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looks At History
Of Jazz Guitar**



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Courtroom Gains
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Plus

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the first chorus

By Charles Suber

■ This month is the end of the school year for 9,000,000 high school students. About two and a half million are graduating; 15 per cent of these have been involved with the school instrumental music program. How many of these 375,000 musicians will keep their interest in music?

It has been accepted as inevitable that more than 50 per cent of these high school musicians will give up their instrument on graduation. (Fifty per cent of grade school instrumentalists are similarly lost to music upon entering high school.) How do we reduce this alarming "mortality" rate?

We are not saying that we want or need these students as professionals. We already have 230,000 dues-paying musicians, only 10 per cent of whom earn their livings with music. We do say that we need more active amateur musicians to ensure better musical standards and tastes.

For example: we know it to be a fact that high school dance band musicians shun rock and roll. They

consider themselves too musically sophisticated for this nonsense.

It is interesting to note what is being done to help raise the standards of high school music and thereby keep the student interested in his instrument.

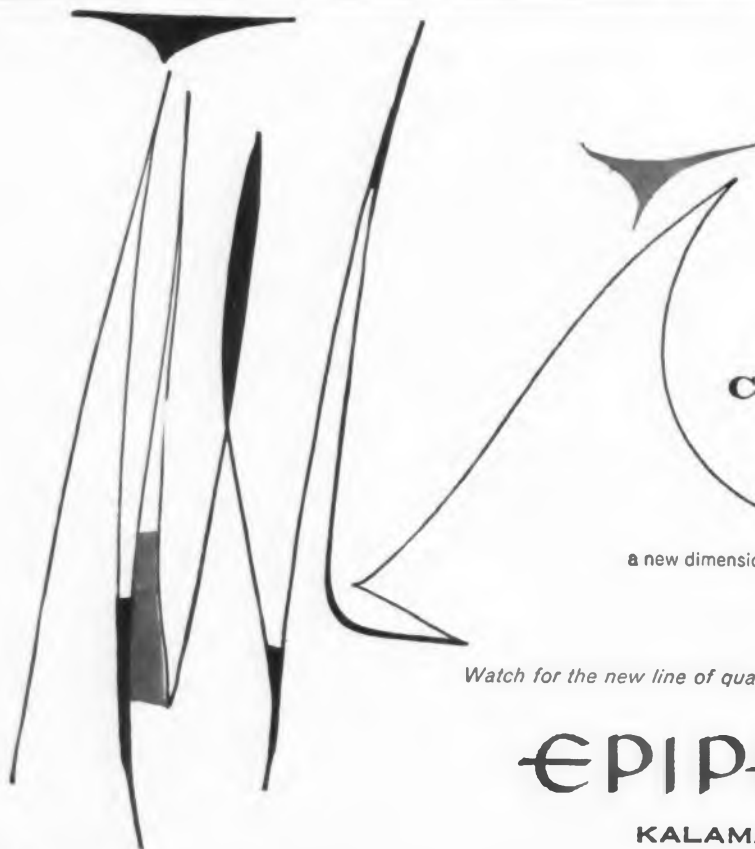
The Music Educators National Conference (parent body for music teachers) has indicated their interest in codifying standards and procedures for high school dance bands in much the same manner as those of the concert and marching bands and orchestra. In fact, a committee to make specific recommendations will be appointed soon.

The American Federation of Musicians is very interested in *Down Beat's* plan for a travelling clinician, paid by the union, who would travel about the country educating AFM locals in methods of working with the schools in their jurisdictional areas. This clinician would also show the locals how best to use their Performance Trust allocation for school clinic work. (It would cost

the average local only \$5,000 per year to hire a trio to work four hours per week in the schools for a 40 week year). Several local presidents with whom we have discussed this have been enthusiastic. They know their need for better ways to spend trust fund money. Union officials agree that improving the school musician is the basic element in better music appreciation and interest, and makes for grass roots public relations—something the union can use.

Another positive element is the enlightened self interest of the music dealer. He is seeing to it that more and better clinicians like Buddy De Franco and Don Jacoby are brought to the schools. After an hour and a half afternoon clinic, the dealer usually then holds an evening concert to which admission is charged. The money taken in pays for the clinician and adds a tidy sum to the school music fund . . . which finds its way back to the dealer for instruments, accessories, etc.

If you have any ideas on all this, let us know. The schools, and the student musicians, can use all the good ideas available . . . for all our sakes.



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IN THE NEXT ISSUE

The next issue is a special one devoted to *Porgy and Bess* and the release of Samuel Goldwyn's motion picture version of the George Gershwin classic. Exclusive interviews with Andre Previn, who directed the music for the film, and Ira Gershwin—lyricist of the original production—will keynote coverage of the event.

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(adv.)

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chords and discords

Words from the Young

As a teenager, and one who has many friends still in high school, I would like to assure Mr. Ireland that teenagers do dig Sinatra, Nat Cole, Ella and good pops—and do not think of them as "old folks". Sure, they enjoy rock 'n' roll, but this does not put them into the category of being oblivious to all other music. I know a high school group who last year were flipping over Elvis and cohorts. This year, they still dig Elvis, but they are also going wild over Ahmad Jamal. There's still hope left.

Potsdam, N. Y. Lin Correll

I am considered an unusual teenager because I am 15 and dig modern and progressive jazz. I enjoy reading about, talking about, listening to, and playing jazz.

Your magazine interests me immensely. I like the way it has articles on jazz at home and abroad. Do you have foreign correspondents overseas? Is there a large amount of interest in jazz in foreign countries, say, for instance, Russia? If so, is it as much as in America?

Is there a place (in America) where minors are allowed to hear good jazz? If not, why isn't there?

Hammond, La. George Bonnell, Jr.

(Ed. note: Yes, George, we have correspondents abroad and we're in the process of raising their number. There is a great deal of interest in jazz in most countries, but Sweden seems to lead the world in audience appreciation of jazz. You can even hear jazz with the TV test patterns in Stockholm. About Russia, our knowledge is sketchy. Mail indicates there is interest in jazz even in Moscow. In the other European Communist countries, interest is high. In Chicago, the Blue Note has a "bleacher" area where teen-agers can go to hear jazz but are not served drinks. New York's Birdland has a similar setup. But you're right in lamenting the insufficient number of places where adolescents can hear jazz.)

Decca Again

Hats off to Mr. Al Racine, of Somerville, Mass., for his recent letter. I am glad to see that someone else is raising the same complaint with Decca. I only hope his comments will start the ball rolling for others to complain in an attempt to have Decca reissue some of the terrific recordings they have stacked away in their vaults.

Seattle N. Hayashi

Now Hear This, Steve

All this talk about Steve Allen's talent I can't help wonder where it all went.

The hoi fables weren't bad.

Reading them made us all glad
Some of his tunes are all right
(though some of them gave me an awful fright)

His short stories were—mediocre
But this poem—man—what a joker.

Did Steve really write that slop
"Cool" and "gate" and all that hop
Did he really write such trash
(Sure it couldn't have been just for the cash)

And why did you ever print the junk
I never took Lees for such a punk.

Steve, I hope the thing was a joke
If so I'm sorry for taking this poke
As a person, Steve you're still the most
But as a poet—you'd better hire a ghost,
Philadelphia G. Lour

(It surely couldn't have been . . .)

(Steve's) work is always a gas and I have great respect for him, but a correction is in order. Paul was not the Apostle to the Jews but the Apostle to the Gentiles and as such his Epistles were sent to them and not the Jews as he alleged. Mr. Allen also alludes to the Timex specs as not being quite up to par. It seems as if Timex will be roasted for its jazz specs until their watches stop running.

. . . the fact remains that Timex was the only sponsor willing to gamble on a show which at best would attract a small audience . . . Well, the angel has flown the coop. . .

As bad as they were, we at least were able to anticipate a good show. The only enjoyable shows on TV now are Mr. Allen's Sunday nighter and the Monday night shows on WNTA, which deserves accolades for its very hip programming supervisor.

New York, N. Y. Henry Meyerson

Clip and Save

In your May 14 issue you did a wonderful thing. You had four wallet-size photos of top musicians. We seldom get a chance at having convenient pictures of our favorite leaders and side men. This can help give jazz a boost, as we can carry the photos around and show them. How about more of the same in coming issues? How about John Coltrane, Sonny Stitt, Art Pepper, Pepper Adams, etc.?

Brooklyn, N. Y. Tyler Payne

(We hadn't noticed that the pictures were "wallet-size." But we're glad you liked them, and there will be more.)

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NEW YORK

JAZZNOTES: Columbia Records is undertaking an ambitious modern jazz program. First project is a Charles Mingus album, containing Mingus originals only. Personnel: Shafi Hardi and Booker Irvin, tenor saxes; John Handy, alto sax; Jimmy Knepper, trombone; Danny Richmond, drums; and Horace Parlon, piano. Next will come an album of jazz arrangements by Teo Macero. Manny Albam, Bill Russo and Teddy Charles. They will be played by a band that includes, among others, Bobby Brookmeyer, trombone; Mal Waldron, piano; Donald Byrd, and Art Farmer, trumpets; Al Cohn, tenor sax; and Frank Rehak, trombone.

Another Joe Wilder album is also under way. It will feature Urbie Green, trombone; Jerome Richardson, baritone sax; and Hank Jones, piano. Irving Townsend went to California early this month to record Duke Ellington's *Anatomy of Murder*. Duke is also recording a special record to be dedicated and presented to Queen Elizabeth of England later this year.

Eric Vogel, American representative of *Jazz Podium* (German jazz magazine published in Stuttgart) is arranging for the Johnny Richards band to play concerts in Germany this summer . . . Riverside announces that release of the long-awaited Philly Joe Jones album, *Drums Around The World*, will be early this summer. Philly Joe leads a big band that includes Lee Morgan, Blue Mitchell, trumpets; Curtis Fuller, trombone; Cannonball Adderley, alto sax; Benny Golson, tenor sax; Sahib Shihab, baritone sax; Herbie Mann, piccolo and flute; and Wynion Kelly, piano. Philly Joe also has an instruction album, *The Art of Jazz Drums*, ready to go. This will include an instruction booklet, and Philly Joe will explain drum techniques on the record . . .

Dial Press recently published *Easy Living*, a novel about a jazz musician who goes to Europe to find a way out of his troubles, but finds instead a strange world of drink, dope and jazz.

It is a first book by Maitland Zane of the San Francisco *Call-Bulletin* . . . Trombonist Sande Williams, ill for several years, making a comeback playing the early evening sets at Central Plaza until Conrad Janis arrives from his current Broadway play . . . Al Nicholas, New Orleans clarinetist, in town from Paris for a short stay.

Old-timers Eubie Blake and Noble Sissle are together again, entertaining at the Wells Cafe in Harlem . . . United Artists waxed a jazz version of *Destry Rides Again*, Broadway's latest musical. Ex-Dizzy Gillespie trombonist Melba Liston did the arrangements. The album stars the Randy Weston trio and features four trombonists: Melba, Benny Green, Frank Rehak, and Slide Hampton . . .

The Composer, long a showcase for jazz pianists, will definitely close for good in September.

(Con'd. page 48)



Charlie Mingus



Phil Moore

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music news

Down Beat June 25, 1959

Vol. 26, No. 13

NATIONAL

The Right to Work

In two courtrooms separated by all the width of America, the details of the two cases were different. But the underlying issue was the same: do police have the right to control a man's means of making his living?

In New York, the issue was that of work cards for entertainers. In Los Angeles, it was that of police licenses for places of entertainment. But since, in the latter city, the permits were issued on the basis of behavior of employees—including entertainers—it amounted to much the same thing.

Underlying both cases was a fundamental matter of constitutionality. A Los Angeles judge gave a clear decision on it; a New York judge did not. Result: a total victory for musicians in L.A., a partial one in New York.

The Pious Town

In a report on the New York Supreme Court case for *The Nation*, Dan Wakefield (author of *Island in the City*) called the licensing process "one of the more revolting institutions of New York City—this city of pious face and demented heart." Wakefield said the key issue was "the police department's right to bar a citizen from getting a job on the basis of its own judgment of his moral character."

What brought the matter to a head (cabaret control has been around in New York, in one form or another, since the Roaring Twenties) was bandleader Johnny Richards' attempt to hire pianist Bill Rubenstein. Rubenstein couldn't get a card. So Richards decided to go to court, to fight for the pianist and for trombonist J. J. Johnson, another musician who couldn't work a steady job in a New York night club. (Ironically, J. J. could play Carnegie Hall, if he wished. The licensing law covers only places where liquor is sold.)

The issue got warmer when singer David Allen started an engagement at The Den. Cleared by the New York liquor board, Allen went to work. Normally, the police ID card follows almost automatically on



JOHNNY RICHARDS
who went to court

the liquor board clearance. This time it didn't. On Allen's third night (the law says a man can't work more than two successive nights in a club without a card) the police arrived and closed the night club down.

Attorney Maxwell T. Cohen took both cases into the wood-paneled and somber courtroom where Judge Jacob Markowitz waited to hear the two sides of the argument. Cohen's opponent was Assistant Corporation Counsel Murray Rudman, representing the police department. Rudman's key witness: tough Irish cop James McElroy, deputy commissioner of the New York police.

So They Say

Louis Armstrong: "Man, I hope those kids get their clubhouse." Page 14

Dick Marx, on composing jazz for TV commercials: "It is creative work." Page 11

San Franciscans, after radio station's repeated playing of The Gila Monster: "Why?" Page 12

Richard Hadlock, of Sidney Bechet: "To know this man was to be consumed by his fire." Page 46

Barney Kessel: "If Django had wanted to stay in the United States, he'd have altered the course of contemporary guitar." Page 19

But Cohen had some impressive witnesses. Among them were:

- TV star Steve Allen, himself a working musician, who said that he had employed people with "criminal records" (meaning, in the main, a past narcotics conviction) and that he had never had any trouble nor had he had complaints from either sponsors or the public.

- Socialite, critic and jazz authority John Hammond, who described the humiliation undergone by musicians when they are fingerprinted and otherwise treated like criminals as they apply for the card that gives them the right to make a living in New York.

- The wives of J. J. Johnson and Bill Rubenstein. Mrs. Rubenstein told simply and touchingly of her wishes to have a normal home life in New York with her child and her husband—who was in Michigan at the time of the hearing, with the Kai Winding septet.

- Jackie Bright, administrative secretary of the American Guild of Variety Artists, who got off one of the most mordant comments of the hearing. He said it was probably more important to screen the customers than the entertainers in night spots.

Why had musicians Rubenstein and Johnson been denied cards in New York in the first place?

It came out in evidence that Rubenstein had been picked up years ago, when he was a college student in Syracuse, N. Y., for possession of marijuana. He was fined and served a brief jail sentence. Some time later he was picked up again, and police said they had found marijuana under the hood of his car. Rubenstein claimed this time that it was a plant. But he was fined and given a suspended sentence. He has had no further trouble since.

J. J.'s case had particularly outraged musicians, for he is known as one of the "cleanest" men in the business. J. J. had never actually been found with narcotics. In 1946, he was picked up with a hypodermic needle in his pocket. That was evidently enough for the police.

Called to the witness stand, Deputy Commissioner McElroy was unable to give a valid reason for the repeated denial of cards to Johnson and Rubenstein.

McElroy presented figures to show that about 27,000 applications are made annually for the cards, which are renewable every two years. About 300 applicants are turned down. Money for the cards (they cost \$2 each) amounts, according to those figures, to something over \$50,000 a year. It goes, of all places, into the police pension fund.

When Judge Markowitz had heard all the evidence and gone into closed-chambers discussion with the two attorneys and McElroy, he gave his decision. He called on the police (1) to issue cards to Rubenstein and Johnson, and (2) to "liberalize" its policy on the ID cards, keeping in mind considerations of civil rights and humanity.

McElroy complied. Johnson was issued his first cabaret card and promptly went into a six-day engagement with his quintet at the Village Vanguard (replacing Tony Scott, who fell up a flight of stars, injured a finger, and had to discontinue his engagement there.)

But Cohen was disappointed. He had hoped to get the entire system ruled unconstitutional, and believed that if Local 802 of the American Federation of Musicians had not taken a hands-off position on the case, his "partial victory" would have been a total one.

The stand of 802: "Why antagonize the police?"

The Issue in L. A.

Los Angeles local 47 of the AFM presented a startling contrast to 802. It was local 47 that actually took the L. A. case to court.

The ordinance under fire dated back only to the spring of 1958. It required any bar, club or cafe using live entertainment to obtain a police permit (cost to applicants: \$35)

Unfunny Rhyme

Baltimore, Md.—Musicians here, as elsewhere, are constantly trying to live down to the too-prevalent—and inaccurate—public conception that they are all weird, far-out people whose chief pleasure lies in the use of narcotics.

That's why irritation ran high among the majority of musicians and jazz fans who saw the ad that a club called Jazz City ran in the Baltimore *News-Post*. Plugging Ray Maddox "and his Gigolos" (dancing nitely), the ad's "cute" verse read:

"Ray's on the spike
John's on the grass
Jake's kicking 'H'
Paul's taking gas."



J. J. JOHNSON
who can now work in New York

which, in effect, gave the establishment a clean bill of health on the conduct of the entertainers.

Local 47 got sore for economic reasons. Union officers feared this would press bar owners to replace live musicians with juke boxes. Eliot Daniel, president of the local, filed a taxpayer's suit, challenging the ordinance as "illegal, unconstitutional and discriminatory."

Police Commission investigator Lieut. Mark Smith denied that the ordinance discriminated against musicians, said that it was basically meant to prevent strippers from mingling in their "uniforms" with customers, and gave the opinion that reputable bars would gladly comply with the permit law.

Municipal court Judge Evelle J. Younger's verdict came down loud and clear: the ordinance was unconstitutional.

Deputy city attorney Ronald Dwyer said he would appeal. But officers of local 47 were jubilant to discover that it is possible to fight city hall and win a total victory.

USA EAST

Jazz on the Hudson

Riverboat jazz has been tried in the New York area before, but most of the tours have ended in financial failure, and one ended in a riot.

But past attempts have involved Dixieland jazz and an implied attempt to turn the Hudson river for a moment into a northern Mississippi. Manhattan promoter Ken Joffe—one of the producers of last summer's Randall's Island jazz festival—thinks he can lick the problem of jazz-on-the-Hudson with modern jazz.

Joffe rented the *John A. Messick* from the Wilson Line, set an admission price of \$3 for four hours of listening and dancing, and set sail May 29 on the first cruise. The Horace Silver quintet was wailing on one of the ship's three decks, the Sam Most quartet and the Donald Byrd-Pepper Adams quintet blowing on the other two.

Early clues indicate that cool jazz is faring better than Dixieland did last summer, when the Dixieland Admiralty Society rented the Hudson Day Line's *Knickerbocker*, for floating concerts. Three jazz-lovers fell overboard, and New York's police commissioner called a prompt halt to what he called "these shenanigans."

Joffe's floating jazz concerts leave Pier 80, at the foot of W. 42nd St., at 8:30 p.m. nightly. A half hour later, they pick up more fans from a pier on the Jersey side of the Hudson. The boat goes up as far as the Tappan Zee bridge, then turns around to bring its passengers back. The trips will continue till Aug. 28—presumably barring wet jazz fans and "shenanigans."

Erroll Garner Tent Show

S. Hurok's strongest solo box office attraction in the concert field has been Erroll Garner, who has just wound up his initial season of fall-spring concert dates for Hurok. Now Garner is planning a series of summer music tent concerts.

The first Garner tent engagement of 1959 took place May 24, when he opened the season for the Oakdale Music Tent in Wallingford, Conn. He had been scheduled to play the Carousel Music Theater in Framingham, Mass., a week earlier. But a few days before the concert it was learned that the auditorium, a tent, had holes in it. So the concert was transferred to the Kresge auditorium on the campus of the Massachusetts Institute of Technology. Thus the Oakdale booking was Garner's first appearance under canvas this season. A second is scheduled June 7 at the Tri-Colony Music Tent in Albany, N.Y.

Meantime, Garner has accepted only a limited number of night club engagements this summer—so that he and his accompanists can make more than a dozen music tent appearances, most of them to predictably large audiences.

But this is not Garner's first experience with the tents. He played a series of engagements in them last summer, and so great was his success that he opened up an entire new field for music attractions.

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Band Clinic in Virginia

A unique opportunity came to music students at Oscar F. Smith High School in South Norfolk, Va., when they attended their annual band clinic at their school recently: bandleader Billy Butterfield, now a resident of Rescue, Va., and other musicians with name band connections, had turned teacher for the occasion.

Sectional rehearsals for the South Norfolk concert band were set up by Thomas S. Harrell, director of instrumental music for the city public schools and a personal friend of Butterfield.

Butterfield rehearsed cornet and trumpet players; Tommy Gwaltney, formerly of Bobby Hackett's band, handled the clarinets; Ernie Caceres, once with the Glenn Miller band, took the tenor and baritone saxophones; Norman Bennett, formerly with Tommy Dorsey, alto and bass; Danny Meyer, a trombonist with Butterfield's band, the trombones; and Robert Test, a Norfolk musician who played with the U.S. Air Force band, percussion.

Clinics for individual musicians were held on a Saturday. The next day the band performed at a free public concert in the Smith High auditorium. Guest conductor for the concert was Allan H. Bone, leader of the symphony orchestra of Duke University.

MIDWEST

My Buddy . . .

The relationship between bassist-violinist John Frigo and pianist-arranger Dick Marx dates back seven years to the time they formed a duo and began working a series of engagements together. Three years ago they went into the posh Chicago dining and listening room known as Mister Kelly's. The billing on the marquee read "Marx and Frigo", and people thought of the two as a team.

Yet, though they are friends, Marx and Frigo were distinct and separate entities, and consciously or unconsciously, they tried to keep their careers apart. Marx, who in addition to his deft pianistic abilities as a jazz soloist or as an accompanist, has a distinct knack with singers that has made him one of the most respected vocal coaches in the country. (Among the ex-Marxmen: Johnny Desmond.) Frigo, a veteran of the late and very much lamented group known as The Soft Winds (pianist Lou Carter and guitarist Herb Ellis were the other members), also plays a distinctive and impres-



THESE BEATNIKS WERE BEATEN

Of all the New York critics who reviewed the musical *Nervous Set*, only Brooks Atkinson had kind words for it. Result: the show closed in a couple of weeks. But Columbia was scheduled to release an LP of the show, which is about the Beat Generation. And there is a chance of an off-Broadway re-opening. Seen here are lyricist Fran Landesman, male lead Richard Hayes, composer-musical director Tommy Wolf, and second male lead Larry Hagman.

sive style of jazz violin. Both Marx and Frigo did record dates separately. But, surprisingly often, they ended up together. People just seemed to call on them both . . .

Then Marx went into a new field: writing music for television commercials. "I found it fascinating," he says. "You can use instruments you wouldn't ordinarily get to use, and it is creative work."

There was rush and bustle to it. Once the husky (and dieting) pianist had to write eight arrangements between 6 p.m. on a Friday evening and 9 a.m. the next day. Among the companies he's helped plug in the past year are Standard Oil and *Life* magazine. Eventually, Marx joined Bernie Saber Musical Productions in a loose partnership, and made TV writing a full-time job. He had to give up teaching, but he hung onto the two-nights-a-week job at Mister Kelly's with Frigo.

But Frigo, meantime, had dabbled his own toes in the lucrative waters of TV commercials. He kept his work separate from that of Marx, of course. Indeed, he wasn't writing music at all; he was writing lyrics—lyrics that commanded more and more attention. (Most were done for Holsum bread.)

Last week, at a special luncheon for comedians Red Skelton and Danny Thomas, the Academy of

Television Arts and Sciences presented Emmy award statuettes to winners from the Chicago area.

And who were two of them? Marx and Frigo. The pianist had taken his award for scoring of a TV commercial, the bassist for lyrics. Their awards had no connection whatever.

But the pair bowed to the inevitable and went to pick up their awards together.

Growth of Chicago Jazz

Back in the 1920s, Chicago was one of America's chief jazz centers. But the depression and all its attendant evils—including the Al Capone mob—saw jazz take a setback. There were resurgences, of course, but by 10 years ago, it was fairly accurate to say: "Jazz is dead in Chicago."

Only in two or three nightclubs could you hear jazz, and the Blue Note, the Streamliner and Jazz Ltd. waged unsung battles to keep at least that much available.

Last week, Chicagoans who bothered to look realized that a considerable change had crept over the city. Recent months have seen club after club switching to a jazz policy.

Ray Colomb's restaurant on 95th street added a room called Jazzville U.S.A., opening with the capable jazz trio led by pianist Charlotte Politte, and announcing that it would switch to name groups if business proved good (which it has,



When jazz came up from New Orleans to Chicago, one of the places in which it found a home was the Grand Theater at 3110 S. State St. Here, the Grand is seen as it goes under the wrecker's hammer. The historic landmark is being demolished by the Chicago Land Clearance Commission to make room for a redevelopment project near the Illinois Institute of Technology.

so far). The Rendezvous also turned to jazz a few months ago, and presently features the Bob Davis trio and Lurlean Hunter. The Bambu, which once featured Caribbean rhythms, now prefers those of George Brunis, Bev Kelly and the Lee Lind duo. The Continental, which has had a vacillating policy in past, jumped into jazz with Santo Picora, and continued with Bob Scobey's San Francisco Dixielanders. So fruitful does the Chicago territory look that Scobey has decided to live there.

Nor are nightclubs the only spots where you can hear jazz. Two theaters—the Regal and the Tivoli—have added live shows to their motion picture schedules and have recently featured such names as Pearl Bailey, Louis Jordan and Lionel Hampton. Even the conservative Palmer House is trying jazz. Al Hirt and his driving New Orleans group opened there May 28.

All of which says nothing of the old standbys. In any case, today in Chicago you can hear everything from the hard jazz at the Sutherland Lounge through the suaver sounds at Mister Kelly's to the quasi-jazz that is customary at London House. Fred Williamson, vice-president of the Associated Booking Corporation, estimates there are now about 100 nightclubs in the city that feature jazz or a reasonable facsimile thereof. Perhaps 15 book name groups.

What does it all mean? That

Chicagoans have developed a strong taste for jazz? In part, apparently. But one musician who has worked in the city through both ebb and flow of the jazz tide thinks not. "I have the feeling it's starting to fall off again," he said. "It started to come back about five years ago, but those clubs turning to jazz now are getting in on the tail end of it. I think it's a desperation move for many of them. They'd tried everything else and found it didn't work, and at last they've tried jazz."

Whatever the cause, this much is clear: jazz fans visiting Chicago now can hear just about anything their hearts desire.

Festival Finds a Home

When the fuss died down, *Playboy* had a home for its jazz festival and a pile of clippings to show for publicity—but still no official explanation of why the festival had been unceremoniously pushed out of Chicago's Soldier Field.

The festival, which had originally been set up as a tie-in with the Pan-American Games, will now be held in Chicago Stadium, with a schedule expanded from two days to three (Aug. 7, 8 and 9). There will be no connection with the games.

Signed so far to appear:

Friday evening, Aug. 7—The Dizzy Gillespie quintet, Jimmy Giuffre three, Dave Brubeck quartet, Sonny Rollins trio, Kai Winding septet.

Saturday afternoon—Duke Ellington band, Jimmy Rushing, Dukes of Dixieland, Oscar Peterson trio, and Mort Sahl, master of ceremonies.

Saturday evening—Count Basie band, Joe Williams, Jack Teagarden All Stars, Ahmad Jamal trio, Earl Bostic sextet, Lambert-Hendricks-Ross Singers, and Sahl.

Sunday afternoon—Stan Kenton band, Four Freshmen, June Christy, the Austin High Gang, and David Allen.

Sunday evening—Louis Armstrong All Stars, Red Nichols and his Five Pennies, J. J. Johnson quintet, Coleman Hawkins and Chris Connor.

Announcing the new location of the festival, Victor A. Lownes III made reference to "pressure" put on by "one man" to stop the festival from being part of the Pan-American Games. The reference was to the Very Rev. Msgr. John M. Kelly, editor of the Catholic paper *New World*, who had been quoted in a Chicago paper as saying he thought that sponsorship of a festival by *Playboy*, "best known for publishing nude and naughty pictures," would be "severely" damaging to Chicago's reputation. Games officials said the festival could not be held in Soldier Field because crowds might damage the athletic track.

Lownes counted blessings, saying that the publicity caused by the fiasco had been good for the event, and that the roofed-in and air-conditioned Stadium was a better place than Soldier Field for a festival anyway. "Now we don't have to worry about rain," he said.

WEST

San Francisco's Monster

San Francisco area residents feared they were having rock-and-roll nightmares as they awoke May 9 to one of the strangest broadcasts in the history of radio. Apparently without reason, Oakland's KROW had commenced spinning an incredibly tasteless opus called *The Gila Monster* over and over again, interrupting only to rattle off commercials and straight-faced announcements that always promised an "old favorite" but always delivered *The Gila Monster*.

As the day wore on, curious or enraged week-enders flooded KROW switchboards with cries of "Why?" But KROW wasn't saying. Fifty-two hours, 16,000 phone calls, a couple of thousand *Gila Monsters*, and several announcers later, an explanation came.

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had purchased KROW and renamed it KABL (for San Francisco's cable cars), vowing to bring good music and dignified commercials (only one per quarter hour) to Bay area radio.

"We feel radio should not be a juke box," proclaimed McLendon gravely to his Monday morning listeners. And *The Gila Monster*, it seems, was nothing more than an intentionally sadistic way of drawing attention to the very music that McLendon wished to have no part of in the future.

One mystery remained for many listeners: where had this *Gila Monster* come from anyway? It wasn't being sold in the record stores. The answer was simple enough, although the public never found it out. The monster who ate KROW and left its mark on a large portion of Northern California was an acetate recording made in conjunction with an unreleased film called, appropriately, *The Gila Monster*.

The film was produced, it seems, by one Gordon McLendon.

Attempt to Defeat MGA

"*DEAUTHORIZATION*," read the big black headline in *Overture*, official organ of Los Angeles' Local 47 of the American Federation of Musicians. "No More Dues to Guild After June 34 Vote?" it continued in a two-column readout.

While the outcome of this latest federation attempt to kill the rival Musicians Guild of America hung in the balance, the most significant thing about the *Overture* headline, to most observers of the union squabble, was the pointed inclusion of a question mark.

The federation had sought and secured an election through the National Labor Relations Board in which all musicians normally employed in the major motion picture studios were to vote on MGA's authority to maintain union shop conditions in those studios.

Overture did not mince words. "The weapon to destroy the Guild is now in our hands," the editorial read. Stressing that if MGA were deauthorized, musicians working in major movie studios under the present guild contract (which expires in December, 1961) would not have to pay dues and assessments to the guild or join the organization after 30 days employment, the editorial concluded: "Winning this election is the first step in the re-establishment of unity among musicians. Most musicians now see clearly the Guild is the cause of the present



San Francisco's radio station KGO-AM and KGO-FM believes it made a little history with its stereo broadcast of Bert Dales' seven-man Dixieland Band recently. It was the first live stereophonic broadcast in Northern California, and one of the few live stereo broadcasts of jazz anywhere. Station officials said the response in cards, letters and telephone calls was "overwhelming," and more live stereo shows are planned. Listeners will tune in the two KGO stations (on separate radios) to hear the broadcasts.

troubles. The weapon to destroy it is now in your hands."

Regardless of the election's outcome, MGA president Cecil F. Read saw the federation's latest assault on his infant guild as a threat to union representation for musicians working in all motion picture studios, major or independent.

Pointing out that the election had been postponed by MGA since last October when the federation first petitioned for it, Read declared it was "... not a choice between the

federation and the guild. The musicians are being asked to choose between the guild or no union at all to represent them," he said.

In Read's view the AFM-inspired device took advantage of "a little known and seldom used provision of the Taft-Hartley Act . . . to establish 'open-shop' conditions in the picture studios . . ."

Whether the guild president's plea to studio musicians to boycott the NLRB election would be heeded by enough of those eligible to vote was in doubt. Prospects for a federation victory, however, were not considered too good.

Short Answer

From Eddie Kafafian's *Clef Dwellers* music column in *Daily Variety*, May 19:

"Wanted—a live flugel: Paul Sawtell, composer-conductor for Irwin Allen's *The Big Circus* at Allied Artists, is looking for some musicians who play the flugel. He says it's a cross between a trumpet and a bugle and sounds like an open trumpet blown into a tin hat. How's that again?? Well, anyway, the instrument was featured in German bands of the '80's, and can be used in background music for the 'Circus' pic. Any takers?"

How about Miles and Shorty for a starter?

New Drum Center For L.A.

For the past eight years, professional drummers have known only one home on the west coast — Roy Hart's and Remo Belli's *Drum City*, a cluttered emporium of percussion instruments on Hollywood's Santa Monica Blvd.

The premises is historic. For years *Down Beat* had offices there, upstairs and down . . . Harry Babasin housed his short-lived *Nocturne* records in the building, and *Drum City* (by virtue of a reputed \$250 initial investment by Hart) became the birthplace of Pacific Jazz records, now called World Pacific and located in a swank Sunset Strip building. The

parade of celebrities that trooped up and down the *Drum City* stairs began with Sammy Davis Jr., and ended with Gerry Mulligan. All over the country the consensus was uniform: an important part of "making the west coast scene" constituted a visit to *Drum City*.

In what looked suspiciously like the "end of an era," this month Hollywood percussionists had a new place to hang out. The rather smug name of the establishment was *The Professional Drum Shop*; operators of the new store were former *Drum City* employees (and ex-name band drummers) Bob Yeager and Chuck Molinari. Classical tympanist Forrest Clark (Los Angeles Philharmonic) also billed his talents with the new venture.

What made the new drum shop a natural in the eyes of most professional musicians was the bare geographical fact of its location: it stands right across the street from the heartbeat of Hollywood's music world—Local 47 of the American Federation of Musicians. The premises, previously occupied by Omega-tape and Omega Disk, is at 854 N. Vine Street.

Roy Harte, proprietor of *Drum City*, (his partner Remo Belli now is engaged in the manufacture of the plastic *Weather King* drumhead in another location) had only this to say:

"Good. I'm glad there's another drum shop in Hollywood. Competition is the lifeblood of trade."

INTERNATIONAL

How to Do the Impossible . . .

Ben Essing, 25-year-old son of the burgomaster in the sleepy Netherlands village of Blokker (population 2,800), had an idea that would help him raise funds to build a new clubhouse for his Youth Club.

All he had to do was talk farmers in the area into backing him with a money guarantee, talk Louis Armstrong into cancelling two major European dates to come to Blokker, and then draw a crowd of 10,000 to the village, which has no regular rail or bus connections. Essing, a soft-spoken law student who describes himself as "not a jazz fan," estimated that a crowd of 10,000 would pay Louis and his men and leave enough for the clubhouse.

Something in the situation—perhaps its sheer impossibility—evidently appealed to Armstrong. He agreed, the farmers agreed, and



LOUIS with VELMA MIDDLETON
at Blokker

Satchmo arrived to a greeting that involved what he called "the funniest parade I ever saw." There were flags and cheers, and Louis and his band were driven down the main street on a flat wooden farmers' cart drawn by three impassive ponies. Little boys and girls in costume danced along beside him.

The concert was held in the auction hall, where a few hours before farmers had been selling vegetables. The crowd—10,000 strong, as promised, and drawn from all parts of Holland and Belgium—sat on hard wooden packing cases before the stage Ben Essing and his friends had improvised. Louis and his all stars played for four hours, until the burgomaster asked him to stop. It seemed the town had no hotel accommodations for the 10,000.

When it was all over, the farmers had their savings back, and Louis had his memories.

Said Satch: "They didn't seem to know my music, but they were terribly grateful that I came. Man, I hope those kids get their clubhouse."

In Memoriam

It was to be something unusual in the way of memorial jazz concerts in New York.

For one thing, when pianist Sam Price finished organizing it, something like 50 jazz musicians had agreed to play the Sidney Bechet benefit June 14 in Carnegie hall. Among the names: Coleman Hawk-

ins, Vic Dickenson, Henry (Red) Allen, Wilbur de Paris and his band, Noble Sissle—one of the few leaders who ever had Bechet as a side man—and Teddy Wilson.

But proceeds of the concert will not go to Bechet's family, as is usually the case with benefits for dead musicians, who too often die broke. Bechet left his family a considerable sum of money and two villas in France. They have no need of the concert's proceeds.

Instead, the money will be turned over to the Cancer Control League of France, the country where Bechet found his biggest audience, the country he loved, the country in which he died—of cancer.

• • •

Sidney Bechet's estranged wife, Elizabeth, asked that there be no jazz at his funeral. So the organist in the Catholic church in the Paris suburb of Garches played *Nobody Knows the Trouble I've Seen* and *Old Man River*. Three thousand fans came through rain for the funeral.

Bechet's friends were there, including French clarinetists Claude Luter and Andre Reweliotty. And after the interment, American trumpeter Jack Butler, who is working in a Montmartre night club, stood by the grave and played *My Buddy*. Still later, at the Trois Maillets—a left Bank jazz club—Bechet's old friend Mezz Mezzrow said: "With his death we lose one of the greatest creators of jazz music."

Long Letter to the Editor

The Other Side of Sinatra

(Ed. note: The following letter, printed in its entirety, was sent to Down Beat by trumpeter Lee Castle, who is now the leader of the Jimmy Dorsey band. Castle, who played in the trumpet section of the Tommy Dorsey band when Frank Sinatra first joined it, expresses a point of view that we feel deserves presentation.)

Dear Sirs:

Dallas, Tex.

This is a letter I had to write. I hope you see fit to print it, but if not, I'll have had the satisfaction of getting something off my chest.

I'm tired of all the criticisms of Frank Sinatra. Everywhere I go I hear: "Is he really as bad as they say?" People remember that article about him that appeared in (a prominent picture magazine) a while back. Or else they've heard that Sammy Davis criticized him on that radio show in Chicago recently and that Sinatra cut Davis off his list of friends for it. Doesn't that show what a hard man Sinatra is to get along with?

Not that I can see. Davis shouldn't have said what he did about a friend. And anyway, the quarrel is all patched up now. Unfortunately you won't hear about that part of it. You only ever hear one side of the Sinatra story.

I guess I've known Frank, as an acquaintance, nearly as long as anyone in the business. When I was with Tommy Dorsey years ago, Tommy said one day: "Lee, I've got another Italian boy coming on the band. Make him feel at home." We were playing at the Palmer House in Chicago at the time. The new boy was Frank Sinatra. He was my room-mate for a couple of days.

Even then, you could see that this boy was tough. If you crossed him, you were dead. And he couldn't stand phonies. But if you were friends, that was it.

Over the years we all watched him go up, and it's no secret that today he's the favorite singer of just about any musician you can name. But a lot of people liked him for personal reasons, too. He's always been the most generous guy in the world, whether it's with his time or his money. For some reason, he apparently doesn't like to take credit for what he does. But he does it, just the same.

I know that right now he does an enormous amount to help the City of Hope on the west coast. He just gave a very large sum to the Combined Jewish Appeal. He does a lot for Catholic charities and cancer research. And he's generous to individuals, too. I could give you the names of a number of singers he's helped—his own competitors, if you want to look at it that way. Sometimes he'd give them money, shake hands, and forget it.

Frank is terrifically loyal to his friends. Jack E. Leonard, the comedian, one of the funniest men alive, told me after he'd been so sick: "If it wasn't

for Frank's phone calls from the coast to cheer me up, I wouldn't be here today."

If you were out of work, Frank would get up at 2 a.m. to help you. Once when I was out of work, I found out that Sinatra was doing a record date with Axel Stordahl. I phoned to see whether I could get on it. Axel said he'd check. He called back 20 minutes later and said: "You're on."

Only recently I was talking to Hank Sanicola. (Ed. note: Sanicola is a business associate and friend of Sinatra.) Hank said, "I've been with Frank 20 years, and the only contract we've ever had is a handshake."

If all this is true (and it is), how does Sinatra get the name he has? Well, it's like Tommy Dorsey used to say about him: "One thing he won't do: let anyone push him around." Then, too, when you're a name, somebody's always trying to get at you.

I remember once eating in a restaurant in New York with Sanicola and Sinatra. Some wise guy walked in just as a piece of macaroni slipped off Sinatra's fork. The wise guy said, "How do you like the big shot? He doesn't have the strength to hold a piece of macaroni." Frank stood up and told the guy, "I'll flatten you." The guy left, quick. If that makes Sinatra a bad guy, what does it make the other guy?

All right, people say, so that's what Sinatra used to be like. What about now?

I'll tell you something that happened only a couple of weeks ago. I got the story from Tony Zoppi, the columnist at the Dallas News. Tony was playing blackjack with Sinatra in the lounge of the Sands hotel at Las Vegas. (I thought Sinatra was supposed to hate newspapermen, by the way? Actually, I understand several of his friends are newspaper people.) The game was still going at 8 a.m. and they heard a baby crying. Sinatra said, "What that baby needs is a gem to keep it warm." Don't ask me to translate. That's what he said, according to Tony. Anyway, the baby cried again, and then they realized there was a woman sleeping in the lounge with her baby. Sinatra stood up and said, "I'll be back."

He came back 20 minutes later, carrying a teddy bear about five feet high. He woke the woman up, pulled out a roll of bills, pushed it into her hand, and called her a taxi. Then he came back to the table, went back to the game, and never said a word.

If that's what a hard guy is like, I wish there were more of them in this world.

And I hope that this letter will set the record straight just a little. Gentlemen, I dig Sinatra.

Sincerely,

Lee Castle

Evolution of Jazz Guitar

By John S. Wilson

Revolution hit the rhythm section 30 years ago. It came when the stolid lumbering of the tuba gave way to the more pliable plucking of the string bass.

This loosening-up process also doomed the plangent whang of the banjo. There was, of course, no decree that this had to happen or what the shift in instrumentation should be, and for a brief period there appeared the alarming possibility that the banjo might be replaced by what appeared to be a lute.

This ominous instrument was a four-stringed guitar tuned like a banjo and designed in the inimitable pear shape of the lute.

It was taken up in 1929 by one of the more determined banjoints of the day, Albert Edwin Condon. He played it while wearing a costume that included a jockey's cap and a jersey with horizontal stripes, accompanied by three similarly attired performers—Red McKenzie, comb, Josh Billings, suitcase, and Jack Bland, second lute.

Condon and his lute could be seen if not always heard on 52nd St. for a couple of years, but despite his persistence, it became increasingly evident that the successor to the banjo would not be the lute but the guitar.

The guitar first poked its way into jazz through the country-bred blues singers and itinerant folk minstrels, who, when they had any accompaniment at all, often used a guitar. It appeared in some of the earliest New Orleans bands, but Bud Scott, almost the only guitarist of note to come out of New Orleans, is remembered largely for the recordings on which he was an anonymous accompanist to a variety of blues singers.

One of the first guitarists to move from the blues milieu into instrumental jazz was Lonnie Johnson, who used the guitar as a melodic instrument rather than for time-keeping rhythm purposes alone. Johnson began recording in 1925 and three years later worked on a record session with Duke Ellington, during which he soloed on *The Mooche*.

The first guitarist of real prominence, however, was Eddie Lang, who fitted himself into the Beiderbecke-influenced coterie of the late 1920s much as other instrumentalists

adapted to the Charlie Parker orientation of the 1940s. Lang's development of the single-string solo was well off the beaten track at the time, for he mixed suggestions of the blues style that could be heard in the work of a man like Johnson with the purity of tone and gracefully swinging phrasing associated with Beiderbecke.

Lang's influence was less stylistic than instrumental. His popularization of the guitar among jazzmen helped to move it into the spot once held by the banjo, but his single-string solo technique was not picked up as readily and stood more or less in abeyance until a pair of virtuosos appeared, Django Reinhardt and Charlie Christian, each of whom adapted it to his own personal ends.

Meanwhile, the guitar reverted to a relatively obscure position in the rhythm section, moving into the spotlight only occasionally for highly rhythmic and directly-stated chorded solos played with a gentle touch by Carl Kress, Dick McDonough, and George Van Eps, and more vigorously by Al Casey.

Condon, too, eventually succumbed to the guitar (after an all-but-incredible interlude as a pianist functioning only in the key of F on a boat to Buenos Aires) and buried himself in the rhythm section with the boast that he never took a solo. This was not as negative a position as it might appear to be, for Freddie Greene, who joined the Count Basie band in 1937, has been demonstrating the validity and importance of the rhythm guitarist for more than 20 years. Greene has been an invaluable factor in giving the Basie band an airy and elastic rhythmic foundation that contrasts strikingly with the heavy and often lumpy thud of big bands that have dispensed with a rhythm guitar.

After Lang, the next important guitarist to appear was the Belgian gypsy Reinhardt, who fused melodic grace with a fiery attack. He stretched the potential of the jazz guitar by showing it to have a much broader palette than any single guitarist before him had used. Lang's single-string lines were inclined toward delicacy. They often had a salon-like quality. He rarely ventured into



HISTORIC GATHERING

This photo, taken during a recording date in the mid-1940s, shows some of the best-known guitarists of the period gathered in one room. The only non-guitarists in the picture are arranger Ralph Bass and bandleader Earle Spencer. Starting at the left and reading clockwise, we see Arv Garrison, Barney Kessel, Bass, Spencer, Tony Rizzi, Irving Ashby and Gene Sargent.

the headlong rhythmic drive of the earthier chording men—Casey, for instance—who, for their part, showed little interest in the kind of contemplative filigree work that Lang could produce.

Reinhardt had both qualities in high degree, along with a brilliant sense of construction that gave his evolution of single-string and chorded patterns a smooth, compelling, and flowing unity.

He was fortunate in having as unobtrusive a setting for his playing as the Quintet of the Hot Club of France, for, under the normal jazz procedures of the middle 1930s, he would have had little opportunity to display the depth and range of his guitar improvisations. As it was, however, he shone brilliantly in the quintet setting and was able to give the guitar a legitimate and highly communicable prominence in jazz that it had not held before, even in the work of Lang.

Reinhardt lifted the unamplified guitar to a brief peak of swinging perfection, but the path he carved out was not followed directly by others because of the intervention of a second rhythm revolution, which came roughly a decade after the first one. This time the revolution brought a change in the use of the instruments rather than a change in the instruments themselves.

The string bass, prodded by Jimmy Blanton, moved beyond the simpler functions of rhythm accompaniment and began to investigate melodic potentials. The guitar at the same time became amplified, and the earlier predominance of chorded playing gave way to a style devoted almost entirely to single-string work.

The early attempts to use the electric guitar in a jazz group were not overly impressive. The guitarists often produced a loose, twanging jumble of metallic sounds that seemed to have little direction or shape.

Eddie Durham, the trombonist who doubled on guitar, was one of the first to make effective use of amplification. When he was with Jimmie Lunceford's band, he used a tin resonator to enlarge the sound of the guitar. Later, with Basie, he found an electrically amplified guitar that was heard on solos on records for the first time in March, 1938, when Durham made several sides for Commodore with a small group of Basie sidemen.

A year later, Andy Kirk's guitarist, Floyd Smith (who had taken up the electric guitar at the urging of Durham), put the amplified instrument in an even more prominent



CHARLIE CHRISTIAN

position with his recording of *Floyd's Guitar Blues* with Kirk (backed on the original Decca release by one of Mary Lou Williams' most lightly insistent solos, *Twinklin'*).

But it was Charlie Christian who changed the amplified guitar from a relatively awkward instrument to a moving and expressive jazz voice. Durham, who seems to have played Johnny Appleseed in spreading the electric guitar gospel, first met Christian in Oklahoma City during a Basie band tour. Christian was playing piano then.

"I don't think Christian had ever seen a guitar with an amplifier until he met me," Durham later told critic-promoter Leonard Feather. "It was a year before they got on the market generally, and then he got one for himself. I never in my life heard a guy learn to play guitar faster than he did."

Within a year, Christian was being noticed for his use of a single-note guitar line as a third voice with trumpet and tenor sax.

He was playing in the seemingly obscure area (for jazz attention) of the north-central plains states, but he was heard and appreciated by other musicians who started out in the same region. Oscar Pettiford knew Christian then, and so did Mary Osborne, who since has become the only notable female guitarist in jazz (and one who has been all but ignored during the last 10 years). By the summer of 1939, when John Hammond sent for him to join Benny Goodman's band, Christian's originality, inventiveness, and virtuosity were such that when Goodman beat off the first tune he played with the band, *Rose Room*, musicians and audience alike were so swept up by Christian's playing that the piece went on for three-quarters of an hour.

Christian appeared to draw less from other guitarists than he did

from saxophonists. His long lines, the harmonic probing, the shifting accents expressed in single-note style reflected a saxophonist's conception more than anything that is prominently evident in the work of Reinhardt or Lang. There is a linear flow that parallels the gracefully swinging movement of Reinhardt's lines, but Christian added an inner intensity that is not evident in Reinhardt's playing.

In his two short years of prominence before his death early in 1942, Christian upset the entire conception of jazz guitar—giving it a firm place as a front-line voice, putting it on a more flexible and swinging foundation, and practically reading the unamplified guitar out of jazz.

He had a permanent place on the bandstand at Minton's whenever the Goodman band was in New York and was one of the more vital contributors there to the musical brew that came out as bop. He served as an inspiration, a model, and an unconquerable challenge to the guitarists who followed him. His effect was very much like that of Parker on saxophonists. It has been so overwhelming that all but a very few of his successors have buried themselves in his shadow.

Of those who stem directly from Christian, Barney Kessel, Jim Hall, and Kenny Burrell have succeeded best in absorbing the style without being absorbed by it.

Kessel picked up the meat of Christian's lithe, compelling, long-lined swing and also became a sensitive investigator of ballad lines in a more delicate vein, although more than a decade of catering to the demands of the Hollywood studios has built up in him some strange urges to burst into a hillbilly twang without any apparent provocation.

Hall's affinity to Christian was most noticeable in his early days with the Chico Hamilton quintet, when he was given to swinging out in a free-flowing manner. More recently, possibly as a product of his association with Jimmy Giuffre, his playing has become more introspective, but even in this he has retained the feeling of long-lined flow which he inherited from Christian.

Of the three, Burrell is possibly the closest to Christian, even though there is less direct sound of Christian in his playing. But his loose, loping manner is usually closer to the Christian spirit than the more studied efforts of Kessel and Hall.

Christian made the electric guitar so much *his* instrument that every

electric guitarist who has followed him has something of Christian in his playing. Christian wrote the basic book, and the others, with varying degrees of success, have developed variations on it.

Tal Farlow once seemed to be among the most adventurous of the post-Christian guitarists. His early work was sensitive and venturesome to the point of including some Reinhardt reflections along with those of Christian. Latterly, however, he has become slapdash about such matters as tone and texture, and his performances are likely to be glittering, surface-deep repetitions of a mechanical derivation of Christian.

Jimmy Raney, a guitarist spawned in the first flush of Christianism, has developed a distinctly personal style—highly lyrical, gentle, and relaxed, although by the slightest shading of these elements he can turn into a strongly swinging performer.

Persuasive gentleness is also the hallmark of Joe Puma, a quality that gives all his playing, from light-footed merriment to polished staidness, a sense of airy assertiveness.

And Chuck Wayne has shown that a relaxed, unforced, and unostentatious style can contribute effectively to a powerhouse big band such as Woody Herman's as well as to the gentler requirements of the George Shearing quintet.

But, as almost always happens when a particularly dominant personality appears, most of the guitarists who have tried to follow along the Christian trail have, at best, achieved little more than a glib, faceless, surface reflection that avoids the heart of the matter and finds no fruitful new paths to follow. Until the middle 1950s, no appealing new directions for the guitar had appeared, and those who were not strictly speaking of the Christian school had made only a slight impression. Yet, because their work has had personal qualities, the non-Christianites—or those who were only partially Christianized—generally have been of more interest than most of the pseudo-Christians.

There was Jimmy Shirley, who, when the transitional influence of Christian was beginning to be felt, was playing a delightfully blithe and driving chorded style (notably with one of the most unjustly neglected of jazz groups, the Clarence Profit trio), which swung with a bounding zest that owed nothing to Christian's more languid sweep.

There was Billy Bauer, who seemed to be playing Eddie Lang's

Lennie Tristano's Bix Beiderbecke with erratic success. Herb Ellis worked out a confluence of blues depth and hillbilly shout that could be extremely moving (although the Oscar Peterson trio was rarely the proper setting for this; Ellis usually shows up best on records on which he is the leader). Johnny Smith, whose swinging style is soundly constructed on the Christian foundation, has chosen to devote himself largely to the paste pearls of mood music, an area in which there is no room for the vitality that is inherent in a well-developed Christian style.

In a small, eclectic school by themselves one finds Mundell Lowe and Barry Galbraith, musicians whose facility and wide-ranging skill have taken them into almost every facet of music and who have derived from this experience what might be termed a styleless style. It is styleless in the sense that they can fit helpfully into almost any context (they have both played a commendably peppy banjo when the situation required it). But at the same time their playing has style in that, within the limits of freedom permitted by the occasion, it is stamped with their own musical personalities. Both are unusually good at developing a ballad with evocative tenderness but without diluting the virile swinging strength that characterizes their more outgoing playing, and both can supply a tremendously compelling rhythmic drive.

The first real challenge to the dominance of the Christian school of guitarists has come from a source outside of jazz—the adaptation to jazz of the Spanish concert guitar, plucked in classical fashion.

This takes us back past the days of the unamplified guitar (which has been coming back to attention again in some of the Dixieland recordings of the 1950s, especially in the work of George Van Eps) to a pre-jazz era and to a folk-derived music that, generically, has a basic kinship with jazz but which is more directly connected to the background that produced Django Reinhardt. The possibility of using this instrument and technique in a jazz setting was first explored by the Brazilian guitarist Laurindo Almeida in his work with Stan Kenton's band and, even more notably, in a set of quartet selections with saxophonist Bud Shank.

The impact of Almeida's pioneering efforts was slow to be felt, for no one followed immediately in his footsteps, and his venture was soon forgotten in the clangor of amplified

guitars that continued to dominate jazz. As the '50s neared the '60s, however, the classical Spanish guitar raised its head in jazz once again and this time more assertively.

One of its advocates was a totally confusing musician named Bill Harris. He was not, as many persons at first thought, the well-known trombonist showing a new side of his talent; and he emerged, not from a Spanish or classical background, but from the accompanying group for a rock 'n' roll team, the Clovers.

A long-playing disc of guitar solos by Harris fell like a modest depth-charge in the jazz world, partly because Almeida's earlier efforts had been forgotten or, at least, not exploited, partly because Harris plucked the guitar with an unabashedly swinging attack while Almeida had been more legitimate and precise in his approach. Harris, however, failed to expand on this favorable opening impression, and, on his second disc, in attempting to show his versatility by playing the amplified guitar as well as the Spanish guitar, he succeeded only in suggesting that he was another guitarist.

But interest in the plucked guitar was spreading. On the west coast, Eddie Duran could be heard playing some gentle impressions that drifted in and out of jazz.

The most impressive figure in bringing the plucked guitar into jazz, however, has been Charlie Byrd, a seemingly uncontainable virtuoso of the instrument, who moves back and forth between the classical and jazz worlds with remarkable ease. He has recorded an album of 16th century guitar music (Washington WR 411), on one hand and, on the other, been a featured member of a Woody Herman small group. As an improviser, the depth of his creative resources is impressive, and he has a basic rhythmic sense that brings needed strength to the relatively delicate sound of the instrument.

Byrd's sensitivity and shading have brought back to the guitar qualities that, by and large, have been overlooked by the Christian descendants.

In a sense, he is closer to Lang than he is to Christian. But he is not a throwback or a retrogressor, for, by absorbing, consciously or unconsciously, the more viable qualities of Lang, of the chording guitarists of the '30s and of Christian and by placing them in the new perspective provided by his variant instrument, Byrd has brought to both jazz and the guitar one more instance of the rebirth that is essential to growth. ■

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The Unforgotten Gypsy

Barney Kessel Looks Back at Django

By John Tynan

To many jazz fans during the past two decades, the late guitarist Django Reinhardt was much more than a great instrumentalist. He became the embodiment of European jazz in the 1930s. In his playing, many felt, were to be found the strengths and weaknesses common to jazz as played by Europeans.

Reinhardt's amazing virtuosity enabled him to accomplish on the frets feats of almost incredible dexterity; and the scope of this technique became all the more wondrous in view of his maimed left hand. Two of his fingers were rendered completely useless by a fire which broke out in his caravan in November, 1928.

Reinhardt's jazz style was completely unique. Though he has had imitators, no guitarist who attempted to play like him has ever completely succeeded. There have been and, of course, there are guitarists today who do possess exceptional technique and who, if so inclined, can bring off with ease many of Reinhardt's runs and sweeping figures. But none could capture the essence of this uninhibited gypsy's approach to his instrument. None could summon the essential romanticism that lay at the core of Reinhardt's conception of jazz. He reflected his time and his environment in his playing. He was a completely individual artist, beholden to none of his contemporaries



REINHARDT and KESSEL
when they met in Paris in 1953

aries for his approach to playing jazz.

When the Belgian-born guitarist died in 1953 at the age of 43, an ardent and longtime admirer summed up his passing: "He was a shooting star too brilliant to endure for too long."

Although Barney Kessel, probably the most popular jazz guitarist playing today and certainly a vitally important spokesman on the instrument, did not have opportunity to develop a friendship with Reinhardt, they finally met in 1953, two months before the gypsy's death. Kessel was playing a *Jazz at the Philharmonic* concert in Paris, and, for the American, it was a long-awaited meeting, the conviviality of which is reflected in the photograph of the two taken in the lobby of the theatre where the concert was held.

"Inasmuch as I didn't speak French and Django didn't speak English," Kessel said, "there certainly was difficulty in communica-

tion. But he let me know by gestures that everything was all right.

"I had the feeling he was still very much the gypsy. He was wearing an English trenchcoat, but his spirit, the feeling I got from him, was that behind it all he had remained the gypsy."

Although Kessel does not consider that Reinhardt's free and easy way of life was, particularly, a contributing factor to the Belgian's affinity for jazz expression, the 35-year-old Oklahoman is convinced that this gypsy mode of living "was contributory to Reinhardt's overall ability as an artist.

"Django actually lived the way most creative persons dream about. He was a free agent, moving in his caravan when and where he pleased. He knew nothing about taxes, PTA meetings, chambers of commerce and so on. The everyday worries so common to all of us were completely alien to Reinhardt."

While Kessel stressed the unfeasa-

bility for someone like himself of that kind of life, with its complete lack of social responsibility. But he emphasized its importance in Reinhardt's approach to his art.

"From the standpoint of isolating one particular aspect of one person's existence," he said, "I think it's safe to say that if you lived in this type of environment, you could reach the heights of Django's self-expression in art. This is assuming you had what it takes in the first place, of course."

The life of a gypsy on the road is particularly conducive to artistic maturation, in Kessel's opinion. "Django probably sat in wagons playing all night. He had more time to think of his music than we do. And then, not only was he able to spend this time with his instrument, but he had very few distractions. No, there would be nothing in this way of life to inhibit artistic development. But this attitude would not be good for us as an outlook for living. We live in a different world, that's all."

On Reinhardt the musician, Kessel said, "He was a great improviser. When he first began to play jazz, around 1930, I guess, he didn't have the advantage of hearing American music too much. There were no LPs then, for one thing. He grew up as a gypsy and played gypsy music and it was wholly through his own talent that he came to jazz and became such a great player."

As to Reinhardt's distinctive, "un-

American" jazz sound, Barney reflected that "if he sounds European, it's because he didn't grow up here, evolving with American jazz and musicians. He just tuned in to the American style as he heard it. I've spoken with Roy Eldridge and Benny Carter on this and they told me Django had always been interested in playing jazz. He was absorbed in it, in love with it.

"Reinhardt wasn't imitative. But he took as much as he could from the structures of American songs and, with a 4/4 beat behind him, began to play the music as he felt it."

"Reinhardt was one of the few really original musicians—regardless of instrument. What's more, he influenced American guitar players before Charlie Christian came on the scene. Up till Christian, the approach of most guitar players—George Van Eps, Allen Reuss, Dick McDonagh and so on—was an advancement of the Eddie Lang approach. Maybe these men wouldn't admit it even today, but they took their style from Lang and advanced Lang's theory on guitar playing.

"Up until 1939, the style of dance band guitarists was more derivative of Eddie Lang—but in the so-called 'string bands,' the country bands, of the time, guitarists showed more of Django's influence."

In Kessel's view, the strongest exponent of the Django Reinhardt style was Les Paul. This is not so

today, he stresses. "But up till the time Les began to do the multiple recordings, Reinhardt was very much in his playing. It was very strong."

Apart from Lang and Reinhardt during the '30s Kessel recalled, the Big Guitar on the jazz scene was that of Arv Garrison.

Reverting to the advent of Charlie Christian, the Texan pioneer of modern jazz guitar who died at 23 of tuberculosis, Kessel observed: "I've even heard some things from Christian which plainly were derived from Reinhardt. Charlie had the same sense of time, the same beat. I'm positive Django must've played this way first and that Christian picked up on it when he was 12 or thereabouts.

"So you see," Barney smiled, "There's really nothing new under the sun."

As a foremost exponent of American jazz guitar, what does Barney Kessel feel most about the work of the Belgian gypsy?

"The main thing I get out of his playing," said Kessel, "is the intensity, the emotion. I find a great emotional quality, an intense quality, in the playing of most jazz musicians who appeal to me . . . Bird and a few others . . . But Django had a real *fire* in his playing. He was one of the few original musicians. You can tell instantly it is he. I don't think he played modern jazz but it was jazz — self-expression. He had great musical ability, plus a sincere desire to play jazz individualistically."

Taking up the sometimes thorny issue of Reinhardt's later years, when he adopted an electrically amplified instrument to the horror of many dyed-in-the-acoustic jazz critics, Kessel took a positive stand in Django's defense.

"Sure, Django got away from the Hot Club sound when he made the transition to electric guitar," Kessel declared. "But this only showed that he was trying to fit into a more contemporary feeling. True, his first records on electric guitar left much to be desired. But this was the transitional period. On three of his last records, though, he showed that he'd been one of jazz' greatest current voices.

"If Django had wanted to stay in the United States and learn the language," Kessel said with conviction, "I'm convinced he would have altered the course of contemporary jazz guitar playing—perhaps even the course of the music itself." ■

A Note on Barney Kessel

To a jazz musician, life in studio work usually is rewarding in dollars only.

The busy studio man with a date book crammed full of calls Monday through Sunday, has little time to think about playing jazz. For many, sitting in in local clubs provides an outlet. But for the majority of jazzmen-turned-studio-craftsmen, there isn't even time for an occasional session.

Barney Kessel, who works record dates ranging from big band jazz sessions to twanging rock and roll farces, is one of those Hollywood jazzmen who have benefited most handsomely from studio work. In the past couple of years he had rarely played a jazz club, yet had continued to top jazz magazine popularity polls. When notified by *Down Beat* of his easily won first place in this magazine's 1957 readers' poll, he

said, "But I don't deserve it. I'm not even active on the jazz scene." Yet, when the results of the following year's poll were published, Barney Kessel still was the country's favorite jazz guitarist.

Recently, facing the fact of his immense talent and undiminished popularity among jazz fans, Kessel made a crucial decision. He signed a contract with Music Corporation of America to form a new quartet and take it on the road in September and October this year. He will also appear in concerts and television shows during what will become an annual sabbatical from the recording studios.

Kessel put the reason for his decision very simply. "I really want to do this," he said. "It's such a waste to stay buried in the studios."

From his fans all over America can only come a loud "Amen!"

out of my head



By George Crater

Have you noticed how many cats come on with: "Oh man, I dug Sonny Rollins 14 years ago!"?

Late Show Lines-of-the-Week Department:

1. *Brother-Goes-Bad-Style Flick*: "What'ya mean put him to bed without supper! Ma, Frankie's 46 and he killed Officer Kelly!"

2. *Science-Fiction Flick*: "Frankly, General, we're up against something stranger than life itself . . ."

3. *American-Goes-Back-To-Europe-After-The-War Flick*: "Bartender, they told me over at the hotel you might be able to help me locate an American buddy of mine . . . he's well-dressed, you know, glen plaid jackets, he looks like Lloyd Bridges . . . his name is Tom Bradford" (Isn't it always?)

4. *Kid-Who-Has-To-Kill-His-Pet-Deer Flick*: "Son, sometimes a man's got to do things that 'pears right cruel to him . . ."

5. *Everybody-Meets-In-the-Library - to-Learn-the-Killer's-Identity Flick*: "He didn't tell you about the big fight he and grandfather had, did he, Inspector?"

I think we should all chip in and buy Connie Kay a set of Pakastanian ear-cymbals . . .

There's no truth to the rumor that Flip Phillips and Ray Brown are adopting *Norman Granz!*

deebee's scrapbook #5



"Boy, do I hate these one-nighters . . ."

ED SHERMAN

Now that they're using jazz in church, I guess we'll find Billy Graham booked into Birdland . . .

New York TV station WNTA offered a pretty groovy show on May 11—an hour and a half of Lenny Bruce, the Buddy Rich Quartet, Lambert Ross and Hendricks, David Allen, the Flanagan Gospel Singers and Prof. Roy Hecker's Flea Circus. I know Prof. Hecker—but who's this Buddy Rich Quartet?

WOULDN'T IT BE WILD IF:

Ira Gitler got his own record date.

The Farmingdale High School Band turned out to be 17 midgets, none younger than 36 years old.

Hospital authorities disclosed there was a mix-up at the hospital where Benny Goodman, Sol Yaged and Steve Allen were born, and that the Sol Yaged we know is *really* Benny Goodman, and the Benny Goodman we know is actually Sol Yaged and the Steve Allen we know is, in reality, Moondog!

Joe Glaser *didn't* book a Timex show.

Fabian's real name was Hildegarde.

Hildegarde's real name was Fabian.

Lambert, Ross and Hendricks opened a law firm.

Louis Prima and Keely Smith started doing a night-club act with some stomp-type musicians, and Louis could sing, and Keely could stand there with a deadpan look, and Louis could throw in some Italian words now and then, and Keely could imitate him once in a while, and the musicians could jump around and the drummer would smile . . .

Seen During the NBC Strike:

HELP WANTED

One Executive Vice-President experienced in the broadcasting field (or interested in learning same). Must be able to operate TV camera, boom mike, repair tape machines, go for coffee, explain mistakes with a chuckle, crash picket lines, smile at stage-hands, laugh at Jack Paar's jokes, soothe angry sponsors, put down CBS, hate ABC, hate Jack Barry, love Chet Huntley, miss Pinky Lee, exist with Jimmy Rodgers, agree with Joe Glaser, pay Milton Berle, watch out for flying Loretta Youngs and get up for Dave Garroway. Annual salary: \$250,000. Dinah Shore's phone number and a regulation NBC "Ed Sullivan" dartboard. . . .

Man I've tried, but my parakeet just won't learn the changes to "Autumn in New York."

I dig Menasha Skulnick!

Man, I dug Sonny Rollins 14 years ago.

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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 Menahan (classical). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

CLASSICS

Rita Streich

⑤ RITA STREICH — THE ART OF COLORATURA — Deutsche Grammophon DGS-712004: Voices of Spring, Laughing Song and Spiel ich die Unschuld vom Lande from *Fledermaus*; Tales from the Vienna Woods (Johann Strauss); *Le Rossignol et la Rose* from *Parvatis* (Saint-Saens); *Berceuse* from *Jocelyn* (Godard); *Parla Waltz* (Arditi); *Hab' ich nur deine Liebe* from *Boccaccio* (Von Suppe); *O Lovely Moon* from *Rustalka* (Dvorak); *Shadow Dance* from *Diorah* (Meyerbeer) Personnel: Rita Streich, coloratura soprano, and Berlin Radio Symphony orchestra, conducted by Kurt Gabel.

Rating: ★★★★★

It is no longer disputable that Rita Streich is one of the finest coloratura sopranos to be encountered on records these days. Earlier releases on the Decca label, such as her *Operatic Arias and Song Recital* were convincing enough to any student of singing. But this exhibition drives another clinching nail into the case. Streich is as fully at home in the *Gemuethlich* syrup of the old Viennese favorites as in such testing pieces as the *Shadow Song* of Meyerbeer. Most of this album's selections are standards in every man's whistling repertoire, even if he isn't aware of their names. One of the pleasantest choices is the once over-worked *Le Rossignol* of Saint-Saens, which has been given a rest by the present generation of singers.

For a short but breathtaking study of this generation's neatest approach to true *bel canto*, turn to Streich's *Shadow Song*. Many a strident-voiced soprano assaults our ears with this one: few handle it so successfully as Streich. She sprays high C-sharps around at will, and goes up to a fully formed E-flat without audible strain. And her vibrato stays with her through almost all of this high-register work. The stereo version is good, but could do with a little less echo-chamber effect.

Brahms Piano Quintet, Op. 34

⑤ BRAHMS: QUINTET FOR PIANO AND STRINGS IN F MINOR, OP. 34 — Deutsche Grammophon DGS-712002. Personnel: the Janacek Quartet, and Eva Bernathova, pianist.

Rating: ★★★★★

There is only one way to play this big and justly popular work, and that is with orchestral scope. Like Beethoven's "Archduke" Trio, it is constantly trying to break out of the intellectual bounds of the chamber music idiom. The Janacek Quartet and Miss Bernathova throw themselves into this performance in the grand manner, achieving the emotional intensity that Brahms requires, especially in the famous scherzo. There is an occasional flurry of rhythmic unsteadiness, but nothing serious. The stereo lends a roundness to the ensemble that now and then seems larger and more "real" than chamber music actually is.

Karl Bohm/Beethoven Symphony No. 7

⑤ BEETHOVEN'S SYMPHONY NO. 7 IN A MAJOR, AND *CORIOLAN* OVERTURE — Deutsche Grammophon DGS-712005. Personnel: Berlin Philharmonic Orchestra, conducted by Karl Bohm.

Rating: ★★★

Karl Bohm and the Berlin Philharmonic add their Seventh to the stereo catalog, and a good version it is, too. This is one of those ultra-leisurely readings that Central European conductors favor, a la Furtwangler. Except for the pickup that stereo gives to even the most familiar music, don't look for unexpected thrills here. Just good, solid, middle-road Beethoven.

JAZZ

Peter Appleyard

⑤ THE VIBE SOUND OF PETER APPLEARD—Audio Fidelity AFLP 1901: *Strike up the Band*; *Avalon*; *Just in Time*; *Satin Doll*; *Liza*; *The Blue Room*; *Get Happy*; *Moon Glow*; *Fascinating Rhythm*; *Don't Get Around Much Any More*; *'S Wonderful*; *Crazy Rhythm*. Personnel: Appleyard, vibes; other personnel unidentified.

Rating: ★★

Audio Fidelity is apparently trying to outdo Verve in the writing of uninformative liner notes. After gushing over Appleyard's work as if he had been a life-long admirer, the note-writer refers to the musician as Charlie Appleyard.

Englishman Appleyard worked with Calvin Jackson in Toronto, when that gifted pianist was a more-or-less expatriate American and did television shows for the Canadian Broadcasting Corp. Later, Cal did some dates in New York with his group and made some Columbia discs. The group had a considerable influence on the development of modern jazz in Canada.

Therefore, Appleyard would seem to deserve something better than this commercial disc with its gimmicks and cute things. He is fast and pleasant if not novel. It is regrettable that the notes do not identify the pianist, who is by far the best musician on the record. (The rhythm is soggy.) Appleyard does some one-finger Lionel-Hampton-like things, very similar to things he and Jackson used to do. They are meager relief from the commercialism.

The Bay Big Band

⑤ THE BAY BIG BAND PLAYS DUKE ELLINGTON — Omega Disk OML 1024: *Take the "A" Train*; *Don't Get Around Much Anymore*; *Solitude*; *Mainstem*; *Things Ain't What They Used to Be*; *Perdido*; *Do Nothin' Till You Hear from Me*; *Sophisticated Lady*; *Jack the Bear*; *Passion Flower*.

Personnel: Francis Bay, leader; Francis L'Eglise, Jef Verhaegen, Benny Couroyer, Pres Crenshaw, Guy Dossche, saxophones; Edmond Harrie, Louis De Haes, Charlie Kneget, Jean Cor-tois, trumpets; Albert Mertens, Paul Ance, trumpets; Jean Evans, piano; Freddy Saunders, guitar; Clement De Mover, bass; Armand Van de Walle, drums.

Rating: ★★

For an exercise in imitation such as this, the musicianship is very good indeed. But good musicianship per se does not necessarily make for good jazz. In this set of Ellingtonia the continental orchestra presented here plods through 10 of Ellington's best-known numbers. The name's the same, as they say in television—that's all.

Let there be misunderstanding, however, let it be recorded that the musicianship is generally excellent. The sections blend well; the soloists blow clear-toned, letter-perfect horns; the time is where it should be. But the drummer, by virtue of his unfortunate sound and ideas, succeeds only in conveying the impression of the Tin Man of the Wizard of Oz.

This is not an interpretation of Ellington; it is mere monkey-see-monkey-do. And in the final analysis it adds up to a lot of pretty mediocre supposed-to-be jazz.

Blue Trumpets

⑤ NEW BLUE HORNS — Riverside RLP 12-294: *Flueglin' the Blues* (Clark Terry); *Studio B* (Blue Mitchell); *Early Morning Mood* (Chet Baker); *Salt Winds* (Baker); *Mammy Yokum* (Nat Adderley); *Optional* (Kenny Dorham).

Personnel: Track 1—Terry, fluegelhorn; Thelonious Monk, piano; Sam Jones, bass; Philly Joe Jones, drums. Track 2—Mitchell, trumpet; Benny Golson, tenor; Cedar Walton, piano; Paul Chambers, bass; Art Blakey, drums. Track 3—Baker, trumpet; Pepper Adams, baritone and clarinet; Bill Evans, piano; Chambers, bass; Connie Kay, drums. Track 4—Baker, trumpet; Al Haig, piano; Chambers, bass; Philly Joe Jones, drums. Track 5—Adderley, cornet; Gene Harris, piano; Andy Simpkins, bass; Bill Dowdy, drums. Track 6—Dorham, trumpet; Curtis Fuller, trombone; Walton, piano; Sam Jones, bass; G. T. Hogan, drums.

Rating: ★★★★★

This sextet of blues interpretations by small groups with trumpeter-leaders provides an excellent sampling of varied horn styles as exemplified by the above-listed jazzmen.

Both the new and established are represented—from newcomer Mitchell to Ellington veteran Terry. The results are worth the price of the LP.

The only weak link is thin-toned Baker, whose distinguished session-mates fail to compensate for the Californian's inadequacies. Terry is strong and fluent; Mitchell reflects shades of the late Clifford Brown; Adderley is soft-toned and sly; Dorham is forthrightly modern and considerably helped by the trombone of Fuller and Sam Jones' virile bass.

The rhythm sections are uniformly replete with inspiration. Blakey is his usual exuberant self; Philly Joe makes every figure tell; Kay is warmly restrained on the Baker ballad. Bassists Chambers and Jones are admirable prototypes for this kind of business.

One of the album's high spots for the reviewer is Adams' clarinet playing on *Early Morning Mood*. The gentle Pittsburgher gives to the black horn an almost pastoral quality that out-Giuffres Giuffre.



IN MEMORY
OF A GREAT AND
GOOD FRIEND,
SIDNEY BECHET

ALFRED LION
FRANCIS WOLFF
BLUE NOTE RECORDS INC.

An interesting compendium of blues-by-trumpets—and other horns.

Sharkey Bonano

■ SHARKEY AND HIS KINGS OF DIXIE-LAND—Southland SLP-222; *High Society*; *It's a Long Way to Tipperary*; *Over the Waves*; *Mad*; *Buzzard's Parade*; *It's a Sin to Tell a Lie*; *Sensation Rag*; *Eyes of Texas*.

Personnel: Bonano, trumpet; Harry Shields, clarinet; Bob Havens, trombone; Joe Copraro, banjo; Armand Hug, piano; Chink Martin, bass; Monk Hazel, drums; Emile Christian, bass and trombone.

Rating: ★ ★ ½

One of the better Southland releases, this album presents Bonano in excellent form, the very skilled Havens, and a quite fluent Harry Shields. As usual, too many of the tunes are hopelessly dull at the outset, but *Mad* is a fair vehicle that provides the best music on the LP.

The rhythm section is poor and as characteristically corny as most contemporary New Orleans oom-ching Dixieland bands.

Havens, who plays remarkably like Jack Teagarden at times, is the only nonnative in the band; he arrived in New Orleans with Ralph Flanagan, dug the Dixieland scene, and stayed on. Probably the best thing to happen to New Orleans jazz since Fazola.

Dick Cathcart

§ BIN MCMLIX—Warner Brothers WS 1275; *Jazz Me Blues*; *Ida, Sweet as Apple Cider*; *Mississippi Mud*; *In a Mist*; *Louisiana*; *Riverboat Shuffle*; *At the Jazz Band Ball*; *Singin' the Blues*; *Sweet Sue, Just You*; *Way Down Yonder in New Orleans*; *Ja-Da*; *I'm Coming Virginia*.

Personnel: For *Mad*: *Singin' the Blues*; *Yonder*, and *Virginia*—Warren Barker, leader; Cathcart, trumpet; Tommy Pederson, trombone; Justin Gordon, Mahlon Clark, saxophones; Rullie Bundoock, bass; Bobby Gibbons, guitar; Nick Fattol, drums; Felix Slatkin, Dan Lube, James Getzoff, Israel Baker, Vic Arno, Isadore Roman, Gerald Vinci, Mischa Russell, violins; Allan Harshman, Al Dinkin, violas; Eleanor Satkin, Kurt Reher, cellos.

For *Jazz Me*; *Mist*; *Riverboat*, and *Ja-Da*—Barker, leader; Cathcart, Frank Beach, George Werth, George Wendt, trumpets; Lloyd Ulvate, Ken Shroyer, Ed Kusby, Dick Noel, trombones;

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.

★★★★★

- Stan Getz, *The Steamer* (Verve MG V 2894)
- Coleman Hawkins, *The High and Mighty Hawk* (Felsted 7005)
- Mahalia Jackson, *Newport 1958* (Columbia 1244)

★★★★½

- Benny Golson, *The Other Side of Benny Golson* (Riverside RLP 12-290)
- Edmond Hall, *Petite Fleur* (United Artists 4028)
- Herb Pomeroy, *Band in Boston* (United Artists 5015)
- Vic Schoen-Les Brown, *Stereophonic Suite for Two Bands* (Kapp 7003)

★★★★

- Cannonball Adderley, *Things Are Getting Better* (Riverside RLP 12-286)
- Nat Adderley Quintet, *Branching Out* (Riverside 12-285)
- Count Basie Orch., *Basie One More Time* (Roulette Birdland Series-R-52024)
- Dave Brubeck Quartet, *Newport 1958* (Columbia 1249)
- Dick Cary, *Hot and Cool* (Stereo Craft RTN 106)
- Harry Edison, *The Swinger* (Verve MG V-8295)
- Bob Florence, *Name Band, 1959* (Carlton 12/115)
- Bud Freeman, *and his Summa Cum Laude Trio* (Dot DLP 3166)
- Freddie Gambrell *with Ben Tucker* (World Pacific 1256)
- Coleman Hawkins, *The Genius of Coleman Hawkins*, (Verve MG V-8261)
- The Hi-Lo's, *And All That Jazz* (Columbia 8077)
- Earl Hines, *Earl's Backroom* (Felsted 7002)
- Gene Krupa *plays Gery Mulligan Arrangements* (Verve MG V 8292)
- Steve Lacy, *Reflections* (New Jazz 9206)
- George Lewis, *and his New Orleans Stompers* (Blue Note 1208)
- The Mastersounds, *Flower Drum Song* (World Pacific 1252)
- Blue Mitchell, *Out of the Blue* (Riverside RLP 12-293)
- Hank Mobley-Billy Root-Curtis Fuller-Lee Morgan, *Another Monday Night at Birdland* (Roulette R 52022)
- Red Nichols *and The Five Pennies at Mavineland* (Capitol ST 1163)
- Oscar Peterson Trio, *On the Town* (Verve)
- Zoot Sims-Bob Brookmeyer, *Stretching Out* (United Artists UAL 4023)
- Rex Stewart-Cootie Williams, *Porgy and Bess Revisited* (Warner 1260)
- Annie Ross *sings a Song of Mulligan* (World Pacific 1253)
- Larry Sonn, *Jazz Band Having a Ball* (Dot 9005)
- United Artists Roster of Great Stars, *Some Like it Cool* (United Artists MX-21)
- Lester Young-Teddy Wilson Quartet (Verve MG V-8205)

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WS 1275:
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Fender



FINE ELECTRIC INSTRUMENTS

SOLD BY LEADING MUSIC DEALERS THROUGHOUT THE WORLD

JAZZMASTER GUITAR

No more convincing proof of the fine playing qualities and design features of the Fender Jazzmaster could be offered than its rapid acceptance by guitarists throughout the country. This remarkable new guitar incorporates all the well-known Fender developments such as the adjustable truss-rod reinforced neck, comfort contoured body plus additional Fender developments which provide the ultimate in ease of playing and comfort.

The Jazzmaster has a new tremolo action incorporating a "floating bridge" for the smoothest possible tremolo action. A "trem-lock" stops the tremolo action permitting strings to be changed simultaneously and prevents detuning other strings should one break during a performance. Six individual bridges rest on the "floating bridge." Each bridge is adjustable for perfect string height and length, and in addition, the "floating bridge" is also adjustable for accurate over-all string heights, providing extremely low playing action.

Another unique Jazzmaster feature is the "off-set waist" body design which places the player's arm in a natural position over the strings . . . playing is virtually effortless. The two adjustable extended range pickups offer tone variation from the most mellow and soft rhythm settings to high treble. The player can pre-set the tone and volume of the rhythm and lead circuits for fast tone changes.

The Jazzmaster is a beautifully finished guitar employing choice grained woods. All metal parts subject to wear are case hardened and heavily chrome plated to retain their beauty even after long use.

*Patent Pending

PRECISION BASS

One of the greatest of modern instrument developments preferred by bass players in every field. Requires only a fraction of the playing effort as compared with old style acoustic basses. Compact in size, but very large in performance. String lengths and heights are individually adjustable for perfect intonation and fast delicate playing technique. When used with proper amplifier, it will produce considerably more volume than old style basses. New pickup design gives rich full bass tones. The instrument's portability is the answer to every bass player's dream.

BASSMAN AMP

Provides true bass amplification and may also be used with other instruments due to its widely varying tonal characteristics. Its unparalleled performance is readily recognized by all qualified listeners.

Features four 10" heavy duty Jensen speakers, bass, mid-range, treble and presence tone controls, two volume controls, four input jacks, on and off switch, ground switch, and standby switch. Heavy duty solid wood cabinet covered with diagonal brown and white stripe airplane luggage linen.

Size: Height, 23"; Width, 22½"; Depth, 10½".

STRATOCASTER GUITAR

Perfection in a solid body comfort-contoured professional guitar providing all of the finest Fender features.

Choice hardwood body finished with a golden sunburst shading, white maple neck, white pickguard, and lustrous chrome metal parts. Three advanced style adjustable pickups, one volume control, two tone controls and a three-position instant tone change switch. The adjustable Fender bridge insures perfect intonation and softest action. The neck has the famous Fender truss rod. The Stratocaster is available with or without the great Fender built-in tremolo.

TWIN AMP

Tremendous distortionless power and wide range tone characteristics make this amplifier the favorite of musicians everywhere. Features include the finest cabinet work with diagonal striped brown and white airplane luggage linen, chrome plated chassis, two 12 inch heavy duty P12N Jensen speakers, on and off switch, ground switch and stand-by switch, bass, treble, mid-range and presence tone controls, four input jacks with two separate volume controls. Designed for continuous professional use.

Size: Height, 20½"; Width, 24"; Depth, 10½".



Buddy Merrill



Fender

FINE ELECTRIC INSTRUMENTS

Monk Mo...



TELECASTER CUSTOM AND ESQUIRE CUSTOM GUITAR

The new Telecaster Custom dual pickup and Esquire Custom single pickup guitars offer all the fine playing and design features of the regular Telecaster and Esquire models plus custom treatment of the body and neck.

A beautiful highly polished Sunburst finish is used and the top and bottom edges of the solid body are trimmed with white contrasting binding. The binding not only adds to the attractive finish but also protects the edges of the guitar body.

The necks of the Telecaster Custom and Esquire Custom are Fender's new fast-action design. They permit rapid playing technique and comfortable full-chords right up to the end of the neck. These adjustable truss-rod reinforced necks have beautiful rosewood fingerboards adding to their desirability.

Each model features the well-known Fender adjustable bridges enabling the player to set the playing action to his own touch, and adjust string length for perfect string intonation. The pickups are wide-range and adjustable, allowing any desired string balance and response. An additional feature of the Telecaster Custom and Esquire Custom is the three-position tone change switch for instantaneous changes from "take-off" or "lead" to soft "rhythm."



TELECASTER GUITAR

The original of the solid body guitars and the proven favorite of countless players. The Telecaster guitar features a fine hardwood body in beautiful blonde finish, white maple neck with adjustable truss rod, white pickguard, two adjustable pickups, tone and volume controls and a three-position tone switch. Two way adjustable Fender bridge insures perfect intonation and fast, easy action. The Telecaster guitar is noted for its wide tone range and is equally adaptable for fast "take-off" playing as it is for rhythm.

TREMOLUX AMP

A great new Fender amplifier incorporating the latest type electronic tremolo circuit. This tremolo circuit should not be confused with others of the past. The Fender tremolo provides greater ranges of both speed and depth than any previous type.

Features include the beautiful and durable case and covering found on all Fender amplifiers, 12" heavy duty Jensen speaker. Wide range tone, excellent power vs. distortion characteristics, chrome plated top-mounted chassis, on-and-off switch, tremolo depth and speed controls, tone control, two volume controls and four input jacks. Comes complete with tremolo foot control switch. Size: Height, 20"; Width, 22"; Depth, 10".



ESQUIRE GUITAR

Many outstanding Fender features are to be found in this economically priced modern instrument, and it is a most outstanding performer in the low price field. The Esquire guitar features a beautifully finished blonde hardwood body, white maple neck with adjustable truss rod, white pickguard, two-way adjustable bridge, adjustable pickup, tone and volume controls, three-way tone change switch.

SUPER AMP

Another proven favorite of the Fender amplifier family. Many hundreds of these units in use have helped build the Fender name for quality and performance. While the Super Amp has been in the Fender line for years, it has been modernized and constantly brought up to today's high standards. Its features now include the handsome, diagonally striped luggage linen covered cabinet, chrome plated chassis, two 10" heavy duty Jensen speakers, ground switch, on-and-off switch, standby switch, bass, treble and presence tone controls, two volume controls and four input jacks.

Size: Height, 18½"; Width, 22"; Depth, 10½".



Monk Montgomery



Nappy LaMarr



Unsurpassed in the field of Fine Music



DUO-SONIC THREE-QUARTER SIZE GUITAR

The Duo-Sonic Guitar is an outstanding addition to the Fender line of Fine Electric Instruments. It is especially designed for adult and young musicians with small hands. Features Fender neck with adjustable truss rod, two adjustable high-fidelity pickups and a three-position pickup selector switch. Two-way adjustable bridge insures perfect intonation and fast, playing action.

VIBROLUX AMP

The modern tremolo circuit of the Vibrolux Amp assures outstanding amplification qualities and performance characteristics. The circuit incorporates the latest control and audio features to make it the finest amplifier of its type in its price range. A Jensen 10" heavy duty speaker is used in this amplifier. Controls include tremolo speed control, tremolo depth control, volume control, plus three input jacks, on-and-off switch, jeweled pilot light and extractor type fuse holder, all of which are located on the top-mounted chromed chassis. A remote tremolo foot control switch is included with the Vibrolux Amp. Size: Height, 16 $\frac{3}{4}$ "; Width, 20"; Depth, 9 $\frac{1}{2}$ ".



MUSICMASTER THREE-QUARTER SIZE GUITAR

The Musicmaster Guitar incorporates many outstanding features to make it the favorite in the low-price field. It is beautifully finished and features the comfortable, fast-action Fender neck with adjustable truss rod and modern head design. Adjustable bridge affords variable string height and length for playing ease and perfect intonation. Ideal for students and adults with small hands.

HARVARD AMP

The Harvard Amp provides distortionless amplification, portability and ruggedness, plus the assurance of long, faithful service. Its design affords excellent amplification at a conservative price. It employs a heavy duty 10" Jensen speaker. Top-mounted chrome-plated chassis provides easy access to the controls, which include: volume control, tone control, three input jacks, on-and-off switch, bulls-eye pilot light and extractor type fuse holder. Amplifier cabinet is made of $\frac{3}{4}$ " solid wood with lock-jointed construction and is covered with abrasion resistant airplane luggage linen. Size: Height, 16 $\frac{1}{2}$ "; Width, 18"; Depth, 8 $\frac{3}{4}$ ".



ELECTRIC MANDOLIN

A most outstanding instrument on today's musical market: true Mandolin tone, graduated neck with 24 frets provides fast comfortable playing actions, plus double cutaway body design for convenient access to top frets. Solid wood body is of choice grain hardwood beautifully finished in shaded Sunburst. The body is contoured for complete playing comfort.

Micro-adjustable bridges provide separate adjustment for both string length and string height assuring perfect intonation and playing action. New-pickup is adjustable for string balance and affords the finest Mandolin tone. Volume and tone controls are conveniently positioned yet out of the way of the player's hand. An ideal instrument for every mandolin player as well as guitarists and violinists.

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Fender

FINE ELECTRIC INSTRUMENTS

...ddie Bush



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STUDIO DELUXE SET

The Studio Deluxe Set represents the finest of its kind on the market today. It incorporates all the superior features recommended by teachers, studio operators and music dealers. The Studio Guitar provides these outstanding features: fully adjustable bridge with swing type bridge cover, fully adjustable high fidelity pickup, hardened steel bridge and precision grooved nut, top-mount input jack, recessed one-piece patent head and three chromed inset leg flanges which receive the telescoping legs.

The Fender Princeton Amp is supplied with this set. It has two input jacks, tone control, volume control, on-and-off switch, jeweled panel light, extractor type fuse holder, a heavy duty 8" speaker and produces 4½ watts of excellent quality distortionless power.

The Studio Guitar case is of hardshell construction and has a separate leg compartment. It is covered with the same durable material used on the amplifier to make a matching set.

Amp Size: Height, 16½"; Width, 18"; Depth, 8¾".



CHAMP STUDENT SET

Fender has done it again with the Champ Student Set — it is one of the finest low-priced guitar and amplifier combinations on the musical market.

The Champ Guitar has a solid hardwood body, beautifully finished and distinctively designed. It has a replaceable fretboard and detachable cord, and tone and volume controls. It features both the adjustable bridge and high fidelity pickup, and employs a one-piece recessed patent head.

The Champ Amp is sturdily constructed of the finest cabinet design. Circuit provides extremely pleasing reproduction. Speaker is a fine quality permanent magnet type. It has two instrument inputs, volume control, jeweled pilot light and extractor type fuse holder. The amplifier covering is striped airplane luggage linen which is both durable and washable.

Size: Height, 12½"; Width, 13¼"; Depth, 8".



ECCOFONIC

EccoFonic represents one of the most remarkable accessories made available in recent years to guitarists and other musicians playing amplified instruments. EccoFonic produces echo and reverberation of the music produced by the instrument being amplified.

It may be used with any single or dual channel amplifier, taking the signal from the speaker voice coil leads and introducing the echo or reverberation back into the amplifier. Straight echo playback with variable time delay may be selected or variable reverberation may be selected. One of the more remarkable results achieved with EccoFonic is the highly realistic stereo effect. Presence, depth and broadness of tone are readily noticeable.

The EccoFonic employs the following controls: AC "on-off" switch, erase head switch, three echo-reverberation selector switches, input volume control, and a remote foot control switch. It is simple to operate and can be connected to your present amplifier in a minute's time. The EccoFonic is extremely rugged, built to take hard use, and is compact and lightweight. The two-ply luggage linen fabric covering matches Fender amplifiers and cases.

Professionals and non-professionals will find EccoFonic a valuable addition to their present amplification equipment. It is an accessory every musician will want for the ultimate in musical instrument sound variation and special effects.

*Patent Pending



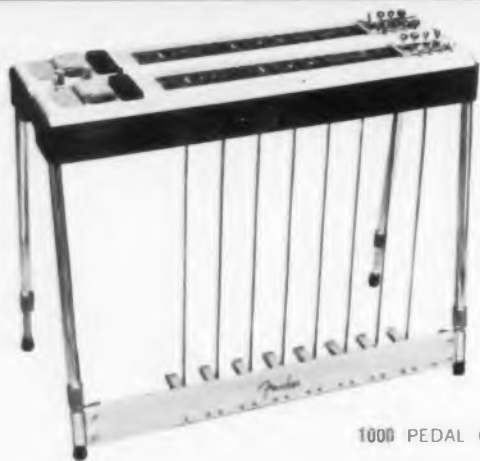
Reddie Bush

The Kings IV

NTS

The choice of Leading Artists everywhere





1000 PEDAL GUITAR



400 PEDAL GUITAR

FENDER 1000 AND 400 PEDAL STEEL GUITAR

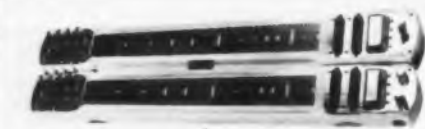
The Fender 1000 and 400 are the most advanced pedal guitars on the market today. Both are designed to meet the changing requirements of steel guitarists brought about by the advances made in the music world.

Both are strikingly beautiful and employ the highest quality materials for dependable performance and to take the hardest use. Each has a 24½" string length and offers great flexibility of pedal tuning selection. The Fender 1000 double neck with 8 pedals provides as many as 30 useable tunings with one hookup pattern. Each of the 16 strings may be sharpened or flatted 1½ tones. Pedals may be used singly or in combinations and in addition, the pedal tuning patterns may be partially or entirely changed at any time in only a few minutes. The Fender 400 is available with 4 to 10 pedals and is ideal for professionals as well as students inasmuch as it provides many of the design features found on the Fender 1000.

Both models are ruggedly built to take the hardest use. The permanent mold aluminum alloy frame provides extreme rigidity to the instrument, and receives the frame in such a way that detuning from temperature changes or use of the pedals is precluded. Working parts are of case-hardened steel, and parts exposed to the player's hands are heavily chrome plated and add to the beauty of these instruments. Both models are convenient to carry and can be set up or disassembled in 3 minutes.

The Fender 1000 may be obtained with 9 or 10 pedals by special order. The Fender 400 is available from stock with 4, 6 or 8 pedals and may be ordered with 5, 7, 9, or 10 pedals.

The Fender 1000 with its great variety of tunings and the 400 offer the finest in pedal guitar performance, unexcelled tuning accuracy with striking professional design and appearance.



2 NECK



3 NECK



4 NECK

STRINGMASTER STEEL GUITARS

Fender Stringmaster Steel Guitars incorporate the latest and most advanced developments in multiple-neck steel guitar design. They feature dual counterbalanced pickups which eliminate hum and noise from external sources and provide wide tone range by use of a switching and mixing system which enables the player to obtain any tone from low bass to high staccato with one change of the tone control. The pickups are adjustable so that any tone balance can be achieved to suit the player's needs.

These instruments are fitted with adjustable bridges in order that intonation may be adjusted any time to compensate for different string gauges, assuring that the instrument will always be in perfect tune. It is possible to string one of the necks with special bass strings, allowing a tuning an octave lower than the ordinary steel guitar tuning. Professional players who have used such a combination find they can develop new sounds and effects which heretofore have been impossible.

The Stringmaster is mounted on 4 telescoping legs which provide a variable height from sitting position to standing position. All critical parts are case hardened and designed to prevent ordinary wear from occurring.

Both professional and non-professional steel guitarists will find the Stringmaster steel guitars to be the finest of their type on the musical market providing the most advanced instrument design features and playing qualities.

Speedy West



Fender

FINE ELECTRIC INSTRUMENTS

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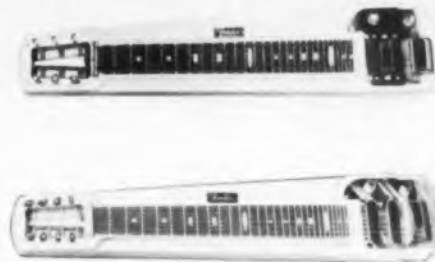
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Size: Height, 21½"; Width, 22½"; Depth, 10¼".



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The Pro Amp is practically a fixture in the world of amplified musical instruments. It is as equally adaptable for steel or standard guitar amplification as it is for piano, vocals or announcing. Its rugged dependability is well known to countless musicians throughout the world.

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Size: Height, 20"; Width, 22"; Depth, 10".



DELUXE AMP

The Deluxe Amp is as modern as tomorrow and will give long lasting satisfaction to the owner. This amplifier is outstanding in its class and embodies the following features: top mounted chrome plated chassis, heavy duty 12" Jensen speaker; ground switch, on-and-off switch, panel mounted fuse holder, bull's-eye pilot light; tone control, two volume controls, three input jacks. It also has the extension speaker jack mounted on the chassis and wired for instant use. It is an exceptional performer, both for tone and for volume in its price class, and represents one of the finest values available.

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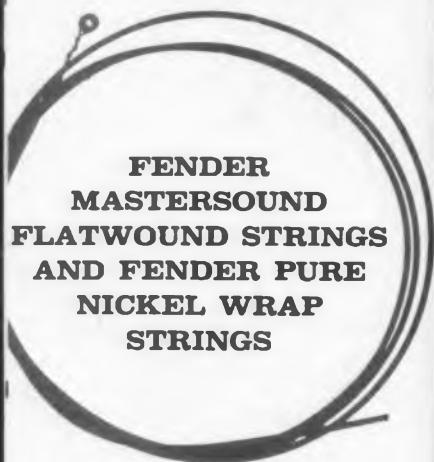
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Paul Smith, piano; Bandoek, bass; Gibbons, guitar; Alvin Stoller, drums; Ernie Hughes, piano solo on *Ja-Da*.
 For *Ida*; *Louislana*; *Jazz Band Ball*, and *Sweet Sue*—Barker, leader; Cathcart, trumpet; Smith, piano; Morty Corb, bass; Gibbons, guitar; Fattol, drums.

Rating: ★ ★ ★
 This is a salute to Beiderbecke, the legendary cornetist, by trumpeter Cathcart, assisted by a good bit of arranged sound. It is strange that *Ida* is included; it was a Red Nichols number.

Cathcart's trumpet has the Bixian sound, but his individuality in phrasing is retained in this tribute. He is still Pete Kelly.

Bix's famous chorus on *Jazz Me* is orchestrated rather than included in Cathcart's solo.

It is questionable whether Bix would have approved of the arrangements. He was constantly thinking ahead musically, and this might have seemed to him to be a retrogressive project.

Ray Draper

■ A TUBA JAZZ—Jubilee LP 1090: *Esslie's Dance*; *Doxy*; *I Talk to the Trees*; *Yesterdays*; *Oleo*; *Angel Eyes*.

Personnel: Draper, tuba; Larry Ritchie, drums; John Maher, piano; Spanky DeBrest, bass; John Coltrane, tenor saxophone.

Rating: ★ ★ ★
 Although this is a record highlighting the tuba as a solo voice, the fine tenor playing of Coltrane upstages the roaming rhythm instrument. It is not that the tuba solos are not interesting, for they are, in an experimental sort of way. Didn't the trombone graduate from a percussion to a full-fledged melodic voice only 30 years ago?

Coltrane is especially fine on the two Sonny Rollins originals, *Oleo* and *Doxy*, and his piercing tone comes through effectively on the other sides as well.

Draper's original composition, the three-quarter-time *Esslie's Dance*, in addition to the tuba backing for Coltrane's tenor, presents the most effective use of the instrument on the date.

Bill Evans

■ EVERYBODY DIGS BILL EVANS — Riverside 12-291: *Minority*; *Young and Foolish*; *Lucky to Be Me*; *Night and Day*; *Tenderly*; *Peace Piece*; *What Is There to Say?*; *Oleo*; *Epilogue*.

Personnel: Evans, piano; Sam Jones, bass; Philly Joe Jones, drums.

Rating: ★ ★ ★ ★ 1/2
 Not *everybody*, as the album cover claims, but certainly an ever-enlarging audience is digging Evans and with good reason. He is an authoritative pianist with a superb sense of melodic and harmonic invention. His kind of lyrical runmaging about, which so often ends in blind alleys with lesser pianists, is brought off by Evans' remarkable capacity for working out large melodic structures that hang together as though they had been presketched on paper.

Peace Piece, a set of thoughtful variations based largely on two chords, C and G, is slightly reminiscent of Aaron Copland's piano sonata and the reflective piano compositions of Bix Beiderbecke.

Evans' approach is pianistic almost to a fault, in spite of his self-acknowledged debts to Charlie Parker and Miles Davis. His scant use of crisp hornlike statements occasionally leads one to feel that a small element of assertiveness is missing and would make this a completely satisfying set of jazz solos. But in all fairness, the percussive sharpness of, say, Earl Hines or Thelonious Monk might prove incongruous in Bill Evans' work, for he is essentially a romantic.

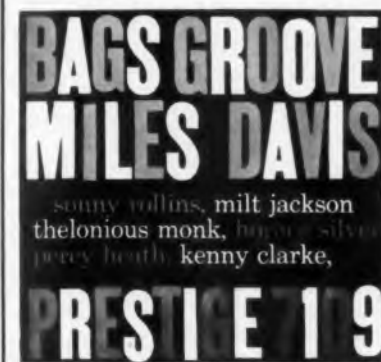
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Philly Joe Jones, if at times too bump-tious, turns in a carefully finished set of background drum sounds. Sam Jones is unobtrusive and considerate throughout the date.

Small wonder that the men who work with Evans offer the highest praise for him; familiarity with his work breeds nothing but respect.

Bud Freeman

☐ BUD FREEMAN AND HIS SUMMA CUM LAUDE TRIO—Dot DLP 3166: *California, Here I Come*; *I Can't Give You Anything But Love*; *'S Wonderful*; *Who Cares?*; *Chicago*; *Satin Doll*; *St. Louis Blues*; *Limehouse Blues*; *Newport News*; *Just One of Those Things*; *Gone with the Wind*; *A Yiking to My Liking*.

Personnel: Freeman, tenor; Bob Hammer, piano; Moussey Alexander, drums.

Rating: ★ ★ ★ ★

When Freeman first came to New York City, the Broadway scene was engulfed in waves of great show music. Musicals by Rodgers and Hart, Jerome Kern, Cole Porter, and George Gershwin were seasonal roles. Bud was enthralled by the melodic show ballads and the tunes with the bright lyrics. He never has lost a partiality for the great standards of that era.

Here he has a fine opportunity to improvise effectively and play from the heart on some of his favorite themes. He is assisted by a very fine rhythm section made up of the two men who worked with him many weeks last year at Eddie Condon's cast side spot.

Besides the older numbers, there is included Ellington's *Satin Doll*, of more recent vintage, and two originals by the contemporary Freeman.

Newport, according to Bud, is a blues pattern with a title derived from the fact that "the few times I've gotten to play at the Newport festival, it's been a set of blues." The other Freeman tune is *A Yiking*, composed by Bud at Condon's and dedicated to a close friend who had died a short time before.

This was a musically pleasant and creative trio to which some smart agent should have given more encouragement—with bookings.

Woody Herman Sextet

☐ AT THE ROUNDTABLE — Roulette R-25067: *Black Nightgown*; *Pea Soup*; *Just a Child*; *Petite Fleur*; *Lullaby of Birdland*; *Inside Out*; *The Swingin' Shepherd Blues*; *The Deacon and the Elder*; *Princess "M"*; *Moten Swing*; *Early Autumn*; *The Late, Late Show*.

Personnel: Herman, alto and clarinet; Nat Adlerley, cornet; Charlie Byrd, guitar; Eddie Costa, piano and vibes; Bill Betts, bass; Jimmy Campbell, drums.

Rating: ★ ★ ★ ★ 1/2

If you share this reviewer's feelings that much of Herman's recorded output since the first lunging herd has been contrived excitement, this relaxed collection will be welcome indeed. Paced by the very comfortable cornet work of Adlerley, the contented sextet strolls through a pleasing program of tunes drawn from jazz, film, and *Hit Parade* sources. The performances, though short of inspired, have a timeless and easy swing that makes repeated playings quite painless.

Betts and Campbell do not come through as a strong rhythm team, but Costa and Byrd are consistently effective. Herman seems slightly less confident than usual on alto, perhaps because he has been concentrating his remarkable energies elsewhere of late.

Adlerley is a model of good taste and restraint on all tracks. It must have been a

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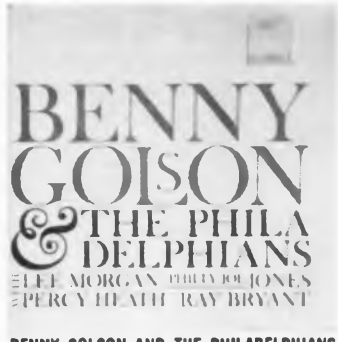
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David Street

Editor, GTJ & CR NEWS

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ball for Woody, who has spent a large share of his professional life surrounded by Bunyonesque trumpeters huffing and puffing to blow the Herd down.

Lou Levy

5 LOU LEVY PLAYS BABY GRAND JAZZ—Jubilee SDJLP 1101: *Little Girl; I'll Never Smile Again; Undecided; Lover Man; The Gypsy; A Sunday Kind of Love; I've Found a New Baby; Sleepy Serenade; The End of a Love Affair; Under Paris Skies; Comme Ci, Comme Ca; You Don't Know What Love Is.*

Personnel: Levy, piano; Max Bennett, bass; Gus Johnson, drums.

Rating: ★ ★ ★ ★

There's no compromise about Levy's piano art: either you like good jazz piano or you don't. In this, his first set for Jubilee, the accompanist to Ella Fitzgerald chose his own rhythmic company—Bennett and Johnson. Both perform their functions with utmost assiduity.

Levy (like Gerald Wiggins) is no hit-'em-in-the-head pianist. He likes understatement: he exudes subtlety. Yet he swings like mad when called upon.

This album is a collection of very relaxed Levy. It is difficult to pinpoint the high spots, but *The End of a Love Affair* will suffice for now to draw attention to this vastly underestimated pianist's ability.

Despite the ridiculous liner notes, this album belongs in every jazz fan's collection.

Mundell Lowe

5 TV ACTION JAZZ!—Garden GAN-522: *Peter Gunn; Mike Hammer; Riff Blues; Peery Mason Theme; 77 Sunset Strip; M-Squad; The Thin Man; Naked City; Fallout!*

Personnel: Lowe, guitar; Donald Byrd, trumpet; Jimmy Cleveland, trombone; Tony Scott, clarinet and baritone; Eddie Costa, vibes, marimba, and piano; unidentified flute; Don Payne, bass; Ed Shaughnessy, drums.

Rating: ★ ★ ★

That jazz has become involved with private eyes and cops is simply a fact to be lived with, just as we learned to endure barnyard noises with the Original Dixieland Jass band, jungle effects with Duke Ellington, and vaudeville nonsense with Louis Armstrong. Fortunately, jazz is a hardy music that will survive all these attempts to cash in on passing fads.

There are, in fact, some chewy morsels buried in this TV stew. Scott and Costa, each of whom hangs on tenaciously to his own musical identity. Mike Hammer or no Mike Hammer, help to rescue their fellow gumshoes from anonymous entombment in the commercial muck of mass-media jazz.

Gimmick packaging seems to be an economic necessity today; if the music is never diluted beyond the point reached in this album, there is probably no cause for alarm. When, however, emphasis is placed on program music instead of individual musical ideas, good jazz turns quickly to transient pap, designed for hasty consumption and early oblivion.

For the respectable work of Scott, Costa, Byrd, and Cleveland, this is not a bad stereo buy at \$2.98.

Miff Mole

5 MIFF MOLE ABOARD THE DIXIE HI-FLYER—Stephens MF 4011: *Fidelity Feet; For Me and My Gal; There'll Come a Time; Exactly Like You; Dreaming by the River; St. Louis Blues; Miffany; Jimtown Blues; Who's Sorry Now?; Waterline Blues; Dixieland One-Step; Haunting Blues.*

Personnel: Mole, trombone; Frank Signorelli, piano; Jack Lesberg, bass; Chauncey Morehouse, drums; Leo Castle, trumpet, and James Lystell, clarinet on *By the River; Exactly; One-Step*, and *For Me and My Gal*; Jack Palmer, trumpet, and Joseph Dixon, clarinet, on the other sides.

Rating: ★ ★ ★ ★

The best of this album is *By the River; Miffany*, and *Haunting Blues* because these are Miff Mole tunes. The remainder is pedestrian, New York-styled Dixie, with a few bright flashes by the soloists. For instance, pianist Signorelli is especially good on *Exactly*.

Miffany is impromptu and happened during a break on the date. It is the longest (six minutes) track on the disc, and at the time of playing the musicians were not aware they were being recorded. This made for some free-wheeling music that is better-listening than the same old melodic lines on well-known themes.

Two other tunes, *There'll Come a Time* and *By the River*, were compositions Miff had been holding on the bottom of his trunk for use sometime. The former was developed in collaboration with Wingy Manone, and the latter Mole wrote with Hank Wells. Here again freshness adds interest.

The closing side is *Haunting*. Miff plays a beautiful solo, illustrating the quality indicated in the title.

Red Rodney

5 RED RODNEY RETURNS—Argo LP 643: *Shaw Nuff; Red, Hot, and Blue; I Remember You; 5709; Whirlwind; Jordan; Shelley; Two by Two.*

Personnel: Rodney, trumpet; Billy Root, tenor; Dony Kent, piano; Jay Cave, bass; Frank Young, drums.

Rating: ★ ★ ★ ★

Rodney's return to records is a welcome one. This is the quintet formed by the former Woody Herman trumpeter late last year for a long run at the Red Hill inn near Philadelphia.

None of these tracks is overlong, and a comfortable feeling pervades the entire date. Much credit for this must go to Root, whose fierce blowing on the up tunes is balanced by a confidence and relaxation in his work on the more subdued tracks. (For an example of level-headed construction, try Root's solo on *I Remember You*.)

Rodney is crisp and authoritative whether playing open or muted. While his sound is not a big one, he stabs home his phrases with admirable finesse and speaks his solos in fleeting linear flights.

The more-than-adequate rhythm section does a good job of laying down the time on all tracks. Boston pianist Kent solos frequently in furious "multihanded" style. One feels he could benefit from a more economical approach, which might lead to a more developed proportional sense of construction. No slouch with the left hand, though, he uses it to build at times to exciting emotional levels.

This a very good "return" for Rodney, well balanced, intelligently conceived, and constantly stimulating.

Tony Scott-Jimmy Knepper

5 FREE BLOWN JAZZ—Carlton STLP 12/113: *There Will Never Be Another You; Portrait of Ravi; Body and Soul; I Can't Get Started; Gone with the Wind; The Explorer; If I'm Lucky; The Chant.*

Personnel: Scott, clarinet and baritone sax; Knepper, trombone; Clark Terry, trumpet; Bill Evans, piano; Milt Hinton, bass; Henry Grimes, bass; Paul Motian, drums; Sahib Shihab, baritone sax.

Rating: ★ ★ ★ ★

Scott and the boys were given free run of the studio on this record date. No time limits or written arrangements were allowed in on the session, hence the title of the record.

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"... and the first one who finds
it gets to keep it... the needle
—The Jensen needle, that is."

This is uninhibited improvisation, all hands wailing for themselves. *Another You* features Scott's clarinet most of the way through, plus some fine Evans' piano soloing. It is a quartet side with Grimes and Motian.

The Scott original, *Portrait of Ravi*, has Tony, clarinet, Knepper, trombone, and Shihab, baritone. The rhythm on this one includes Hinton's bass. Knepper plays a short but noteworthy ensemble with Shihab.

Terry's trumpet is outstanding on the *Body and Soul*, which is performed with a delicate beauty all the way. Knepper and Scott, with Grimes, dominate *I Can't Get Started*. Terry plays muted trumpet phrases back of Scott's long clarinet solo, which in turn are repeated by Tony for an interesting improvisation conversation.

Scott introduces his baritone on his own number, *The Explorer*, in a solo improvisation covering the first half of the long track. The second half includes a good Knepper solo followed by Evans and Hinton. The track winds up with Tony's baritone.

The date winds up with another Scott original, one of his best, *The Chant*, with both baritone sax amply heard in contrast.

Johnny Smith

EASY LISTENING—Roost LP 2233:
When I Fall in Love; It Might as Well Be Spring; I Didn't Know What Time It Was; Black Is the Color; Like Someone in Love; You Don't Know What Love Is; Isn't It Romantic?; I Remember the Corn Fields; A Foggy Day; Scarlet Ribbons; People Will Say We're in Love; The Nearness of You.

Personnel: Smith, guitar; George Ruomanis, bass; Charlie Mastropalo, drums.

Rating: ★ ★ 1/2

This album apparently was designed as a kind of musical aphrodisiac for buyers who want to be hip without becoming too involved in jazz.

Smith is a master of soft-sell lyricism, but his pendulous ballad style can become a bore before both sides of the record run out. One reason for this is Smith's adherence to sharp keys almost exclusively (a natural tendency of guitar soloists because of the way the strings are tuned). Another is his unrelentingly legato treatment of virtually every tune he plays.

As "mood" or background jazz, here is an honest and conscientiously produced album; in terms of lasting jazz value, it is a languishing recital of pretty melodies that falls flat the second or third time around.

Jim Timmens

GILBERT AND SULLIVAN REVISITED — Warner Bros WS 1278: *We Sail the Ocean Blue; With Catlike Tread upon Our Prey We Steal; A Wanderling Minstrel; The Flowers That Bloom in the Spring; When I Was a Lad; I Am the Very Model of a Modern Major General; I Am the Captain of the Pinafore; Little Buttercup; Poor Wanderling One; Farewell, My Dear; Tit Willow; Three Little Maids from School.*

Varying personnels include: Donald Byrd, Joe Wilder, Nick Travis, trumpets; Jimmy Cleveland or Tyree Glenn, trombone; Hal McKusick, Al Klink, Gene Allen, Walt Levinsky, reeds; Buddy Weed or Tony Aless piano; Kenny Burrell or Mundell Lowe, guitar; George Duvivier or Wendell Marshall, bass; Nick Stabulis, Don Lamond, or Johnny Cresci, drums; Doug Allen or Joe Venuto, vibes and marimbas.

Rating: ★ ★

Producer George Simon explains his own failure in his candid liner notes, stating, "... I'd never shared the enthusiasm of many of my friends for this music in its original form, and I figured... Jim Timmens could improve on it via some pretty exciting jazz ideas."

Simon figured wrong. Timmens, a crafts-

LOOK !!



LISTEN

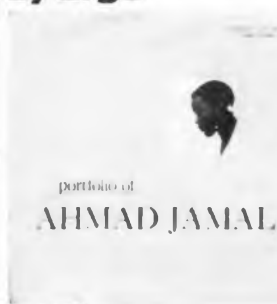
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man with a large inventory of clever but shallow writing devices, neither enhances nor flatters the music that for many Savoyards is too sacred to mess with anyway. So what was the point of the project? Any yeoman arranger could have thrown together some originals to set off each of the above-average jazz musicians as well as Gilbert and Sullivan tidbits rendered sans humor, sans story, sans spirit.

In short, a highly forgettable musical experience.

Cy Touff

■ **TOUFF ASSIGNMENT**—Argo LP 641: *Soulsville; Cyril's Dream; How Long Has This Been Going On?; Kissin' Cousins; Keeping out of Mischief Now; I Let a Song Go out of My Heart; The Lamp Is Low; Tough Touff.*

Personnel: Touff, bass trumpet; Sandy Mosse, tenor; Ed Higgins, piano; Bub Cranshaw, bass; Marty Clausen, drums.

Rating: ★★★★★

There seems to be an easy, loping quality about Touff's album ventures. The set he recorded in California in 1956 for what was then Pacific Jazz was distinguished by this consummate relaxation.

A loose-limbed rhythm section contributes much to the success of this set, with pianist Higgins and bassist Cranshaw adding their aggressive talents to the improvisation.

Another factor that raises this date far above the "blowing sessions," so common among the raft of today's jazz releases, is the thought and preparation in both selection of material and arranging. There are two originals here by Al Cohn (*Soulsville* and *Cyril's*) and two by Ernie Wilkins (*Kissin'* and *Tough*). The standards are written with emphasis on simple lines and a mellow blend between the two horns.

Though the temperature never rises too high during these proceedings, it's an effective understatement. Mosse and the leader blow strongly, sav their potent pieces and sit down. And Higgins is a galloping gas whenever he strides out of the rhythm section.

This is Chicago jazz a la '59 and worth having.

POPULAR

Jackie Davis

■ **JACKIE DAVIS MEETS THE TROMBONES**—Capitol ST1180: *Years Is My Heart Alone; Frenesi; When I'm with You; My! My!; There's Something in the Air; Charleston Alley; Falling in Love with Love; Gonna Get a Girl; Fascinating Rhythm; This Can't Be Love.*

Personnel: Davis, Hammond organ; Bob Fitzpatrick, Joe Howard, Ed Kusby, Nick DeMaio, Dick Nash, George Roberts, Lester Robertson, Frank Rosolino, Ken Shroyer, alternating trombones; Vince De Rosa, French horn; Joe Comfort, bass; Irving Ashby, guitar; Milt Holland, drums; Nat Morris, bongos (on *Frenesi*).

Rating: ★★★★★

This is a spectacular introduction to organist Davis in stereo sound. With Davis on left, trombones on right and the rhythm section firmly embedded in the center, the net result is a most swinging outing for all concerned.

Gerald Wilson, who arranged the tunes, has succeeded admirably in achieving a balance of instruments in very difficult circumstances.

Most of the solo work comes from Davis, whose jazz-tinged blowing effectively complements the brass ensemble. The over-

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all effect is that of open-horned wailing just the other side of jazz.

The rhythm section is driving all the way with bassist Comfort's work particularly notable.

Joe Bushkin

■ ■ LISTEN TO THE QUIET—Capitol ST 1165: *Listen to the Quiet; Two Sleepy People; In the Wee Small Hours of the Morning; Dream Along with Me; Street of Dreams; Three O'Clock in the Morning; Moonlight Becomes You; Sleepy Time Gal; The Party's Over; Put Your Dreams Away; Let's Put Out the Lights and Go to Sleep; Good Night, Sweetheart.*

Personnel: Bushkin, piano; Kenyon Hopkins, arranger and conductor of instrumental and choral backgrounds.

Rating: ★ ★

Another example of selecting tunes with similar connotations and lumping them under a mood heading. Every tune having anything to do with being sleepy or out late is here except *Who Stole The Key To The Hen House Door!* How did they forget just plain *Sleep?*

This certainly isn't after-hours piano, but some relaxed quasi-concert styled pianistics are involved—though they are consistently marred by an over-lush vocal and instrumental background.

Bushkin, with Mort Goode, composed the title tune, and the rest are standards.

New Jazz Releases

Cannonball Adderley, *Cannonball's Sharpshooters* (Mercury ■ MG 96135, ■ SR 80018)

Cannonball Adderley and Art Farmer, *John Benson Brooks' Alabama Concerto* (Riverside ■ RLP 1125)

All American Ramblers, *Destination Dixie* (Gone ■ GLP 5006, ■ GLP 5006)

Chet Baker, *Chet* (Riverside ■ RLP 12-299, ■ 1135)

Bauduc-Lamare Riverboat Dandies, *Two-Beat Generation* (Capitol ■ ST 1198)

Earl Bostic, *Earl Bostic Plays Sweet Tunes of the Roaring '20s* (King ■ 620)

Bourbon Street Barons, *Bourbon Street after Dark* (Gone ■ GLP 5009)

Dave Brubeck quartet, *Dave Brubeck Quartet in Europe* (Columbia ■ CS 8128)

Ralph Burns, and orchestra, *Porgy and Bess in Modern Jazz* (Decca ■ DL-9215 ■ DL-79215)

Benny Carter orchestra, *Aspects* (United Artists ■ LP 4017)

Buck Clayton, *All Stars, Songs for Swingers* (Columbia ■ CL 1520, ■ CS 8123)

Terry Clark and Don Butterfield, *Top and Bottom Brass* (Riverside ■ 12-295 ■ 1137)

Arnett Cobb, *Blow, Arnett, Blow* (Prestige ■ PRLP 7151)

Eddie Davis and Charlie Ventura, *Davis and Ventura in Stereo* (King ■ KSD 1601)

Champion Jack Dupree, *Blues from the Gutter* (Atlantic ■ 8019, ■ SD 8019)

Duke Ellington orchestra, *Duke's in Bed* (Verve ■ MG V-8203)

Erroll Garner, *Paris Impressions No. 1 and 11* (Columbia ■ CL 1212, 1215, ■ CS 8131, 8132)

Stan Getz, *Award Winner* (Verve ■ V-8296)

Terry Gibbs, *More Vibes on Velvet* (Mercury ■ MG 97148, ■ SR 80027)

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- Benny Goodman orchestra, *The Benny Goodman Story—Vol. 2* (Decca ■ DL-78253)
- Billie Holiday, *Stay with Me* (Verve ■ MG V-8302)
- J. J. Johnson, *Blue Trombone* (Columbia ■ CL 1303)
- Osie Johnson and John Drew, *The Piano Scene of Dave McKenna* (Epic ■ LN 3558 ■ BN 527)
- Barney Kessel, *Some Like It Hot* (Contemporary ■ M3565, ■ S7565)
- Lee Konitz, *An Image* (Verve ■ MG VS-6035)
- Lee Konitz quartet, *Tranquility* (Verve ■ MG V-8281)
- Gene Krupa quartet, *Big Noise from Winnetka* (Verve ■ MG V-8310, ■ MG VS-6042)
- George Lewis band, *On Stage Concert Vols. 1 and 2* (Verve ■ MG V-8303, 8301)
- Ramsey Lewis trio, *Down to Earth* (Mercury ■ MG 36150, ■ SR 80029)
- Sam Most, *The Amazing Mr. Sam Most* (Bethlehem ■ BCP 78)
- Jimmy Mundy orchestra, *Playing the Numbers* (Epic ■ LN 3557, ■ BN 526)
- Frank Ortega trio, *77 Sunset Strip* (Jubilee ■ SDJLP 1106)
- Paul Quinichette and other Basic-ites, *Like Basie* (United Artists ■ UAL 4024, ■ UAS 5024)
- Gene Rodgers trio, *Jazz Comes to the Astor* (Mercury ■ MG 36145, ■ SR 80012)
- Shorty Rogers, *Chances Are II Swings* (RCA Victor ■ LPM-1975)
- Wally Rose, *Ragtime Classics in Hi-Fi* (Good Time Jazz ■ L-12031)
- Jimmy Rowles septet, *Weather in a Jazz Tone* (Ardex ■ A 3007, ■ S 3007)
- Hal Schaefer, *10 Shades of Blue* (United Artists ■ UAL 3021, ■ UAS 6021)
- Hal Singer with Charlie Shavers, *Blue Stampin'* (Prestige ■ 7153)
- Jean Thielmans with Pepper Adams' group, *Man Bites Harmonica* (Riverside ■ RLP 1125)
- Jim Timmens and Jazz All-Stars, *Gilbert and Sullivan Revisited* (Warner Brothers ■ W 1278 ■ WS 1278)
- Various Artists, *The Seven Ages of Jazz* (Metrojazz ■ 2-E 1009)
- Various Artists, *Bird Feathers* (New Jazz ■ NJLP 8204)
- Various Artists, *Live Echoes of the Swing-ing Bands* (RCA Victor ■ LPM-15P 1921)
- Various Artists, *Jazz Festival in Stereo* (Warner Brothers Sampler ■ WS 1281)
- Various Artists, *The Sound of Big Band Jazz* (World Pacific Jazz ■ WP 1257)
- Video All Stars, *TV Jazz Themes* (Stereo Fidelity ■ SF 8800 A)
- Mal Waldron, *Mal 4-Trio* (New Jazz ■ NJLP 8208)
- Keith Williams orchestra, *Big Band Jazz Themes* (Edison International ■ P 1501)
- Teddy Wilson trio, *Mr. Wilson and Mr. Gershwin* (Columbia ■ CL 1318 ■ CS 8120)
- Lester Young, *The Lester Young Story* (Verve ■ MG V-8308)



the blindfold test

Phineas Newborn

By Leonard Feather



Five for anything by Tatum . . .

The Records

1. Freddie Gambrell. *Without a Song* (World Pacific).

It sounded pretty good . . . It was Andre Previn, I believe. Sounds interesting—reminds me of quite a lot of other piano players. But he has his own groove, his own phrasing and harmonic ideas.

He reminds me of Oscar Peterson in places—those single-line figures. He probably heard Peterson's record of the Stratford Shakespearean festival or some record like that. It swings, but I think it could swing a little harder. It's a little too involved in places . . . It wouldn't be my conception of the tune, but I'll say two stars.

2. Joe Wilder. *A Profound Gass*, from *Peter Gunn*. (Columbia). Stereo. Wilder, trumpet, arranger; Henry Mancini, composer; Hank Jones, piano.

I don't recognize that theme. It reminds me of Shorty Rogers—something he might write and play. I haven't had a chance to hear Shorty play within the last year or so . . . As far as the solo is concerned, it didn't strike me too much as being Shorty. The piano didn't impress me particularly. I can't imagine who the piano player was . . . I'll say two stars for this.

3. Blue Mitchell. *Boomerang* (Riverside). Mitchell, trumpet; Wynton Kelly, piano; Clark Terry, composer; Benny Golson, tenor, arranger.

That group, I know, is Art Blakey's current group—Benny Golson playing tenor . . . Sounded like one of Benny's arrangements, too. He's one of my favorite composers at this point. Lee Morgan on trumpet, Bobby Timmons on piano.

I like Golson's form—he's doing some very unique things in this. As

a sax player, too, he's somethin' else! I've heard this group sound much better . . . For this particular performance, I'd say three stars.

4. Red Garland. *Constellation* (Prestige). Garland, piano; Paul Chambers, bass; Art Taylor; Charlie Parker, composer.

I believe the group was Red Garland, Paul Chambers, and Art Taylor . . . Red Garland happens to be one of my favorites. I would say four stars. That's one of Bird's figures, but I don't remember the name of it. That very fast tempo is good as long as you have people capable of saying something at it. I've heard this group sound even better than this.

5. Ray Charles. *The Ray* (Atlantic). Charles, piano; Quincy Jones, composer, arranger; William Peoples, drums; Roosevelt Sheffield, bass.

That's Ray Charles with a Quincy Jones arrangement. It might also be Quincy's tune . . . I would say four stars because of Quincy and Ray. I don't know who the drummer and bass player were . . . It swung, but at a certain point it didn't seem to get off the ground . . . When they got to the tenor solo, they seemed to be holding back.

I think it was because of the way the drummer was playing. But I'll say four stars for Ray Charles, and for Quincy, who's my favorite arranger.

6. Paul Knopf. *Sam Neuchart* (Playback). Stereo. Knopf, piano, composer, arranger; Richard Davis, bass.

Sounded very interesting . . . I'm not sure who it is but it reminded me of Charlie Mingus in a way. The composition reminds me of a thing I did on the last record I made for RCA, on the introduction to *No Moon at All*, in which I utilized ringing overtones. The difference here is

no overtones are ringing, but I think he was trying to achieve that effect. It would have gassed me to hear this thing developed.

The piano player was very good . . . I'm not sure who it was. It doesn't really swing in the true sense of the word, but it's interesting, so I'll say three stars.

7. Earl Hines. *Lulu's Back in Town* (Fantasy). Hines, piano; Eddie Duran, guitar.

Was that Earl Hines? The tune sounded familiar, but I don't know the name of it. Sounds like something he did recently . . . It swung, and the over-all groove led me to think it was Earl Hines. It had his typical figures. I didn't know his work well when I was young; I'd been listening to Nat Cole, and then I heard that Cole was influenced by Earl Hines.

One tune that impressed me a lot was *The Earl*. That was one of the first things I managed to hear him do. I heard some solo piano things he recorded some time ago, and this sounds even better. The guitar player sounded like Herb Ellis to me . . . I'll say four stars.

8. Jelly-Roll Morton. *Mamamita* (Riverside). Morton, piano, composer. Recorded 1924.

That's very old. Ha! Ha! It sounded like it might have been as old as Jelly-Roll Morton . . . It reminded me a lot of Jelly-Roll—a march-like thing. It's obviously where Fats Waller came from. This is something I'd like to really get a closer listen to. I think this approach is more substantial than the approach that is accepted today—considering the piano as a voice itself rather than just the over-all structural picture.



Judy's
in love

As a composition this didn't seem to have exceptional value, but the ending was interesting . . . the immediate change of key at the very end. I've heard that type ending before but never that way. Was that Jelly-Roll Morton? I'll say four stars for that type of piano.

9. Thelonious Monk. *Black and Tan Fantasy* (Riverside). Monk, piano; Duke Ellington, composer.

That's Thelonious. Four stars. I don't know the composition, but I'm familiar with it. I've heard the piece before by some other musician . . . I know it's a very old tune. I think Thelonious is fabulous — a fantastic musician, both composition-wise and playing.

I don't think I would attempt to play like that—I wouldn't feel comfortable playing like that, but I can admire what he's doing. I have known about him for a long time, and I think he's been underrated for years—even as a piano player.

Afterthoughts By Newborn

I would have given five stars to almost anything you would have played by Art Tatum . . . And as I said, Red Garland is one of my favorites now.



New Encyclopedia Due This Fall

Leonard Feather's *New Encyclopedia of Jazz* is to be published by the Horizon Press late in 1959.

The new tome will incorporate many new features, along with an expanded and revised treatment of Feather's previous works for the Horizon Press. These include *The Encyclopedia of Jazz* (1955), *The Encyclopedia Yearbook of Jazz* (1956), *The Book of Jazz* (1957) and *The New Yearbook of Jazz* (1958).

A brand new section on stereo, with record lists; a new technical section called *The Making of Jazz*; a history of jazz; a chapter entitled *Jazz As A Social Force*; the international jazz scene; and, finally, separate surveys on jazz in TV, radio, theater, movies, the dance, and festival activities will all be incorporated into the new book.

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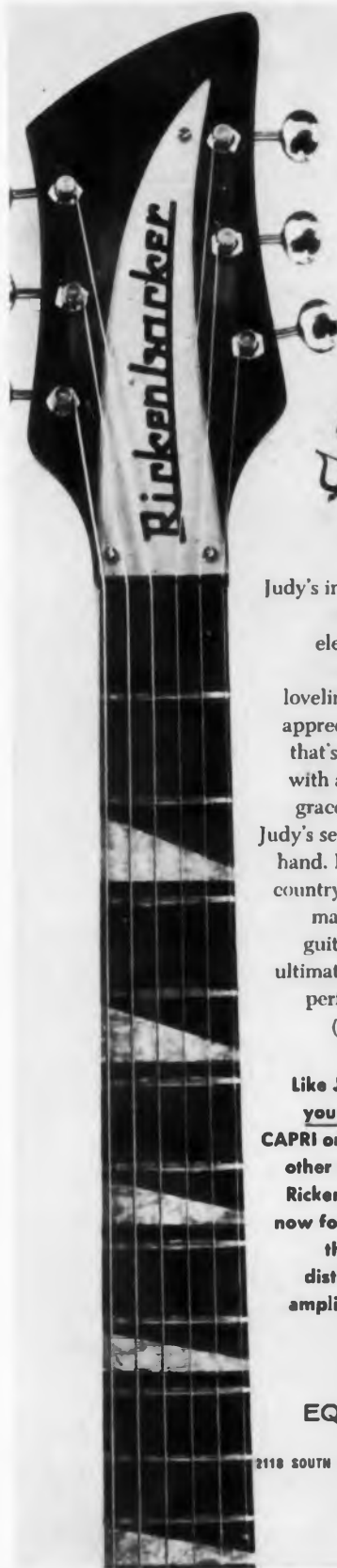
Personnel: Terry Gibbs, vibes-leader; Med Flory, Charlie Kennedy, Joe Maini, Bill Perkins, Jack Schwartz, saxes; Conte Candoli, Al Porcino, Stu Williamson, Jack Sheldon, trumpets; Bobby Burgess, Kenny Shroyer, Joe Cadena, trombones; Benny Aronov, piano; Max Bennett, bass; Mel Lewis, drums.

Sunset Strip club patrons are not noted for an intense love of big swing bands, small modern jazz groups or indeed any musical distraction that might interrupt the gossip that is the keystone of Hollywood "togetherness." The advantage of a band such as Gibbs', however, is that it can overcome by sheer volume any attempts at conversation by the customers during a performance. The reception accorded the band, therefore, on the packed opening night at this newest Strip spot was gratifying, if somewhat predictable.

Opening the show with four numbers, (an up-tempo *Opus No. 1*; *Stardust*, Bill Holman's adaption of the old Artie Shaw record; a medium up original, *The Fuzz*, and a fast flagwaver version of *Jumpin' at the Woodside*), the vibist's new band showed clearly why it is one of the most musically exciting organizations to emerge in a slowly reawakening band business. While some of the arrangements are deliberately written in the style of the bygone Big Band Era, the band's character is by no means restricted to section riffs a la Goodman circa 1939. *The Fuzz*, for example, has a loping, almost rock-and-rollish feel until soloists Maini and Candoli begin preaching their contemporary sermons.

There is not one weak link in this band. The rhythm section, powered by Lewis' great drumming, kicks along the brass and reed sections which in turn bite crisply, and frequently scream with almost tangible exuberance. In addition to the leader's hard-hitting vibes, every section has its strong jazz soloists—Candoli, Williamson and Sheldon in the trumpets, Burgess in the trombones, Flory, Kennedy, Maini and Perkins in the saxes. The lead players kick their men like Leatherneck drill instructors—Porcino on trumpet, Burgess on trombone and Maini on lead alto.

Because of the presence of reviewers from the non-music press on opening night, Gibbs chose to re-



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peat on the second show what he felt were the band's strongest charts. To those who had previously heard the rest of the book during the band's stay at the Seville, this was a disappointment.

Singer Andy Williams, who brought a string section on stand amid silhouetted confusion, did a capable job on *Just In Time*, *I Should Care*, *Breezin' Along with the Breeze*, *Iowa*, *I Get a Kick Out of You*, *Jeanie, Makin' Whoopee*, *Canadian Sunset*, a Gershwin medley and a closing *Day In, Day Out*. Only on the final number did he approach a level of real communication with the audience. He appeared quite lacking in the kind of dynamism peculiar to entertainment giants such as Sinatra or Sammy Davis Jr., and, while this vital quality might subsequently be cultivated, its lack is an important weakness in his present act. The Gibbs band did a fine job of sight-reading Williams' well-written charts.

Rounding out the bill was comedian Frank Gorshin, a plastic phizzed young man with a talented and sometimes very funny way of tossing off impressions of movie notables.

MARTHA DAVIS AND SPOUSE
Mister Kelly's, Chicago

Personnel: Martha Davis, piano and vocals; Calvin Ponder, bass and vocals; Tim Kennedy, drums.

There is a considerable difference between imitation and inspiration, and that is why it is not pejorative to say that Martha Davis owes a great deal to Fats Waller. "I idolized that man," she says.

The nearest thing to Waller extant today, pianist Davis plays piano that has something of Fats' fast left hand in it, something of the impish high-note humor, and something of the other features of his playing. But the tone is different, and the changes are distinctly post-Waller. And anyway, what Miss Davis has most of all from Waller is an amalgam: the blend of solid musicianship and humor. She obviously loves to play, loves to entertain, and lets it be known. As a result, she has had standing ovations from delighted night-clubbers on several recent nights.

Bassist Ponder is Miss Davis' husband. He plays solid bass and backstops her humor all the way. He sings some himself, and as an evening wears on and he becomes more relaxed, he tends to rival her. Drummer Kennedy, who just joined the group, works closely and tastefully with both.

But it is Miss Davis' act all the way.

the hot box

By George Hooper

There was a time when constant bickering took place between the jazz purists, called "mouldy figs," and the jazz modernists, labeled "boppers." The battle royal seemed to be fought by record collectors and the jazz aficionados, rather than by the musicians themselves. The latter were too busy playing in their own styles to be bothered — excepting Louis Armstrong, whose thoughts on the subjects came out in his *Bopper's Fable*.

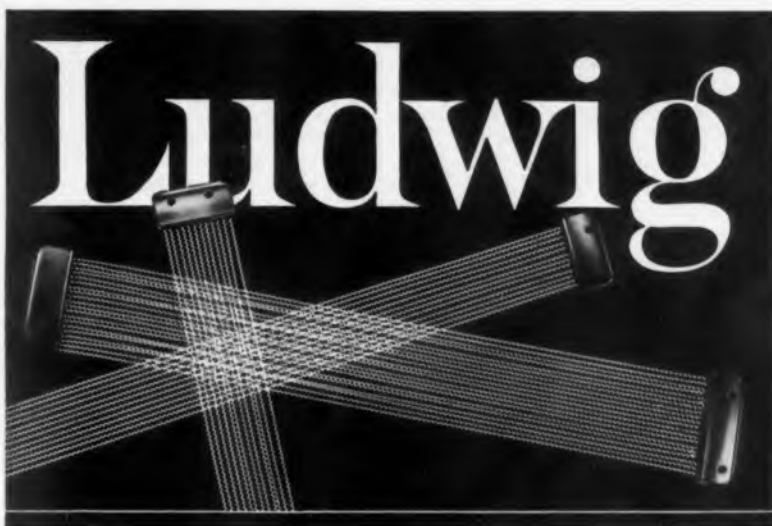
One of the many symbols differentiating one camp of followers from another was the feeling toward un-amplified guitar versus the electric guitar that was established so firmly in jazz by the late Charlie Christian about 1939. To the purist, the application of any mechanical or electronic principle to music was plain heresy. It's a wonder that most of these jazz students got interested in the first place, as they were indoctrinated by playing phonograph records—surely an electronic gadget.

I remember a fantastic night in the basement of the Session record shop on Wells Street in Chicago, back around 1945. The old Session shop was a fabulous place to start with, but when the Featheringills decided to have a party in the cellar, the joint made the beatnik haven of today look like Madame Tussaud's.

The Session cellar had no decor. Someone was always going down to fix the place up, but all the well founded plans ended in a listening booth upstairs. All of Bird's, Dizzy's, and Pres' new releases got played until the grooves made a sandy noise. Every new phrase was analyzed (many of them to be repeated from a strange horn), but very few got sold.

On the night I'm thinking of, we were gathered under one, or maybe two, low-hanging 40-watt bulbs. The liquor was on an improvised bar made from orange crates. The debris in the corner served as a resting place for those who managed to become overloaded. A reason wasn't needed for a party, but in this case it was a birthday celebration for a Dixieland clarinetist's wife.

As was usual at these sessions, many musicians attended and just by accident brought their instru-



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ments along. Everything would go along fine when the groups were made up of musicians belonging to the same schools of thought. But on the night in question, the personnel was rather mixed. The session started out as a Dixie-fest, all right, but as the evening wore on and musicians were added, the trend began to go modern. In those days such artists as Ben Webster, Shelly Manne, J. C. Higginbotham, Muggsy Spanier and Miff Mole were likely to find themselves in the same session.

On this night pianist Max Miller and his guitarist, Jimmy Raney, were among the participants. Jimmy was fully equipped with amplifier, which had to be plugged into a light socket hanging from the ceiling. As the wild improvised session began to get moving, the furious wife of the Dixieland clarinetist would rush into the melee and pull the plug on Jimmy's guitar. This was repeated several times, especially when young Raney would start to take off on a solo, and the session finally turned into a pitched war between the "figs" and the "mod-erns."

But none of us was the worse for wear when it was all over, and it seems such a session won't happen again. And maybe that's a little sad...

Bechet Remembered: A Tribute

By Richard Hadlock

When Sidney Bechet died in Paris on May 14, the news raced straight to that region of my stomach where only severe personal losses are registered. Once again—for the last time—the great soprano saxophonist reached across space to draw me into his intense and dramatic universe.

My interest in Bechet began shortly after I acquired my first saxophone—an old straight soprano—in 1942. Coming after a few months of fighting this "bastard-among-bastards" instrument, my initial encounter with Bechet on records provided a brilliant ray of hope in the grim struggle against reeds, pads, and mouthpieces.

In 1946 I traveled some 900 miles to hear Sidney play a single concert in Chicago. Mezz Mezzrow, whose autobiography had just been published, was the star of the show and the lobby of the theater was jammed with autograph-seekers, well-wishers, and elbow-rubbers. Bechet remained backstage, largely unnoticed, al-

though his music dominated the concert itself.

Indeed, Sidney had been the dominant voice in all kinds of musical situations since his European triumphs with Will Marion Cook in 1919. In 1950, I came in contact with his enormously persuasive character through a series of unique music lessons by which he attempted to teach me to play better jazz. Since Bechet was unable to read music handily, he would develop "choruses" on the spot that were actually harmony exercises, examples of melodic construction, or perhaps simple demonstrations of the endless inflectional and tonal variations that can be extracted from a single note. These I was required to play just as he had played them—by ear. Sidney encouraged me actually to throw my *body* into each phrase, a tactic that revealed the degree of physical involvement that often accompanied his playing (and which, of course, visually drew his audience more deeply into the music). The lessons were not unlike a course in public



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speaking, complete to gestures, for jazz was to Sidney Bechet essentially the process of getting a story over to his listener.

Sidney once described to me the thoughts that came to him during one of his outstanding recorded solos, *On the Sunny Side of the Street*.

"I thought of the first line, 'Grab your coat and get your hat,' and from there I made up a story as the solo went along," explained the master to his slightly awed pupil. "I pictured a girl telling me to take my hat and coat and get out, and the feelings of a lover with no place to go. That's what I played on that record."

When Bechet recommended my moving into his hotel so that the lessons could go on without interruption, I began to suspect that to know this man was to be consumed by his fire. His method of teaching amounted to taking over the musical mind of his student on the assumption that the mutual goal was to create a young image of Sidney Bechet. I finally decided that the key to self-expression could not lie in Bechet's understudy system, and declined the offer, though not without a sharp sense of forfeiture.

So possessed by music was Bechet ("When I was a little boy," he said, "my mother punished me by taking the clarinet away from me for a few hours") that the shortcomings of his fellow musicians frequently pained him beyond endurance, causing off-stage outbreaks of vituperation and, occasional, on-stage conflicts.

Sometimes, though, Sidney swallowed his anger and suffered quietly, a practice which may have accounted for the ulcer trouble that plagued him for many years. Illness played a larger and larger role in the life of the man from New Orleans who had never bothered to learn enough about the non-musical world for his own good. (Sidney was easy prey for Communist party-liners, for example, who took advantage of the injustices he had experienced and his lack of political perspective.) Well ahead of his Louisiana contemporaries in musical matters, Bechet remained in the age of sorcery when it came to doctors and medicine. If his friends finally forced him to seek proper medical care, it was often too late to obtain optimum results from the treatment.

The last operation came too late to stop the cancer that wrenched Sidney's music from him the only way any force could—by taking his life.



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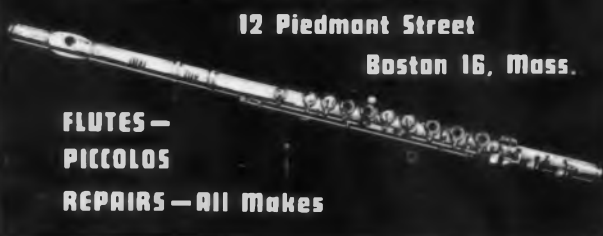
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(Continued from page 5)

Phil Moore's recent album, *Moore's Tour*, on MGM, has been so successful that he is planning a jet flight around the world to gather material for four albums on North Africa, Israel, Spain, and Ireland . . . Larry Gara's frequently-mentioned and often-printed excerpts from *Baby Dodds Story* finally will be available in book form from Contemporary Press, a subsidiary of Contemporary Records . . .

The propriety of the so-called "jazz mass" came up for discussion when the 178th annual convention of the Episcopal Diocese of New York met at the Cathedral of St. John the Divine. It was referred to the Cathedral Church Chapter for action. The canon of the church said the matter would be studied and the findings reported in about a year . . .

Casa Cugat, in the Shelton Hotel on Lexington Ave., has been turned into Basin Street East. The club, which will feature jazz, is operated by Ralph Watkins, who also operates the Embers. Watkins at one time ran another place between Broadway and Seventh Ave. called Basin Street . . . Benny Goodman's band on his recent concert tour included Hank Jones, piano; Bob Wilbur, tenor; Pepper Adams, baritone; Herb Geller, alto; Turk Van Lake, guitar; and Taft Jordan, trumpet, among others.

A jazz jamboree, sponsored by the North Shore Junior Service League, Inc., is being held on the Whitney Polo Field, Manhasset, Long Island, June 12. Duke Ellington and Mitch Miller have promised to be co-masters of ceremonies, and the talent will include Tyree Glenn's trio, Derek Smith's trio, the Lawson-Haggart Jazz Band, and the Bob Gordon Three. The affair is produced by Ward Silloway, former Bob Crosby Dixieland Band trombonist.

Before taking off for Europe, Helen Merrill sang for several weeks at the Versailles in Greenwich Village. Her accompanist was Ed DeHaas on bass and Dick Garcia on guitar . . . Teddy Hale, tap dancer, for whom the song *Shoe Shine Boy* was written during Louis Armstrong's days at Connie's Inn, died at 32 in Washington, D.C. last month. Teddy served as Ted Lewis' *Shadow* when he was 16.

Odetta and the Count Basie Orchestra were paired for recent con-

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cert at Hunter College in support of the Douglas Civil Rights Bill . . . The Living Theater recently presented a jazz concert by guitarist Doyle Salathiel accompanied by Danny Sciscente, drums, and Charlie Schaffer, bass. Salthiel is a guitarist who plays jazz using classical finger technique. (See John S. Wilson's article in this issue for comments on this trend.)

Audio Fidelity recorded harmonica virtuoso Larry Adler, playing Emanuel Vardi's music. Adler listened to a tape recorded by trumpeter Ruby Braff, accompanied by the Ellis Larkin trio. His own part was played and dubbed on later . . . Billie Holiday has changed her mind about moving to England and is now shopping for a house on Long Island . . . The jazz-and-poetry movement is gaining ground in the East. Langston Hughes read his poetry to a large crowd at the Village Gate, backed by Randy Weston's quintet. Carl Sandburg made a repeat performance on Milton Berle's show reading his *Jazz Fantasia* to the accompaniment of the Billy May orchestra. Frank London Brown, author of feature articles in *Down Beat* on Joe Turner and Thelonious Monk, read passages of his book, *Trumbull Park*, to jazz accompaniment . . .

Sal Salvador and his *Colors In Sound* band played a jazz concert at the Lido Junior High School in Long Beach, Long Island, with Sal doing a bit of lecturing . . . John Bubbles, of Buck and Bubbles fame, helped make Judy Garland's seven nights at the Metropolitan Opera house a hit. Apparently, nothing is inviolate these days. Joni James singing pop tunes at Carnegie Hall and Miss Garland at the "Met" indicate dignity has given way to the dollar.

Thelonious Monk has been taken on by BMI on the strength of compositions such as *Light Blue*, *Crepuscule With Nellie*, *Little Rootie Tootie*; *Monk's Mood*, *Off Minor* and *Thelonious* . . .

The Lewisohn Stadium concerts this summer of '59 will include a night of jazz July 24. Louis Armstrong's All Stars and the Johnny Dankworth band from England will be featured. Eartha Kitt will perform folk and theater songs July 11 . . . The "I Am An American Day" rally in Central Park last month featured Pearl Bailey's troupe, including Louie Bellson's big band, the Sol Yaged quintet from the Metropole, and others. . . .



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 Half Note—**SONNY ROLLINS GROUP** until June 29.
 Metropole Cafe—**COLEMAN HAWKINS, BUSTER BAILEY, RED ALLEN, J. C. HEARD**, and **SOL YAGED** in nightly jam sessions.
 Nick's Tavern—**BILLY MANTED'S BAND**, indefinitely.
 Onyx Club—New Jazz polley.
 Roosevelt Grill—**LENNY HERMAN'S BAND** and the **AL CONTI TRIO**, indefinitely.
 Roundtable—**JACK TEAGARDEN SEXTET** and **MARIAN McPARTLAND TRIO** until July 18.
 Ryan's (52nd St.)—**WILBUR DE PARIS BAND**, indefinitely.
 Starlight Roof (Waldorf Astoria)—**ELLA FITZGERALD** and **COUNT BASIE'S BAND** until July 1.
 Versailles—**DAPHNE HELLMAN'S TRIO**, indefinitely.
 Village Gate—Regular Monday night jazz concerts.
 Village Vanguard—**CARMEN McRAE** and **IRWIN COREY** until June 30.

BOSTON

Herb Pomeroy's 16-piece band has been presenting its *Living History of Jazz* program with Boston Traveler columnist **John McLellan** as narrator . . . **Ed Hall, Vic Dickenson** and **Jimmy McPartland** played a South Shore jazz festival at Milton, Mass.

Bix Beiderbecke's last horn, a cornet-trumpet that **Vincent Bach** built specially for him in 1927, was on exhibit at the Boston Public Library. The horn was part of a show of jazz memorabilia co-sponsored by the library and the Newport jazz festival. The horn was lent by **Bix's** sister, **Mrs. Theodore Shoemaker**, of Lexington, Mass.

Bosox baseball star **Ted Williams** went to listen to **Erroll Garner's** piano every night during the musician's two-week stint at Storyville. On the last night, **Erroll** premiered a new work. Title? *The Ted Williams Swing*.

WASHINGTON

A welcome relief from the usual rock 'n' roll shows at the Howard theater was supplied by **Pearl Bailey** late in May . . . **Guitarist Charlie Byrd** again is packing them in at the Showboat lounge. The former Segovia student, who combines jazz work with classical recitals, recently re-

turned from a tour with **Woody Herman** in England, as did the **Byrd** trio's bassman, **Keter Betts** . . . **The Bayou**, where **Wild Bill Whelan's Dixie Six** remains in residence, continues to feature well-known guest musicians on Sunday. Recent guests have been **Ruby Braff, Bud Freeman**, and **Rex Stewart** . . . **Stuff Smith** has been in Washington for several months, working different jobs, notably with **John Eaton's** local group at the Mayfair downtown . . . **The U. S. Air Force** dance band, under the direction of **Johnny Osiecki** (pronounced O-see-kee, as it is spelled on the band's music stands) remains the finest band in town but is seldom heard by civilians here. The band, frequently on tour, is based at Bolling air force base. The band features arrangements by **Manny Albam** and **Neil Hefti**, among others.

PHILADELPHIA

JAZZNOTES: The **Sandole** brothers, **Dennis** and **Adolph**, modern jazz writers whose work was featured in a Fantasy I.P., are rehearsing a group for a concert here in June. The date will feature works by the **Sandoles** as well as compositions by musicians who study with the composer-teachers. Some of **Adolph's**



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arrangements were played last year by the Newport Jazz festival youth band . . . The Red Hill inn is planning an on-the-spot recording of the Lem Winchester group at the New Jersey club. An album featuring the policeman-vibist would be put out under the Red Hill label. Winchester and the Billy Taylor trio played a recent date at the spot . . . Mary Ann McCall has cut a new album for Coral . . . The Benny Goodman concert co-starring Dakota Staton and Ahmad Jamal played at the Academy of Music May 17 . . . Harry Prime, former Ralph Flanagan singer and a big-band fan, is the new all-night disc jockey on WCAU.

IN PERSON: The Three Sounds followed J. J. Johnson into the Showboat . . . The New House of Jazz is spotlighting Philadelphia talent, bringing in organist Jimmy Smith after pianist-singer Nina Simone was featured for a week . . . Another Philadelphia pianist, Don Shirley, played a weekend at the Red Hill . . . Pep's, on a rhythm and blues kick, followed Earl Bostic with Lloyd Price . . . In one of its rare jazz bookings, the Latin Casino featured Lionel Hampton.

St. John Terrell, who opened the nation's first tent theater on July 2, 1949, will celebrate his 11th anniversary at the Lambertville, N. J., Music Circus with the first booking of Louis Armstrong under a canvas top.

Louis and his band will be featured in a weeklong concert stand at Lambertville July 7-12. Satchmo also will appear later this summer at Herb Rogers' Highland Park music theater near Chicago.

CHICAGO

Mercury records officials are scratching their heads over the two Jimmy Mitchells. One Jimmy Mitchell, a 27-year-old from Detroit who attends drama school in New York, cut his first disc for Mercury: *May 1*. Then up popped another Jimmy Mitchell—on RCA Victor, doing *Reading Between the Lines*. On checking, the companies found the two were unrelated. And neither plans a name change. Mercury thinks its boy will win. No doubt RCA thinks the same . . .

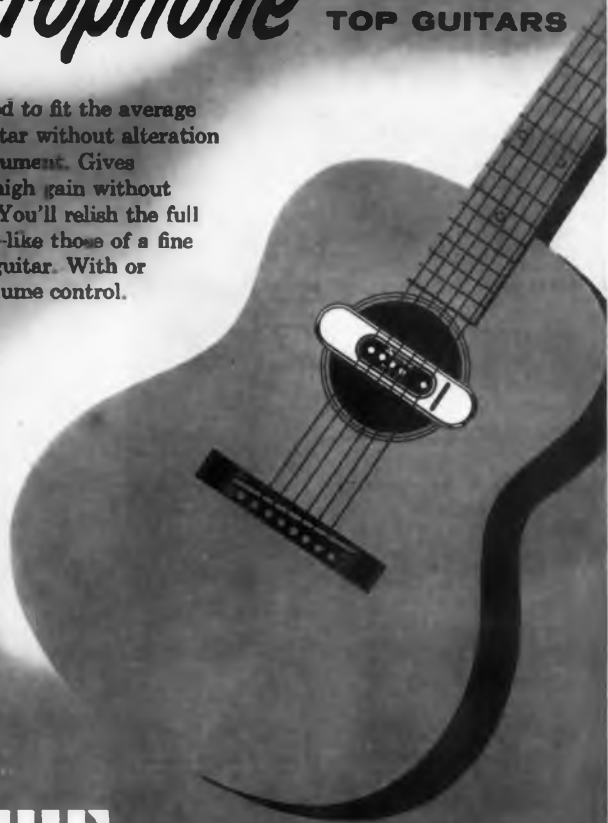
Bob Centano is reorganizing his big band. The group will be a rehearsal band only at first, but later the young leader hopes to take jazz and dance dates, using two separate libraries. Contributing writers are Chicagoans Bob Ojeda, 18, who has done some charts for Stan Kenton, and Bill Mathieu, 21, who, in his own words has been "bugging Stan

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for a job since I was about 15." Kenton finally gave in and took him on staff a few months ago. But Bill will still do some arrangements for Centano . . .

New jazz disc show on the air: **Bob Schuman's Jazz Journal**, 11:30 p.m. to 12.30, Monday through Friday on WKFM. The stress is on modern, with some traditional jazz mixed in. Meantime, **Burt Burdeen's Jazz Personified** has been extended to a two-hour format on WCLM. It's now heard Monday through Friday, 10:05 p.m. to Midnight . . .

Ruth Reinhardt, who operates Jazz Ltd. with husband Bill, recalls giving a birthday party for **Sidney Bechet** 11 years ago. According to Ruth, Bechet was 71 when he died—not 68, as some authoritative sources have it, nor 61 as others indicate . . .

Chuck Minogue, the United Press music columnist who left journalism to turn jazz drummer, is playing Fridays and Saturdays at the Scotch Mist with **Tommy Ponce** and **Leroy Jackson** and holding jam sessions Sunday afternoons at Easy Street and at the Ain el Turk Monday and Tuesday evenings . . .

Judy Garland at the Civic Opera House June 1 to do a benefit for the Mount Sinai Medical Research Foundation . . .

Dave Baker and his 18-piece University of Indiana band, winners of the big band award at the Notre Dame Midwest Collegiate Jazz festival in April, have been booked for the French Lick festival. Meantime, **The Ivys**—the Michigan State vocal-and-instrumental group that won a special award at the festival—has been signed by Associated Booking. The **Gary Berg** quartet, from the U. of Minnesota, has been booked into the Blue Note to play opposite **Sarah Vaughan**, and the **Notre Dame Lettermen**—**Vince Mauro** is featured vocalist—a group that didn't even get into the finals, is winning attention and has a booking at the Cloister July 7 for three weeks . . .

IN PERSON

Aragon Ballroom—**TONY BARREN**, June 12-28.
Bambu—**GEORGE BRUNIS** group, indefinitely.
Blue Note—**DUKES OF DIXIELAND**, May 27-June 21. **SARAH VAUGHAN** and **GARY BERG QUINTET**, until June 12.
Chez Paree—**TONY BENNETT** and **COUNT BASIE**, June 7-27.
Cloister—**DON ADAMS** and **MEG MYLES**, until June 15.
Huddle—**BOB OWENS TRIO**, indefinitely.
London House—**BOBBY HACKETT QUARTET**, until June 21. **TEDDY WILSON TRIO**, June 23-July 12.

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Red Arrow (Stickney, Ill.)—**FRANZ JACKSON'S ALL STARS** are Friday and Saturday evening regulars; the **RED ARROW PUPS** play Sundays.

Rendezvous—**AL BELLETO SEXTET**, June 1-28.

Sutherland—**THELONIOUS MONK QUINTET**, June 17. **DIZZY GILLESPIE QUINTET**, July 8-10.

SAN FRANCISCO

Horace Silver cancelled his Jazz Workshop date due to illness. The Mastersounds filled in for him . . . Dave Brubeck quartet back in town in mid-May for rest and a few concerts . . . DJ Phil Elwood moderated an afternoon of jazz piano history at the University of California May 17. Line-up included Wally Rose, Tiny Crump, Burt Bales, Ralph Sutton, and Richie Crabtree, but not Earl Hines, who was tied up with his regular Sunday "mainstream" sessions at Lafayette . . .

The College of Marin held its first annual jazz festival May 14-16. The affair featured mostly college bands—swing, modern, Dixieland—competing for trophies, plus a jazz lecture by S. I. Hayakawa . . . KGO and KGO-FM presented the first stereo location jazz show on radio May 11 from Pier 23. Musicians were Burt Bales and Bob Mielke's Bearcats . . . Virgil Goncalves cut an album for Omega, using both big band and sextet . . .

KQED TV producer Dick Christian, whose jazz shows could serve as models for the industry, has been presenting most of the name jazz to hit town. Dizzy Gillespie appeared May 15 . . . Tempest Storm and Herb Jeffries were married while sharing the bill at Facks II in May . . . A big Dixieland Jubilee at Sacramento's Memorial Auditorium took place May 10, featuring Muggsy Spanier, Darnell Howard, Claire Austin, Squire Girsback, and Burt Bales.

IN PERSON

Airport Lodge—**HARRY (THE HIPSTER) GIBSON**, indefinitely.

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The Cellar—**PONY POINDEXTER**, with Bill Wierjahn, Max Hartstein, Chuck Thompson, indefinitely.

Jazz Workshop—**THE MASTERSOUNDS**, May 8-20; **RED GARLAND**, May 26-June 14.

Kerosene Club, San Jose—**EL DORADO JAZZ BAND**, Thursdays and Saturdays only, indefinitely.

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DOWN BEAT

10 Years Ago

On Cover: Leonard Bernstein and Woody Herman . . . *Treasury Hour* features Sidney Bechet, Lawrence Welk and Johnny Pineapple . . . Les Koenig begins Good Time Jazz label "just as a hobby" with the Fire House Five . . . Dave Dexter on bop: "Listeners are getting tired of all noise and no melody . . ." Evelyn Knight gets gold record for *A Little Bird Told Me* . . . Neshui Ertegun, of Jazz Man record store, promoting jazz concerts in L.A. . . . Buddy Rich joins Les Brown, Shelly Manne joins the Herman herd . . . Jackie Cain leaves Charlie Ventura . . . June Christy: "Night club musicians stink, but I'll never sing with a band again . . ." Morton Downey and Eddy Duchin at the Waldorf . . . Irv Levin changes name to Leo de Lyon . . .

25 Years Ago

Set for fall renewal on radio series: Paul Whiteman, Fred Waring, Wayne King, Abe Lyman, each with his own show; and Dave Rubinoff (Eddy Cantor), Ozzie Nelson (Joe Penner), Don Bestor (Jack Benny), the Casa Loma orchestra (Walter O'Keefe) and Lud Gluskin (Block and Sully) . . . Bing Crosby records two hits for Decca from his Paramount picture, *We're Not Dressing*—*Love Thy Neighbor* and *May I* (Gordon and Revel) . . . *Ziegfeld Follies* may run through summer on Broadway with these top tunes: *The Last Roundup* (Billy Hill), *Suddenly* (Rose and Duke, Harburg), *Wagon Wheels* (Hill and De Rose), *What Is There to Say* (Duke and Harburg) . . . MGM picture *Sadie McKee* has hit, *All I Do Is Dream of You* (Brown and Freed).

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