weighed down by the constant comparison, Stitt turned partly away from alto, an instrument he loves, and learned tenor. Today he still doesn't know which horn he prefers.

"Bird was one of my favorite musicians," Stitt said. "I haven't heard anybody better. Of course he had an influence on my playing! He influenced everybody in jazz today—brass, piano, even bass. Even veterans like Coleman Hawkins borrowed something from Bird. I don't think I sound that much like Bird.

"Nobody has Bird's fluency of mind, imagination, technical ability—or his great big heart and soul. I hate to be compared to him. He was the incomparable. He had a different kind of mind. Sonny Rollins plays as much like Bird as anybody, and he plays tenor. I may have a few of Bird's clichés, but I can only be myself."

Sonny Stitt's ambition to be himself began in Saginaw, Mich., where he spent his childhood. His father, Edward H. S. Boatner, was a music professor at Wylie and Sam Houshington Colleges; he now teaches music in New York. Boatner led a 1,000-voice choir at the New York World's Fair. Clifton Webb was once one of his vocal students.

Sonny's whole background pushed him toward music. His mother—who is married now to Robert Stitt, a nightclub owner whose name Sonny bears—plays and teaches piano and organ. Sonny's brother, Clifford Boatner, is a concert pianist; his sister, Adelaide Boatner, sings in Broadway shows.



At seven Sonny began to learn piano, continued with it until his parents bought him a clarinet. At 15, he was a disciple of Bird, whom he'd heard on a Jay McShann record. Bird himself was just four years older than his fan. But Parker's unique qualities were evident even then, and Sonny, who had been playing like Hodges and Carter, felt that he "just had to meet the man."

But the friendship between Bird and Stitt was not to start yet. It was in 1943, when Sonny was with Tiny Bradshaw's band, that he met his idol. On the night of their meeting, Bird and Sonny played a session together.

"The Bradshaw band pulled into Kansas City on a bus," Sonny recalls, "and this was home base for the Jay McShann band. It was also Bird's home town. So I got me a hotel room and went out to look for him. He wasn't hard to find.

"I told him I played alto. He said,

'Let's go some place and blow.' We picked up a piano player and went to a place called the Gypsy Tea Room. We blew for about an hour, mostly some blues.

"Bird told me: 'You play too much like me.'"

The friendship with Bird grew strong as time passed, though the paths of the two musicians crossed only occasionally. Sonny never dreamed he would some day be a pallbearer for Parker.

Meantime he went on learning, growing. Today, in contrast to his Parker-inspired alto work, Stitt's tenor style is marked by breathtaking drive and speed. He gives his rhythm sections a thorough workout. He has worked with a great many of them. He played with Dizzy Gillespie's big and small bands in 1945 and 1946, then was not playing at all until 1949, when he formed a combo with Gene Ammons. Since

1951, he has been leading combos or working as a single, picking up rhythm sections where he is playing.

Sonny remembered all this as he sat in a hotel room in Philadelphia. Tall, lean, he was relaxing in pajamas and a robe. His feet were bare. The television set was tuned to *Beat the Clock*. From time to time, Sonny glanced at it, laughing occasionally at the antics of the contestants.

"I like TV," he said. "I'm a TV bug. I won't stay in a room unless I can have a set. I go for Robin Hood. I dig *The Lone Ranger*, all the cowboys, even variety programs, though the music could be a lot better. I'm pretty tolerant about music. I have to be. I've played rhythm and blues and I could play rock 'n' roll."

Beat the Clock ended. Sonny toyed with the dial, then the smiling face of Dick Clark came on the screen as *American Bandstand* took the air. "I think Dick Clark is good for the kids," Sonny said. "He seems like a pleasant guy."

But had Sonny ever seen the show, heard some of the rock 'n' roll Clark pushes?

"Well, no," he admitted, "I haven't . . . And I don't get too much chance to hear rock 'n' roll. But it's just a form of jazz—you know, like be-bop, or swing. I get annoyed with people who make a controversy out of jazz. Music is music."

The grinning Clark introduced something called *Peek-a-Boo*. Boys and girls started jumping about in the 1959 version of jitterbug dancing. "That's just hillbilly, down-south, cotton-picker music," Sonny said, frowning a little. "There's nothing new about rock 'n' roll."

He watched *American Bandstand*, beginning to be fascinated. Clark introduced another tune—and another. More amateur tunes by amateur artists with the same monotonous tempi, the ludicrous and even off-color lyrics. Clark might have been bland, but the music wasn't. Sonny's tolerance toward "all kinds of music" began to grow thin. Surprise and anger were in his face.

"I don't like this program," he said suddenly. "I don't dig it at all. I think these kids are being short-changed. They're not getting the best out of music. They're being brain-washed!"

Clark trotted out his in-person guests of the day, an out-of-tune singing group. He started a record; the singers tried desperately to move their lips in co-ordination with the music. The kids in the audience

screamed as the singers swayed provocatively and the falsetto voice of one of them garbled an inane lyric over the mumbling of his mates.

The last of Sonny's patience vanished.

"That stinks!" he cried. "There are so many real musicians out of work and these guys in their fancy red clothes are making money! I wouldn't pay a quarter to see them! I like mickey bands better than that. That's terrible. I try to be tolerant, but how can a guy tolerate music like that? People are gullible!"

And Sonny Stitt snapped the TV set off. After a while he grew calmer, "All that music sounds the same to me — and so do those singers. Compare them with artists like King Cole, Ella, Dinah, Carmen McRae, all those beautiful singers. I guess people just don't appreciate jazz musicians. They spend so much time learning their instruments, and these amateurs make it big. It just isn't fair to all the real artists with taste."

Stitt's own taste runs the gamut from Louis Armstrong to organ jazz. He has an organ at home, likes "to fiddle with it." He likes Cannonball Adderley on alto, but names as his favorites Stan Getz, Coleman Hawkins, Ben Webster, Lucky Thompson, Sonny Rollins, John Coltrane, Benny Golson, the late Lester Young — all tenor men. He thinks Dizzy Gillespie, whom he roomed with when they were both with the old Eckstine band, is the greatest trumpeter and "the most marvelous guy in the world."

If he can be outraged by amateurism on the one hand, Sonny is no admirer of what he calls "weirdies," musicians whose music is "too mysterious." He thinks some of the modern writers are "reaching too far."

He likes to play chess and blackjack, though he doesn't gamble for money. Scotch is his favorite drink and he realistically considers that "food is food, man" — even though he does admit to a taste for European dishes. He says he was "spoiled" by foreign dishes, and perhaps a little spoiled by European audiences, who, in his opinion, "understand jazz a little better than Americans." In Europe last year with Norman Granz, Sonny watched policemen in Rome, armed with machine guns, break up a mob that was furious because Granz refused to let Stan Getz play an encore.

In England, he saw himself referred to as "the fabulous Sonny Stitt" by the *Melody Maker*, the London-based newspaper of popular

music and jazz. He laughs when he refers to the compliment.

Sonny also likes children — and Rolf, his French poodle. And a new interest is the writing of songs, both words and music. There's a love object in his life, but he's not rushing into things. A first marriage didn't work out too well. And anyway, his real heart's concern is for jazz.

He has grown tired of late with touring the country as a single, partly because he finds many musicians are afraid of playing behind him. By the time they gain confidence, the date is ending and Sonny must move on to another town. He would like to have a band, but needs a backer with money. He has made a complete comeback from trouble he had in the late 1940s, trouble that cost him the right to work in New York night spots.

"I want to be in New York with my own combo," he said. "I'd like to get an apartment and make the city my headquarters. It was a long time ago when I got in trouble. I don't want to talk about it. It's a distasteful subject. I'm still paying for it. I was young . . . I didn't know what it was all about . . . My people were churchgoers and knew only the beautiful things in life . . . They didn't tell me about the bad things . . . I believe in God. I don't go to church often but I believe in God. I was raised to believe in God. How can a man play music and not believe in God . . . ?"

He grew very quiet for a minute and then resumed.

"I'd like to have a good band . . . I'd want a horn — a sax or a trumpet — and I'd have to have a good drummer. I'd pick men who could play fluently. I admire fluency. I'd like playing with guys I like . . . I have to be semi-happy to blow well. I'm striving for perfection but I haven't achieved it yet. Nobody ever does. I know what I'm playing, but all I can be is myself.

"I don't like strange music. I'm not on Cloud Nine. Music should be a flowing, melodic thing. I think you should always be around the melody. Improvise, but stick to the basic melody. Bird was always 85 to 90 per cent around the melody . . ."

And so the conversation had come full circle: back to Bird. Sonny told how "a guy from a magazine" recently tried to pressure him into claiming he was "the new Bird." Sonny grew angry at that, too. He told the writer:

"I'm no new Bird, man! And Cannonball Adderley isn't either. Nobody's Bird! *Bird died!*"

Records of
Don Monahan
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in review

- Records
- Blindfold Test

- Jazz Record Buyers Guide
- Caught in the Act

Records are reviewed by Gene Lees, George Hofer, Richard Hadlock, John A. Tynan, and Don Henahan (classical). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

CLASSICS

Sergei Rachmaninoff

■ THE ART OF SERGEI RACHMANINOFF, Vol. 2—Camden CAL 468: Bach, Prelude from Partita No. 3 for Violin Alone, arr. by Rachmaninoff; Chopin-Liszt, *The Maiden's Wish*; Schubert, Impromptu in A-Flat, Op. 90, No. 4; Gluck-Spanbati, *Melody*; Rachmaninoff, Serenade; Beethoven, Turkish March from "Ruins of Athens"; Kreisler-Rachmaninoff, Liebeslied; Schumann-Taubert, *Der Contrabandiste*; Chopin-Liszt, *The Return Home*; Liszt, *Dance of the Gnomes*; Chopin, Waltz in A-Flat, Op. 64, No. 3; Schubert-Liszt, *Wandering*; Borodin, *Scherzo*; Dvořák, *Le Concerto*; Tchaikovsky, *Humoresque*, Op. 10, No. 2; Henelt, *Were I a Bird*, Op. 2, No. 6; Debussy, *Gallinette's Cakewalk*.

Rating: ★★★★★

The excellent rating on this record, as everyone will understand, is based on documentary and artistic value, not any aural criteria. In Volume 2 of its Rachmaninoff issue, Camden has reclaimed from the pre-vinyl rubble 17 miniatures that the composer-virtuoso recorded between Oct. 21, 1920, and Feb. 27, 1912. Four pieces from the 1942 session are included here, and offer quite respectable sound; the others vary understandably, with the Debussy coming to us as if from some subterranean player piano.

Nevertheless, through the haze of these performances can be discerned the outline of one of the exciting keyboard manipulators of our era. Certainly one of the greatest technicians: one thing that strikes the modern listener immediately is the incredible pace of much of Rachmaninoff's playing. He flies through the Schubert *Impromptu* in literally half the time it takes a youngster like Demus (Decca DL 10005) in another new release. The same holds true for the Chopin *A-Flat Waltz*, in spades. Rachmaninoff and Artur Schnabel both are considered to follow the "grand" tradition of the piano, but nowhere do they differ more than in their approach to this Chopin piece. Rachmaninoff is all dazzle and intoxication; Schnabel relaxes and sings his head off. The effect of Rachmaninoff's dashing performance becomes even more remarkable on this disc if one doesn't realize that in reproduction the *Waltz in A-Flat* has somehow become the *Waltz in A-Major*, with a resultant increase in tempo as well as rise in pitch.

Helen Traubel and Kirsten Flagstad

■ HELEN TRAUBEL IN OPERA AND SONG—Camden CAL 485: Gluck, *Divinites du Styx* from *Alceste*; Verdi, *Salce* from *Otello*; Wagner, *Dich, teure Halle* and *Elsabeths Gebet* from *Tannhauser*; *Euch Lüften, die mein Klagen* from *Lohengrin*; Lehar, *Yours Is My Heart Alone*

and *The Merry Widow Waltz*; Sullivan, *The Lost Chord*; Schubert, *Ave Maria*; Malotte, *The Lord's Prayer*; *Greensleeves* (traditional); Shildret, *The Lonesome Road*.

Rating: ★★★

■ THE ART OF KIRSTEN FLAGSTAD—Camden CAL 462: Weber, *Ocean du Ungeheuer* from *Oberon*; Beethoven, *Abscheulicher, wo eilst du hin?* from *Fidelio*, and *Ah, Perfido!*; Wagner, *Du bist du Leuz* and *Ho-Yo-To-Ho* from *Die Walküre*, *Euch Lüften, die mein Klagen* from *Lohengrin*, *Dich, teure Halle* and *Elsabeths Gebet* from *Tannhauser*.

Rating: ★★★★★

These two records remind us that giantesses once walked the earth. Both Flagstad and Traubel are still with us, but from a vocal standpoint they have made their history, and these discs are part of it.

The Traubel semi-classical offerings (if that is the word for the lighter items on her record) probably were recorded in recent years, but unfortunately Camden has not in this case adhered to its valuable practice of dating each selection. In such pieces as *The Lost Chord*, she can sound like a caricature of a Wagnerian soprano—the sort that used to cavort in old Marx Brothers movies. And if you need a good party record, listen to her ponderous, hoity rendition of the simple folk song *Greensleeves*. Brunnhilde with a dulcimer. The Wagnerian arias, however, put Traubel back in perspective as a memorable artist. There is no one doing any Wagnerian singing like this these days, possibly excepting Farrell.

Flagstad and Traubel may be compared nicely in these releases, for they duplicate three Wagner arias. The similarities are important from our latter-day view:

In such an aria as *Dich, teure Halle* both women use their heavyduty voices with edifying ease throughout the *tessitura* and both rise effortlessly to the climactic B-natural instead of taking the optional A. But, everywhere, Flagstad conveys a grandeur and dignity beyond Traubel's scope. The Flagstad *Ocean du Ungeheuer* is thrilling indeed, with a C that is delivered not as vocal braggadocio but with the insouciance of a great artist. Her well-controlled *portamento* in *Ah, Perfido!* may amaze young listeners used to the oily sliding up and down the scale that is perpetuated by many of today's divas. All the Flagstad selections were recorded at two sessions in 1935 and 1937, vintage years for her.

JAZZ

Louis Bellson

■ MUSIC, ROMANCE AND ESPECIALLY LOVE—Verve MG V 8280: *Feather's Nest*; *Ting-A-Ling*; *The Best Days*; *Hamer's Hang-Up*; *Music, Romance and Especially Love*; *Delightfully Yours*; *Escapade*; *Undecided*; *Mambo Portofino*; *Caravan*; *Over We Go*.

Personnel: Bellson, drums; Willie Smith, alto; Juan Tizol, trombone; Buddy Collette, flute and tenor; Jimmy Rowles, piano; Harry Edison, trumpet; Bob Poland, clarinet and baritone; Red Mitchell, bass.

Rating: ★★★½

This refreshing record combines the blowing skills of Willie Smith, Harry Edison, Jimmy Rowles, and Buddy Collette with Bellson's composing and arranging abilities. Bellson writes handsome lyrical pieces as well as the percussive swingers one expects from a drummer. His scores, never "far out" and always pulsative, are restrained but direct in the Ernie Wilkins-Jay Hill manner. (Wilkins, in fact, is represented by two of his originals, *Feather's Nest* and *Hamer's Hang-Up*.)

Particularly enjoyable performances are turned out by Edison, Rowles, and drummer Bellson. If you dig Willie Smith's alto, he solos characteristically too.

Here is wiry and vigorous, though hardly immortal, small-band jazz.

Freddie Gambrell

■ FREDDIE GAMBRELL WITH BEN TUCKER, BASS—World Pacific WP 1256: *Fendin' and Fightin'*, *Who You?*, *Yesterdays*, *Summer House*, *Anything Goes*, *Indian Love Call*, *Without A Song*, *Linda*, *Falling In Love With Love*, *When I Fall In Love*, *Opus 116*, *Stomping At The Sarcov*.

Personnel: Freddie Gambrell, piano; Ben Tucker, bass.

Rating: ★★★★★

Gambrell's introductory album as a piano soloist fulfills the promise of his previous work under the aegis of Chico Hamilton.

A little more than a year ago, Gambrell was an unknown West Coast pianist who played in an obscure back room in San Francisco. His fresh, lively talent was immediately accepted in all the diverse areas of the music scene when his playing was heard on and dominated an LP by the Chico Hamilton Trio.

Gambrell's work is another example of the uncanny pianistic technique and tonal beauty so often found in artists whose sight has been impaired. The compensation seems to lie in a highly enhanced auditory sense that permits unusually fine creations in sound.

This new piano star makes some of the time-worn standards sound fresh and exciting again. The set includes three Gambrell originals *Who You?*, *Opus 116*, and *Summer House*, which add further interest to his work.

BLUE NOTE

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Stan Getz

■ **THE STEAMER**—Verve MG V 2894; *Bless For Mary Jane*; *There'll Never Be Another You*; *You're Blasé*; *Too Close For Comfort*; *Like Someone In Love*; *How About You*.
Personnel: Getz, tenor; piano, bass, and drums unidentified.

Rating: ★★★★★

Every so often, usually while listening to some agonized tenorman blowing more "soul" than music, one may find oneself wondering what Stan Getz is doing these days. This record provides an eloquent answer. The feathery flights of fancy, the uncanny easy control over up-tempo performances that would turn most tenormen inside out, the elusive but personal sound that always seems about to change color, the rare sense of balance and proportion that is never thrown off no matter what Stan tries to do—these qualities are still part of The Man and very much in evidence on this LP.

There are few horn players capable of sustaining interest across twenty-four inches of vinyl, unassisted by other horns. Getz can do it because he is (a) highly inventive, (b) the possessor of rich lyrical gifts, (c) warmly human, and (d) fun to listen to.

In the true Verve tradition, no information is offered as to personnel or recording dates. Perhaps it doesn't matter; Stan and his swinging rhythm section speak for themselves in the language of pure music.

Jimmy Giuffrè

■ **THE FOUR BROTHERS SOUND**—Atlantic 1295; *Four Brothers*; *Idle in Switzerland*; *Blues in the Barn*; *Space*; *I Got a Right to Sing the Blues*; *Come Rain or Come Shine*; *Memphis in June*; *Cabin in the Sky*; *Oh! Folks*.

Personnel: Giuffrè, all four tenor saxophones; Bob Brookmeyer, piano; Jim Hall, guitar. (Omit Hall and Brookmeyer on tracks 2 and 6.)

Rating: ★★★

The "Four Brothers" sound, an effective blend when contrasted with other instrumental hues, is presented here in virtual isolation. The discomfort one may feel while listening to this recital is intensified by the presence of Giuffrè on each of the four tenors through multiple recording. Though more successful than most "one-man band" efforts (including the Sidney Bechet fiasco of some eighteen years ago), the music itself gives the feeling of floating aimlessly through a hall of mirrors.

There is an element of ingenuousness in Giuffrè's music that is attractive and disarming, but a quartet of Giuffrès playing Giuffrè arrangements and compositions is an overdose of innocence.

Four Brothers is, logically, the most swinging track, highlighting brave tenor solos and absorbing Jim Hall guitar parts. Bob Brookmeyer's piano is appropriately simple and reserved in all selections.

In all, this is a skillful and sometimes fascinating mixture of huff and art that serves, however, to whet the appetite rather than to satisfy one's hunger for jazz.

Chico Hamilton Quintet

■ **ELLINGTON SUITE**—World Pacific WP-1258; *Take the A Train and Perdido*; *Everything but You*; *Lucky So and So*; *Azure*; *I'm Reelin' to See the Light*; *In a Mellow Tone*; *Sittin' and Rockin'*; *Day Dream*; *It Don't Mean a Thing*.
Personnel: Hamilton, drums; Buddy Collette, tenor and alto; Paul Horn, alto and flute; Jim Hall, guitar; Fred Katz, cello; Carson Smith, bass.

Rating: ★★★

There's no denying that categorization has pitfalls. But there's a good body of precedent for suspecting that when someone decries it too strongly, the music about

MG V 2894:
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HAPPY SESSION



Whenever he puts clarinet to lip and motions the boys into action, Benny Goodman can probably command a larger audience than anybody else in music. (Is there a soul with ears who isn't a fan of his?) This recording is another example of his tremendous talent—a talent that has kept him reigning as the undisputed King of Swing for over two decades. Two noble jazz musicians, Andre Previn and Russ Freeman, sit in and add some sparkling improvisations to the swing-happy session.

HAPPY SESSION—Benny Goodman and His Orchestra featuring Andre Previn and Russ Freeman CL 1324 CS 8129 (stereo)

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ARGO RECORDS

which he is being defensive may simply not know for sure what it is.

The Hamilton group (here a sextet) seems to do best when it throws caution to the winds and commits itself to the category of jazz—as in *See the Light*, which swings nicely. Collette's tenor and Hall's stringy, lucid guitar are greater assets to this LP than the borderline group conception. *Azure*, for example, which is entirely arranged ensemble work, hasn't been committed to the mores and norms of either jazz or the string quartet. Since the stretch between them is greater than the unifiers would care to admit, the product is pulled thin. Why all this apparent yearning for a unification of music anyway? Aren't we being robbed of difference fast enough as it is?

Calling this an "Ellington suite" reveals the same unification propensity. It isn't a suite at all; it's a collection of disparate Ellington works, which all the stylistic imposition in the world won't turn into a suite. It isn't even very representative playing of Ellington. Duke is always rooted in the earth and reality, even at his prettiest. Chico here picks the flowers, leaving the roots and living juices behind.

But the men of this group are all highly capable, and the solo work is good, very good, and they—including Chico—impart to the album its value.

Jonah Jones Quartet

■ JONAH JONES AT THE EMBERS—RCA Victor LPM-2004: *It's All Right With Me, From This Moment On, Learnin' The Blues, Something's Gotta Give, All Of You, Lullaby of Birdland, Basin Street Blues, High Society, Tin Roof Blues, Muskrat Ramble, At Swadlow.*
Personnel: Jonah Jones, trumpet; George Rhodes, piano; John Browne, bass; Harold Austin, drums.

Rating: ★★

Jonah's horn swinging politely, as relaxed and rich sounding as it is, has a tendency to become monotonous. Especially is this so when he is using the mute that seems to be an integral part of the Embers scene.

Side 1 offers Jonah on some well-known standards, while Side 2 is devoted to tunes from the so-called Dixieland folio. The trumpeter undertakes a vocal on *Basin Street Blues* in the Louis Armstrong manner. While it does resemble Armstrong's, Jones' singing style always gives one the feeling it has the gravel filtered out.

This record is fine for listening while you're doing something requiring nominal attention, but it is not for studied listening.

Roy Kral & Jackie Cain

■ JACKIE AND ROY IN THE SPOTLIGHT—ABC Paramount ABC-267: *From This Moment On; Kiss and Run; Two Peas in a Pod; Cake Walk; Have You Met Miss Jones; How Are You Fixed for Love; Let Me Love You; You Don't Know What Love Is; Easy Living; You Do Something to Me; You're My Thrill; Who Cares.*

Personnel: Cain, Kral, vocals; Kral, piano, Shelly Manne, drums; Monty Budwig, bass.

Rating: ★★½

It's too bad that Roy Kral isn't the vocal soloist his wife is; he sounds like a hip Skinnay Ennis when he works alone. But when he sings with Jackie, as he does on much of the material here, the result is group (if a duo can be called a group) singing that measures with the best in the jazz idiom today. What's more, Jackie and Roy were among the earlier practitioners of this hybrid art.

Jackie does some first-rate things on her own here, but the most stimulating mo-



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ments are still the duo performances. Playing capable piano throughout, Kral keeps up a careful co-ordination between the voices and Manne and Budwig, who in turn provides a constant and tasteful support. And on *Two Peas in a Pod*, this talented pair fits together like . . . well, like two peas in a pod.

Gene Krupa

G. M. GENE KRUPA PLAYS GERRY MULLIGAN ARRANGEMENTS—Verve MG V8292: *Bird House; Margie; Mulligan Stew; Begin the Beguine; Sugar; The Way of All Flesh; Disc Jockey Jump; Birds of a Feather; Sometimes I'm Happy; How High The Moon; If You Were The Only Girl; Yardsbird Suite.*
Personnel: Unidentified.

Rating: ★★★★★

Mulligan's twelve-year-old arrangements, written when he was 19, stand up astonishingly. A dozen of them are now restored with affectionate care by Krupa and what sounds like a hand-picked complement of west-coasters — possibly men like Al Porcino, Bill Holman, Don Fagerquist, Frank Rosolino, etc. (Verve evidently delights in torturing its customers with the most uninformative liners of any full-priced record label in the business.)

Beyond the perspective these scores lend to the saga of Gerry Mulligan and the rise and fall of linear writing, they remain musically sound creations that are obviously a ball for musicians to play. There is plenty of space for jazz and the featured altoist (Herb Geller) contributes several particularly arresting solos.

The weak link is the rhythm section, chiefly Krupa himself, who performs with atypical unctuousness. In general, though, this is a stimulating set, especially the Gil Evans-like *If You Were The Only Girl*.

Kenneth Patchen

K. KENNETH PATCHEN WITH CHAMBER JAZZ SEXTET—Cadence CLP3004: *The Murder of Two Men by A Young Kid Wearing Yellow Gloves; State Of the Nation; Do The Dead Know What Time It Is?; And With the Sorrows of This Joyousness; The Lute in the Attic; Lonesome Boy Blues; Limericks; I Went To The City.*
Personnel: Kenneth Patchen, narration; Allyn Ferguson, composer-arranger-leader, piano, electronic piano, French horn, percussion; Frank Leal, alto sax, bass clarinet; Modesto Brisenio, tenor and alto saxes, clarinet; Robert Wilson, trumpet, percussion; Fred Dutton, bass, bassoon, contra-bassoon; Tom Reynolds, drums, tympani.

Rating: ★★½

If this album is to be rated in the strictly jazz category (for there is much modern jazz blowing in the background), the basic purpose of listening to music as music is defeated by the dominating voice of the poet. Patchen is a good poet; Ferguson is a good musician, as are his musical conferees of the multi-instrumented sextet. In a literary magazine the value of the poetry naturally would command primary consideration. In a music publication it becomes of secondary concern.

Altoist Leal and tenorist-baritonist Brisenio are principal soloists here. Both play well within the confines of an essentially accompanying role. The ensembles are well knit and punch hard at times. However, the music was dubbed in behind Patchen's voice because, writes annotator Ferguson, "... The final product . . . should be conceived in terms of the poet's interpretation of the text." Unfortunately, when the poet calls the turns, the jazz suffers.



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Bob Scobey's Frisco Band with Clancy Hayes

■ SOMETHING'S ALWAYS HAPPENING ON THE RIVER—RCA Victor LPM 1889: *Something's Always Happening on the River; Floating Down to Cotton Town, Down by the Riverside, Alexander's Ragtime Band, River Stay Way from My Door; Riverside Blues; Dixie; Row, Row, Row; Mississippi Mud; Riverboat Shuffle; Glad To Be Me; Swanee River.*

Personnel: Bob Scobey, trumpet and vocal; Rich Matteson, tuba and bass trumpet; George Duvivier, bass; Jim Beebe, trombone; Gene Schroeder, piano; Dave Black, drums; Brian Shanley, clarinet; Clancy Hayes, banjo and vocal; Toni Lee Scott, vocal.

Rating: ★★

This set is reminiscent of the small town minstrel show of forty years ago. Richard Gehman opens his liner notes with, "Bob Scobey was born about forty years too late." We agree — the record was made about forty years too late.

The two stars are for the vocals of Clancy Hayes and Toni Lee Scott, plus a smattering of Schroeder piano. Except for a few short choruses on *Ragtime Band* and *Riverboat Shuffle*, the music just doesn't swing. Its lively and persnipy but it ain't got that thing.

Zoot Sims—Bob Brookmeyer Octet

■ STRETCHING OUT—United Artists UAL 4023: *Stretching Out; Now Will You Be Good; Pennies From Heaven; King Porter; Ain't Misbehavin'; Bee Kay.*

Personnel: Zoot Sims, tenor sax; Bob Brookmeyer, valve trombone; Al Cohn, tenor and baritone sax; Harry Edison, trumpet; Charlie Pettip, drums; Hank Jones, piano; Eddie Jones, bass; Freddie Green, guitar.

Rating: ★★★★★

If you wished to select a disc exemplary of jazz '59 to play for someone not particularly a student of the modern idiom, this would be an ideal choice. It has a quality of combined relaxation and sprightliness that is unusual in today's emotionally charged world. Brookmeyer says, "It was fun, fun, fun and happiness."

As you play the sides, several thoughts seem to repeat themselves over and over, such as: how the music stimulates and eases one at the same time; what a fine and unappreciated pianist Hank Jones has been with his Hines-like bell-sounding notes; and how interesting and worthwhile a modern interpretation of some of the old standards can be.

Bill Potts composed and orchestrated *Bee Kay*, Al Cohn arranged *Pennies*, and the balance of the arrangements are Brookmeyer's, with the opening and title number *Stretching Out* also composed by the young valve trombonist. The performance on *Now Will You Be Good* is particularly exciting.

Jimmy Smith

■ HOUSEPARTY — Blue Note 4002: *Au Private; Lover Man; Just Friends; Blues After All.*
Personnel: Jimmy Smith, Hammond organ; Leo Morgan, trumpet; Lou Donaldson, alto; Tina Brooks, tenor; Kenny Burrell, guitar; Art Blakey, drums—on *Au Private*; Smith, Donaldson; Eddie McFadden, guitar; Donald Bailey, drums—on *Lover Man*. Smith; Morgan; Curtis Fuller, trombone; George Coleman, alto; McFadden; Bailey—on *Just Friends*; Smith; Morgan; Fuller; Coleman; Burrell; Bailey—on *Blues After All.*

Rating: ★★½

About the only thing the separate tracks in this set have in common is the presence of organist Smith on each. *Au Private* and *Just Friends* are whoppers that consume almost the entire A and B sides—which means, of course, that there's ample opportunity for all concerned to mount the soapbox and wail at will.

Smith's electrifying (no pun intended) organ is the dominant solo voice both in terms of length of playing and in musical



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contribution. Trumpeter Morgan, present on all except *Lover Man* (which belongs to altoist Donaldson), here displays a more economical, and hence more constructive, approach than on previous sessions. Brooks is a strong, potent tenor voice of the let-the-good-times-roll variety. Burrell, as usual, justifies his reputation as one of the best pickers in jazz.

Led by the seething Smith, participants in the four tracks blow with a conviction as angry as it is stimulating.

Cal Tjader Quintet

■ **SAN FRANCISCO MOODS**—Fantasy 3271: *Running Out; Raccoon Struts; The Last Luff; Sigmund Stern Groove; Colt Tower; Triple T Blues; Union Square; Shylino Waltz; Vico Cepada; Grant Avenue Suite.*

Personnel: Cal Tjader, vibes and piano; Eddie Duran, guitar (on all except *Cepada*); John Mosher, bass (on all except *Cepada* and *Grant Avenue*); Jack Weeks, bass (on *Grant Avenue* only); John Markham, drums. On *Cepada*: Tjader, vibes; Vince Guaraldi, piano; Al McKibbon, bass; Mongo Santamaria, conga; Willie Bobo, drums and bongos.

Rating: ★★

A pleasant Bay City excursion during which Tjader makes his record debut on piano, keyboarding on *Running, Luff, Tower, Union* and *Grant Avenue*. Verily, Cal is a vibist first; his piano runs a poor second. On the balance of the tracks the vibes share solo honors with Duran's fine guitar. *Cepada*, recorded on another occasion and, is typical Tjader Afro-Cubantics with sympathetic percussive crossfire between Bobo and Santamaria.

Intelligent writing notably by bassists Mosher (*Grove* and *Waltz*) and Weeks (*Grant Avenue*) lends a certain grace and cohesion to the set. There is much more

exciting Tjader available, though. In this album, guitarist Duran comes through in digging-in fashion.

Randy Weston-Lem Winchester

■ **NEW FACETS AT NEWPORT**—Metrojazz E1005: (Randy Weston trio) *Hi-Fly; Excerpt From Bantu Suite; Bee! Blues Stew; Machine Blues*. (Lem Winchester quartet) *Now's The Time; Polka Dots And Moonbeams; Take The 'A' Train.*

Personnel: Randy Weston, piano; George Joyner, bass; G. T. Hogan, drums. Lem Winchester, vibes; Ray Santia, piano; John Neves, bass; Jimmy Zitano, drums.

Rating: ★★

Excerpted from the bandstand proceedings of Saturday afternoon, July 5, 1958, at the Newport Jazz Festival, this album reveals how much very good jazz was to be appreciated at the mammoth annual bash before the Newport landscape darkened and the big names blew.

Weston is a New York pianist of merit active in modern jazz only since 1953. The four tracks offered here are his original compositions, two being in 3/4 meter and two in conventional 4/4. Most ambitious is this portion of his forthcoming *Bantu Suite*, an almost anthropological excursion of force and imagination into the Afro-rhythmic origins of jazz. Drummer Hogan has a field day. Bassist Joyner is heard in a long and brilliant solo on *Machine*.

Winchester, who performed with the rhythm section from the Herb Pomeroy big band, is a Wilmington, Del., police officer active for some years as a semi-professional jazz vibist. Here he solos extensively, demonstrates considerable inventive stature on his instrument and a rippling, Hampton-Jackson orientation put to polished individualistic use.

Kai Winding

■ **THE SWINGIN' STATES**—Columbia CL 1264: *Indiana; Carry Me Back To Old Virginia; California, Here I Come; Louisiana; Moonlight in Vermont; Georgia On My Mind; Jersey Bounce; Stars Fell On Alabama; Idaho; At Last Alaska; Mississippi Mud; Oklahama!*

Personnel: Winding, Frank Rehak, tenor trombones; Dick Hixon, Tommy Mitchell (replaced by Dick Leib on tracks 1, 3, 5, and 11), bass trombones; Hank Jones, piano; Ed DeHass, bass; Gus Johnson, drums.

Rating: ★★

It must be admitted at the outset that Kai Winding makes a lot of music with four trombones. Unfortunately, it is all derivative music, a kind of Everyman's band minus the bite of a trumpet section. The saxes are not missed so much, though, for Winding and Rehak, plus two bass trombones, cover an astonishing range of pitch and timbre.

This album, apparently aimed at a "pop" market, includes everything from shuffle rhythms to Basic effects. The arrangements border on the corny more than once, which is only fitting, considering the trite packaging idea. Winding and Rehak are adequate but not distinctive soloists. They may be fighting boredom with these sounds that have been heard so often elsewhere.

POPULAR

Jerri Adams

■ **PLAY FOR KEEPS**—Columbia CL 1258: *Play for Keeps; Every Night about This Time; My Heart Tells Me; But Not for Me; My Very Good Friend in the Looking Glass; Miss You; Who Needs You; Can't Get out of This Mood; You've Got Me Crying Again; He's My Guy; For All We Know; I Won't Cry Anymore.*

Rating: ★★

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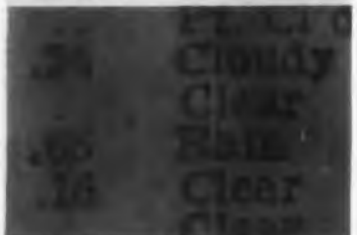
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Now that Frank Sinatra, Ella Fitzgerald, Anita O'Day et al have winnowed the last several decades of songs and stored the best of them in sturdy silos of long-playing (and long-lasting) records, younger singers are sifting through the chaff, as Miss Adams does here. The sentimentalism of World War II and its aftermath figure heavily in the collection; Miss Adams sings clearly, cleanly, and in tune, but with insufficient distinction to justify this massing of mostly second rate tunes.

Steve Allen

★ STEVE ALLEN PLAYS—Dot 25161: *I Can't Get Started; Deep Purple; Easy to Love; Make Believe; A Pretty Girl Is Like a Melody; Over the Rainbow; Remember; My Melancholy Baby; Always in My Heart; Always; For All We Know; As Time Goes By; Why Was I Born; Harbor Lights.*

Personnel: Steve Allen, piano rhythm accompaniment not identified.

Rating: ★ ★ 1/2

Since Steve Allen takes a bad review with an almost unheard-of grace, it's a relief not to have to give one. The trick, though, is to decide in what category you're going to review his discs. As a straight pops presentation of some well-worn but still-good standards, why, this LP isn't bad at all. Nay, 'tis verily pleasant — particularly if you're going to slap it on the phonograph to accompany the sipping of martinis. Steve's playing is too heavy-handed, but still there's taste in this album.

Why does one regret to pan of 'Steverino? Simple: he's been an island of good taste

in the musical desert of television, getting away with as much good stuff as the exigencies of commercialism evidently would permit. It is doubtful that he would have that taste without the insight that the amount of piano he *does* play has given him. Isn't that worth a little recognition?

Louis Armstrong/Gordon Jenkins
chorus and orchestra

★ SATCHMO IN STYLE—Decca DL 8810: *It's All in The Game; Jeannine; Chlo-E; Indian Love Call; Listen To The Mocking Bird; That Lucky Old Sun; The Whiffenpoof Song; Trevis; Bye and Bye; Spooks; When It's Sleepy Time Down South.*

Personnel: Louis Armstrong accompanied by Gordon Jenkins and his chorus and his orchestra. Solo Notes: trumpet behind Louis on *Blueberry Hill* by Billy Butterfield; pianist *Indian Love Call* in Charles La Vere; flute on *Listen To The Mocking Bird* in by Romeo Penque.

Rating: ★ ★

Louis, Decca, and the public can all live without this record. The label has obviously run out of ideas for a framework in which to present pops, and so they try watering the whiskey.

There are several tunes on which Louis has contributed much better work previously—*Blueberry Hill* and *Indian Love Call*, for example. Then there is the Armstrong interpretation of the *Whiffenpoof Song*, titled the *Boppenpoof Song*, a pun which the public doesn't understand on the one hand, and which makes Louis look silly to other musicians on the other.

Liveliest tune is Louis' own *Bye and Bye*, but the insipid lyrics about Bix, King

JAZZ RECORD BUYER'S 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)
- Art Farmer, *Modern Art* (United Artists 4007)
- Coleman Hawkins, *The High and Mighty Hawk* (Felsted 7005)
- Mahalia Jackson, *Newport 1958* (Columbia 1244)

★★★★ 1/2

- Edmond Hall, *Petite Fleur* (United Artists 4028)
- Lambert-Hendricks-Ross-Basie, *Sing Along With Basie* (Roulette 52018)
- Herb Pomeroy, *Band in Boston* (United Artists 5015)
- Johnny Richards, *Experiments in Sound* (Capitol 981)
- Sal Salvador, *Colors in Sound* (Decca 9210)

★★★★

- Nat Adderley Quintet, *Branching Out* (Riverside 12-285)
- Manny Albam, *Jazz New York* (Dot 9004)
- John Benson Brooks, *Alabama Concerto* (Riverside 12-276)
- Dave Brubeck Quartet, *Newport 1958* (Columbia 1249)
- Vic Feldman, *The Arrival of Vic Feldman* (Contemporary 3549)
- Bob Florence, *Name Band, 1959* (Carlton 12/115)
- George Lewis, *and his New Orleans Stompers* (Blue Note 1208)
- The Hi-Lo's, *And All That Jazz* (Columbia 8077)
- Earl Hines, *Earl's Backroom* (Falsted 7002)
- Chubby Jackson, *Chubby Takes Over* (Everest 1009)
- The Mastersounds, *Flower Drum Song* (World Pacific 1252)
- Hal McKusick, *Cross Section—Saxes* (Decca 9209)
- Gerry Mulligan, *Jazz Combo From "I Want To Live"* (United Artists 4006)
- Oscar Peterson Trio, *On the Town* (Verve)
- Rex Stewart-Cootie Williams, *Porgy and Bess Revisited* (Warner 1260)
- Sonny Rollins, *And The Big Brass* (Metrojazz 1002)
- Annie Ross sings a *Song of Mulligan* (World Pacific 1253)
- Larry Sonn, *Jazz Band Having a Ball* (Dot 9005)

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Oliver, Jack Jenney, Fats, and Bunny all being up there, while Louis is down here, takes the spark away from the light swing. Maybe next time they'll put Louis on some operatic arias.

The Caballeros

■ ■ VIVA—Hifirecord R816: *Orgulloza; Fermin; No Sabo; Los Dos; Pedro Name; Alma Llamera; Andalucia; Tus Ojos; Sonos Chispanecos; Sambita; Yo Se Que Te Quiero; Canaquinha; Por Que; Trocion Caribe.*

Personnel: Ruben Guevara, guitar-leader; Eugene Corral, marimba, percussions; Luis Martinez, piano, percussion; Eddy Banto, accordion.

Rating: ★ ★ ★ ★

This pleasant program of authentic Mexican folk airs, from the flamenco flavored *Fermin* to the marimba-dotted *Pedro Name*, has singular charm redolent of the hacienda, the high Sierra Madre and, of course, the conviviality of tequila tipping.

Whether in disciplined unit performance or in the virtuosic ease of the individual instrumentalists, the Caballeros should find a wide market for their gay, wistful and often passionate south-of-the-border renditions.

As is usual with Hifirecords' albums, this LP is uncannily tailored for the stereo listener. Piano and accordion emanate from the left hand speaker, guitar and marimba from the right. Percussion effects appear to come from the imaginary center speaker.

Tops for fans of Mexican music.

Don, Dick 'n' Jimmy

■ SONGS FOR THE HEARTH—Verve MG V-2107: *Paradise; It Could Happen to You; Stars Fell on Alabama; Your Friend; Solitude; Building a Paradise; My Faith; Ya Gotta Have Eyes; I Never Know; That's the Way I Feel; My Tormented Heart; Two Voices in the Night; Fountains Of Rome; A Man's Gotta Do.*

Personnel: Don, Dick and Jimmy, vocals, (surnames not listed); alto sax-flute-clarinet, Hammond organ—piano, guitar, bass and drums unidentified.

Rating: ★ ★ ★

There's certainly nothing remarkable, exciting or new about this vocal trio. But as a group and individually the boys sing pleasantly and in tune, which is considerably more than can be said of many of their contemporaries.

As the album's title indicates, all the songs are of the nostalgic variety. On *Solitude*, though, the jazz altman breaks loose for about 16 bars of hearty blowing in good-humored, free-wheeling style. Judging from the occasional sly little comments from the piano, moreover, that individual is possessed of a generous sense of humor.

This set of ultra-commercial vocalizing obviously is not aimed at the teen market. But somewhere, somebody should enjoy it.

Steve Lawrence

■ ALL ABOUT LOVE—Coral CRL 757268: *Hooray for Love; Time after Time; I Concentrate on You; Beware My Heart; Love in the House; Blah-Blah-Blah; All by Myself; Too Late Now; Love Is a Simple Thing; Love Is a Season; Isn't It a Pity; All About Love.*

Rating: ★ ★ ★ ★

Steve Lawrence is one of the best pop singers around today. Only two or three—Sinatra, Forme, David Allen — are in this class. And on the basis of this album, Frank had better look to his so-long unchallenged laurels.

Lawrence has done what obviously was to be done: he's gone to the heart of Sinatra — the expressiveness — and skipped most of the surface mannerisms with which

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most Sinatra disciples have contented themselves. Given good vocal equipment (only Vic Damone, really, has as much), Lawrence has built a style that is becoming increasingly individual.

Nick Perito (who sounds as if he has a fine collection of Robert Farnon records) has provided very good backgrounds. The tunes here are generally excellent, and the sum as vocal pops is a gas. Viva Lawrence.

Don Shirley

 DON SHIRLEY SOLOS—Cadence CLP 3007: *It Could Happen To You; Laura; I'll Be Around; Bewitched, Bothered And Bewildered; Something To Remember You By; Ill Wind; Little Girl Blue; I'm In The Mood For Love; This Is My Beloved; April In Paris; It Never Entered My Mind; Don't Worry 'Bout Me.*

Personnel: Don Shirley, piano.



Rating: ★★★★★

A romantic of the keyboard, Shirley here gives full and free rein to his proclivity for painting tonal impressions of worthy established ballads.

His meanderings are full of the unexpected, such as his linear variation of *Bewitched* and the harmonic alterations on *Little Girl Blue*. At the close of the latter, however, he introduces a rather trite "schooldays" insertion that jars.

In the unsigned liner notes there is much reference to Shirley criss-crossing the line between jazz and serious (sic) music. This question doesn't even enter into his keyboarding on this set. It's very good, late-night mood piano, and for those who dig such music, a must.

Si Zentner Orch.

  SWING FEVER—Bel Canto BCM/36: *Swing Fever; Avalon; The Song Is You; Beautiful Friendship; Surrey With the Fringe On Top; But Not For Me; The Last Dance; Bye Bye Blues; Jolly Roger; I'll Take Romance; Walkin' Home; En Garde.*

Personnel: Si Zentner, Bob Fring, Walt Maltzahn, Roger White, trombones; Vince Falzone, Jules Chaikin, Tom Scott, Ollie Mitchell, trumpets; Bernie Fleischer, lead alto and flute; Don Lodice, tenor; Modesto Birseno, tenor; Teddy Lee, baritone; Bruce MacDonald, piano; Jack Marshall, guitar; Mel Pollan, bass; Roy Roten, drums.

Rating: ★★★★★

One of the best big band dance albums in a long time, this third Zentner LP benefits technically from superb stereophonic recording.


On the ballads (such as *Beautiful Friendship* or *The Last Dance*) or up-tempo swingers like *But Not For Me* and *I'll Take Romance*, the emphasis is always on stability of tempo. While the ensembles sometimes lean toward a rather top-heavy sound in which the sax section seems in danger of being submerged by brass, the overall result is at a level too seldom heard since the heyday of the big dance crews.

Zentner's sweet trombone is fully utilized on the ballads and when the leader blends with his other three trams, a richness of sound emerges that seems to belong uniquely to this band.

Trumpeter Falzone and tenorists Lodice and Birseno more than adequately take care of the jazz department. A superior band dance album.

FOLK

Dashiell/Edmonson/Dane

 A NIGHT AT THE ASH GROVE—World Pacific WP-1254: *Away! Away! with Rum by Gum!; Le Bamba; Tinafo; Johnny I Hardly Knew*



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You; Orcha Bamidbar; Don't Sing Love Songs; You'll Wake My Mother; The Ship Titanic; Le Chanson de la framboise; Quiet Land of Erin; Yarrow; How Long Blues; Seguiriyas.

Personnel: Bud Dashiell and Travis Edmonson; Barbara Dane, Rolf Cahn and Lynn Gold and others, vocals with guitar.

Rating: ★★ ★

Some light-weight presentations of folk music, most of it more or less well-known. The brightest tracks, perhaps, are the Dashiell-Edmonson duets on *Le Chanson de la Framboise* and *La Bamba*, and Lynn Gold's sweet singing of *Tinafto*, the Greek song used in the underscore of *Boy on a Dolphin*. There's one ill-advised track: Rolf Cahn's flamenco guitar in *Seguiriyas*. This may be all right in a Los Angeles coffee house, where many of the clients are getting their first heady taste of such things, though few would admit it. But on disc, it invites comparison to performers such as Sabicas, whether Mr. Cahn wants it that way or not.

But the album is generally pleasant, and it is good that people are hearing these things, if only because they show up our "popular" music, all the way from Rodgers and Hammerstein to Presley, for the tasteless, flat, stale and unprofitable stuff that most of it is.

The Weavers

5 TRAVELING ON WITH THE WEAVERS—Vanguard VSD-2022: *Twelve Gates to the City; Eric Canal; I Never Will Marry; Old Riley; Sinner Man; House of the Rising Sun; The Keeper; You Made Me a Pallet on the Floor; Mi Caballo; Kumbaya; Hopsha-Diri; Si Me Quieres; State of Arkansas; Greenland Whale Fisheries; Eddystone Light; Gotta Travel On.*

Personnel: Erik Darling, Ronnie Gilbert; Lee Hays, Fred Hellerman, Pete Seeger.

Rating: ★ ★ ★ ★ ½

It is an irony that while The Weavers admit to the "re-arranging of all the songs to suit our vocal needs," the end product is infinitely more authentic in flavor than that in the *Ash Grove* album reviewed above. What The Weavers do to many old songs might best be compared to those processes of cleaning and patching by which great and half-forgotten paintings are restored.

The quality of their singing is a sort of bucolic funk, and the stereo catches it with great effectiveness. Particularly moving are *Sinner Man* and the blues-flavored (actually it's in 3/1) *House of the Rising Sun*, a melancholy narrative about a house in New Orleans that has led to the downfall of many a girl.

There isn't a poor track on the album, which is an excellent piece of choral-set folk (or folkish) music.

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.

Cannonball Adderley, *Things Are Getting Better*. (Riverside RLP 12-286 (M); (RLP 1128 (S)).

Cat Anderson, *Cat On A Hot Tin Horn*, (Mercury MG 36142 (M); (SR 80008 (S)).
Baker, Adderley, N., Terry, Mitchell &

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Dorham, *New Blue Horns* (Riverside RLP 12-294 (M); (RLP 1134 (S)).

Count, Basie, *Basie One More Time* (Roulette R-52024 (M); (SR-52024 (S)).

Art Blakey and various artists, *Holiday For Skins—I* (Blue Note BLP 4004 (M)).

Art Blakey and various artists, *Holiday For Skins—II* (Blue Note 4005 (M)).

Evans Bradshaw Trio, *Pieces of 88* (Riverside RLP 12-296 (M); (RLP 1136 (S)).

Ruby Braff, *Ruby Braff Goes "Girl Crazy"* (Warner Bros. W 1273 (M); (WS 1273 (S)).

Red Callender, *The Lowest* (Metrojazz E 10007 (M); (E 1007 (S)).

Dick Cathcart, *Bix Mcmlix* (Warner Bros. W 1275 (M); (WS 1275 (S); (Verve MG V-2108 (M)).

Tommy Dorsey, *Tommy Dorsey's Greatest Band* (20th Fox TCF 101-2 (M)).

Harry Edison, *The Swinger* (Verve MG V-8295 (M)).

Larry Elgart Orchestra, RCA Victor LPM-1961 (M).

Stan Getz Quartet, *The Steamer* (Verve MG V-8294 (M)).

Jimmy Giuffrè, *The Four Brothers Sound* (Atlantic 1295 (M & S)).

Benny Goodman, *Happy Session* (Columbia CL 1324 (M); (CS 8129 (S)).

Bennie Green, *Walkin' and Talkin'* (Blue Note 4010 (M)).

Woody Herman Sextet, *At The Roundtable* (Roulette R-25067 (M); (SR-25067 (S)).

Johnny Hodges, *The Big Sound* (Verve MG V-8271 (M)).

Claude Hopkins, *Music of the Early Jazz Dances* (20th Fox 3009 (M)).

Milt Jackson, *Bags Opus* (United Artists UAL 4022 (M); (UAS 5022 (S)).

Harry James, *Harry's Choice* (Capitol ST-1093 (S)).

Stan Kenton, *Lush Interlude* (Capitol ST-1130 (S)).

Gene Krupa, *Krupa Plays Gerry Mulligan Arrangements* (Verve MG V-8292 (M)).

Peggy Lee, *I Like Men* (Capitol T-1131 (M)).

Shelly Manne, *Peter Gunn Jazz* (Contemporary 3560 (M)).

Charlie Mingus, *Mingus At The Nonagon* (United Artists UAL 4036 (M); (UAS 5036 (S)).

Blue Mitchell, *Out Of The Blue* (Riverside RLP 12-293 (M); (RLP 1131 (S)).

Thelonious Monk, *At Town Hall* (Riverside RLP 12-300 (M); (RLP 1138 (S)).

Gerry Mulligan, *What Is There To Say* (Columbia CL 1307 (M); (CS 8116 (S)).

King Oliver, *Back 'o Town* (Riverside RLP 12-130 (M)).

Herb Pomeroy Orch. & Irene Kral, *The Band And I* (United Artists LP 4016 (M)).

Bobby Scott, *Bobby Scott Sings and Plays the Best of Lerner and Lowe* (Verve MG V-2106 (M)).

Horace Silver, *Finger Poppin'* (Blue Note 4008 (M)).

Zoot Sims, *Stretching Out* (United Artists UAL 4023 (M); (UAS 5023 (S)).

Stuff Smith, *Sweet Swingin' Stuff* (20th Fox 3008 (M)).

Cecil Taylor, *Hard Driving Jazz* (United Artists UAL 4014 (M); (UAS 5014 (S)).

Various trumpeters, *The Jazz Trumpet* (United Artists UAL 4026 (M); (UAS 5026 (S)).

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the blindfold test

Dizzy Gillespie

By Leonard Feather

The comments below were gathered during the first all-stereophonic blindfold test.

Having recently acquired the equipment for stereo record playing, I still used it only for occasional records, because of the limited material available. But as soon as the stereo releases began to multiply, a special interview was arranged, with John (Dizzy-Like-A-Fox) Gillespie as the first blindfoldee. Although the comments on Record No. 3 would seem to indicate a certain naiveté regarding stereo on Diz's part, you may well suspect that he often knows a lot more than he's willing to admit.

The components included two Acoustical Research AR2 speakers, a Madison-Fielding amplifier (two 20-watt units) and a Miracord XS-200 record player. Dizzy's comments were recorded on a Tapesonic recorder Model 70-B from Premier Electronic Labs.



Who was it, pray tell?

The Records

1. Mercer Ellington. *Afternoon Moon* (Coral). Stereo. Harold Baker, trumpet; comp. and arr. Mercer Ellington.

I like that. I haven't the slightest idea who it is, though. It was a very nice arrangement and tune. The trumpet player was nice . . . He had a warm sound. The band didn't strike me as someone I've heard a lot. Is it an English band? Oh, I know who that was — it was Benny Carter playing trumpet. I'll rate that one about two-and-a-half stars.

2. Chubby Jackson. *Yes Indeed* (Everest). Stereo. Arr. Ernie Wilkins; Ernie Royal, trumpet.

I like the effect of stereo, but I think I'll move to another chair . . . I think I'm too far back. That sounded like Harry Edison on trumpet . . . I don't know who that band could have been and I don't recognize the arranger either. Maybe it was Buster Harding. No, it wasn't Buster. I like the record though — it was a nice full band. I'll give that one three.

3. Pete Rugolo. *Interplay for Drums and Brass* (Mercury). Stereo. Frank Rosolino, trombone.

That was really nice. I'm getting to hear the stereo much better where I'm sitting now. Guess I'll buy some stereo equipment . . . Stereo means they divide the band up into two different parts, doesn't it? What if you had three parts? It would be nice if they could change it around in the studio — switch back and forth with the microphone. Has it been done yet? Could you play that record again? . . . I like the way they jump from 6/8 back to 4/4, at least I think that's what they do . . . That's very nice. I like the trombone player and I'm going to give it three-

and-a-half stars for him. Who was it, pray tell?

4. Larry Foline's *Beale Street Busters. Yes, We Have No Bananas* (Bel Canto). Stereo.

Sounds like it was made in 1902! About some of these old style records . . . A guy will insist on playing like in the 1920s, and in the first place he didn't originate the style. I can sort of see a guy who has contributed as much as Louis Armstrong or Sidney Bechet really going all out for this type, because it was such an innovation when they brought it to the fore that it will last a long time. But these other guys . . . in the first place they copied the style and it doesn't sound authentic. I don't have anything against Dixieland per se, but the same thing happens with modern music. In 20 years they'll be playing in the same kind of clichés. I'm not giving this any stars — I'd be a hypocrite if I did.

5. Count Basie with Lambert, Hendricks, Ross, Joe Williams. *Shorty George* (Roulette). Stereo.

The original is *Shorty George* — that's one of the classics. I like the idea of what they do, and I'm going to give this a compliment, because it's pretty hard to do. I think Annie did an excellent job on that Sweets solo. Somebody got out of tune part of the time . . . He didn't know whether to make it a major seventh or a flat seventh. One of the low voices got off just a little bit. I'll give it 4.75.

6. Joe Newman with Woodwinds. *Travelin' Light* (Roulette). Stereo.

That last part sounded like an organ . . . Very nice. The trumpet player was very good, too. I like the woodwinds . . . Beautiful. Was that

Joe Newman? It sounded like him. It's a funny thing. When I hear a ballad by a trumpet player I start thinking about it. I'd never get the sound of that trumpet . . . You know how Freddie Webster played a ballad? I say, "Now, how would I have played that?" Webster had such a warm sound. You know, the guy who is comparable to him to my ear is not a trumpet player, but it's Tyree Glenn, a trombone player. He has that warmth Freddie had. His notes sound like you can put your hands through them, instead of just flitting about. Freddie was a terrific trumpet player. I was over to Miles' house the other night and he was playing his new *Porgy and Bess* album and in a couple of places he'd say "Listen to Web." and I'd say "Yeah!" Miles sometimes gets that same sound as Freddie — that intense sound. I'll give this four stars.

7. Tommy Dorsey Orch. directed by Warren Covington. *Song of India* (Decca). Stereo. Covington, trombone.

It was a Tommy Dorsey arrangement. I didn't like it when they first started off on that tom-toms thing . . . It sounded like the drummer was accenting the first and the third beat, which is a very bad accent. It sounded like somebody clapping their hands. I think I've heard this before. Is it Billy Butterfield on trumpet? I didn't notice the trombone — it could have been any of a thousand others. It wasn't really impressive. I imagine the original record did sound pretty good. That trumpet solo Bunny Berigan took on the original would last some time. I would rate that fair — two stars.

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By John Tynan

Although the nation's economy is supposed to have pulled out of That Recession, musicians who earn their livelihood in cabaret work see no improvement. Nor will there be an improvement in the state of the nitery business until the 20 per cent cabaret tax is repealed.

Originally imposed during World War I as an emergency excise, the ante was raised to 20 per cent during the second world war. Again, the excuse for the rate hike was war-time emergency. Trouble is, while that emergency passed into history, the tax stayed with us.

This year the most determined anti-tax campaign ever is being organized by the American Federation of Musicians. Repeal committees are being or have been established in local unions throughout the nation. In Los Angeles, the three-man committee working for repeal has been active since February. Lou Maury, recording secretary of Local 47, is chairman; pianists Bob Elliott and Morty Jacobs are his associates.

Maury approaches the fight for repeal armed with an impressive battery of facts about the 20 per cent tax. His cogent reasoning on why it should be abolished should be digested by everyone interested in the welfare and prosperity of the music industry.

Maury's committee, and others like it across the nation, are seeking all the support they can muster. The Los Angeles chairman feels that if the tavern operators associations, the bartenders' union and other restaurant workers' labor organizations can become involved in the campaign, the tax can be repealed.

"What we're aiming for," he explains, "is a thorough saturation of every possible area of the business as well as direct contact with senators and congressmen on state and national levels."

Those senators already on record as being in favor of repeal include Chavez of New Mexico and Douglas of Illinois, according to Maury. Opposing modification or outright repeal, he says, are Senator Harry Byrd of Virginia, head of the senate finance committee, and California's Senator William Knowland.

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Already there have been 14 repeal bills introduced in the House of Representatives, but 100 are needed to tip the scales. This is where public pressure on congressmen comes in. If enough congressmen receive enough letters, wires and phone calls urging repeal of the 20 per cent cabaret tax, it's bound to produce results.

What does the jazz fan stand to gain from all this? It's pretty obvious: The more musicians at work, the more active jazzmen — and, with no tax on food and drink, the more jazz clubs open for business.

In Maury's view, the tax puts a penalty on talent and ability. While food and drink served in a restaurant where live musicians are working are subject to the excise, he points out, eateries with juke boxes are not.

In answer to the argument that the U.S. Treasury sorely needs the \$40 million annual haul, Maury argues that the added income tax payments of re-employed musicians would easily account for an extra \$11 million in the Treasury's vaults. Reasoning that since less than a third of professional musicians can currently earn all or most of their living from music, he figures on extra employment of at least 35 per cent of this group if the tax were repealed. In addition, there would be more work for bartenders, waitresses, waiters, and others whose income taxes presumably would be welcome in Washington.

"What it boils down to is this," Maury emphasizes, "the tax is denying jobs to at least a quarter of a million Americans."

Federation president Herman Kenin is in quick agreement, points out that today the cabaret has all but vanished from the American scene. "It's the decent dine and dance environments that are being taxed out of existence," Kenin says, "along with the musician."

Nor is the excise a "luxury tax" in Kenin's view. "No 20 per cent 'luxury' impost applies on the champagne-and-caviar consumption of the diner until the musician tunes his fiddle and the dancing starts. A luxury tax? Not by any stretch of the imagination. It is purely and simply a tax on employment," he declares.

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caught in the act

HAROLD LAND-BUDDY DeFRANCO Jazzville, Hollywood, Calif.

A double booking kicked off the new seven-nights-a-week policy instituted by the operators of this latest venture into nitery jazz in Hollywood at premises formerly known as Jazz Cabaret, the Jaguar, Jazz City and Mambo City. The continuous music of Harold Land's quintet and Buddy De Franco's quartet should have proved a strong lure to fans; opening night turnout, however, fell far short of capacity.

Tenorist Land's group, comprising Jimmy Robinson, trumpet, Amos Trice, piano, Curtis Counce, bass, and Maurice Miller, drums, benefits mightily from the outstanding talent of the leader. On numbers such as Gigi Gryce's *Sans Souci* or Billie Holiday's *Don't Explain*, the quintet leans heavily on Land's formidable solo voice. Robinson, though, is a better than average jazz player heard to fine advantage in muted solos a la

Miles Davis. Despite a tendency in the rhythm section to rush slightly at times, Trice, Counce and Miller work well together. Counce plays down-to-earth bass, showing good time, intonation and economical solo ideas.

De Franco's quartet — De Franco, pianist Walter Norris, bassist Scott La Faro and drummer Gary Frommer — suffers rhythmically from the over-busy bassist. La Faro has phenomenal technique and adventurous ideas, but cannot seem to content himself with playing basic time. De Franco, as always, coolly demonstrates why he is a clarinetist without peer, and Norris continues to grow in pianistic stature, as his Tatum-influenced solo on *I'll Remember April* clearly showed.

JUNE CHRISTY

Jazzville, Hollywood, Calif.

Sunny personality all slicked up, bright blonde hair complemented by

the warm pink of her gown, the Misty One dealt generous portions of specialized style in a balanced selection of her repertoire. The opening night house was capacity and with the singer all the way through such songs as *Let There Be Love*, *Midnight Sun*, *Easy Living* and *My Shining Hour*. Pianist Benny Aronov shone in his accompaniment to June's *Everything Happens To Me*, toward the close of which the singer proved her ability to open up and let loose some redoubtable vocal power.

Aronov, bassist Ralph Pena and drummer Lloyd Morales provided intelligent accompaniment, sensitive when needed, swinging when he was called upon to lay it down. Morales' brushes were in notable evidence behind June on *My Shining Hour*.

Although June's delivery occasionally fails to make it (her voice cracked a bit on *Let There Be Love*) her distinctive singing style and ingratiating presentation continue to support her long-held position as one of the country's top nitery attractions.

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—By George Hoefler

I once spent a summer on a farm in Illinois, picking cherries and canning honey, following which I was sent out on a house to house canvass to sell the results of my labor. It was the year that Valentino died and Gertrude Ederle swam the channel, and I first visited a speakeasy. That would be 1926.

In return for my faithful labor (and after incessant pestering from me) I was given a 1914 model T Ford that had been on blocks since 1921, to go home to North Carolina. (Ultimately it took fourteen days and nine nights of driving to accomplish the project). On my way, I took in the bright lights of Chicago.

In Chicago, I picked up a school chum from North Carolina who had been banished to a summer of work in his uncle's freight depot back in the yards around Polk Street. We took in everything that wasn't nailed down in a three day interlude before leaving for the South—including the Paris Edition of *Artists and Models*, which Phil Baker said was in two scenes: the opening scene and the obscene. We were stopped at the gates of Ravinia Outdoor Opera because the Ford rattled too loudly. But the highlight of the three days came when we got into the Wabash Grill, somewhere around Wabash & Congress.

The Wabash Grill had a jazz band that played in shirtsleeves. The beer, served in steins, wasn't beer as we know it today. It was what they called "near beer," a brew without any alcoholic content. But at the Wabash it was spiked with two shots of raw alcohol, which sat on top of the liquid.

Two things about visiting that speakeasy always bothered me in later years. One was how we got in, being considerably under age, and the other was who was in that jazz band. I was never again able to locate anyone, either musician or listener, who remembered or had heard of the Wabash Grill.

This all came to mind the other night as I watched the initial session of *Pete Kelly's Blues* on TV. If you remove some of the melodramatics (no one who discovered a corpse in a hotel room, even in the twenties, would come back for a second look) the show does have a ring of musical authenticity. This was especially evident in the contrast between Kelly's group (led by Cathcart's cornet) and

the stage band with the personality leader and the terrible banality of the muted trumpet.

Phil Gordon, who plays the part of the jazz piano player, once played with Ben Pollack's orchestra as pianist and vocalist. The conductor for the show is clarinetist Matty Matlock, of Bob Crosby Dixieland Band fame, and the blues singer Savannah Brown is, of course, Connee Boswell of New Orleans.

There wasn't enough time in the show's half hour to develop the music and unravel a rather complicated plot. The show opened with what sounded like a coda to a number

that had been played before air time. Then the band had two short numbers *Charleston* and *Blues in F Minor*, plus a swinging version of *I'm Just Wild About Harry* by la Boswell, who in the show is permanently stationed at another speakeasy called Fat Annie's. The sequence involving the stage presentation band was thankfully short, and just long enough to indicate how bad the popular music of 1927 could sound.

This show could be an interesting period piece in jazz musicology, if it wasn't necessary to get it all involved and confused with a hard-to-believe and melodramatic plot.



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(Continued from page 18)

Not only traditional and modern jazz have produced clarinetists, of course. Swing produced Edmond Hall, still a swing-man at heart.

Buster Bailey, another who is at home in many grooves, continues the graceful, fleet-fingered tradition of Jimmie Noone. Omer Simeon, recently recovered from a serious illness, is one of the great clarinetists of all time. The very personal style of Pee Wee Russell defies description or classification—except as jazz. Jimmy Hamilton's superb musicianship and impeccable taste have made him a mainstay of the Ellington band.

Benny Goodman today provokes the wrath of all the critics when he hits a clinker. But BG plays only occasionally now, and cannot be expected to be in top condition. Peanuts Hucko is an able representative of the Goodman tradition. The durable Tony Parenti can adapt himself to any style. Matty Matlock plays better today than he ever did with Bob Crosby.

And meantime, George Lewis, making up in sincerity for what he lacks in technique, keeps alive the deepest roots of instrumental jazz. And Woody Herman still blows his happy, unpretentious brand of jazz, while Eddie Barefield, Cecil Scott, Rudy Rutherford, Garvin Bushell and Albert Nicholas all help to demonstrate that the clarinet is far from insignificant.

There are, of course, other reed instruments which occasionally appear in jazz — oboe, bassoon, the bass clarinet — though no one yet has specialized in any of them. The bass sax, a monstrous horn that can be played from a sitting position only, has one proficient specialist: Joe Rushton.

Thus it is that clarinet and four saxophones — soprano, alto, tenor and baritone — continue to dominate in jazz. Sometimes it seems that nothing new or fresh is emerging from them, yet always there are gifted young artists who rise and stake out their claim to recognition while your glance is in another direction. These are the hope and mainstay of jazz.

A thin, elastic tongue of cane fastened at one end to the mouthpiece of an instrument? Yes, Mr. Webster, perhaps that's all it is. But how much meaning and fire and variety have found their way into expression through this simple principle.

Strictly Ad Lib

(Continued from page 8)

CHICAGO

JAZZNOTES: Bryce Somers, director of Mercury's international division (he works out of Geneva, Switzerland), was in town to meet the press, among other things. Said the demand for American popular music, including rock 'n' roll, is rising in Communist countries. Here's how they get the stuff: tapes are made from *Voice of America* and other Western broadcasts, the music is put on disc, the discs are bootlegged. Somers said the record market in Western Europe, meantime, is expanding brightly . . .

As usual, the meeting of the Music Operators of America had an expensive package of talent to entertain its members and manufacturers. Pops and country and Western performers involved included Red Foley and the Promenaders, the Kirby Stone Four, Cathy Carr, Donna High-tower, Tommy Edwards, Suzy Dallas, Peter Potter emceed. Bob Crosby, scheduled to be there, didn't make it . . . Attendance of juke box operators at the get-together was reportedly below expectations, and theory had it that recent dubious publicity for the juke box industry was to blame. Plans moving ahead for the ARMADA (American Record Manufacturers and Distributors Association) meet at the Morrison June 7, 8 and 9 . . .

Doc Evans and his Dixieland band scheduled May 24 at the Butterfield Fire House on Route 56, and May 25 at the Leland Hotel in Aurora, Ill. Doc has been playing at his own Rampart Club in Mendota, Minn., near Minneapolis since last July . . . Meantime, trombonist George Brunis, who's had his group in the 1111 Club here so long (about eight years) that he'd become a fixture, has pulled out. He's playing in Madison, Wisc., and points west . . .

Lee Castle, in town long enough for a gig at the Great Lakes naval training center with the Jimmy Dorsey band, reports dance business good everywhere he's played, adding one more item to the body of evidence for a resurgence of big band music . . . Dave Usher at Argo reports the company can't keep its recent two-pocket Ahmad Jamal album in stock . . .

IN PERSON: George Matson and Teddi King moved into Mister

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Kelly's, following Sarah Vaughan.
Oscar Marienthal, one of the owners,
 impressed by the work and success of
 Larry Adler in New York, has signed
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 ances over the next two years . . .
Martin Denny's group followed **Carmen**
Cavallaro into London House
 . . . **Dorothy Donnegan** takes over
 from him May 12, continuing to
 May 31 . . .

Proceeds of the fourth annual pro-
 gram of the Catholic Interracial
 Council of Chicago at the Civic
 Opera will go, as usual, to continue
 the council's educational activities
 to improve race relations. Taking
 part in the big May 3 show: **Louis**
Prima and **Keely Smith**, **Johnny**
Mathis, the **George Shearing** quin-
 tet, **Henry Brandon** and the **Chez**
Parce orchestra, **Don McNeil** of
 breakfast club fame.

LOS ANGELES

JAZZNOTES: Clear the decks for
 L.A.'s first (annual?) blockbustin'
 jazz festival at the Hollywood Bowl
 in September . . . Saxman **Herb Geller**
 will remain in the east; tenorist
Richie Kamuca took his spot with
Shelly Manne's quintet . . . Pro-
 ducer **Phil Waxman** is overturing
Red Nichols to play himself in the
Gene Krupa biopic set to roll short-
 ly at Columbia . . . **Gene Norman**
 and **Frank Bull** have set their 1959
 Dixieland Jubilee, which will star
Louis Armstrong, for September 12
 . . . Singer **Ernie Andrews** left the
Harry James band — in a hurry.
 And just before a tour of Texas!
Marvin Shore replaced **Harry Babas-**
in on bass and lead trumpeter
Ollie Mitchell took **Al Porcino's**
 chair . . . Young Santa Monica vocal-
 ist and altoist **Don Shelton** is replac-
 ing **Bob Strasen** of the **Hi-Lo's**.
 Shelton recently participated in the
 8th annual college jazz bash at The
 Lighthouse.

Louis Armstrong again will open
 the festivities at Monterey this year.
 Maybes are **Basie**, **Ella**, the **MJQ**
 plus the **Dave Lambert** singers
 . . . Tenor man **Bill Perkins** went
 to work in the production depart-
 ment at World Pacific Records
 . . . The **Jimmy Giuffre Three**
 (**Jim Hall** and **Buddy Clark**) are
 off to Europe in May on a **Norman**
Granz tour which will include
Gerry Mulligan and **Gene Krupa** . . .
 The **Duke Ellington Jazz Society**
 zoomed past its first birthday last
 month . . . Bassist **Scott La Faro**
 exited the **Stan Kenton** band; **Car-**

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Bob is working for his degree in modern music. Since early youth, he has studied music, played in his school bands, in fraternity combos and at Ohio University was a music-minor. Martin plans a professional career in modern music, composing, arranging, playing and one day direct his own group.

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son Smith flew east to replace him . . . Ray Anthony switched to cornet, says, "What with the Red Nichols movie and *Pete Kelly's Blues* on TV, it looks like the cornet is coming back." Nat Adderley take note.

Howard Rumsey is contracting/producing and Bob Cooper is writing the music for a forthcoming documentary, *A Building Is Many Buildings*, for Graphic Films . . . World Pacific recently recorded Annie Ross backed by Zoot Sims on tenor and a rhythm section of Jim Hall, Billy Bean, guitars; Russ Freeman, piano; Monty Budwig, bass, and alternating drummers Mel Lewis and Frank Capp . . . Charlie Botterill, percussionist with the touring Mantovani orch., commented that this is his 12th trip stateside, adding, "When I tell that to customs officials, they think I'm putting them on."

IN PERSON: As usual, the Hollywood jazz club scene was confused . . . Seems everybody wants Sonny Rollins, Miles Davis, et al, but balks at the asking prices. Rollins, currently at S.F.'s Jazz Workshop, may go into Jazzville the second week in May; Miles, who'll be here in late June for a Shrine concert, also may open there.

Gerry Mulligan was set to do the first 10 Maydays at the Crescendo followed by June Christy and the Ellington band (perhaps) . . . Harry Schiller's Seville club seemed to be charting a belogged course for the period following the departure of Terry Gibbs' big band. The Gibbs crew will open the new stripspot, The Cloister (ex-Mocambo), may then drop anchor awhile in Las Vegas before heading east. Meanwhile, back at the Seville, it looked like a gig for Shelly Manne's group and the brothers Candoli working a continuous-music policy.

Trumpeter Jack Millman began a series of Monday nights at the Peacock Lane, across the street from Jazzville, showcasing his big band . . . Two new clubs opened: The Golden Mirror (Gil Bedford's room) at the location of the long-shuttered Pico-Dilly on Pico at Western. Bassist Bill Pickins' quartet broke in the jazz there weekends and Harold Land's quintet seemed set to follow . . . In Hollywood Herb Cohen added yet another room to his coffee house string with opening of The Lamp every night except Mondays and Tuesdays. Les McCann's trio is featured, with the leader on piano, Jack Bruce on bass, Alonzo Garabaldi on drums and Gene McDaniel taking care of the vocals.

Walter Benton's quartet began a gig April 13 at the Intime where Ron Jefferson's four subs Tuesdays and Sundays . . . Jess Stacy opened at the Huddle-Bundy restaurant in Santa Monica . . . Pete Jolly and Ralph Pena left the Ram's Horn in the Valley to begin a lengthy stay at the Strip's Sherry's . . . Pee Wee Lynn, piano, and drummer Mel Saunders continue to dispense their brand of Kansas City music at Andre's Smoke House on Sepulveda . . . Jack Denison's on the Strip for several weeks . . . Besides being seen and heard on Lee Giroux's evening NBC-TV show, The New Yorkers, (Bill Baker, piano; Cal Gooden, guitar; Bob Meyer, bass) are making with the light and lively at the Beverly Gourmet . . . Sammy Davis Jr. returns to the Moulin Rouge for a three-weeker beginning May 9.

Hollywood Palladium has set the AFM band contest for May 1 and 2; Jerry Gray, May 8-9, P. Prado, May 15-16, Gus Bivona, May 22-23, Rene Touzet, May 29-30.

PHILADELPHIA

JAZZNOTES: Ella Fitzgerald had to accept "extra added attraction" billing at her Latin Casino date here as the Three Stooges were starred . . . Some of the city's top society names were patrons of the recent Duke Ellington-Billie Holiday-Dizzy Gillespie concert at the Academy of Music. The Devon Country Fair was sponsor, for the benefit of the Bryn Mawr Hospital . . . Other recent jazz concerts featured Chris Barber at the Academy and Dakota Staton, Ray Charles and Sonny Stitt at Town Hall . . . Marshall Stearns brought jazz dancers Albert Minns and Leon James in for an appearance at the Philadelphia Art Alliance . . . Bandsman Oscar Dumont has formed a "bring back the name bands" club over Camden's station WKDN. He featured his band at a Saturday night dance at the Holly House, Pennsauken, hopes to bring in name bands . . . Philadelphian David Amram, featured on French horn on Sal Salvador's Decca Album, wrote the music for "Katakai," a new play which opened at the Walnut Theater here . . . Salvador, who played a recent date at the Red Mill Inn, has signed altoman Joe Sopes (ex-Thornhill, Elgart, Covington) as contractor-business manager . . . Slam Slattery is playing bass with the Bert Payne group at the suburban Valley Inn . . . Bulletin columnist Frank Brookhouser took a pot-shot at the rock 'n' rollers in a piece recalling the days when swing was king.

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IN PERSON: A real "swing into Spring" here as April was ushered in. Line-up for the first week of April: The George Shearing quintet doing good business as the first jazz group ever featured at the Celebrity Room; Ella was at the Latin Casino, another non-jazz spot; Chico Hamilton was at the Red Mill Inn; Harry (Sweets) Edison at Pep's and James Moody at the Show Boat; plus the Duke-Billie-Dizzy concert April 3... Other recent attractions at the Red Hill included the Lennie Tristano quintet; the Four Freshman, Ellington, Gillespie and Salvador... Jimmy Smith, Phineas Newborn Jr., Oscar Peterson and Miles Davis were featured recently at the Showboat and Arnett Cobb and Wild Bill Davis were at Pep's... Jack Fields, former owner of the Blue Note, brought Bobby Hackett in as the first jazz attraction at the Petti Arms... Louie Bellson's swinging 17-piece band backed up Pearl Bailey at her Latin Casino date... Pianist Bill Hollis and his New Sounds Trio are at the Variety Room... Drummer Chick Keeney led a combo at the Lindenwood Inn in New Jersey... Cozy Cole also played a Jersey date, at the Tippin Inn in Berlin... Tiny Grimes was featured at the Starlight Supper Club... The Gene Varnes quartet played at Spider Kelly's.

MONTREAL

JAZZNOTES: The Art Morrow Wednesday afternoon series on the Canadian Broadcasting Corporation Trans-Canada radio network will take a rest for the summer months, to return in October. Replacement will be the Johnny Holmes band with singer Sheila Graham...

Liberty magazine will shortly present a detail survey of the current condition of jazz in Canada. The project is in the hands of Associate Editor Tom Alderman who has called in a network of jazz personages across the nation. Phil MacKellar of CKFH in Toronto will cover his area, Peter Shaw the Hull-Ottawa region, Jacques Parent the Quebec City and environs, and Henry Whiston of Montreal CBC the Montreal portion...

The much-awaited appearance of Montreal vibist Yvan Landry at a Jazzmo jazz concert in Quebec City fell through at the last moment in March. His sidemen couldn't get replacements for their symphonic broadcasts! Yvan has indicated his willingness to take part in one of their future concerts, possibly at the end of May...

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DOWN BEAT

Dixieland fans in the audience of CBM's "Jazz At Its Best" program had a big boost recently when Member of Parliament Egan Chambers professed deep interest in the traditional and Dixieland jazz fields. His only regret, he says, is that he can't find the space in his Ottawa offices for a hi-fi setup!

Editor John Norris of "Coda," a fan magazine dealing mainly with traditional jazz, promises several pages of his magazine will be devoted to a coverage of Canada's modern music. He has been mimeographing his magazine for a year now, with circulation of about 500 . . .

IN PERSON: Charlie Stewart is playing Hammond organ in the Astor lounge . . . Pianist Collie Ramsey is leading his trio through their rapid paces at the lounge upstairs from Dunn's midtown delicatessen . . . Pianist Alfred Wade hopes to see his Sunday afternoon jam sessions at Le Vieux Moulin continue right through the summer. He fronts the "Stablemates" quartet there, with Eve Adams as vocalist.

10 Years Ago

On Cover: Connie Haines. **Headline: Hillbilly Boom Can Spread Like Plague . . .** Johnny Green gets Oscar for movie score of *Easter Parade* . . . Gerry Mulligan writing for Claude Thornhill . . . Sarah Vaughan does concert in L.A. with Art Tatum backed by Kenton All Stars with Dave Lambert and Erroll Garner assisting . . . Doris Day signs for screening of *Young Man With a Horn* . . . Capitol buys two David Allen sides from Fran Kelly . . . Vic Damone bought his contract back from Lou Capone for a reported \$45,000 . . . Jack Kapp, president and founder of Decca, dies . . . Columbia cuts prices on 10-inch pop singles to 60c . . . Billie Holiday denied a cabaret license . . . Janis Paige does theater tour with Freddy Martin.

25 Years Ago

Headline: More Work for Musicians . . . Quote: "With the repeal of prohibition during the past winter, business improved so rapidly that many idle musicians had to be pressed into service immediately . . ." Bob Crosby organizes band with the Dorsey Bros. . . . Buddy Rogers at College Inn has Dewey Bergman, piano; Gene Krupa, drums; Screwy Douglas, vocalist . . . Caesar Petrillo on trombone in the Chicago Theater pit . . . Ted Weems has young brother Art on trumpet; Red Ingle on sax and violin; Parker Gibbs, sax; Country Washburn, bass; Elmo Tanner, whistling . . . Rudy Vallee set for Pavillon Royal, Long Island, N.Y. . . . Ferdie Grofe at Claremont Inn, N.Y. . . . Kay Kaiser at Miramar Hotel, Santa Monica . . . Jess Stacy playing at Subway Cafe, Chicago.

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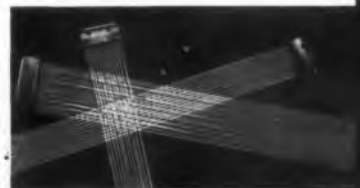
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