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July 9, 1959 35¢

down beat

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NEWS

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Then and Now**



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**Chet Baker
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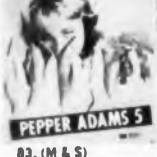
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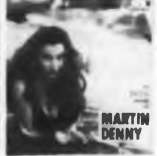
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the first chorus

By Charles Suber

■ The police action against some grimy Greenwich Villagers reading their poetry (see news) in a candlelit cellar was very funny. I only hope it remains funny long enough for the New York police commissioner to see how ridiculous licensing of performers can be. For when censorship is reduced to laughable terms, it is on the way out.

The police, in a jungle like New York, are understandably touchy about evil. They are, however, sometimes confused about its source . . . and its remedy. (Their edict strapping female members of the African dance troupe into C-cup harness gave the promoters priceless publicity.)

If they want to clean up some of the messier items in the entertainment business, they could direct

their attention to the hood club owner and ask why his arrest sheet entitles him to hold a liquor license. Or ask the cop on the beat who has the neighborhood jukeboxes and how they got there. Or even look at the sties—laughingly called dressing rooms—provided for the talent.

In short, the police can find many legitimate offenses against society to worry about, without restricting a performer's right to work.

You might have thought that the paid representatives of the performer—the managers, agents, and union officials—would take his fight as theirs. This is grievously not so. The fight has had to be carried on by such performers as Johnny Richards, Steve Allen, and others who felt that all bells toll for thee.

Conspicuous by their half-hearted

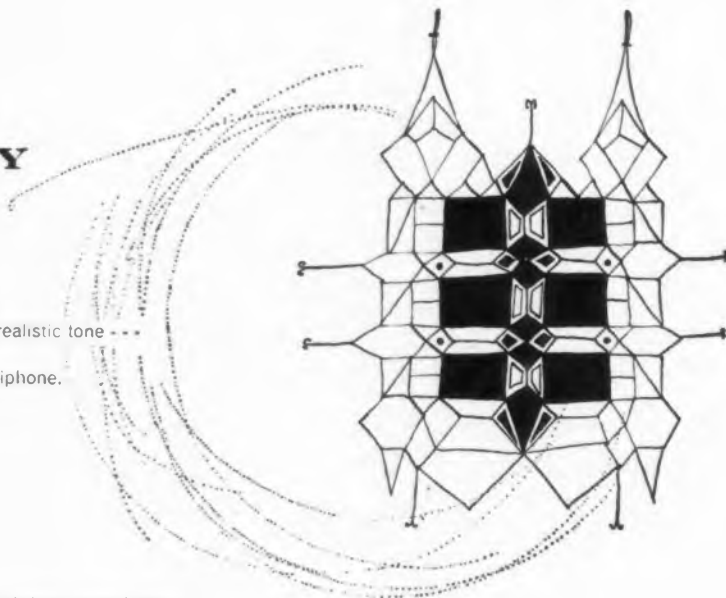
participation in the fight was the musicians' own union. Al Manuti, president of Local 802, the largest in the world, said he wanted no trouble with the police. I suggest that Mr. Manuti take the trouble. What pride can he or his executive board members take as musicians, or union officials, when they let their fellow members be subject to humiliation and loss of employment unjustly? Or maybe, as many suspect, Mr. Manuti is a politician first.

Why does it take a "funny" incident like the Village poets to bring public officials back to reality? Why do so many people continually forget that poor performance gets its own reward?

No one seems to have faith in public taste except the public. The public always exercises the best and most direct control over talent behavior. The public has the last word every time. It just has to speak out.

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down beat.

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JULY 9, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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IN THE NEXT ISSUE

A postponed *Porgy and Bess* issue will make its appearance at last, with special interviews with Andre Previn, who was musical director of the film, and Ira Gershwin, lyricist for *Porgy*. There will be a roundup of records released to coincide with the picture.

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education in jazz

By Marshall Brown

I wear two hats in regard to the Berklee School—one as an educator and the other as an active participant in the highly competitive field of professional music.

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MARSHALL BROWN
Educator, Composer,
Bandleader

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For further information, I suggest that you write to Mr. Lawrence Berk, Director of the Berklee School of Music, 284 Newbury Street, Boston, Mass.

Marshall Brown

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Two Views of Peggy

(The following was received as a telegram:)

TV SPECTACULARS FOSTER OFF JANE MORGAN AS A JAZZ SINGER GEORGE HOFFER WRITES THAT PEGGY LEE IS THE GREATEST RECORDED WHITE JAZZ SINGER SINCE MILDRED BAILEY DOES THIS MEAN HELEN MERRILL ANITA ODAY AND ANNIE ROSS ARE TODAY'S GREATEST WHITE POP SINGERS AS A JAZZ ORIENTATED MAGAZINE YOUR ARTICLES THE PAST 12 MONTHS HAVE BOGGED DOWN IN STUPIDITY AND LAPSED INTO CHAOS. WASHINGTON AUDREY EDWARDS

. . . congratulations and many thanks for your accurate and appreciative story on this great creative talent. I have always felt that (Miss Lee) was not truly known and praised enough by the public and even many people actually in the business. Your story hit it right on the head and will undoubtedly mean a lot in placing her among the greats in years to come. It's comforting to know that we can rely on "trade" publications such as yours to put the story on artists like Peggy Lee on the line, in proper perspective. . . . It made me feel good.

New York, N. Y.
Plea from Afar

Richard Allen

(The following letter was sent not to Down Beat but to World Pacific records. The name of the writer is withheld, since he had not sent his letter with the expectation of publication. However, the letter is a moving statement of what jazz can mean to peoples abroad, particularly in the Iron Curtain countries.)

My Dear Mr. Director:

I am a Polish man of 70 years and a pensioner. I am a adorer of jazz and his zealous lover. Jazz is for me with a joy . . . hope . . . life. I to be transported with joy whenever hear of Gerry Mulligan, Dizzy Gillespie, Stan Getz, Lionel Hampton, Duke Ellington, or Louis Armstrong, Bunk Johnson, etc. I idolize every style jazz: from King Oliver and Jelly Roll Morton, across Benny Goodman and Count Basie to the Modern Jazz Quartet or Bud Shank and Stan Kenton. Every day I hear the *Music USA*. Willis Conover is a splendid expert in jazz. Mine favorite combo is Gerry Mulligan Quartet, but best trumpeter is for me Chet Baker.

My Dear Sir, I have not noncs a American jazz records, therefore I please very much to send me only one LP jazz record by Gerry Mulligan Quartet PJ-1241. I be happy very much if, my Dear Sir, to send me record by Gerry Mulligan and Chet Baker, and jazz catalogue. I really very grateful to you.

Pardon me, that I make bold ask to this valuable present, but I be not able to buy a American records in Poland. I be not able pay, but willingly very much I send you a polish records.

At the end I send you mine cordial

greetings. Pardon me, but I don't know very much English.

Chelmska, Poland Old adorer of jazz
(Foot note: World Pacific sent the requested record.)

Request for Help

I am planning to write a book on Theodore (Fats) Novarro. I need all the information on the man I can possible gather. . . . It would help if this request for information could be printed in *Down Beat*.

626 Briarcliff Ave.
Utica, N. Y.

Charles Feto

Setting Things Straight

In the Benny Golson blindfold test in the June 12 issue, there was a typographical error. The sentences reading, "The recording balance sounded pretty good to me, I could hear the trumpet player breathe!" applied to the Buddy Tate record, *Miss Sadie Brown*, not to the Gil Evans 'Round *Midnight*, on which no trumpet player was featured.

New York, N. Y.

Leonard Feather

You're Welcome . . .

(Telegram)

THANK YOU FOR SCHOLARSHIP SAGREB, YUGOSLAVIA SPASSOV
(Peter Spassov is one of the winners of a Down Beat scholarship to study at the School of Jazz in Boston. The winners were announced in the June 11 issue.)

Well, What Is It?

Referring to your short article *Death of Jazz*, April 30, 1959 issue, page 13, I was stopped by the sentence "Then someone asks 'What is Jazz?' and someone else makes a painstaking explanation."

The question "What is Jazz?" is one asked by anyone who digs jazz or by anyone who is interested enough to ask. I, a listener, couldn't begin to explain. Even a number of good jazz musicians couldn't explain.

I'm asking you for a review, by someone hip, of exactly what is jazz, and so explained that if I was asked "Why is that jazz?" I could tell them.

Banning, Cal.

Karol Markley

(Some explanations of the subject are valid and valuable, others are mere polemic. Try Henry Pleasants' airing of the subject in Ralph Gleason's excellent book, *Jam Session*.)

More Oldsters, Please

Referring to *Chords and Dischords* May 28, I was sorry to see the complaint concerning reports on the old-timers. I thought we all knew that these men once were new and important voices, as are Miles, Sonny and Milt today. Please continue your articles on old-timers and mid-period musicians, not because of pity but because many of them still are blowing great jazz, worth hearing and discussing.

Oslo, Norway

Olav Angell

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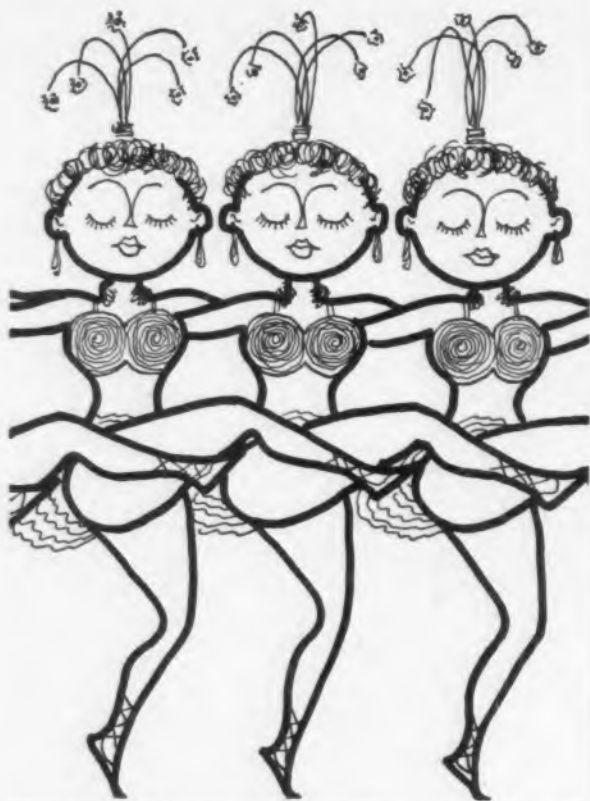
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NEW YORK

The trend to recording multiple horns appears to be reaching some sort of high.

Following on the heels of its *Trombone, Inc.*, L.P., Warner Bros has recorded a 12-man sax ensemble to be released as *Saxophones, Inc.* Personnel on the disc: Coleman Hawkins, Zoot Sims, Al Cohn, Seldon Powell and George Auld, tenors; Hal McCusick, soprano; Herb Geller, Phil Woods and Gene Quill, altos; plus two baritones and one bass sax; Dick Katz, piano; Osie Johnson, drums, and George Duvivier, bass. Bob Prince did the arrangements and conducted. *Early Autumn* and *Cottontail* are among the numbers, along with (as a tribute to Lester Young) *Lester Leaps In* . . .



Ellington

One of the first releases on the new signature - Hanover label will be *Would You Believe It - I Have a Cold Cha Cha*, written and performed by Sascha Burland and Don Elliott. Burland is really Granville Burland, an executive of the McCann-Erickson advertising agency. The two came up with the idea while working on an advertising jingle.

Sol Yaged's quintet, featuring the trumpet of Charlie Shavers, is playing jazz concerts every Tuesday night at Teddy's Backroom in Jackson Heights . . . Ed Summerlin, young Denton, Texas, jazz composer and a teacher of music at North Texas State College, has premiered a new composition. *Jazz Music for a Protestant Worship Service*, at the Southern Methodist University Perkins Chapel in Dallas. Summerlin was the musical director of the Gene Hall band that competed in the finals of the AFM's Dance Band Contest . . .

Stan Rubin, who organized the Tigertown Five at Princeton University in 1951 and played clarinet with the band, graduated from Fordham Law School last month. He will set up practice in New Rochelle, N.Y. . . .

Teddy Wilson recorded the first jazz version of the Ethel Mernan hit musical *Gypsy*. With him on the date were Burt Dahlander, drums, and Arvell Shaw, bass. The LP will include one tune that was cut out of the show before it opened . . . The Lennie Tristano group went into the Half Note for June when Sonny Rollins failed to come east to open . . .



Kenton

Confidential's August issue carries an article by a Horton Smythe that purports to tell of the late Charlie Parker's sex life. The picture identified as the famed Baroness Rothschild de Koenigswarter is actually a photo of her daughter . . .

They had a party for Red Allen to celebrate his six solid years at the Metropole. The party was at the Copper Rail, across the street from the Metropole. It is where the musicians spend their time when not on the stand . . . Buck Clayton, in a card from the Basin Street Club in Toronto, said business there was great . . . Pianist Bobby Scott and the Mitchell-Ruff Duo have

(Continued on Page 43)

music news

Down Beat July 9, 1959

Vol. 26, No. 14

NATIONAL

The Reds and Dr. Stearns

The sleek rented Cadillac swept smoothly up the highway toward Wilton, Conn. Destination: a Duke Ellington concert at Wilton high school. The passengers: a Soviet cultural delegation led by 65-ish N. N. Danilov, deputy Minister of culture of the U.S.S.R.; and distinguished writer-teacher Marshall Stearns.

Stearns' purpose: to convince the Russians that jazz should be part of the American exhibit at the Moscow Fair this summer.

He talked eagerly and anxiously, through an interpreter, about the subject to which he has devoted his life. But the indifference of the Russians was a formidable obstacle, and Stearns' ardor faded.

"Man," he said later, "it was like trying to explain a transistor to a cave man."

At Wilton it was worse. Such was the Russian reaction to Ellington that Stearns felt as though his "favorite child had been spit upon." The entire delegation rose, in established Soviet style, and walked out of the concert at the intermission. Did Stearns follow? "Hell no," he said. "You can't leave Duke's playing when there is more to come."

This cultural impasse was the culmination of attempts to send a true representation of the American culture to the Moscow Fair, which runs from July 25 to Sept. 5 in the Soviet capital's Sokolniki Park. The American exhibit will have its counterpart in a Russian exhibit at New York's Coliseum between June 28 and Aug. 10.

Detailed planning for the exchange got under way in April, when the U.S. State Department in Washington received members of the Soviet Ministry of Culture. State Department brass decided to have the Russians visit New York to see samples of the American entertainment arts for themselves. Stearns was the man picked to show them jazz.

With the help of Irving Townsend of Columbia records, Stearns set up the Wilton trip. He found the Russians pleasant enough, and they dropped witticisms in the approved fashion of present-day Soviet diplomacy. But toward jazz they had closed minds. When Stearns told



ED SULLIVAN
who'll take a light-bulb spitter

them that the musicians were improvising, the Russians reflected their lack of belief in individual creativity by saying flatly: "Not so."

When the delegation returned to Washington, the Russians not only rejected jazz as part of the American exhibit, but turned down Jerome Robbins' *Ballets USA*, hit of the Brussels World's Fair last year. They found it too jazzy.

If the Russians blocked jazz on the one hand, there is evidence that U.S. officialdom didn't fight too hard for it on the other.

The American entertainment package is being organized by Ed Sullivan. When Sullivan's office was asked about the lack of jazz in it, spokesman Gene Schrott said: "This is to be a cultural exchange. They want

a high-type of 'typical American' entertainment, not an intellectual program."

What was the "high-type" program Sullivan had set up for the Russians to see as "typical" of American entertainment?

A troupe of novelty snake dancers, saucer-spinners and tightrope walkers, some accordion and harmonica music, one opera star (Robert Merrill of the Met), three girl singers, a man who spits out lighted electric bulbs—and Ed Sullivan. He was also looking for some Hawaiian tap dancers.

Needless to say, Sullivan was soon under fire for the package, which had about as much validity as culture as the cluttered TV potpourri on which he appears every Sunday night. One man, however, defended him: Joe Glaser, head of Associated Booking Corp. and manager of Louis Armstrong. Glaser said the frozen-faced emcee had done "everything in his power" to get the Russians to accept Armstrong as part of the show.

Whether Sullivan had done anything whatever for *modern* jazz remained one of the mysteries of the fiasco.

Through this confused story ran at least one consistent thread of criticism: the U.S. State Department, which San Francisco *Chronicle* jazz columnist Ralph Gleason recently roasted for neglecting jazz. A spokesman responded: "We tried very hard . . . to interest the (Russian) delegation in jazz. The impact of jazz on the peoples of other lands is well known to us. We didn't offer Louis Armstrong because he has been trying to make his own arrangements to play Moscow."

Yet the question of how hip the State Department really is remains an open one. Its officials missed a good bet by neglecting to book American jazz into the World Youth Festival, scheduled to be held July 26-Aug. 4 in Vienna. The Soviet government thinks enough of the festival to budget \$4,000,000 for it. As a result, the anti-Communist opposition in Vienna says it has been steam-rollered, and that the festival will now be a perfect platform for Communist propaganda.

Some critics of the State Department, however, tempered their an-

So They Say

Marshall Stearns, of an attempt to explain jazz to a Russian cultural delegation: "Like trying to explain a transistor to a cave man." **Page 9**

Billie Holiday: "Some damn body is always trying to embalm me." **Page 10**

Leith Stevens of Louis Armstrong's work in 'The Five Pennies': "Louis hasn't sounded this good in 20 years." **Page 22**

noyance with that body by remembering how meager the funds are that Congress will allocate for cultural exports. The Congressional attitude to money-for-culture is notorious among show people, who are well aware of how such exports help offset the impression of America created by sport-shirted tourists and saber-rattling politicians. The Congressional attitude, perhaps best described as simply chintzy, was given recent illustration when Representative John J. Rooney of Brooklyn blew his top because Jack Teagarden's recent (and very successful) tour of the orient had cost \$102,000, instead of the estimated \$66,350.

One Congressman, however, seemed to be aware of the value of culture in general and jazz in particular. Said Rep. Joseph Holt of California: "The State Department ought to drive a harder bargain. We shouldn't take one of their trade missions unless they take a jazz mission."

Holt's seemed a very small voice in the wilderness.

Would They Dig It?

One important question is this: just how much would the Russians like jazz if they could get it?

The evidence is that they are already getting it—through bootleg discs taped from such sources as *Voice of America* and Radio Tangier—and that they like it fine. The people are evidently hip to the point where Russia has its own hippies and beatniks to puzzle over.

Composer Ulysses Kay, who spent a month in Russia last winter, felt that Russian knowledge of jazz was frozen at the 1940s level. One Russian composer played Duke Ellington's 'A' Train for him at the piano, but that seemed about as far as he could go.

But New York *Post* columnist Leonard Lyons, in Moscow three years ago when the American *Porgy and Bess* company visited there, overheard a debate between *Porgy* orchestra trumpeter Junior Mignott and a Russian trumpeter—over the comparative merits of Louis Armstrong and Dizzy Gillespie. The Russian was for Diz.

A group of Polish musicians who visited Moscow earlier this year brought back stories of a jazz group led by Nikolai Kapustin. It was under a heavy influence of Gerry Mulligan and Short Rogers.

And finally, when the Bolshoi Ballet visited America recently, its members were reported taking home staggering armfuls of jazz records.

Why, then, have the Russians turned jazz down



THE WINNER AND STILL CHAMPEEN . . .

When John Birks Gillespie played the Preview lounge in Chicago recently, a couple of impromptu games spread the word that Dizzy is a crackerjack chess player, and soon he had games with customers scheduled through every intermission. Here, playing *Down Beat* managing editor Eugene Lees, he is winning hands down. But the young man waiting his turn in the background is a tougher opponent: Gordon Dunham, member and ex-officer of the Chicago Chess Club, who is rated "expert" by the U.S. Chess Club.

To begin with, Russia has a long tradition of looking on music as politically meaningful. In Czarist days, Sibelius' *Finlandia* was banned as inflammatory (Finland was then under Russian rule). In Communist times, the attitude got worse, not better, and various Soviet composers—Prokofiev the most famous case among them—have had their knuckles rapped for deviation from officially-approved approaches to music.

The State Department believes that the Russian turn-down was made *because* of, not in spite of, the popularity of jazz in Russia, though the officially-stated position of the Russians seems to be that "jazz is not representative of the American culture." Besides that, there is an official Russian campaign to connect jazz with hooliganism.

Summed up Marshall Stearns after his encounter with the Russians: "It was a brutal emotional experience . . . I had a definite feeling they were acting on orders from higher up."

The question Stearns could not answer was that old philosophic poser: how high is up?

Nobody in official Washington seemed interested in such abstracts. And, perhaps saddest of all, nobody—except Representative Holt—seemed to have gone on record as concerned by the fact that the Russians have been sending their cultural best to the U.S., while the most vigorous product of the American culture remains strictly on this side of the Iron Curtain.

Billie's Blues

In the troubled life of Lady Day, it was some sort of new low.

Hospitalized with serious liver and heart conditions after distasteful hassles with two New York institutions (see *Hot Box*, facing page), she was under medical treatment when police charged her with possession of narcotics—in her hospital room.

Her attorney and her biographer claimed she had freed herself of the drug habit, and the singer said that a package containing heroin that a nurse took from her had been in the bottom of her purse for some time. The police were investigating the possibility that the package had been brought to her, but for Billie it was a moot point—along with the question of whether she was free of narcotics addiction or not. The mere possession of drugs is an offense, and police said she would be taken to the confinement ward of Bellevue Hospital as soon as her condition permitted.

Forty-four years old now and broken in health, Billie Holiday—one of the greatest singers jazz ever produced—was giving sad illustration of what Shakespeare meant by "the law's delay." Or, in this case, its utter failure to face an issue: whether the use of narcotics is to continue indefinitely to be handled as a crime, or treated (as it is in England) as the grave social and physical illness it so obviously is.

How Death Came Near for Lady Day

Ed note: Down Beat's New York editor wrote the following Hot Box when, in his own words, he was "upset and angry." Later, he suggested that it might need "toning down." But the anger it contains is honest anger, of a kind too rarely heard these days, and there is in it the sound of pain that you sometimes hear in the best blues. Therefore it is printed in its entirety.

You scared people, you who are worried about atomic energy and the Buck Rogers world we are approaching, face it: you could be killed walking across an intersection, with or without the light.

You beatniks, you sad commentaries on life, you people who can't find anything to live for. Go to kindergarten.

The New York papers—front page yet, in the Hearst press—had headlines: "Singer Billie Holiday Is Dying."

To some of us, they were talking about "our girl," our non-expendable Billie. And what was Billie doing while such a sensational report made some expendable reporter look good in the eyes of his boss?

She was sitting up in a room at Metropolitan Hospital, talking to William Dufty of the New York Post. She said to him: "Some damn body is always trying to embalm me. . . . They'll call this another comeback, and I've been nowhere but across town."

Dufty, who wrote Billie's biography, *Lady Sings the Blues*, was checking out what had happened, the things that led up to the headlines. What he found out will give you conformists, and your opposites, the beatniks, something to worry about besides the filter on your cigaret. Because what happened to Billie could conceivably happen to you. It's the system, and believe me, living right ain't gonna immunize anybody. A medical student once told me: "What scares me is actually how little the doctors know."

Billie had been sick. She's had problems with both dope and alcohol. That we all know. This kind of problem is real and imminent. It is not like a future hydrogen bomb, or worries about how to get out of taking over a Boy Scout troop, which your company thinks you should do (if you don't want to get fired) because it believes in "community service."

Billie's problem was much more real than anything like that: she had to be helped on and off the stage when she sang a benefit at the Phoenix theater late in May. I received a phone call shortly afterwards, saying that she needed hospital care.

Now it happens that Billie has a feeling about hospitals, and it is deeply rooted in experience. She remembers what happened to her father.

Clarence Holiday played guitar in many a good jazz band. He was with Louis Armstrong, Fletcher Henderson, and Don Redman at various times during the 1920s and 30s. He was in Texas in 1937, and took sick, real sick. Ten hospitals, give or take a couple, (what difference does it make when a human life is at stake?) didn't admit him. You see, he was in a part of America that doesn't want to live like the rest of us.

It was finally proven that Holiday was a World War I veteran, and he was admitted to a ward in a veteran's hospital. There he died—from waiting.

But things have changed, you say? It wouldn't happen today?

Billie wouldn't agree.

She was under the care of Dr. Eric Caminer. At 2 p.m. on Sunday, May 31, she collapsed as Frankie Freedom, a young singing hopeful and her protege, was serving her custard and oatmeal, as prescribed by her doctor. She went into a coma after fighting against going to the hospital.

Dr. Caminer made arrangements for her to be admitted to Knickerbocker Hospital and called a police ambulance. In New York, you can't get hauled to a hospital without going through the Police Department, unless you want to pay \$25 for the trip. At those rates they could haul you to Buffalo.

Freedom rode the emergency ambulance to Knickerbocker, and waited while Billie lay on a stretcher for more than an hour before any medical attention at all was given to her.

According to reporter Bill Dufty, records at the hospital say Miss Holiday was admitted at 3:40 p.m. After diagnosis as a case of "drug addiction and alcoholism" she was put in another ambulance and taken to the Metropolitan Hospital in Harlem, a city institution.

In the meantime, Dr. Caminer was on his way to Knickerbocker. When he got there, of course, Billie was gone. So he started for Metropolitan. He knew Billie was in serious trouble with a heart and liver condition.

Dr. Caminer finally arrived at Metropolitan at 5:30 p.m. He found his patient lying on a stretcher in the hall, unconscious, unattended, and still not hospitalized as the cardiac emergency she was. When he asked for the doctor in charge, he was told: "He went to dinner."

Dr. Caminer immediately had Billie put into an oxygen tent. There was no question of racial discrimination involved, according to Caminer, for about half the patients and much of the staff at Metropolitan is Negro. "It might have happened to anybody," he said. Nobody at either hospital apparently knew that the patient was *the Lady Day*. She was registered as Eleanora McKay, which is her married name. (She is married to her manager, Louis McKay.)

"The hospital people," Dufty said, "apparently thought it was dirty pool for a big star to come in like a Harlem housewife."

On Wednesday, June 3, Metropolitan Hospital officials confirmed the original diagnosis of Dr. Caminer that Billie's illness had no connection with drugs. After 72 hours in the hospital, she had shown no symptoms of withdrawal, corroborating newspaperman Dufty's claim that Billie is "straight."

Not too long afterwards, she was sitting up talking to Dufty. A long way from dead, she was thinking about the work she has to do, recording the sound track of the film they are going to make, based on her life story, this summer.

You can see why she's not very fond of hospitals. Think about it for a while.—GEORGE HOEFER

Copniks Cooled . . .

New Yorkers who read about it in their daily newspapers smiled:

Surely the much-criticized system of issuing police identity cards to entertainers had now demonstrated—and ludicrously—that it was inequitable.

Causing the smiles were three beatnik poets and Deputy Police Commissioner Walter Arm. The police, it seemed, had issued summonses to three Greenwich Village Coffee houses because the beatnik poets reading their wares there hadn't obtained the identity cards.

Despite the legitimate amusement of people in show business over the incident, there was a serious undertone to the incident—above and beyond the issue of whether the police have the right to license musicians or anyone else before they can make a living. (*Down Beat*, June 25.) Now, in effect, the police were claiming the right to issue licenses to a man to talk.

Whether it was the laughter or the seriousness of the event that changed Deputy Commissioner Arm's heart, no one knew. But he announced that no new cases against beatnik poetry sessions would be taken, though the three already started would be continued. Showing that he was not entirely humorless himself, Arm hipped the hipsters thusly.

Technically, a beatnik spouting poetry is an entertainer under law, but though in violation, to the cop he's just a bore.

He can talk throughout the night if he doesn't incite a riot, we hope he keeps talking till his audience yells for quiet.

Given that much cause for outrage, the beatnik poets seemed certain to retaliate with a few well-aimed verses about the long Arm of the law.

Found: One Girl Singer

"She has," said Maynard Ferguson of Annie Marie Moss, "a blues style that reminds me of Joe Williams."

The trumpeter bandleader was talking about the girl he has hired to replace singer Irene Kral (sister of Roy), who left the band more than a year ago to go out on her own.

Annie Marie, like Ferguson, is a Canadian. She is in her twenties. She came to the rising young musician's attention through her work in early June on the Timex jazz



HISTORIC EXHIBIT IN BOSTON

The trumpet seen here is that of Leon (Bix) Beiderbecke, and viewing it are Thomas J. Manning, chief of the Boston Public Library's exhibits office; Mrs. Foster Furculo, wife of the governor of Massachusetts, and the Rev. Norman O'Connor, CSP, Boston University. The trumpet was lent by Beiderbecke's sister, and the exhibit—which is in the Boston library building—is to promote the Newport Jazz Festival, which starts July 2.

show that the Canadian Broadcasting Corp. carried from Toronto. (It fared better, critically, than its American counterparts also sponsored by Timex.)

Annie Marie's first assignment with the band: a one-week date at Pep's in Philadelphia. Second assignment: the Newport jazz festival on the afternoon of July 3. Come fall, she'll be off with the Ferguson band on a tour of Europe.

School of Jazz 1959

With plans completed for the third yearly sessions at the School of jazz in Lenox, Mass., three names were conspicuous by their absence and four by their presence.

Gone from the list of faculty members were Dizzy Gillespie, Oscar Peterson, and Ray Brown. Conflicting engagements prevented their participation. New on the list were Boston bandleader and Berklee School of Music instructor Herb Pomeroy, pianist Bill Evans, and Gunther Schuller, composer and Metropolitan Opera Orchestra French Horn player.

Evans will help the school's executive director, John Lewis, with piano students. Schuller will teach a course in *The Analytical History of Jazz*, newly added to the curriculum.

These faculty members are returning this year: Lewis, Percy

Heath, bass; Jim Hall, guitar; Max Roach, drums and small ensemble; Bob Brookmeyer, trombone; Jimmy Giuffre, saxophone, clarinet and small ensemble; Milt Jackson, vibraharp; Kenny Dorham, trumpet; Bill Russo, theory and composition; George Russell, theory and jazz composition; and Marshall Stearns, who will again teach his *History of Jazz* course. Twenty visiting lecturers, who will participate in panel discussions in the evenings, will augment the faculty.

The classes will be held from Aug. 9 to 30 at the Music Inn at Lenox.

When the classes open, seven youths who won the F. & M. Schaefer Brewing Company's first Intercollegiate Jazz Scholarship contest will be in attendance. Selected from among 11 finalists auditioned in New York were:

John Keyser, Arlington, Va., bass; Tony Greenwald, New York City, trumpet; Ian Underwood, Rye, N.Y., flute; Herb Gardner, Winchester, Mass., trombone and composition; Paul Cohen, Harrisburg, Pa., drums; Steve Kuhn, Chestnut Hill, Mass., piano; and David Mackay, Boston, piano. They represent Princeton, Yale, Harvard, Pennsylvania, and Boston universities. Yale and Harvard had two winners each.

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Boston Jazz Festival

The first Boston Jazz Festival, sponsored by the Sheraton Hotel system and produced by George Wein, has stolen some of the thunder from the Boston Arts Festival, held earlier this summer.

In former years such attractions as Herb Pomeroy's big band, Japanese jazz pianist Toshiko Akiyoshi, Cannonball Adderley, and a band of all stars led by George Wein, have been major presentations on an evening devoted to jazz at the Arts Festival. One year, Pomeroy's presentation of the *Living History of Jazz*, with WHDH's John McLellan, drew 16,000 persons. This year, however, there has been no announcement of jazz activity, beyond a jazz program sometime during the three weeks.

The Sheraton Hotel-sponsored festival, at the Boston Red Sox' 35,000-capacity Fenway Park, will offer some big names in jazz, although its dates (Aug. 21, 22 and 23) conflict with the giant Randall's Island Festival in New York City.

The three-day Boston event will have Duke Ellington's orchestra, the Modern Jazz Quartet, the Stan Kenton orchestra, the Oscar Peterson trio, Sarah Vaughan, Thelonious Monk, and the Four Freshmen.

An added highlight will be the awarding of jazz scholarships to four New England high school students "with outstanding qualifications and interests in the jazz idiom."

Applicants for the scholarships, which will apply at the Berklee School of Music in Boston, may write or apply at the school. Judges will be George Wein, Marshall Brown, and Robert Share of Berklee.

The finalists will compete in a morning session at the festival and the two top winners will be given full-tuition scholarships. Two runners-up will receive half-tuition scholarships. The two top winners will be featured at one of the final concerts of the Festival.

Dixieland Track

Plans are being made to serve up Dixieland jazz to race track fans during the forthcoming season at Saratoga Springs, New York.

The festival will take place in the evening on the grounds of the track. The Saratoga Springs Chamber of Commerce is sponsoring the affair and has assigned Elaine Lorillard as "personnel coordinator." The theory is that the older race track crowd will appreciate the steaming Dixie of a Wild Bill Davison or a Pee Wee Russell more than cool sounds, even on a hot August night.

MIDWEST

Tracy to Chess

"I was very happy at Mercury. Very happy."

Thus Jack Tracy spiked rumors that he had been discontented in his slot as jazz artists and repertoire director for Mercury records, and that the discontent was behind his unexpected move to the Chess label and its affiliates.

"The new job offers more scope," said Tracy, who is now album a&r man for all of his new employer's three labels, Chess, Checker, and Argo. Additional temptation, according to persistent reports: a salary increase that was too much to turn down.

Ex-*Down Beat* editor Tracy finished up editing his tapes for Mercury and moved late in June into his new office which, like his old one at Mercury, is in Chicago.

Hal Mooney was considered the most likely successor to Tracy, which would mean that Mercury's jazz a&r center would shift to New York.

Final Bar: Sharon Pease

When the boogie-woogie fad hit America, Sharon Pease was in a good position to profit by it: he understood it as few other teachers of piano did.

Writer of a column on piano in *Down Beat* for more than 15 years (almost from the magazine's beginning 25 years ago), Pease wrote a famous article titled *I Watched Pine-top Spit Blood* for the magazine. A superlative teacher though only a middling performer himself, Pease had a studio in the Lyon-Healy Building in Chicago, taught countless boogie fans to play it, and wrote folios on the style that sold hugely across the country.

Ten years ago, Pease gave up his column, gave up his studio, and moved to Phoenix, Ariz., in the hope that his wife would find relief from her asthma there. And in Phoenix earlier this month, Sharon Pease, fiftyish and bespectacled, died. He was buried in his home town of Wapello, Iowa, a town so small that even fellow Iowan Ned Williams—editor of *Down Beat* during Pease's time—doesn't know where it is.

Williams and many others remember Pease as the man who turned to blue shirts long before television made them a show business necessity. "White shirts somehow made him look ill," Williams says, "so he never owned one."

Pease is remembered, too, as a man

with a sense of humor, who was even amused by the confusion his name caused. One of the favorite Pease stories concerned the landlord of the building in which he had his studio. Though he had been there many years, the owner had never met him and evidently knew nothing about him. One day a letter arrived. It began:

"Dear Miss Pease: We are pleased to inform you that the ladies' room on your floor of the building has been renovated and . . ."

U. S. A. WEST

Pete Kelly Blew

Those who enjoy the Roaring Twenties brand of jazz that is heard on *Pete Kelly's Blues* had better keep their eyes glued to every show: the series will be dropped after its initial 13-week run.

Some well-known elders among west coast jazz musicians have been playing the show. Most of them, indeed, are old enough (average age: 43) to remember well the era in which the Pete Kelly stories are set.

Dick Cathcart, originally from Indiana, has, of course, been playing the cornet part that seems to emanate from the horn held by actor William Reynolds (providing, of course, that you don't watch the fingering *too* carefully). Cathcart, who was influenced in his playing by the late Bix Beiderbecke, is also music director for the series. He is actually the eighth member of the Pete Kelly "seven".

Matty Matlock, 50, former arranger and clarinetist with Bob Crosby's Dixieland band during the late 1930s and early '40s, plays clarinet on the track and acts as conductor of the combo. He is occasionally seen on-camera. New Orleans-born tenor saxophonist Eddie Miller is also a Crosby alumnus.

Moe Schneider, 40, is featured on trombone. The rhythm section includes drummer Nick Fatool, 44, guitarist George Van Eps, 46, and bassist Jud DeNaut, 44. The youngest of the group is pianist Ray Sherman, 36, a former Milwaukeean.

The Big Seven was actually assembled by producer Jack Webb 10 years ago, for a radio series—called, not surprisingly, *Pete Kelly's Blues*. The group and the title got another go-around in 1954, when Webb made a movie about his fictional cornet player.

Musicians have expressed doubts about the good the latest Pete Kelly series might do for jazz. With Pete



PIONEER'S BLOWING

The soprano saxophonist is Don Redman, who first made his impact on jazz writing in the 1920s, yet is blowing vigorously today. Redman was photographed during a recording session by the Knights of the Roundtable for Roulette. Others on the session were clarinetist Buster Bailey (in background), Taft Jordan, Yank Lawson, Moe Wechsler and Cully Cutshall.

constantly mixed up with gangsters and assorted seedy types, and getting knocked on the head by various of them, the show seems unlikely to convince the American mother that jazz is a good thing for her offspring to be interested in.

Why is the show going off the air? Said one musician: "Oh man, have you seen those plots?"

Loyalty Oath Outcome

In the midst of the lengthy strike last year by AFM studio musicians against the major motion picture producers, the question of drawing strike benefits became a major issue among membership of Los Angeles' Local 47.

What should have been a simple matter of payment of benefits on application became complicated for some members by a federation-imposed declaration of loyalty to the union that all strikers were required to sign before they could draw a penny, (*Down Beat*, June 12, 1958).

Ultimately, all but two Local 47 members — trombonist Milt Bernhart and French hornist Bill Hinshaw — signed the declaration, collected their strike benefits and chose to forget the so-called loyalty oath. Bernhart and Hinshaw, however, refused to sign and took the matter to municipal court, where they sued the union in an attempt to collect the back pay.

They further took up the matter with the National Labor Relations

Board and secured a favorable decision leading to an agreement by the federation and Local 47 to pay damages to the two rebels for loss of earnings suffered by them. The referee in the dispute, Benjamin Aaron, ruled in favor of Bernhart and Hinshaw and decided they were within their rights to take the issue to court.

Three weeks ago, the AFM struck back. The federation rejected Aaron's findings, dismissed the referee and sentenced Bernhart and Hinshaw to a two-year suspension from the union as well as imposing a fine of \$2,500 on each.

Considered by many as basic to the situation of charge, counter-charge, and reprisal, is the fact that both musicians are members of the Musicians Guild of America. Hinshaw, who was expelled from the AFM last year, is a board member of the rival organization.

Bernhart refuses to pay what he considers an unjust fine, still considers himself an AFM member and still pushes for payment of more than \$900 in back pay. While he may work in the major motion picture studios, which come under MGA contract, the suspension rules out certain other work opportunities.

Meanwhile, he said, "... the only future for us lies in the courts."

Rich Vic

Vic Damone, whose career has had its ups and downs in the last decade,

seems headed for a future so rose with loot and continued work that he stands to reap about \$750,000 in 1959 alone.

For a substantial portion of this amount the singer can thank ever-bountiful Las Vegas, Nev., where he will play the Flamingo hotel for at least 34 weeks in the next three years. Two contracts signed last month involve more than \$250,000 for his appearance in that location. Damone will work two monthlong engagements at the Flamingo for each of the next two years. He also inked a three-year pact with the Mapes hotel in Reno, Nev., for two three-week stints a year.

Damone also will play summer stock in *The Great Waltz* at the Starlight theater in Kansas City, Mo., following which he will appear in the Carousel theater's production of *Oklahoma* in Framingham, Mass.

Now appearing at the Arena Club in Pittsburgh, Pa., Damone is set for a spot on the Garry Moore television show June 30 and will be one of the headliners at the Hollywood Bowl's *Jimmy McHugh Night* Sept. 5.

The Bowl's Biggest Season

Since it opened in 1922, the Hollywood Bowl traditionally has operated every summer for only eight consecutive weeks. Through the years, moreover, this vast outdoor concert arena in the lap of the Hollywood Hills has opened its portals to an increasing number of non-classical artists.

For its 38th season, which commences July 2, the Bowl will operate for a precedent-setting 10 week period during which artists ranging from Herbert von Karajan to Mahalia Jackson and Ella Fitzgerald will be presented.

Opening the season, von Karajan, "the Musikdirektor of Europe," will conduct the Los Angeles Philharmonic orchestra, to be followed July 3 and 4 by a Lerner and Loewe night with Johnny Green on the podium.

Other highspots of the season include a Gershwin night July 18 with the Andre Kostelanetz orchestra; piano soloist Andre Previn; Ella Lee, and the Bowick singers. The evening of July 24 belongs to Ella Fitzgerald, and on Aug. 7, gospel singer Mahalia Jackson will be assisted by the Bowick singers in a program of *Songs of Faith*. *A Night With Meredith Willson* is programmed for Aug. 15, and the evening of Aug. 21 is devoted to Nat Cole and the orchestra of Nelson Riddle.

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Welk Signs Again

By the time the ink was dry, it was evident that the Lawrence Welk bandwagon, far from outwearing its welcome on national television, never had been more mobile.

The champagne music maestro last month sewed up a new dual deal with the Dodge division of the Chrysler Corp. and the American Broadcasting Co. In addition to this exclusive deal for both radio and telecasting, the bubble-maker also signed a separate agreement with ABC covering five more years.

Welk's new contract with Dodge and ABC tied down the format for future televised champagne sessions by the Welkians. Henceforth, the bandleader will concentrate all his TV activities on one program a week, the reliable *Dodge Dancing Party*, a staple of Saturday night televiewing for five years.

W. D. Moore, advertising director of Dodge, summed up the situation when he said: "We are highly pleased with the excellent audience and sponsor-identification rating the Welk show has received. But we are even more pleased by the many comments we have received direct from Dodge dealers, who report that the Welk show is selling cars."

Live TV Music Growth

With live music on the increase in television films, probably the busiest Hollywood studio emphasizing non-canned soundtrack is Revue Productions, the television arm of Music Corp. of America.

According to Stanley Wilson, music director of Revue, scoring telefilms has now reached a peak of 36 recording hours a week, with a minimum of 11 teleshows now in preparation for fall debut on all networks.

Significantly, 99 percent of the music heard in these shows, Wilson stressed, will be original work following no previously set trend. He credits Revue executives with concluding that live and original music is indispensable to the success of a teleseries, and points to Hank Mancini's work in *Peter Gunn* as the most graphic example of this.

Nor is the turn to live music a flash in the pan, Wilson added. As evidence of a marked expansion of the studio's music department, he pointed out that, besides himself, there now are nine other composers employed by Revue alone.

Next fall's shows range from the 60-minute series, *Riverboat*, with a symphonic underscore composed by

Elmer Bernstein, to the weekly *General Electric Theater* programs, which will be scored according to the story lines utilized.

Other shows in the works at Revue include *Staccato*, which will have a Bernstein score and a private-eye story; *Johnny Midnight*, with music by Jerry Friedl, and *M Squad*, for which Benny Carter, John T. Williams, and Wilson are composing.

INTERNATIONAL

The Surprised Viking

Iceland is a strange land with much rock and lichens and a secret volcanic heart that keeps it warmer than its far-north position would suggest.

But still, it is not a very fertile country, and, in the 10th Century, after Erik the Red's father died, Erik got fed up with scratching a living out of the farm he had in the north, sold out, and went south to win another farm in a Dark Ages equivalent of the crap game.

But that led to trouble: in a fight over water rights and related matters, Erik killed a neighbor, and was



ALTOIST INGOLFSSON

finally run out of Iceland by an indignant jury. He discovered Greenland and his son, Lief Erikson, sailed to America, landing not far from what is now Boston. (The exact location is unknown.)

Ten centuries later, jazz was having as much trouble sinking roots in Iceland as Erik did, but when it did take, it was as individualistic as the best tradition of Erik would demand: since there are no big bands in Iceland, every musician is virtually forced to express himself as a soloist. All the jazz is modern, since traditional and Dixieland jazz never did catch on in Iceland.

One of the best-known young moderns in Iceland is a Lee Konitz-influenced alto player named Andres Ingolfsson, who was born 23 years ago. He started playing clarinet in a high school combo when he was 17, but switched to alto sax three years later to take his first professional job. He was soon one of the most sought-after musicians in Iceland for concerts and jam-sessions. He played two years with a quintet that attracted considerable attention, and eventually toured Germany with it. When the band came home, Andres set up a group of his own that included, besides his alto, vibes, guitar, piano, bass and drums. Last winter, the island's best-known bandleader, Kristjan Krisjansson, experimented with a Dave Pell-like group in which Andres played tenor—and soon became a leading soloist on that instrument too.

A friend suggested to Andres that he apply for a *Down Beat* scholarship to attend the Berklee School of Jazz.

He was reluctant to do it. Andres said: "There are probably thousands of young musicians in America who have had more and better opportunities to study jazz by listening to the top musicians. They have jazz concerts and jazz on radio and television . . ."

Besides, Andres is more or less self-taught; there are few teachers in Iceland for the woodwind instruments.

But he sent his application and a tape of his playing, albeit without much hope.

Last month (*Down Beat*, June 11) it was announced that Andres had won the top \$800 scholarship for Berklee. Thus it is that this fall he will follow the route of forefather Leif Erikson—to Boston.

Said Andres: "I am just surprised."

Ambassador Nat Returns

Nat Cole, "the best good-will ambassador the U.S.A. has sent" to South America, according to Brazilian President Juscelino Kubitschek, returned to his Los Angeles home last month. He had completed a six-week swing through six countries, during which he appeared before more than 1,000,000 persons and sang at the formal opening of Rio De Janeiro's new opera house, at the invitation of Brazil's president.

Cole said the U.S. State Department should co-ordinate its activities throughout the world with well-known entertainers. He cited the example set by Russia in sending to this country the Moiseyev dancers and Bolshoi ballet troupe.

"I know you can't run the world on music alone," Cole said, "but it plays a tremendous part in giving people the opportunity to forget differences between countries. Music offers a common ground for the exchange of ideas and cultures."

A curious crowd in Caracas, Venezuela, pressing against the singer's car on the same streets where Vice President Richard Nixon was stoned, constituted one of the trip's high points, Cole said.

"When I saw all those people squeezing in on our car," he recalled, "I was glad they were on my side."

In addition to his wife, Maria; his manager, Carlos Gastel; Capitol a&r men Dave Cavanaugh and Lee Gillette, and sound engineer Louis Valentin, Cole took his trio, consisting of John Collins, guitar; Charlie Harris, bass, and Lee Young, drums.

"We hit Buenos Aires in the middle of a big strike, and John Collins got caught in the middle of a tear-gas riot," the entertainer said. "He ducked into a shoe shop, and that's how he came to buy a pair of Argentinian shoes."

South American musicians, on the whole, do not compare favorably with their U.S. counterparts, according to Cole. "A couple of spots were particularly bad," he recalled. "like Lima, Peru, and Santiago, Chile. But there was a great band in Buenos Aires. We really had a ball there." One object of the trip was to record an album using South American musicians.

The singer said the South American press seemed particularly interested in his views on the racial situation in the United States. "I didn't duck their questions," he said. "I told them that there certainly were problems, but we're doing everything we can to work them out. The best example I could give was myself. I'm a Negro, but I'm doing all right."

Jazzmen Abroad

With U.S. jazzmen turning up on foreign sites as much as junketing congressmen, these were the latest on the list of this summer's travelers:

- Chet Baker, who will represent America at Belgium's first jazz festival. The *Festival International de Jazz 1959* is scheduled to be held Aug. 2 in a football field in the village of Comblain-la-Tour.

- John Mehegan, jazz pianist, teacher, and critic for the *New York Herald-Tribune*, who is spending the summer on a concert-lecture tour of South Africa. His sponsor: the Jazz



THEY'RE HEADING THE RIGHT WAY

Trumpeter Art Farmer and his bass in the Gerry Mulligan group turn back toward the West after a tourist's walk up to the edge of West Berlin. The massive monument that separates the free part of Berlin from its Communist counterpart is the historic Brandenburg Gate.

Appreciation Society of Johannesburg.

- John Lewis, Percy Heath, Milt Jackson and Connie Kay. The Modern Jazz Quartet is on a 10-concert tour of Italy.

Each of these scheduled trips comes complete with foreign color. The MJQ made two appearances at the Florence May Festival. It was the first time a jazz program had been included in the schedule during the 22-year history of the Festival which, with Salzburg and Edinburgh, is considered a major world musical event.

Mehegan planned to pick up two native musicians—a drummer and a bass player—in Johannesburg, then lecture and play at several South African Universities. He took along a motion picture camera and tape equipment, planning to go into the

back country of Southern Rhodesia and Buchenland to gather material for a book on the roots of jazz.

The Belgian festival at which trumpeter Baker will appear is actually a benefit. The newspaper *La Meuse Belguime* is co-sponsoring it with the producers of a Radio Liege program called *Jazz for All*. A beer company and an airline will supply the stage, along with chairs and tents to accommodate the crowd of 6,000 expected from all over Europe.

The village of Comblain is in the Ardenne mountains, where American troops fought for their lives against bad weather and a massive German counter-offensive toward the end of World War II. Profits of the jazz festival will go to repair damage done to Comblain's church by the historic struggle.

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Red Nichols in History...

No One Had Ever Heard Such a Sound

By George Hoefler

"My father told me to select a note and learn to play it to the best of my ability. When I could play it to my satisfaction, I could go on to another one.

"I'm still trying to perfect Note One."

Thus spoke Ernest Loring Nichols, better known as "Red." He had just returned to New York City after a 20-year absence. There were many things going for him, but Red remembered the lessons he got from his father, a musical disciplinarian who taught band instruments to the members of the Utah State Industrial School boys' band.

Fifty-four years old now, Red had long since seen the first gray come to his hair. Yet he looked and acted like an enthusiast in his twenties. He was excited about his band and proud that members of the current Five Pennies group had an average age of 50. Besides, he and the boys had just broken the attendance record set by the Dukes of Dixieland at Morris Levy's East Side Roundtable. Why shouldn't he be happy? Yet his realism stayed with him.

"Man," he said, "I know why the price offered the Pennies jumped from \$2,000 a week in Los Angeles to \$6,000 in Las Vegas. It wasn't because I've perfected the playing of that note."

He referred, of course, to the movie based on his life, and knew that it was the cause of the current attention.

Red was born in Ogden, Utah, in 1905. His father started him on cornet when he was barely big enough to hold the horn. Red had a uniform and was playing a bugle in his father's youth band in 1909, when he was four. He had to put in an hour of practise before breakfast each day—or there wasn't any breakfast. By the time he was six, he was taking cornet solos with the band on such melodies as *Carnival of Venice*.

When he was 12, Red started playing for dances. He was already under



NICHOLS AND THE PENNIES
in 1939, when the peak was past

the influence of the then-new recordings by the Original Dixieland Jazz Band, and he copied Nick La Rocca's solos note-for-note. Then he began to improvise passages of his own.

His father—who himself played clarinet—hated jazz. But he did not stand in Red's way, and when a rival bandleader, a woman named Lillian Thatcher, offered Red 50 cents a night more than the two dollars his father paid him, he was permitted to go. His father insisted only that he make no departure from the written notes . . .

A little later, Herbert Clarke, a famed bandmaster of the day, heard Red at a concert. Clarke recommended him for a music scholarship at Culver Military Academy in Indiana. Red spent the winter of 1918-19 there. But he learned to smoke from his classmates, and he was dismissed at the end of the first year. But not before one important thing happened: Red went to New York with a musical group from Culver, and there he heard the Original Dixieland band in person. Their performance of *Ostrich Walk* was the factor that made him decide to go into jazz professionally. He still plays the number.

By 1921, Red was back playing

with his father, in an Ogden theater pit band. From time to time Red would run off to the big city, which for him was Salt Lake City. There he would sit in with Boyd Senter's group at the Louvre Cafe. Senter was a clarinetist, and a pretty far-out one for those days, who became noted for his work in vaudeville. He also had the distinction of being the late Glenn Miller's first boss.

It was at this time that a second influence came into Nichols' ken: he started listening to the Isham Jones Brunswick records, and, particularly, the "laughing cornet" of Louis Panico that was featured on some of the numbers, such as *Wabash Blues*.

Come 1922, a bandleader who had heard Red in Ogden recommended him for a job with a dance band out of Piqua, Ohio, at \$50 a week. From this band, Red went into a group known as the Syncopating Five (in 1923). Shortly after Red joined it, the band changed its name to the Royal Palms Orchestra and followed Paul Whiteman into the Ambassador Hotel in Atlantic City.

Besides, Red, the band—an early co-op group—included Ray Stilson on C-melody sax; Dusty Rhoades, drums; Gibb Dutton, clarinet; Chuck Campbell, trombone; Russell Stubbs,

piano, and Herb Hayworth, banjo.

It was with this band that Red made his first recording: *Toot, Toot, Tootsie, Goodbye*, and *Chicago*. Each member of the band paid the record company (Red doesn't recall its name) \$25 for the privilege of making the records. They each got 25 copies of the disc for promotional purposes.

While in Atlantic City, Red heard violinist Joe Venuti and guitarist Eddie Lang at the Knickerbocker Hotel, the Scranton Sirens with the Dorsey brothers, and the Original Memphis Five, with Phil Napoleon on trumpet and Miff Mole on trombone. The latter was to have considerable influence on Red in later years when the two of them haunted the recording studios, making sides for almost every label under a myriad of band titles, such as *Red and Miff's Stompers*, *The Redheads*, *We Three*, *Charleston Chasers*, *Arkansas Travelers*, *Hotsy Totsy Boys*, *Louisiana Rhythm Kings*, and others. But these were studio groups only, not the Five Pennies.

Red and Chuck Campbell left the Royal Palms Orchestra to join Johnny Johnson's orchestra in New York. This is the point (1924) where the movie version of Red's life, *The Five Pennies*, begins.

Johnson eventually helped Red organize a band of his own at the Pelham Heath Inn in Westchester County. The band comprised Freddy Morrow, alto saxophone (Morrow remained with Red up until the 1940s but rarely recorded with him); the late Dudley Fosdick, on mellophone; Gerald Finney, piano; Joe Ziegler, drums; and Joe Venuti, violin. Red has said it was while he was playing with this band that he first began to get the sound and feeling about music that later brought the *Five Pennies* recordings to their fame.

During those early days in New York, Nichols and the other young jazz musicians listened a lot to the great Negro jazz stylists. Red recalls the Washingtonians at the Kentucky Club, a cellar speakeasy. Sonny Greer's drums were set up in a corner of the room that was under a sidewalk grating; people were constantly walking overhead. Red has appreciated and loved Ellington's music from that day to this. His current band plays arrangements of *Mood Indigo*, *Morning Glory*, and other Ellingtonia.

During this period, Red spent a good deal of time at Roseland, listening to the Fletcher Henderson band in which Louis Armstrong

played cornet. Red and Louis used to play for each other and exchange ideas in the musicians' room downstairs.

That same year, Red heard the Wolverines, with Bix Beiderbecke, during their famed New York engagement at the Arcadia Ballroom. He had originally heard them in the midwest in 1922, while on tour with the Syncopating Five.

Bix was another influence on Red, and there was, at one time, a lot of written material by jazz critics claiming Red tried to play like Bix. This was ridiculous folderol. There is nothing new under the sun, and when a musician likes and appreciates another musician's work, there is no sin in incorporating some of it in his own style. Red retained his own individuality, while having some of the same lyrical feelings about horn-playing that Bix did.

The job at Pelham Heath was drawing to a close, however, along with this period of Red's life. Finally, the band ran into trouble: Pelham Heath's management didn't like the musicians taking 15-minute intermissions.

Nichols then moved into New York proper, and went to work for bandleader Sam Lanin. Lanin was sympathetic to his aspirations and helped him set up his first recording groups. Indeed, one of the earliest of Red's small-band recordings was issued by the old Columbia company as Sam Lanin's Redheads. But the Five Pennies were about to come into being.

Drummer Vic Berton thought up the name. It applied to Red's main recording group, whose discs were done for the Vocalion-Brunswick label. The label was at that time owned by the Brunswick-Collender company. The company manufactured pool tables and allied equipment.

The list of sidemen who worked on the Five Pennies recordings is impressive. Among them were: Adrian Rollini, Benny Goodman, Jack Teagarden, Glenn Miller, Jimmy and Tommy Dorsey, Artie Schutt, Eddie Lang, Gene Krupa, Pee Wee Russell, Mannie Klein, and others.

In 1951, Red said that this—the years between 1925 and 1930—was the most important period of his career. He has since changed his mind, and is thinking of the future. But there is no doubting that it was important, both for jazz and for Red Nichols.

What conception was behind the recordings? Who were they aimed at, the public or the profession?

"We played," says Red, "for our fellow musicians, not for the large, musically-unschooled following, which we didn't know existed—or ever would exist."

In 1927, Red was offered what was at that time considered a high honor: the chance to join the Paul Whiteman orchestra. He took it—and left after about a month because his close friend Miff Mole, who had also been invited to join the band, had declined. Besides, Red was annoyed because Whiteman, flushed with his success, was not showing up regularly to front the band. When Whiteman didn't show, Henry Busse fronted it, and Red had to take over Busse's part. The experience left him with a permanent hatred of the cup mute.

Red's replacement when he left the band was Bix Beiderbecke.

Red's star fell during the Depression years. He had a big band, and a good one. Freddie Williamson, now vice president of Associated Booking Corp., once told this writer: "That band was musically one of the best of all time. I could never understand why it didn't get more notice."

By late 1939, a good many people had forgotten about Red Nichols.

The movie based on his life points out accurately that Red left the band business in 1941, to go to work in the shipyards at Alameda, California, and that he didn't touch his horn for three years. But the circumstances were not quite what they are in the film. Red's daughter was attacked by polio, and he may have had some feelings of guilt about being away from his family as much as the musician's life made necessary.

But he was also thoroughly disgusted with the music business at this juncture right before World War II. Red, like many people in show business, wanted to serve his country.

But he was back in music by 1944, and since that time he has led a small combination on the west coast. The group has worked steadily and built up a local following. Undoubtedly the movie has skyrocketed Red to his present prominence. But the comeback of Red Nichols has been a steady process for the past decade. Red's outlook is progressive, and his music today is hard to classify; strictly speaking, it is neither New Orleans, Dixieland, nor swing, and of course it certainly isn't Bebop. It is Red Nichols' music.

And, with or without the movie, it was bound to command attention again.



...and Red Nichols Today

By John Tynan

On the final day of pre-recording the underscore to *The Five Pennies*, a stocky cornetist with a blunt, Irish face, cropped greying hair, and brown eyes, arrived at the Paramount soundstage—just as he had done every day during production of this motion picture based on his life.

"Guess I've kept up with the work on this picture just about every step of the way," said 54-year-old Ernest Loring Nichols. He set his cornet case on the floor and settled back into one of the chairs provided for studio guests, quickly lit a cigarette, then remarked through the drift of tobacco smoke: "I learned an awful lot, too; especially from this . . ." He waved a hand toward the orchestra—a grove of bows, bass necks and brass, grouped in sections on the soundstage floor before the podium of music director Leith Stevens.

"How about some coffee?" Red quickly walked over to the side of the soundstage where two huge coffee urns sat on a shelf, spigoted the hot liquid into a couple of paper cups, and immediately returned, a half-smile on his lips.

"See, this is a first experience for me," he said. "Watching the orchestra work like this, I mean. Though I've sat in the orchestra many times as a sideman, this is the first time I've been an observer from the outside."

He sipped the coffee, then said: "One thing I've learned from watch-

ing Leith and this orchestra work is that every sideman in America should take the leader's place for awhile. And vice versa.

"If the leaders could sit in with the band awhile," he continued, "all music would become closer knit. Believe me, you'd see an awful lot of crap disappear."

Nichols returned to his coffee. On the podium, Stevens, headphone covering one ear, held the orchestra in readiness for a take. The overhead lights slowly faded, and on a screen high on the wall behind the orchestra the technicolored main titles of *The Five Pennies* began to unfold as the theme music was dubbed on the soundtrack. After two or three more takes on the titles, the lights went up again and the musicians relaxed.

Nichols was grinning broadly. "Hey," he said, "isn't that a dandy opening? Just like an album cover. Sure like the theme song Sylvia Fine wrote, too. Really pretty. When you see the finished picture you'll notice how Leith wove this through the entire piece. A beautiful, restrained thing of work."

Obviously not a man to wax voluble on deeply-felt personal matters, Red summed up his feelings about Stevens in one simple, sincere statement: "I'll just say this about him: Through the whole production he's been kind and honorable—very fine indeed. Leith Stevens is a real man!"

No less impressed by Louis Armstrong, Nichols commented, "Louis worked so *very* hard during the pre-recording. In fact, he worked his head off to give Leith and the others what they wanted. But they captured it. They got what they wanted from Louis—and, take my word, it's great!"

As the afternoon wore on and the orchestra completed take after take on separate and, from an outsider's viewpoint, seemingly unrelated scenes from the film, Nichols was in and out of his chair, wandering about the soundstage, chatting and kidding with spectators, technicians and the picture's producer, Jack Rose.

The cornetist's daily visits to the studio were possible because his band was in town, working at the Sheraton West in Los Angeles after a stand-

at the Marineland restaurant, adjacent to the famed oceanarium in Palos Verdes on the Pacific ocean.

For the past five years, Red and his Five Pennies have regularly worked the Sheraton during the winter months. When warmer weather arrives, usually in May, the cornetist takes his men to jobs in resort locations such as Lake Tahoe. This summer and fall, moreover, the Five Pennies will branch out to play the Playboy jazz festival in Chicago Aug. 9, Salt Lake City Aug. 21-22, and a date at Walled Lake, Mich., Sept. 4 before returning to Marineland where the band will stay until early December.

During production of *The Five Pennies*, however, Red's preoccupation was solely in the film. His admiration for the studio musicians, especially the brass men, knew no bounds. During dubbing of one sequence, for example, his quick enthusiasm quite got the better of him and gave rise to an incident which provided unexpected insight to his character.

The scene being dubbed shows Danny Kaye, in the role of Nichols, dropping his cornet off the Golden Gate bridge into San Francisco bay. At the point when the horn leaves Kaye's hand, the camera follows the long drop from above, while Stevens' underscore calls for a single sustained muted trumpet note to heighten the drama of the act.

The orchestra made several takes
(Continued on Page 42)



A Score for Five Pennies



PICTURES OF A MAN AT WORK

Above, Bill Stinson, music department chief at Paramount pictures, talks things over with Leith Stevens and Danny Kaye on 'Five Pennies' set. Below, Stevens, arms outstretched, looks as if he is about to dive into the orchestra as he conducts. Sat by him, Kaye noodles with a trumpet.

Leith Stevens
Found Armstrong
'Hasn't Sounded
This Good in
Twenty Years'

If any one person fits the description of the pioneer of jazz in motion picture underscoring, it is 49-year-old Leith Stevens.

The husky, gray-haired composer, whose interest and activity in jazz dates back to 1934 and the celebrated *Saturday Night Swing Club* radio series over CBS, had his first fling at scoring jazz for movies in Stanley Kramer's production of *Eight Iron Men* in 1952.

Since then, Stevens has taken more ambitious strides down the jazz road with his scores for *The Glass Wall*; *The Wild One*; *Private Hell 36*, and *Crashout*. The release of his music for *The Wild One* on a Decca LP a few years ago, moreover, set a precedent and a pattern for successive practises.

As music director of *The Five Pennies*, Stevens found himself in the ironic situation of having to score the background music for the filmed biography of famed jazz cornetist Red Nichols without incorporating jazz into the underscore music.

Discussing his work on the picture, Stevens recently pointed out that there is no "original underscore" to *The Five Pennies* in the orthodox

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sense. His role as music director, he said, consisted in part of adopting the songs of Sylvia Fine—as so-called background music—to the story line of the picture.

Delving into problems peculiar to his *Pennies* assignment, Stevens drew attention to the difficulties involved in balancing the various sequences featuring Danny Kaye, as Nichols, and Louis Armstrong playing together. Nichols made the soundtrack.

"In the *Battle Hymn* sequence, for example," Stevens explained, "we had a bit of a problem with balance because of the difference in tone between Louis and Red.

"Nevertheless, I'm convinced that both Red and Louis outdid themselves in the pre-recording. So far as I'm concerned, Louis hasn't sounded this good in 20 years."

Stevens, who had not seen Armstrong personally for more than 20 years—since they did a *Saturday Night Swing Club* program together in the 1930s—noted that "Louis slaved over this picture. I've never seen anyone work so hard."

The composer had settled the preliminary details with Armstrong about a year before the picture finally got under way and was looking forward to an unhurried series of recording sessions with the trumpeter.

"Actually," he noted ruefully, "I had him for only three days of pre-recording. And in the middle of the shooting he had to dash off to the Monterey Jazz festival and other dates on the coast. All in all, Louis (could spend) only about 13, 14 days on the picture."

In order to establish what he wanted musically from Armstrong, Stevens said he went through the trumpeter's old records, some of which dated back to the Hot Five and the Hot Seven days.

"It was simply the shortest way for me to arrive at a true conception of his style in certain period portions of the picture." The result, according to Stevens, is an exhibition of "magnificent Armstrong" on the movie's soundtrack.

Nichols' work on the soundtrack recording was enhanced for the music director by a "... demonstration of a dramatic flair I didn't imagine he had." Stevens elucidated:

"In the scene where Danny Kaye is trying to prove to his daughter's teenaged friends that he can still blow good horn, his lip is supposed to crack and he finds he can't make it anymore. After all, Nichols had been away from his horn for about eight years at that time and the

scene had to be believable from a musical standpoint . . .

"Well, when we recorded Red in that particular recording sequence, we had to handle those tracks so that the result sounded like something that actually would happen to a trumpet player—not to an actor playing a part. Now, this is the worst kind of assignment you can give a horn man—to break up on a horn—but Red immediately grasped the situation and came through beautifully."

An important aspect of Stevens' job as music director was to capture accurately the subtle change in style of performance by Nichols in the various periods encompassed by Mel Shavelon's and Jack Rose's screen play.

"On every occasion," Stevens said, "when Red was supposed to play a certain way consistent with his style of the particular period, he hit it right on the nose. I suppose he accomplished this very difficult assignment unconsciously. Yet, when you compare side by side some 'early' tracks with 'later' ones, the contrast stands out vividly.

"I explained to Red that in order to sell the feeling of, say, 1927, if you're going to really be true to that period, you have to capture accurately these changes in style. He understood and came through like a champ."

The *Five Pennies*' story line proceeded from the early 1920s to the middle '40s, when Nichols returned to the music business, and identifying musically the various eras was "very rough," Stevens said. Toughest

task of all, he said, was duplicating the sound of the Glenn Miller band as it was during the early part of the war.

"For dramatic effect," according to Stevens, "we had to show the Miller band playing *Indiana* to shipyard workers during a lunch break.

"Now, I couldn't find any recording of the band on this particular tune so we had to take it from scratch. Believe me, we really slaved over this one, and the only reason the orchestra succeeded in capturing the Miller approach of that period was because the guys in the orchestra at the studio have worked together for so long and understand each other so well, they knew exactly what was required for that particular track. And this is something more than just superb musicianship; this is real musical understanding."

From 1934 to '39, during which time Stevens was music director of *Saturday Night Swing Club*, the composer featured the nation's top jazzmen on the weekly series.

Aside from the guest stars, the men in his studio band were some of the best jazz instrumentalists of the period. Bunny Berigan . . . Babe Russin . . . Jack Jenny . . . Will Bradley . . . all were members of the *Swing Club* house band, and, Stevens recalled, pianist Joe Bushkin made his first radio broadcast on this program.

"But you know something," Stevens smilingly concluded, "in all the years I had that show, Red Nichols was the only major jazz trumpeter—or cornetist, rather—who never was on the program." ■



KAYE and LOUIS ARMSTRONG

Armstrong has an important part in 'Five Pennies'. Here, he records a song with Kaye, who subdued his comic talents to play Red Nichols.

out of my head



Junior, of Junior's Bar & Grill in New York, is planning a full schedule of activities to keep his musician clientele happy. A few of the attractions he has scheduled for July are:

1. Eugene O'Neill, the Father of American Musical Comedy (lecture).
2. Zoot Sims Indian-Hand-Wrestles Al Cohn (contest).
3. Rutgers Glee Club sings *All Alone* by the Telephone and other favorites.
4. Copping Out . . . A Way of Life? (forum).
5. Tony Scott Kicks Buddy DeFranco in the Mouth (exhibition).
6. Max Roach Drops a Tray of Dishes in Waltz Time (jazz laboratory).
7. The Importance of Self-Expression (lecture by Babs Gonzales).
8. Why Charlie's Tavern Stinks (lecture by Junior).
9. Famous Dear-John Letters Read to Jazz (various nowhere chicks and Teo Macero).
10. The Importance of Ira Gitler to Jazz (lecture by Ira Gitler).

With this *Jazz on the River* series starting on New York's Hudson River, I bet some poor cat gets busted for possession of Mother Sill's Seasick Pills . . . with intent to sell?

There is no truth to the rumor that Herbie Mann is applying for Cuban citizenship. . . .

Did you hear the one about the guy who made \$250,000 in one year, selling lawnmowers to George Wein . . . ?

deebie's scrapbook #5

No more for us, bartender — we're stoned . . .

ED SHERMAN

ONLY IN A PRESS-RELEASE: A Day in Court, an ABC-TV show, sends out this description of a forthcoming program: "William Gwinn presiding; A wife, seeking to divorce her bongo-playing husband, claims he speaks to her in drum language." *Don't put him down lady, maybe he thinks you're Candido!*

ON A GODFREY SHOW IN MARCH: "Another feature will be the Cohen Brothers, three boys who play one piano at the same time." . . . *No comment!*

On a CBS radio show: "Dr. Wyland F. Leadbetter will report a prostate operation on WCBS Radio's Surgery Today." *Let's see Mancini score this one!*

Hurrah for Maxwell T. Cohen!

RUMOR: Norman Granz planning huge jazz concert at Cape Canaveral, Florida. Smash ending will come when Gene Krupa and Buddy Rich, playing *How High the Moon*, will actually be blasted-off into orbit, *in unison!*

Any further information on this concert will be passed on to you as it comes in.

You might not believe this but, there are actually three tenormen walking the streets with the following names: *Lester Parker*, *Zoot Getz* and *Cavltton Macbeth!* Next we'll probably have a nutty trumpet-player from Cleveland named *Miles Gillespie!*

THINGS-I-DIG-DEPARTMENT:

Austin-Healey sports cars, Janet Blair, Horace Silver solos, Guido Panzini, science-fiction movies, singers Ray Charles and Bill Henderson, Percy Heath's skull, sunken bathtubs, Gilbert Roland, the sun, Bob and Ray, Milt Jackson, Steve Allen, the word "fink", scotch, sleeping late, Rod Serling, "new" trumpet-star Blue Mitchell, good hotels, expense accounts, sports car racing, Wilbur Ware, cold beer, Ann Bancroft, Italian suits, horseback riding, Sonny Rollins, grilled cheese and Freddie Greene . . . *All chicks with similar tastes please respond!*

THINGS-I-DON'T-DIG-DEPARTMENT:

Liner-notes, Dick Clark, Mabel Mercer, sour cream, Pontiacs, Jack Paar, these new vocal groups, getting-up, old man, scotch and coke, dentists, liver-bile commercials, liver-bile in general, Natalie Wood, jazz in church, frozen orange-juice, pajamas, recessed filters, automatic transmissions, jazz concerts, head waiters and nose-bleeds. . . .

What's In Store In Stereo?

In New York, NAMM Trade Show Will Tell



Fig. 1. All-in-one stereo music system built by Roslyn (N.Y.) tenor man My Gimbel. The woodwork was done by Gimbel in his own shop. Note the concealed speakers at each end of this long unit.

What's the latest?

In high fidelity, of course, it's stereo and has been for a year or so. And every year the people who make radio-phonographs get together at a trade show to display the latest. This June, they gather in New York City under one roof at the National Association of Music Merchants trade show and convention.

The most important aspect of the 1959 NAMM show will be the new lines of packaged phonographs and other music reproducers (probably including, according to reports, tape cartridge players) that will debut there. The most important thing to look for, since stereo itself is no longer a novelty, will be the form that stereo machines are taking.

At the NAMM show last year, most phonograph companies displayed some kind of stereo units if not complete stereo lines.

Many of the units were thrown together in a hurry, since no manufacturer wanted to be left behind. The result at that time was a profusion—or perhaps confusion—of different stereo approaches. Some firms had two-channel amplifiers in a master unit with a satellite speaker a few feet away. Other firms put a single-channel amplifier in the master unit with an additional amplifier and speaker in the satellite. Still

others put both amplifiers and both speakers in one large piece of furniture.

Stereo, rather than the approach to it, was the thing. As long as the unit carried the stereo tag, the manufacturer felt he was keeping pace with the trend.

Manufacturers now are ready to show their 1960 lines. Is there less confusion?

First, it's worth noting that the 1960 lines went through a planning stage early in the year—back in January and February. In other words, manufacturers had to decide on a direction even before they had enough sales experience to know which direction would be best. In a sense, they're gambling on the year ahead.

Here's what they decided:

In inexpensive units—from \$34.95 to consolettes at about \$150—the master unit contains two-channel amplification with a satellite speaker. The speakers can be separated up to 20 feet apart.

Expensive stereo units, however, are all in one. The cabinet contains both amplifiers and both speakers. Speakers are separated from 36 inches up to almost 5 feet.

Let's consider the low-priced

phonographs and the expensive ones separately.

The direction that the inexpensive units would take was determined early in the year by the phonograph division of Columbia Records. This firm introduced a self-contained stereo portable for \$39.95 last January and set a low price mark for the other firms to shoot at.

The result is that virtually every firm with models in that bracket will have stereo units at or near that price at this year's NAMM show. Arvin goes Columbia one better with a similar unit at \$34.95. Webcor is splitting the difference with a model at \$37.95. Similarly priced models will be forthcoming from firms such as Dynavox, Steelman, Birch, Waters-Conley.

How can stereo be produced at that price? It's easy. The components are inexpensive, and the sound is less than high fidelity. But it is stereo. So long as there are two separate speakers, driven by two separate amplifiers (even though the amps may be built together on one chassis), and it has a stereo cartridge, a machine can produce stereo sound.

A possible result of the appearance of these low-priced units may well be an upsurge of interest in stereo 45-rpm discs. While stereo 45s haven't been sold enough to talk about at the retail level (there's

been little or no promotion of them) there have been a substantial number of them released for use on jukeboxes.

In other words, 45s are available, and the extensive sale of low-priced stereo portable phonographs to the teenage market next year could create a demand for stereo 45s at the retail level.

So much for the inexpensive sets. What about the higher-priced ones?

In designing their 1960 lines, the phonograph firms say the most important consideration for them was how they thought an average housewife would feel about separate cabinets for the second stereo speaker in her living room.

In their view, she wouldn't like the idea. Many engineers and experts feel this is beside the point. They say real stereo is impossible unless the speakers are at least eight feet apart, and adjustable. But the housewife is rarely a high fidelity or a



Fig. 2. View of components Gimbel installed in his deluxe cabinet. Far left is Ampex stereo tape playback, next Marantz control center. On right is a Rek-O-Kut high quality turntable with an Electrosonic (ESL) arm. The stereo cartridge is a Shure M3-D. Total cost of components, including two Pilot 40-watt power amplifiers and two James B. Lansing 15-inch speakers is slightly over \$1500.

stereo purist. She wants her living room to conform to a particular image, and that image doesn't include a number of separate cabinets. All-in-one stereo units are the result.

But that's not to say that the purist has been left out in the cold. Compromise is possible.

Several firms, RCA Victor, Stromberg Carlson, Fisher among them, have come up with compromise solutions. The listener who wants wide speaker separation and will accept nothing less can buy an all-in-one unit, plus a separate speaker enclosure. When the separate speaker is hooked in with a jack plug, which is provided, a switch is flipped, and the entire master unit becomes the

left stereo channel and the separate speaker becomes the right stereo channel.

Another variation with this type of console is this: left channel remains left channel, the separate speaker becomes right channel, and the original right channel of the all-in-one cabinet becomes a mix of left and right. According to some phonograph firm spokesmen, this mid-, or third-channel is ideal.

But these compromise solutions haven't overcome the extra furniture problem. And the manufacturers seem to be aware that they do reduce the stereo effect by the necessity of bringing the speakers together in one cabinet. That they recognize a problem here is best shown by the different ways they place the two speakers in one cabinet. To enhance the stereo effect, the speakers are slanted, tilted, or pointed in directions calculated to keep the two channels as separated as possible.

Still another compromise is a completely new approach by Philco. Again, the principal concern is room decor and the possibility of achieving the best stereo effect using minimum furniture.

Philco uses two "outrigger" speakers in conjunction with the usual furniture master unit. The newness of this approach is in the use of electrostatic speakers as the outriggers. One of the benefits of electrostatic speakers is their flexibility of physical design. They can be made in a variety of forms, and they produce good clean sound in the middle- and upper-frequency range. Size and weight are small in comparison with traditional cone type of speaker.

Philco has used its electrostatics—which, incidentally, it calls Stereo-Phones—in an interesting way.

They are jewellike in finish and resemble a small electric heater unit. The front of the Stereo-Phone is metallic, and the over-all frame appears to be colored plastic.

They are 12 inches wide and nine inches high, not large enough to be considered space-eaters, yet handsome enough to please a housewife.

There's this also to be said for the Philco. From the purely auditory standpoint, the use of electrostatic speakers makes plenty of sense. Some high fidelity enthusiasts say this type of speaker hasn't the warmth or mellowness of the cone types. But they are clean and cool. Used as they are in the new Philco system, along with a woofer and midrange cones, the over-all effect is very good sound.

Electrostatic speakers, incidentally, are available as components for high

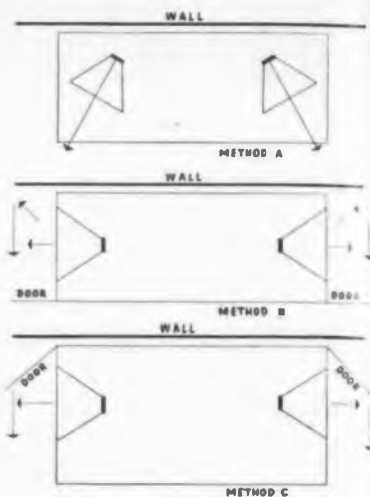


Fig. 3 shows three of the most common devices used to separate the stereo speaker sounds. Method A simply aims the speakers forward and apart at an angle. Method B points the speakers in opposite directions. The doors on the front of the console help to further separate the individual sounds from the two speakers. Method C uses the doors in a somewhat different way. The doors are slanted and the directional sound waves are reflected from them toward the listener. The doors are adjustable and the direction of the sound can be changed to suit varying listening conditions.

fidelity systems, stereo or not, in a variety of sizes from \$27.50 up.

In the field of tape playbacks, several trends are worth noting. First of all, there's the tape cartridge. The long-awaited RCA Victor tape cartridge system is ready for the market. It has been shown to the press. This could be the biggest news at the NAMM show this year.

RCA showed improved cartridge players, with the cartridges, earlier this month, and plans to push them. The company exhibited one of these cartridge players at last year's NAMM show in Chicago. But it tucked it away in a corner and didn't demonstrate it unless someone asked. What a way to treat one of the most far-reaching innovations since micro-groove discs.

Other tape recorder firms may go along with the RCA Victor design. But they have to wait for RCA because the big electronics firm is the only one with a record affiliation capable of putting out the recorded tape cartridges it sells in quantity.

Columbia and Minnesota Mining & Manufacturing are reported reliably to be working up different tape cartridge—two tracks on an eighth-inch tape (regular magnetic recording tape is a quarter-inch wide).

(Continued on Page 40)

Marshall Stearns and Stereo

By Charles Graham

Professor Marshall Stearns has a home just off Washington Square near New York University where he teaches English. Thousands of records line his living room and study. It is here that the Institute of Jazz Studies, of which he is the director, has its headquarters, and here may be found fascinating and often historically important items of jazz and its past.

For example, there is a beat-up alto saxophone that Charlie Parker often used. And there is another horn, a tenor that once belonged to the late Lester Young. The files of the Institute are filled with background information and assorted memorabilia of countless musicians going back to the earliest days of jazz.

Dr. Stearns invited me into his large living room to see his present high fidelity set and to discuss his ideas for converting it to stereo. He showed me a long low case with a lid and a carrying handle. It contained a Webster changer, a Grommes 15-watt amplifier, and a built-in eight-inch loudspeaker in a small bass reflex cabinet. This rig has a couple of jacks near the speaker; cords plugged into the jacks were connected to his main living room listening speakers. These components were built into this portable case for his use away from home to illustrate his talks and lectures on the history of jazz.

The main living-room speakers, located across the narrower wall (about 20 feet across) of the room, include a large 10-cubic-foot bass reflex cabinet with a big 15-inch RCA model LCIA coaxial loudspeaker mounted in it. On each side of this cabinet there is a small cabinet containing a Wharfedale 8-inch speaker in a small modified horn.

These small speakers are used when Stearns plays records in a large hall. He has two small EW (Electronic Workshop) enclosures with Wharfedale Bronze eight-inch cone driver (speaker units). These have long cords ending in plugs that can be inserted into the speaker jacks on the portable rig.

Dr. Stearns learned some time ago that monophonic music sounded more realistic when played through speakers somewhat separated, so he had a simple control box made up to



enable him to use either the RCA speaker, the two EW-Wharfedale units, or all three at once. This equipment demonstrates, in fact, one of the things stereo gives us as a by-product: better sound from monophonic program material. We hear it through two speakers separated by several feet.

Dr. Stearns also has a self-contained phonograph in his study; it has a Rauland-Borg 17-watt amplifier in one cabinet, an approved FM tuner, and a Garrard changer (which was several years old) with a General Electric pickup cartridge.

After discussing the possibilities with Len Chase, the personable and very knowledgeable manager of the Electronic Workshop at 26 West 8th Street, Dr. Stearns decided to use the cabinet from his study phonograph, to give the components from that set to some needy musician or student, and to use the speakers in his main

living room as the basis for his stereo system. He decided to use a three-speaker stereo setup with the two EW-Wharfedales as the stereo pair, each getting its audio signals from one channel of its power amplifier. Then, since bass sounds are very non-directional, the bass of those two units would be well reinforced by feeding just the low bass of both channels into the RCA 15-inch speaker, using it only as a low bass woofer.

He considered reworking the portable rig to make use of parts of it in the new stereo setup. However, it would have been necessary to have the portable rebuilt, junking the Grommes amplifier, or using it along with another external amplifier (external to the portable case) and a little separate stereo control (see page 17, Feb. 19th issue) for adjusting both channels at once. He would also have had to rewire the Webster changer for stereo. This would have cost about \$8 to \$10 plus the cost of the new stereo cartridge. And, with the good bass of the RCA 15-incher in its cabinet, the stereo discs would probably make more rumble than he had from monophonic discs in this setup.

He decided to keep the portable rig intact, since he will continue to use it in lecturing and teaching. The EW-Wharfedales can still go along with the portable changer-amplifier when necessary. For an amplifier he decided to go all the way, though he had had no trouble from his

(Continued on Page 40)

Stearns' Choices

For converting mono to stereo	
Pickup cartridge <i>Shure M7D</i>	\$45.00
Disc Changer <i>Garrard RC98</i>	\$67.50
Preamp-control	
Leak "Point One" Stereo	\$109.00
Power Amplifier (s)	
Leak Stereo 20	\$149.00
Installation, speaker switches	
etc. (est.)	25.00
	<hr/> \$395.50

plus speakers
from previous setup



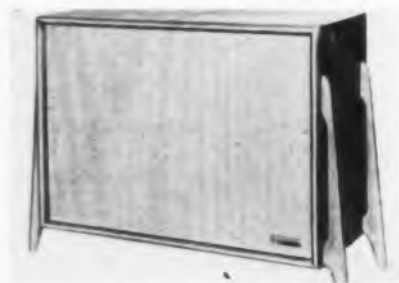
NEW Products



Zenith Model SF 112, Seville table phonograph, ready for stereo by plugging in matching speaker model SR5 2. Each unit has separate woofer cone speakers and small cone tweeters. Including four-speed changer, treble and bass controls, stereo balance control.



Granco Stereo Twins are matching FM and AM radios. Using two separate radios, stereo simulcasts which are now available in some cities on the companion FM and AM transmitters of certain stations may be received in full stereo. The two radios are placed 7 to 10 feet apart. Cost, \$60 total, for the two radios together.



Packard-Bell RCP-3 includes Glaser-Steers stereo changer and two 60-watt amplifiers along with 15-inch woofer, 6x9-inch oval mid-range speaker, and horn tweeter. FM and AM radio includes electric eye tuning. Shown in Swedish modern, available in other styles, the RPC-3 master unit costs \$400-\$450. Matching stereo speaker unit \$180 to \$200.



Pilot model 1060 has Garrard RC-121 changer with GE stereo diamond cartridge, separate woofer and tweeter cone speakers. Costs \$219 including stereo controls and amplifiers. Matching speaker for stereo plugs in, costs \$40.



Setchell-Carlson RP93B stereo combination may be had with either stereo phonograph or FM and/or AM radio tuner(s). Matching cabinet with 12-inch woofer and four-inch tweeter looks identical. Main unit includes two audio amplifiers on one chassis. Basic unit \$150. Changer, \$52. FM, \$30. AM, \$20. Separate speaker, \$70.

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Heath Co. has provided a complete stereo system in kit form. Small outrigger, or "satellite" speakers reproduce stereo sound from 250 cycles up. Woofer in main cabinet combines sound from 250 down. Amplifier is CBS Labs special stereo amplifier circuit. Amplifier is a kit. Includes four-speed changer with stereo ceramic diamond cartridge. Price complete, model SD-1 Kit, \$180.



Capitol model 828 portable stereo-ready phonograph has two six-inch cones, separate bass and treble controls, outlet for separate speaker-amp unit. Costs \$99. Separate unit to complete stereo unit costs about \$40.



Dynavox model 898 portable stereo phonograph has two seven-watt amplifiers, separate bass and treble controls, balance control, stereo changer. Matching speaker at upper right plugs in for stereo. Both units, complete, \$160.



Olympic Stereo Phonograph with radio. The Summerland has two 15-watt amplifiers and two three-way speaker systems for complete stereo in one cabinet. Jacks provided for plugging in outrigger speakers as desired for greater stereo separation. Separate bass and treble controls for each channel, plus stereo phono cartridge. FM-AM radio is not stereo, but will take multiplex stereo casts if and when they are made.



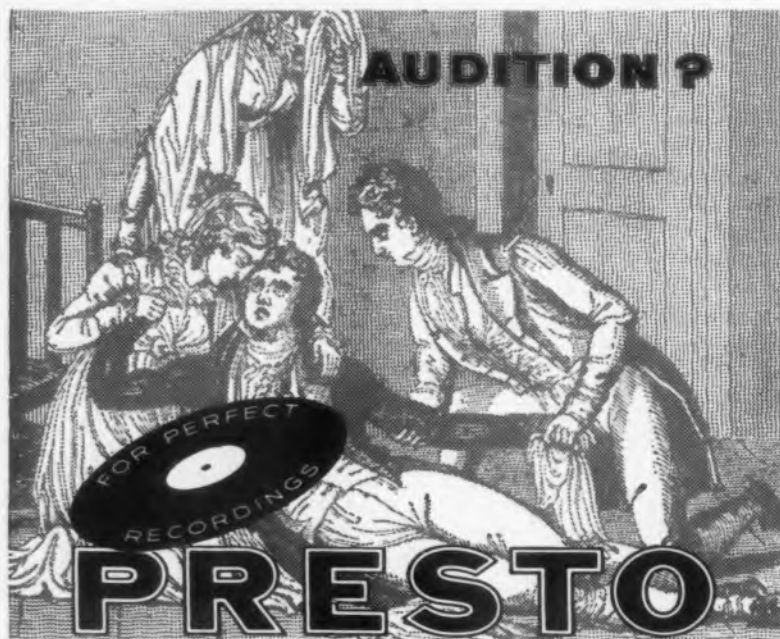
Fisher Promenade II has high quality 20-watt amplifier, complete controls for stereo operation including stereo balance. Series 140 companion speaker (upper right) with separate amplifier and speaker to match main unit. Lower right shows Promenade II closed. Main unit, with diamond stereo stylus, \$229. Companion speaker-amplifier, \$60.



Dynamic Americana, all-in-one stereo console. Two 25-watt amplifiers, each side has one 12-inch woofer, one eight-inch mid-range and one four-inch tweeter speaker. Connection provided for plugging in outrigger speakers if desired for extra stereo depth. Diamond stereo cartridge. FM-AM radio optional.



Noted jazz historian, MARSHALL STEARNS, author of the *STORY OF JAZZ*, takes notes for his new book on jazz and the dance from an interview tape that he plays back on his NORELCO 'Continental' tape recorder. DR. STEARNS is Director of the INSTITUTE OF JAZZ STUDIES and Associate Professor of English at HUNTER COLLEGE. "I make constant use of my NORELCO 'Continental' when doing field work for my books and articles," states DR. STEARNS. "Here, the most significant feature is three speed versatility. I find that the extremely economical 1 1/2 speed is ideal for recording interviews from which I later take material needed for my work. The other speeds are exceptional for their ability to capture the full fidelity of music and voice." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. IFF6, 230 Duffy Avenue, Hicksville, L. I., N. Y.



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(Ed. Note: Following is a list of current manufacturer literature in the stereo and high fidelity field. If you wish to receive any of it, indicate your choices and mail to Stereo, Down Beat, 205 W. Monroe St., Chicago 6, Ill. Enclose remittance where a price is designated.)

- Allied Radio: 400-page catalog Home—22 pages Free
- Apparatus Dev. Corp.; FM station list and FM antenna catalog 25c
- Electro-Voice: ABCs of High Fidelity and a Stereo Primer. 12-inch LP, stereo disc.....\$1.50
- E-V: How to Choose and Place Stereo Equipment in the Home—22 pp. Free
- GE: 15 Minutes to Stereo—A Basic Guide to stereo; 24 pages, including glossary of terms 25c
- Heathkit: Heathkit Hi-Fi. 28-page catalog of all Heath tuners, amps, enclosures.... Free
- J.B. Lansing cabinetmakers' plans for all Lansing enclosures, with bill of materials. Ask for list and prices..... Free
- Jensen: Bulletin JH-1 (speakers, enclosures, kits) Free
- Lafayette: Catalog 590. 260 pages, including kits and components Free
- Pilot: Stereo and You. Components and consoles..... Free
- Scott, H. H. Co.: Catalog of Components. 20 pages..... Free
- Shure: High Fidelity. Booklet covering stereo and monophonic tone arms, and cartridges Free
- Sonotone Corp.: Stereo Simplified. Pocket-sized booklet explains stereo recording and playback Free

in review

- Records
- Jazz Record Buyers Guide
- Blindfold Test
- Caught in the Act

Records are reviewed by Gene Lees, George Hoosier, Richard Hadlock, John A. Tynan, and Don Menahan (classical). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor. [S] = Stereo. [M] = Monaural.

CLASSICS

Hollywood String Quartet

M VILLA-LOBOS Quartet No. 6 and KODALY Quartet No. 2—Capitol P-8472.
Personnel: Hollywood String Quartet.

Rating: ★★★★★

Heitor Villa-Lobos, Brazil's one-man music factory, is one of the most prolific composers of all time. When last reports arrived he allegedly had rounded the 2,000 opus-number turn and wasn't even breathing hard. For this reason, perhaps, record makers have done less handsomely by him than his stature would seem to demand; undoubtedly anyone who wades into the body of Villa-Lobos's work begins to feel like a man assigned to catch Niagara Falls in a bucket. This first and only Villa-Lobos string quartet on records, by the Virtuosi di Hollywood, was written in 1938, and is full of French influences, probably as a result of the composer's stay in Paris in the 1920s. The work, No. 6 of (we are told) 16 such quartets, seems to have been sired by the Debussy quartet, but is far from merely a talented imitation. It has the mood-setting quality that immediately identifies any unfamiliar work as music rather than mere technical notation. If the Hollywood group plans to continue in the Villa-Lobos vein, this tonally sleek and artistically sympathetic record augurs well for the project.

The more familiar Kodaly also is expertly carried off, and makes this disc doubly attractive.

Lorin Maazel/Beethoven

Ⓢ LORIN MAAZEL CONDUCTS Beethoven's Symphony No. 5 and *Consecration of the House Overture*—Decca DL-710006.

Rating: ★★

Not much justification for this release can be offered except the undeniable one that every young conductor ought to be given his chance to conduct Beethoven's Fifth, even if, as in Maazel's case, he hasn't yet discovered much to say about it. He sets and maintains the standard tempos, and the Berlin musicians (who probably have played this one before) take it from there. Adding to the general air of mediocrity about this record is the fact that the massed strings have been given an extremely wiry sound that knob twirling can alleviate but not cure.

New York Pro Musica

Ⓢ SACRED MUSIC OF THOMAS TALLIS—Decca DL-79404; *The Lamentations of Jeremiah, Mass for Four Voices, In Jejunio et Fletu* (motet).
Personnel: New York Pro Musica, directed by Noah Greenberg.

Rating: ★★★★★

Here is another of the Pro Musica's peerless packages, put together with the same

scholarship and artistry that marked such releases as *Music of Medieval Court and Countryside*. Complete texts, in both Latin and English. The Lamentations, especially, are a fascinating maze of counterpoint in which the listener somehow never gets lost. These have been recorded before, notably by Alfred Deller and company, but the other two works are new to discs.

JAZZ

Ahmed Abdul-Malik

Ⓢ JAZZ SAHARA—Riverside RLP 1121; *Ya Annas (Oh, People); Isma'a (Listen); El Haris (Anxions); Farah 'Alayna (Joy Upon Us)*.

Personnel: Abdul-Malik, oud and bass; Johnny Griffin, tenor; Naim Keracand, violin; Jack Ghanaim, kanon; Mike Hamway, darabeka; Bilal Abdurrahman, dul; Al Harewood, drums.

Rating: ★★

How in the devil can one rate this? The Middle Eastern rhythm and string instrumental work calls for different standards of judgment than jazz. This could be excellent or inferior as ethnic music of the Arab countries, for all that any poor benighted American can tell.

The jazz factor here is Griffin, who deserves praise for courage beyond the call of duty. He who can blow *Salt Peanuts* and *Surrey with the Fringe* on *Top* to the sounds of the kanon and darabeka is no ordinary man.

For those who are looking for wild new kicks in jazz, this may be it. The stars are for Griffin's contribution.

Chet Baker

Ⓢ CHET—Riverside RLP 12-229; *Alone Together; How High the Moon; It Never Entered My Mind; 'Tis Autumn; If You Could See Me Now; September Song; You'd Be So Nice to Come Home To; Time on My Hands; You and the Night and the Music*.

Personnel: Baker, trumpet; Herbie Mann, flute; Pepper Adams, baritone; Bill Evans, piano; Kenny Burrell, guitar; Paul Chambers, bass; Connie Kay (tracks 1, 2, 3, 5, 6, 7), Philly Joe Jones (tracks 4, 8, 9), drums.

Rating: ★★★½

Whether by executive decision or artistic default, Riverside and Baker elected to issue an album made up entirely of ballads. While it is true that Baker does fascinating things to pretty tunes, the nonappearance of at least one or two rousers results in a somewhat bloodless package.

Yet there are enough redeeming examples of characteristic Baker trumpet to give this record something that too few performances possess today: thoughtful understatement. Baker picks his way here with less certainty than he once did, but the sensuous personal tone and the carefully wrought countermelodies are still in evidence and worth hearing.

Baritonist Adams develops more convincing lyrical statements than one might anti-

cipate on the basis of his earlier, more shouting, records.

The rhythm section is a model of superlative musicianship in balance with mature taste. It is a unit that would bring out the best in any player, including the troubled young trumpet player featured here.

Bay Big Band

Ⓢ THE BAY BIG BAND SWINGS THE FORTIES—Omega Disk OML 1019; *Let's Dance; Jersey Bounce; Wang Wang Blues; I Found a New Baby; Benny Rides Again; And the Angels Sing; Airmail Special; Brussels Blues; Six Flats Unjarnished; Goodbye*.

Personnel: Francis Bay, leader, trombone and woodwinds; Francis L'Eglise, Jef Verhaegen, Benny Courroyer, Pres Credo, Guy Donsche, reeds; Edmond Harnie, Louis De Haes, Charlie Knechtel, Jean Cortois, trumpets; Albert Mertens, Paul Anne, trombones; Jean Evans, piano; Freddy Saunder, guitar; Armand van der Walle, drums.

Rating: ★★

A low bow to the big band era by some of Europe's top dance musicians, this album is another of the seemingly inexhaustible supply of Bay Big Band LPs to emanate from the Omega company, which recorded them at the time of the Brussels World's fair.

Over most of this music hovers the shadow of Benny Goodman, whose sound arranger Bay attempts to emulate here. He is only partially successful. The ensembles fail to achieve the very full sound of the Goodman band in its heyday; the solos (particularly those of the clarinet) come nowhere near the quality of Goodman's hotshots. Nowhere are soloists identified, moreover, and on none of these Big Bay albums is there listed a bass player.

At best this is good big-band dance music; at worst it becomes merely slavish imitation.

Terry Gibbs

Ⓢ MORE VIBES ON VELVET—Mercury MG 36148; *Moonlight Serenade; Blues in the Night; Impossible; What Is There to Say?; I Remember; The Things We Did Last Summer; You Make Me Feel So Young; At Last; Lusy Sunday; Every Day Is Spring with You; With All My Love to You; Don't Cry*.

Personnel: Gibbs, vibes; saxes and rhythm unidentified.

Rating: ★★

Annotator John Tynan quotes Gibbs, "It's very hard to play straight melody on vibes . . . It's really tough to stay on the melody line."

Mercury supports his statement with a set of ballads, including several dull ones, and a background of saxes to bring out the full drabness of the material. Gibbs does seem to be uncomfortable when the hammers aren't flying. However, the "velvet" gimmick sold pretty well once, so why not again?

Gibbs is a capable jazzman. It seems pointless to drown him in saxes, weight him down with a rhythm section that doesn't swing, and leave the poor fellow to rot as a phony "mood" musician. A little thought could have produced an album of pretty tunes that would have stood up as absorbing jazz, too.

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Bobby Hackett

BLUES WITH A KICK—Capitol ST-1172: *Good-Bye Blues*; *Weary Blues*; *Sugar Blues*; *Blues in the Night*; *Baker's Keyboard Blues*; *Wang Wang Blues*; *Limehouse Blues*; *Davenport Blues*; *Blues in My Heart*; *Alcoholic Blues*; *Bye Bye Blues*; *Blues With A Kick*.

Personnel: Bobby Hackett, trumpet, accompanied by Stan Applebaum's orchestra, which includes Nicky Tagg, piano and Hammond organ, Milt Hinton, bass; Harry Brewer and Phil Kraus, percussion; nine violins, two violas and two cellos. Combined with the orchestra in Hackett's regular quartet: Dave McKenna, piano; Johnny Guiffreda, bass; and Joe Porcaro, drums.

Rating: ★★★★★

Years ago, they used to bury a jazz man in a large orchestra and muffle him. Now the trend is to highlight the jazz man and back him up with schmaltz. This is called a *stereo curtain*.

On the first two tracks of Side 1 of this LP, Hackett uses his cup mute; then, when

he comes to *Sugar Blues*, he dispenses with the "squeezer"—no doubt because of thoughts of Clyde McCoy.

Blues Kick is lively, clean Hackett, alternating with some good McKenna piano. There is more originality in his playing here than in many other records where his horn has been used against lush string backgrounds.

Capitol is on a compilation kick, and these are all standard Tin Pan Alley blues tunes, with the exception of *Baker's Keyboard* and *Blues With A Kick*. The former is named after a jazz spot in Detroit; the latter is co-credited to leader Applebaum. On the whole, a fine disc.

Chico Hamilton

GONGS EAST!—Warner Bros. WS 1271: *Beyond the Blue Horizon*; *Where I Live*; *Gongs East*; *I Gave My Love a Cherry*; *Good Grief*.

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)
- ★★★★
- Bill Evans, *Everyone Digs Bill Evans* (Riverside 12-291)
- 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* (Stereocraft RTN 106)
- Harry Edison, *The Swinger* (Verve MG V-8295)
- Bud Freeman, *and his Sunma 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)
- Lou Levy Plays Baby Grand Jazz (Jubilee SDJLP 1101)
- 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)
- Miff Mole, *Aboard the Dixie Hi-Flyer* (Stephney MF 4011)
- Red Nichols and *The Five Pennies at Mainland* (Capitol ST 1163)
- Red Rodney Returns (Argo LP 643)
- Annie Ross sings a *Song of Mulligan* (World Pacific 1253)
- Tony Scott-Jimmy Knepper, *Free Blown Jazz* (Carlton STLP 12/113)
- Zoot Sims-Bob Brookmeyer, *Stretching Out* (United Artists UAL 4023)
- Larry Sonn, *Jazz Band Having a Ball* (Dot 9005)
- Cy Touff, *Touff Assignment* (Argo LP 641)
- 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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Dennis: Long Ago; Tuesday at Two; Nature By Emerson; Far East; Passion Flower.
Personnel: Hamilton, drums; Eric Dolphy, alto, flute, clarinet, bass clarinet; Nathan Gershman, cello; Dennis Budimir, guitar; Wyatt Ruther, bass.

Rating: ★★★★★

Ordinarily, a small jazz band that makes excursions into so-called classical realms ends in a musical twilight zone illuminated neither by the communicative spontaneity of jazz nor by the creative depth of lasting formal music.

Chico Hamilton, a musician of extraordinary vision and understanding, has almost licked the problem, largely by selecting his men and materials with extreme caution and rare perspicacity. In Hale Smith, Hamilton found an arranger who *thinks* before he writes; in Dolphy, Hamilton acquired a remarkable instrumentalist whose command of horns and musical language ranges from Hodges and Parker to Kell and Kincaid; in the special talents of guitarist Budimir and cellist Gershman, the leader added two individual and skilled voices, one jazz-slanted and one classically oriented but both highly flexible.

Particularly outstanding is reedman Dolphy, who thoroughly understands the disparate concepts of pitch and tone that frequently stand in the way of those who would deal with both jazz and "legitimate" techniques. His jazz alto work is surprisingly fiery and quite good enough alone to establish Dolphy as a significant contemporary jazzman.

There are occasional lapses into comparatively flimsy program music, but the creative level of this set is generally high.

Milt Jackson

■ BAGS' OPUS—United Artists UAL 4022: *Ill Wind; Blues for Diannah; Afternoon in Paris; I Remember Clifford; Thinking of You; Whisper Not.*

Personnel: Jackson, vibes; Art Farmer, trumpet; Benny Golson, tenor; Tommy Flanagan, piano; Paul Chambers, bass; Connie Kay, drums.

Rating: ★★★★★

This is a happy conclave of eloquent individuals, each of whom possesses an impressive jazz vocabulary with which to say his piece.

Flanagan, Jackson, and Kay function together in the intuitive manner often associated with first-rate "classical" chamber groups. Chambers and Farmer each combines his flawless musicianship with a sense of propriety and forthrightness that is highly appealing and appropriate to this unpretentious session. Golson is rapidly becoming the most-fun-to-listen-to tenor man in contemporary jazz. His writing, of course, is some of the loosest, most swinging small-band material currently available on paper.

There are fleeting traces of staleness in some of Jackson's work, especially as he leans on a few worn phrases that have become too much part of him. However, Jackson is not content to coast on his reputation and in the largest part of this album, as in most of his current playing, his feelingful conception is a joy to hear.

Kay deserves special commendation for his supportive background role. He remains a *drummer* throughout the date, never attempting to share front-line honors with the horns and always leaving the way open for the soloist to play as he wishes. With jazzmen as capable as these, Kay's approach makes a great deal of sense.

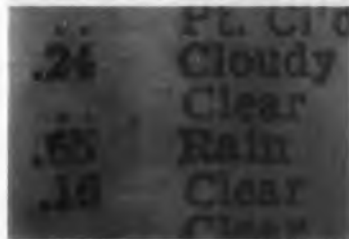
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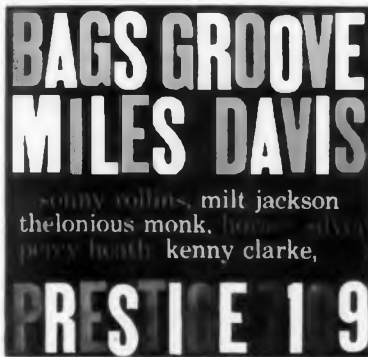


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Ramsey Lewis Trio

■ **DOWN TO EARTH**—Mercury MG 36150: *Dark Eyes*; *Come Back To Sorrento*; *Soul Mist*; *John Henry*; *Greensleeves*; *We Blue It*; *Sometime I Feel Like a Motherless Child*; *Suzanne*; *Billy Boy*; *Decisions*.
Personnel: Ramsey Lewis, piano; El Dee Young, bass; Red Holt, drums.
Rating: ★★

A thoroughly integrated trio of Chicagoans, this group seems to specialize in the presentation of what might be termed sock-'em-in-the-solar-plexus jazz. Lewis is a good pianist but far from a great jazz soloist. His outings on the keyboard are more in the nature of tonal meanderings than cohesively constructed statements.

Greensleeves was a misguided effort. It is, for the most part a 3/4 adaptation of the lovely Elizabethan air with some inappropriate funk thrown in for good measure.

Strongest track in the set is a bass-based *John Henry*, which sets off the driving picking of El Dee Young and works up quite a head of steam, in the spirit of the legendary people's hero.

With so many pianists on record today with vital and probing declarations to make in the jazz language, Ramsey Lewis must be considered merely on the periphery of serious contribution to the art. But if you go for good mood piano with a strong jazz base, give it a listen.

Mundell Lowe All Stars

■ **PORGY AND BESS**—RCA Camden CAS 490: *Summertime*; *Bess, You Is My Woman*; *I Love You, Porgy*; *I Got Plenty o' Nuttin'*; *Where's My Bess*; *Redheaded Woman*; *My Man's Gone Now*; *It Takes a Long Time to Get There*; *It Ain't Necessarily So*; *There's a Boat Dat's Leavin' Soon for New York*.
Personnel: George Duvivier, bass; Don Elliott, melophone and vibes; Art Farmer, trumpet; Osie Johnson, drums; Mundell Lowe, guitar; Tony Scott, baritone sax; Ben Webster, tenor sax.

On *I Love You, Porgy*, *Where's My Bess* and *Boat Dat's Leavin'*, Ed Shaughnessy plays drums and vibes, and Farmer, Elliott, Scott and Webster are out.
Rating: ★★★★★

Mundell Lowe's arrangements of the Gershwin score are well thought out, and the individual musicians' interpretations are original without straying away from the Lowe-planned format. The modern jazz approach doesn't clash with the basic blues-feelings inherent in the music. The selection of musicians for the recording indicates forethought. Webster keeps the main stream flowing, while the other men range through various jazz eras up to young modernist Farmer.

Shaughnessy here makes his record debut as a vibraphone soloist on *Love You*. His playing, like Lowe's guitar, is beautifully conceived and effective.

Machito-Herbie Mann

■ **MACHITO WITH FLUTE TO ROOT**—Roulette (Birdland Series) R 52026: *Brazilian Solt Shoe*; *Love Chant*; *Afro-Jazziac*; *Ring A Lerin*; *Afternoon Death*; *To Birdland and Hurry*; *Calyso John*; *The African Flute*; *Bavava*; *Carambata*; *The Davis Cup*; *Answer Me*.
Personnel: Herbie Mann, flutes; Johnny Griffin, tenor; Curtis Fuller, trombone; Machito and orchestra (personnel unidentified).
Rating: ★★★★★

In writing this album, Herbie Mann has achieved something remarkable in the Afro-Cuban jazz area—his music has the ring of authenticity, yet makes an ideal framework for the hard jazz blowing of Griffin and Fuller. The close collaboration between the flutist and Machito is obvious throughout and the orchestra's Afro rhythm section is volcanically sympathetic to the undertaking.

Mann, for whom this is a first fling with a big band, employs four flutes on various

tracks—the standard C, the alto, the E flat and a strange, wondrously timbred African instrument used on *Love Chant* and *The African Flute*. The finished product, moreover, must be something of a personal triumph for the flutist, if only as a brilliant testimonial to his versatility. Without dogging the footsteps of the late Esy Morales, Mann blows with a passion and consistent musical perception.

Tenorist Griffin is enormously powerful here, blowing with a deep sound and splendid, lusty ideas. Fuller was an excellent choice for third horn and amply justifies his growing reputation.

Thelonious Monk

■ **THE THELONIOUS MONK ORCHESTRA AT TOWN HALL**—Riverside RLP 12-300: *Thelonious*; *Friday the 13th*; *Monk's Mood*; *Little Rootie Tootie*; *Off Minor*; *Empescale with Nellie*.

Personnel: Monk, leader, pianist, composer; Donald Byrd, trumpet; Eddie Bert, trombone; Phil Woods, alto; Charlie Rouse, tenor; Pepper Adams, baritone; Robert Northern, French horn; Jay McAllister, tuba; Sam Jones, bass; Art Taylor, drums. Arrangements by Monk and Hall Overton.
Rating: ★★★★★

Were it not for sloppy execution, this rather remarkable album would warrant a ★★★★★ rating. Ever since Monk made his initial impact in jazz, fans and many of his fellow musicians have awaited the emergence of a broader canvas for his musical eccentricities.

Here it that broader canvas, and in many respects it fulfills the long-awaited expectations. There is ample space for Monk's seemingly disjointed piano explorations, but what is more to the point, in view of the scope and instrumental make-up of the band, is the area of expression afforded the superior sidemen.

Thelonious is but a fragment, an introductory motif to the concert. The other live tracks are long enough to permit extended solos, yet interest is broadened by the terse, sometimes almost perfunctory, nature of the arrangements.

All soloists blow up to par, with Adams' baritone particularly interesting for its depth of tone and frequent Carney-like character.

This concert was a historic occasion, and the album that was culled from it is equally memorable.

Frankie Ortega/Sy Oliver

■ **77 SUNSET STRIP**—Jubilee SDJLP 1106: *Dining at Dino's*; *77 Sunset Strip*; *Kookin' for Kookie*; *Free Way Mambo*; *Lady in Distress*; *After Sunset*; *Spencer Stakes Out*; *Sunset Stripper*; *Stu's Muse*; *What Private Eyes*.
Personnel: Ortega, piano; Charlie Shavers, Richard Perry, Jimmy Nottingham, Ernie Royal, trumpets; Frank Sarraei, Lawrence Brown, Red Leavitt, trombones; George Dorsey, Phil Bodner, Sam Taylor, Seldon Powell, Dave McRae, Danny Bank, saxophones; Al Cernet or Kenny Burrell, guitar; Bert Hanson, bass; Walter Sage, Don Lamond, drums.
Rating: ★★★

The glut of television-private eye jazz albums continues to grow, ever adding more belching bass trombones, screeching trumpets, and insinuating saxophones. The selling point here is Oliver, whose arrangements are superior to the usual Raymond Scott-like "jazz" that most viewers seem to link to sex and sin.

Of particular interest are soloists Brown, Taylor (an underrated tenor saxophonist) and altoist Dorsey. Other crack New York musicians who can be heard are Shavers, Nottingham, and Powell.

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Paul Quinichette, and others

LIKE **BASIE**—United Artists UAL 4024; *Jump the Blues Away; Jump for Me; Like Basie; The Holy Main; Big D; P.O.*
Personnel: Paul Quinichette, tenor; Harry Edison, Snooky Young, Dick Vance, Shad Collins, trumpets; Al Grey, trombone; Nat Pierce, piano; Freddie Greene, guitar; Eddie Jones, bass; Jo Jones, drums.

Rating: ★★ ★

A free-and-easy riding session, this Basie offshoot is full of loose swinging, unpretentious arranging and a lot of good blowing jazz.

Harry Edison, who can say more with one note of muted trumpet than most men can in three open choruses, is a shining example of what relaxed jazz should be. Quinichette, as leader and primary soloist, veers between pungency and goofiness as he attempts a Lesterian reincarnation of sorts.

And then there's the rhythm section . . . All are together, *en rapport*, and the living is easy. And one is prompted to toy with the idea of brainwashing Basie into co-ercing Jo Jones back into the band. It's that good.

Despite the addition of a trumpet section to the tenor and trombone for the apparent purpose of simulating brassy Basieitis, this is not a superficially exciting album. Rather it sways from the hips, unforced, loose and easy—and succeeds in the benign purpose of revisiting Kansas City. What could be a more laudable motive?

Pete Rugolo

RUGOLO PLAYS KENTON — Mercury 36143; *Eager Beaver; Painted Rhythm; Minor Riff; Concerto for Doghouse; Sunset Tower; Concerto to End All Concertos; Artistry in Rhythm; Umm in Fantasy; Theme in the West; Artistry in Boogie; Capitol Punishment.*
Personnel: (Tracks 1, 7 and 12) Al Porcino, Ollie Mitchell, Buddy Childers and Don Fagerquist, trumpets; Milt Bernhart, Frank Rosolino, Harry Betts and Kenny Shroyer, trombones; Bud Shank, Harry Klee, Bob Cooper, Dave Pell and Chuck Gentry, saxes; Claude Williamson, piano; Howard Roberts, guitar; Don Bagley, bass; Red Callender, tuba; Shellie Manne, drums. Dick Nash replaces Betts on trombone on all other tracks.

Rating: ★★ ★ 1/2

Arranger Pete Rugolo here pays tribute to his old boss with re-voiced arrangements of some of the Kenton favorites of the 1940s. As the personnel list indicates, some of the best of musicians available on the west coast were assembled to do the disc, many of whom had worked for Kenton in the past. Indeed, there is some irony in this. One of these men claimed when he left the band that blowing the Kenton book had given him a hernia; another of them once said working for Stan had been like "chopping wood."

So much for history; the men do very well by these redecorated Kenton tunes, all of which were by Kenton or Kenton-Rugolo. Rugolo's new arrangements, though good in the main, tend to too much color at times, and occasionally to questionable instrumentation. Many of the passages for flute and oboe (presumably played by Shank and Cooper) seem peculiarly effete in the context of Kenton's muscular writings. Elsewhere, though, some really attractive things are contributed by the two delicate instruments, particularly in *Opus*



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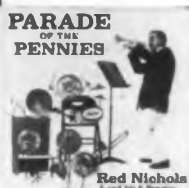


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in *Pastels*—even if one does long nostalgically for the Kenton reed sound that was so closely associated with the composition.

Hal Schaefer

■ **TEN SHADES OF BLUE**—United Artists UAS 6021: *Blues for Goin' Home; Basin Street Blues; Memphis Blues; Blues for My Leah; Tin Roof Blues; Caribbean Blues; Bye, Bye Blues; Wabash Blues; Beale Street Blues; I've Got a Right to Play the Blues.*

Personnel: Schaefer, piano; Morty Lewis, tenor, bass clarinet; Chet Amsterdam, bass; Charlie Persip, drums; Ted Sommer, percussion.

Rating: ★★½

Externally, everything about this package—bad cover, foolish notes, trite & r idea, erroneous title listing, undistinguished cast—promises an unpleasant listening experience. It is, in fact, a rather agreeable, if erratic, concoction of polite barrelhouse, skillful Schaefer arrangements, and a few fairly convincing Lewis solos.

Several tracks are taken up by meandering Schaefer piano solos, an idea that probably was adopted in order to keep production expenses down.

Though the music has its moments, United Artists should be able to come up with better merchandise than this.

George Shearing

■ **SHEARING ON STAGE!**—Capitol ST 1187: *September in the Rain; On the Street Where You Live; Roses of Picardy; Little Niles; Caravan; I'll Remember April; Little White Lies; East of the Sun; Nothing But D Best.*

Personnel: Shearing, piano; Emil Richards, vibes; Jean Thielemans, guitar, harmonica; Al McKibben, bass; Armando Peraza and Percy Brice, drums.

Rating: ★★

This recording faithfully captures the in-person sounds of one of the most boring jazz bands on today's scene. Always slick and competent, this edition of the Shearing quintet/sextet has only the throbbing bass work of McKibben (long since departed from the band) to distinguish it from innumerable other albums of harmless background jazz.

Afro-Cuban drummer Peraza perks up the concert briefly, but the rest is characteristic electronic twaddle, broken now and then by witless comments from the leader.

For never-say-die Shearing addicts, though, this one probably will fill the bill.

Don Shirley

■ **DON SHIRLEY**—Audio Fidelity AFLP 1897: *One More for the Road; Satin Doll; Somebody Loves; Nearness of You; Easy Living; The Way You Look Tonight; Blues for Bessie; Happy Talk; This Nearly Was Mine; Dites Moi; I Remember April; Black Is The Color.*

Personnel: Shirley, piano; two basses unidentified.

Rating: ★★

More emphasis on popular music and less scavenging in classical junkpiles make this Shirley record slightly more bearable than earlier ones. There is a fellow at New York's Museum of Modern Art Film Auditorium who plays this sort of jazz. He is especially good on *Birth of a Nation*, *Intolerance*, and Harold Lloyd epics. We doubt Don Shirley could do a crackerjack job on *Way Down East*.

Horace Silver

■ **FINGER POPPIN' WITH THE HORACE SILVER QUINTET**—Blue Note 4008: *Finger Poppin'; Jazzy Lucy; Swingin' the Samba; Sweet Stuff; Cookin' at the Continental; Come on Home; You Happened My Way; Mellow D.*

Personnel: Silver, piano; Blue Mitchell, trumpet; Junior Cook, tenor; Eugene Taylor, bass; Louis Hayes, drums.

Rating: ★★ ★★

This is hard-swinging jazz from New York, blessed by good soloists and a rhythm

section as effective as the drummer is dynamic.

Although trumpeter Mitchell has recorded previously, this appears to be tenor man Cook's debut on record. The latter shows himself to be an intense, thoughtful, and constructive soloist, not in a hurry to say his piece and making his contributions mean something.

Finger is a frantic opener with the speed of the tempo vanquishing the over-all effect. In short, its effect is largely lost. *Jazzy* is a more moderate-tempoed lope based on a simple modern line with meaningful solos.

The *Samba* is an absorbing excursion of unusual construction into Afro-Cuban lore. The chorus runs 16 bars, 16 bars, and a six-bar bridge followed by a final 16 bars. It's an adventuresome outing for the collective and the individual.

After the fast blues, *Cookin'*, there's a laconic journey into funk on *Home* with some typically spare Silver piano. *You Happened* is a fine showcase for Mitchell's full trumpet in slow, balladic manner, and the concluding *Mellow* is up and stomping with Cook flexing his muscles.

The Trombones, Inc.

■ **THE TROMBONES, INC.**—WARNER BROTHERS WS 1272: *Neckbones; Dues; Blues; Long Before I Knew You; Soft Winds; Tee Jay; Lassus; Trombones; It's All Right with Me; Polka Dots and Moonbeams; Old Devil Moon; Impossible; Heat Wave.*

Personnel: (Side One) Frank Rehak, Jimmy Cleveland, Eddie Bert, Benny Powell, Bob Brookmeyer, Melba Liston, Henry Coker, and Benny Green, trombones; Dick Hickock and Bare Varsalona, bass trombones; Hank Jones, piano; Wendell Marshall, bass; Osie Johnson, drums; with Bob Alexander replacing Coker, and Milt Hinton replacing Marshall on *Dues* *Blues* and *Soft Winds*; Green and Alexander dropped on *Long Before* and *Tee Jay*, but Coker added. (Side Two) George Roberts, Joe Howard, Herbie Harper, Frank Rosolino, Dick Nash, Ken Shroyer, Ed Kuschy, Tommy Pederson, Murray McEachern and Marshall Cream, trombones; Red Mitchell, bass; Mel Lewis, drums; Mike Pacheco, bongos; Barney Kessel, guitar; Marty Paich, piano; Warren Barker, leader on *Lassus* *Trombone*, *Devil Moon* and *Impossible*; Bob Enevoldsen Roberts, Howard, Rosolino, Milt Bernhart, Bob Fitzpatrick, Dave Wells and Lou McCreary, Stu Williamson, trombones; John Kitzmiller, tuba; Mitchell, bass; Lewis, drums, on *Polka Dots*, *It's All Right* and *Heat Wave*.

Rating: ★★★★★

If our arithmetic is correct, 27 trombonists participated in the making of this disc—divided into two groups, one on the west coast, the other on the east, and subdivided further by substitutions. The product is (a) a veritable *Who's Who* of modern jazz trombone players, (b) a remarkable exercise in virtuosity for arrangers Johnson, Paich and Barker, (c) a revelation of the richness of trombone, and (d), some sort of apex in the career of the trombone itself.

There are 15th century paintings that show the instrument largely as it is today. But it wasn't until the early 19th century that composers, including Berlioz, began to explore its possibilities. And it remained for the jazz musicians of 20th century America to find out what trombones could really do. If you doubt that, listen to any average symphony trombonist struggling through the solo in Ravel's *Bolero*, even today.

This record is a great tribute to the skill and authority jazz musicians developed on the instrument. It is perhaps impossible to sort out the individual performances on this disc to cite them for merit, but solos and ensemble work are due for high praise. It is safe to say that no instrument but trombone has the variety of colors to per-

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mit a recording like this. So enormous are the possibilities of trombone, and so well have Paich, Barker and Johnson exploited them, that you rarely miss the other sections, rarely realize that you're hearing trombones, only trombones, and nothing but trombones (except for that tuba Paich snuck in for three tracks).

The Harvard Dictionary of Music says that since the movement from position to position requires a certain amount of time, a true legato is not possible on the trombone. Its editor had better hear this disc before the next edition is prepared.

Lem Winchester-Ramsey Lewis

LEM WINCHESTER AND THE RAMSEY LEWIS TRIO—Argo LP 642: *Joy Spring; Where It Is; Sandu; Once in Awhile; Jordu; It Could Happen to You; Easy to Love; A Message from Boys*.

Personnel: Winchester, vibist; Lewis, piano; El Dee Young, bass; Red Holt, drums.
 Rating: ★★

A policeman-vibist from Wilmington, Del., and a trio of Chicago origin here join forces to play a tribute to the late Clifford Brown. What results is not the most soul-stirring modern jazz around, but it does provide some very pleasant listening and combines delicacy of touch with the realized desire to swing.

Winchester, an admitted Milt Jackson follower, clearly reveals his influence in his role of lead soloist in this octet of tunes, some of which are associated with Brown (*Joy Spring* and *Sandu* are Brown originals; *A Message* was written by the trumpeter's teacher, Robert [Boysie] Lowery).

Working sympathetically together, the pianist and the vibist complement each other especially well on the ballads. For all his tendency to noodle on the changes of the slow tunes, Lewis appears to be a performer of taste with a rather wispy personality of his own.

The strong man here is Winchester who, for all his Bags-obligation, is a driving and imaginative improviser.

JAZZ REISSUES

Duke Ellington

AT HIS VERY BEST—DUKE ELLINGTON: RCA Victor LPM-1715: *Jack the Bear; Concerto for Cootie; Harlem Air Shaft; Across the Track Blues; Chloë; Royal Garden Blues; Warm Valley; A-K-A; Black, Brown, and Beige; Creole Love Call; Translucency*.

Personnel: Ellington orchestra of 1927, 1940, 1944, 1946.
 Rating: ★★★★★

A very interesting and worthwhile collection, these reissues represent some highlights through the years—including five tunes by the great band of 1940—from what many critics have judged the best and most exciting period in the history of the Duke Ellington orchestra.

The great bass work of the late Jimmy Blanton is heard on *Chloë*, *Jack the Bear*, and *Across the Track*. Johnny Hodges' alto classic, *Warm Valley*, and Cootie Williams' original *Concerto*, are included. On several of the tracks can be heard the growling trombone of the late Tricky Sam Nanton.

But perhaps most important is the fact that this set makes *Black, Brown, and Beige* available once more. These are the recorded excerpts of the 50-minute work, originally introduced (in 1943) at a Carnegie Hall concert. Here again is Tricky

Sam and the bass playing of the late Alvin (Junior) Raglin, plus Otto Hardwick's alto and Al Sears' tenor.

Two numbers featuring Duke's original use of voices, 20 years apart in time, make up the pair of tunes at the end of the record. The first, *Creole Love Call*, recorded in 1927, features the voice of Adelaide Hall and the trumpet of Bubber Miley. The other, a 1946 work, *Transparency*, is built around the voices of Kay Davis and Jova Sherrill.

This record should be in every jazz library.

FOLK

Josh White

CHAIN GANG SONGS — Elektra 158: *Trouble; 'Twas on a Monday; Going Home, Boys; Near-Fool Shovel; Crying Who? Crying You; Dip Your Fingers in the Water; The Old Ship of Zion; Mary Had a Baby; Did You Ever Love a Woman?; Every Time I Feel the Spirit*.

Personnel: White, vocal and guitar; four voices unidentified; drums and bass unidentified. Add Beverly White, vocal, on tracks 8 and 10.
 Rating: ★★½

There seems to be a growing disregard for the intelligent listener among those smaller record companies that traditionally have catered to and nourished the "purist" folk music and jazz fan.

Here is a slick package called *Chain Gang Songs* that is only half chain gang songs; here is Josh White smothered by a choir of four singers who sound as if they learned about chain gangs in New Haven or Cambridge; here is a sensitive guitarist done in by a drummer who plays like a high-kick specialist in a burlesque house.

Josh performs well, but the latter around him pulls the rating down. There is something disturbing about the cover, too. Perhaps it's that studio lighting behind the "convict" illuminating the blond hairs on his shackled legs against the blue crepe paper backdrop.

POPULAR

Edie Adams

MUSIC TO LISTEN TO RECORDS BY (EDIE ADAMS SINGS?)—M-G-M E3751: *Whiffenpoof Song; All of a Sudden My Heart Sings; School Days; Indian Love Call; Blue Tail Fly; Serenade; Stout-Hearted Men; Sista; In the Rain; Paradise; Autumn Leaves; Tip Toe through the Tulips; Lo, Hear the Gentle Lark*.

Personnel: Edie Adams, vocals; orchestra conducted by Henry Mancini.
 Rating: ★★½

Parts of this album are extremely funny; most of it is just mildly amusing. Mrs. Edie Kovacs (Edie Adams) is noted for her impersonations of one Marilyn Monroe. She does that bit here, too, in *Whiffenpoof*. At least it sounds like MM until one realizes that Miss Adams invests later songs with the same vocal quality. That seems to be the main drawback to the record.

Still, Miss Adams' treatment of the folk chestnut, *Blue Tail Fly* is a devastating take-off on the ingenue guitar-flogging balladeer trying awfully hard to sound professional. Her *Stout-Hearted Men* is enough to roll Nelson Eddy in the aisle, and *Singin' In the Rain* gets swept away in a background rainstorm while Miss Adams appears to be catching her death of cold.

Those are some of the highspots. Taken as a whole, though, it's a bit much.

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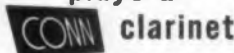
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Buddy Cole

■ SLEEPY TIME GAL—Warner Bros. W 1265: *Lover, Come Back to Me; You Took Advantage of Me; Mean to Me; Almost in Your Arms; Fulfillment; Love Me or Leave Me; If I Could Be with You; Sleepy Time Gal; No Other Love; Chloe; Indian Summer; It Happened in Monterey.*
Personnel: Cole, piano; rhythm section unidentified.

Rating: ★★★

Long-time accompanist on records and radio to Bing Crosby and, latterly, Rosemary Clooney, Cole is no "stylist" in the sense that Roger Williams may be so described.

He plays clean, well-sculpted piano and concentrates on solid musical values rather than florid pyrotechnics. The result in this set of varied melodies is a most pleasant album of popular piano music suitable for most occasions where concentrated listening is not required.

Johnny Costa

■ IN MY OWN QUIET WAY—Dot DLP25167: *In My Own Quiet Way; Stairway to the Stars; I'll Never Be the Same; Impossible; The Night We Called It a Day; A Last Goodbye; So Long; Colorado Waterfall; So Much So Very Much; Kiss and Run; Mercedes Bends; Singapore Sling.*

Personnel: Costa, piano, with orchestra.

Rating: ★★★

Two qualities stand out in the piano playing and arranging of Costa—taste and finesse. Backed by a small string orchestra, with an occasional accordion or harmonica thrown in, the Pittsburgh pianist presents an initial album of softly keyed late-night music.

To judge by his touch and phrasing, Costa would appear to be no stranger to jazz as can be imagined. It's nice cocktail music with strings, unpretentious, and suitable to play during dinner.

Rey DeMichel

■ COOKIN' WITH REY—Challenge CHL 608: *Meet Rey; How Long Has This Been Going On; The Continental; Brahms Lullaby; 'S' Wonderful; Rey's Theme; When You're Smiling; Ballad; Wrap Your Troubles in Dreams; Deep Purple; Mellow Swing; The Breeze and I; Chaser.*

Personnel: DeMichel, leader; Lanny Morgan, Jay Corre, Jack Kernan, Dave Madden, saxophones; Marv Brown, Irv Bush, Ollie Mitchell, trumpet; Dave Wells, trombone and bass trumpet; Ed Freudenberg, trombone; Dick Grove, piano; Buddy Matlock, guitar; Jack Smalley, bass; Roy Roten, drums.

Rating: ★★★★★

DeMichael, a 31-year-old leader of territory bands around Ohio, recently settled on the west coast and has been working his 14-piecer in the Los Angeles area for some months.

Thanks to an alliance with young arranger John DeFoor, DeMichel here debuts on record a better-than-average dance album with strong jazz overtones. The different tracks are enhanced by the good solo work of bass trumpeter Wells, altoist Morgan and tenor man Corre. Morgan, in particular impresses as a jazz altoist of great promise.

DeFoor's arrangements are uncomplex, basically swinging conceptions. He shows a tendency, however, toward indecision about where to stop, which results in some prolonged codas without any real point.

The rhythm section keeps the time in place and, due to Matlock's guitar, achieves a punching quality that should prove quite popular with dancers.



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the blindfold test

Ernestine Anderson

By Leonard Feather

Sometimes it takes a trip overseas to bring honor in one's own country. It happened that way more than three decades ago with Josephine Baker; it seems to have been the case more recently in the case of a young woman from Houston, Texas, named Ernestine Irene Anderson.

Although she had toured with moderate success in the bands of Russell Jacquet, Johnny Otis, and Lionel Hampton, and had been heard very briefly on a Gigi Gryce LP, Ernestine was more or less an unknown in this country until, in the spring of 1955, the Swedish trumpeter Rolf Ericson asked her to join a combo he was taking over to tour Scandinavia.

An LP she made with Harry Arnold while in Stockholm was released in the United States; critic Ralph Gleason climbed enthusiastically onto her bandwagon, and soon things started jumping.

This was Miss Anderson's first Blindfold Test. She was given no information about the records, all of which featured tunes that are also heard on her Mercury *Hot Cargo* LP.



'June Christy has big ears . . .'

The Records

1. June Christy. *Day Dream* (Capitol). Pete Rugolo, arranger.

That was June Christy . . . The arrangement was Pete Rugolo's. I like the tune — it's one of my favorite tunes. It's the first time I've heard the verse, although I've recorded the tune.

I thought the arrangement was wonderful — I liked the change of key, which always creates interest. I think June Christy has big ears, as they say in the trade. She hears very well. I don't want to be prejudiced because I recorded the tune myself, and this is pretty difficult. I'll give it 3½.

2. Julie London. *Mad About the Boy* (Liberty). Pete King, conductor, arranger.

Is this Helen Merrill? My guess is Helen Merrill, but I'm probably wrong. I thought for a minute it might be Julie London . . . It has that soft — maybe I shouldn't use the term — "bedroom quality" in the voice. I like this type of appeal in a voice. I love the arrangement, by the way, and I also wish I had recorded that set of lyrics. I've never heard them before. I'll give that four stars.

3. Gigi Gryce. *Love for Sale* (Riverside). Gryce, alto; Art Taylor, drums; Donald Byrd, trumpet.

Being jazz-minded, I have to give this five stars. I think it's Art Blakey on drums and Donald Byrd on trumpet. I don't know who the alto player is. I like the treatment of the tune very much . . . This is my

type of jazz — progressive. This is an idea I've always had for *Love for Sale* — this flavor of the thing . . . This treatment gives it a continental atmosphere.

4. Peggy Lee. *My Man* (Capitol).

That was Peggy Lee. This is a good commercial quality treatment of this tune, and, of course, we know it's going to sell because Peggy recorded the tune. I must also say that I'm prejudiced against this arrangement because I like Harry Arnold's much better. I would give it three stars.

5. Lurlean Hunter. *That Old Feeling* (Vik). Ernie Wilkins, arranger.

It's technically perfect. The arrangement doesn't get in the way of the singer . . . I like Lurlean Hunter — I don't think she can make a bad record. I'll give this five stars.

6. Marilyn Moore. *Ill Wind* (Bethlehem).

This is obviously someone who loves Billie Holiday. I'd like to have heard her sustain some of the tones a little more. If there ever comes a time when a carbon copy of something sells . . . this singer here will be another Billie Holiday. This is one of my favorite tunes . . . three stars . . . I think it's Marilyn Moore, and as I said, I'd like to hear her sustain the notes longer

7. George Wein. *Did I Remember?* (Atlantic). Wein, piano, vocal; Ruby Braff, trumpet; Sam Margolis, tenor.

I heard about an album Kenny Dorham did vocally, and I said to

myself, "If I hear a trumpet, then I'll know." But this trumpet sounds like Sweets Edison, whom I like very much, incidentally. It could be Kenny Dorham for all I know. I thought I recognized the saxophone player — he sounds a lot like Pres in spots. The piano is of a different school. I like it for the type it is . . . I like the instruments better than I do the vocal, which I don't like at all. On the whole, 2½ stars.

8. Kay Starr. *Wrap Your Troubles in Dreams* (Victor). Hal Mooney, arranger.

That doesn't kill me. I like Kay Starr — things I've heard her do before. But I don't particularly care for this record. She usually belts and is really strong, and the fire from the old Kay Starr is missing here. This is a good tempo . . . The arrangement isn't saying too much — it's just a typical arrangement built around a vocal. Two stars.

9. Jonathan and Darlene Edwards. *Autumn in New York* (Columbia). Paul Weston, piano; Jo Stafford, vocal.

Do you want an opinion on that? Well! I wonder where she found the accompanist! The first thing that pops in my mind is, would they write down the things they were playing? . . . After about the fourth martini, I imagine this is how they would sound. I've never heard it before, but I heard Jo Stafford had done an album like this. I wondered what she could do to *Autumn in New York*. It's a humorous thing. It's an art in itself to sing that out of tune. I was sitting here wondering if I could manage that!

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40 • DOWN BEAT

(Continued from Page 27)

Grommes, an economy-priced amplifier, at the time he had it. He had heard that some of the less expensive units did not stand up in service as well as the expensive ones.

Len Chase showed him the McIntosh deluxe stereo preamp-control center with its impressive lighted pointers and very flexible controls. "It's a toss-up between this Mac unit and the Marantz super preamp-console," said Len. "You can't go wrong with either if you want the very best. However, if you prefer slightly more conservative equipment, built as well but with fewer knobs, you might consider the Leak 'Point One' Stereo preamp. It's made in England, and will drive any two power amplifiers."

Stearns said, "I'd like the Leak, I think; let's look at it."

They went to the front of the well-equipped store where a Leak amplifier system was on display, and Len pointed out its features. He especially noted the smooth heavy feel of the control knobs. He said, "When they rate an amplifier at 12 or 20 watts you know it is as good as many 18 to 35 watt American units. Lots of experts say, 'This amp is rated at 15 British watts' and you know what they mean."

Stearns decided to take this recommendation and, in addition, to get the Leak stereo 20 amplifier, a rugged though compact dual power amplifier, conservatively rated at 12 watts per channel.

Then he looked at disc players. Stearns liked the Thorens automatic player, admiring its appearance and variable speed. But he had had a Garrard for several years, and when Len showed him that the Garrard RC-98 had a variable speed control to allow synchronizing pitch with piano or do-it-yourself, add-a-part records, Dr. Stearns said: "That's the one I want. It's got most of the advantages of a turntable, but I like a changer, and it's got that too."

Len added up the figures for the Leak preamp and the Garrard, added on the price of a Shure M7-D stereo pickup, and said, "It costs only \$45. You ought to add another \$25 for miscellaneous cables, switches and an installation, bringing it to about \$395.50." He got the o.k., and Dr. Stearns new stereo setup was on its way.

(Continued from Page 26)

This system would have the tape running very slowly, at 1 7/8 inches a second, slower than any tape machine now. Could be another 33-vs.-45-rpm war?

But it'll be many months before cartridge tape will be available. Tape running at 7 1/2 inches a second will continue to provide the best in high fidelity stereo sound for a long time to come.

Meanwhile, tape recorder makers are off on another track; five firms, already are turning out conventional recorders that can play four-track, open-reel tapes. This, of course, doubles the amount of sound that can be recorded on a two-track tape and brings the price of recorded tapes down.



Fig. 4. Pilot SC-1120 stereo console, all-in-one. Includes Garrard RC-88 changer with GE pickup cartridge and diamond stylus, two 30-watt amplifiers, FM and AM tuners for stereo broadcasts, and two complete speaker systems with three speakers in each. \$1050.

Competition from stereo discs is still strong, however. It remains to be seen whether four-track, open-reel tape will make any loud noise on the home entertainment scene.

Off the subject of tape and disc playback equipment, one can't leave the NAMM show this year without noting the portable chord organ phenomenon. At least 25 different makes of portable chord organs, ranging in price from \$99 to \$300, will be exhibited.

The organs themselves aren't much more than an accordion with a vacuum cleaner motor instead of a bellows. They're not electronic; they're reed-operated. And, according to the promotion put behind them, you don't have to be a musician to play one. All you have to do is be able to count up to 12. ■

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J. J. JOHNSON QUINTET

Basin Street East, New York, N.Y.

Personnel: J. J. Johnson, trombone; Cliff Jordan, tenor sax; Albert Heath, drums; Cedar Walton, piano; James De Brest, bass.

The new Basin Street East is attempting to occupy a middle ground midway between Broadway's Birdland and the intimacy of the Embers. The quiet subtlety of the J. J. Johnson group is well-suited to this purpose. They play good listenable jazz without being too aggressive about it.

The first set on opening night started with *Tune Up*, which is just about what the title indicates—a warming-up exercise. Cole Porter's *I've Got You Under My Skin* followed and J.J.'s interpretation of *Star Dust*. It is interesting to contrast the latter with the beautiful version waxed by the late Jack Jenney more than a decade ago. J.J.'s facile playing of it, so very much in the modern vein, was so much more creative.

To balance out the set, there was an original blues, *Blue Haze*, introduced by Cedar Walton's piano. For

the closing number, the trombone virtuoso played his theme in its entirety—*Turnpike*. Later sets included *Night in Tunisia*, featuring on drums Albert Heath, a brother of bass-player Percy Heath of the Modern Jazz Quartet. Throughout the numbers, tenor saxophonist Clifford Jordan traded choruses with J.J. He was particularly effective on the Sonny Rollins original *Decision*.

Johnson also played his original tune entitled *Daily Double* and a sensitive version of *God Bless The Child* during the evening.

The date was J.J.'s first full booking in a New York night spot since he was issued his new identity card to work clubs in the city. (See *Down Beat*, June 25, and New York *Ad Lib*, this issue.) He leaves Basin Street East for other bookings in the area, and then on a busy tour.

RUTH OLAY

The Cloister, Hollywood

Personnel: Ruth Olay, vocals; Bud Motsinger, piano; Terry Gibbs orch.

For its second bill of fare since opening the portals last month, the Cloister brought back to her native west coast a singer whose salesmanship and distinctive appeal are rapidly boosting her into the top echelon of show business. Ruth Olay,

who never really "made it" in her home town before this, returned in triumph.

Despite a rather pointless introduction by actor Donald O'Connor, whose rambling remarks succeeded only in conveying a what-am-I-doing-here-anyway feeling, Ruth jumped with both feet into her act with *On Behalf of the Visiting Fireman*. Her opening number, in fact, was the weakest tune of a group of seven which included *Tess' Torch Song*, *Do You Know What It Means to Miss New Orleans*, *Slow But Sure*, *Never Do, Singin' in the Rain* and *I Wish I Could Shimmy Like My Sister Kate*, the last named being encore-by-demand.

Apart from the aforementioned distinctive style, Miss Olay vocally projects with frequent scalp-tingling power and a sort of barrelhouse jazz feeling that leaves nothing to the imagination. Yet, she is by no means strictly a belter. Her treatment of *New Orleans* was balladic almost to the dragging point and the humor in the slow, rocking *Slow But Sure* lay in the broadly insinuating sexiness. The closing *Shimmy* was ideally chosen for its blockbusting impact.

Miss Olay has clearly arrived as a top club entertainer.

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(Continued from Page 21)

on this section. And each time trumpeter Phil Candreva faultlessly hit the sustained note, Nichols muttered in admiration. "Listen to that." He shook his head. "It's beautiful, just beautiful."

When the final take was completed, the cornetist suddenly stood up and said, "I know just what to do." He reached in his pocket and pulled out some change, examined the money, then began asking for pennies from those nearby.

He returned to his chair, hesitated a moment and mused, hall to himself, "I wonder if that trumpet player would mind if I laid this nickel and five cents on his music stand. I must show him how much I appreciate what he did."

Then, in explanation of his hesitancy, he continued, "Musicians are very funny, y'know. You really gotta



handle 'em with kid gloves. I had a clarinet player in my band once who played some fantastic stuff, so good you'd hardly believe it. One night he gassed me so much I pulled a handful of change out of my pocket and just threw it on his stand. I was so happy, it was the only thing I could think to do. Naturally, I didn't want to jump up on the stand and hug and kiss him . . .

"Well," Red added with a grin, "he misunderstood completely. He jumped up and started yelling at me, 'What the hell's the idea? You wanna be smart? well, so can I.' The guy wanted to beat my head in. Man, I had to talk mighty fast to get him to see it my way. But it just goes to show how musicians are . . ."

With that, Red rose and took the nickel and pennies over to trumpeter Candreva. Apparently this time there was no misunderstanding, for when the cornetist returned, his brown eyes were dancing and there was a broad smile on his face. ■

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been doing fantastic business at Mac Trill's Lounge in New Haven. Booking for the spot is done by WAVZ jazz disc jockey Gene Stuart. Gene also produced the second WAVZ jazz concert on the New Haven Green during the week-long Arts Festival. Bobby Scott, piano and vibes, Mundell Lowe, guitar, and flautist Herbie Mann took part . . .

J. J. Johnson reports that good things have happened fast since he got his permanent cabaret card (*Down Beat*, June 25). A week-end at Top O' The Pole was followed by a week at the Village Vanguard, from whence he went into a two-week run at the new Basin Street East. Then he left for three weeks at the Jazz Workshop in San Francisco; two weeks at the Melody Lounge in Denver, the Playboy Festival in Chicago, a week at Chicago's Sutherland Lounge and, finally, a run at Peacock Alley in St. Louis. He's booked as solid as Sammy Davis, Jr. . . .

Stan Kenton's orchestra participated in a special musical program televised by ABC and hosted by Dick Clark June 28. It traced the history of the recording industry for the last decade . . . Erroll Garner will inaugurate his fall tour for Sol Hurok at Carnegie Hall on October 16. He is currently busy with his new music firm, Garner Music (affiliated with ASCAP) and has already put 60 compositions in the catalog . . . Erskine Hawkins is still leading his orchestra.

Singer James Everett, a tenor, won a *Search For Talent* contest sponsored by the Donbar Estates. His prize in an engagement with the Duke Ellington orchestra later this summer, at the Starlight Roof of the Waldorf Astoria . . .

Folk singer Odetta, whose full name is Odetta Felious, has married Daniel Gordon of a Chicago concert management firm . . . Maynard Ferguson is planning to film the leading jazz stars on the continent while he is on his European tour this fall. He wants to obtain enough film footage to have 26-fifteen minute jazz programs. TV stations in Toronto and Montreal have already given him standing orders for the series . . . Mike Gold will lead a jazz combo at Pine Hill Lodge, Mount Freedom, N.Y. this summer . . .

Duke Ellington reassembled his band in Syracuse, N.Y., after finishing his movie stint in Ishpeming, Mich. While there, he did his work on the only piano in town, in the dining room of a hotel. While he sat com-

posing and rehearsing the score for *Anatomy Of A Murder*, all the local residents just happened in for coffee . . . to hear Duke at work. It was the biggest non-paying audience he had played to in a long time . . .

Gunther Schuller was among the composers speaking at the National Convention and Arts Council Conference in Phoenix, Arizona last month . . . Jack Douglas, recently sacked as a writer on the Jack Paar show, followed Lenny Bruce at the Den (Hotel Duane) with a new comedy routine . . . Cab Calloway has been offered the role of a gambler in *Free and Easy*, a new musical

by Harold Arlen and Johnny Mercer scheduled for Broadway next season. It will star Sammy Davis, Jr. . . .

Bob Thiele discovered some old tapes of an unknown boogie-woogie piano player from Tennessee named Buck Hammar, which he will release on Signature . . . The Red Nichols engagement at the Roundtable was so successful that it topped the Dukes of Dixieland. Red and his gang have been signed to return right after Labor Day and again during the Christmas holidays . . . John S. Wilson, jazz reviewer for the New York Times and contributor to *Down*



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Beat, narrated an evening program of jazz during the Newark Arts Festival commemorating the 50th anniversary of the Newark, N.J. Museum.

IN PERSON

Apollo Theater—**DAKOTA STATION** and the **MODERN JAZZ** Quartet, until June 23.
The **COASTERS**, June 27-July 3. **GOSPEL SHOW**, July 4-July 10.
Basin Street East—**THE TRENIERS**.
Hirland—**STAN KENTON** orchestra and **PHINEAS NEWBORN** trio, until July 3.
CHICO HAMILTON quintet and the **MAS-TERSOUNDS**, July 2-16.
Bon Soir—**FELICIA SANDERS**, **MILT KAMEN**, **THREE FLAMES**.
Central Plaza (Fridays and Saturdays)—**CONRAD JANIS** band, **SANDE WILLIAMS**, **TONY PARENTI**, **WILLIE (THE LION) SMITH**, and others in Jam session.
Copaebana—**FRANKIE VAUGHAN**.
Den (Hotel Duane)—**JACK DOUGLAS** and **PAT SCOTT**, indefinitely.
Eddie Condon's—**CUTTY CUTSHALL**, **EDDIE CONDON**, **HERB HALL** are regulars.
Embers—**JONAH JONES QUARTET** and **EUGENE SMITH TRIO**, until July 4.
Five Spot—**RANDY WESTON** quartet and **MAL WALDRON** quartet, with **PEPPER ADAMS**.
Half Note—**EDDIE COSTA-NAT ADDERLEY**, until June 29. **LENNIE TRISTANO** with **LEE KONITZ**, June 30-July 15.
Latin Quarter—**JOHNNIE RAY**.
Metropole—Downstairs, afternoons—**JOHNIE RAE** trio and **TONY PARENTI** group; Downstairs, nights—**ROY ELDREDGE**, **COLEMAN HAWKINS**, **HENRY (RED) ALLEN** in Jam sessions; Upstairs every night but Thursday—**GENE KRUPA** quartet.
Nick's Tavern—**BILLY MAXTED** band.
Roosevelt Grill—**LENNY HERMAN** band and **AL CONTI** trio.
Roundtable—**JACK TEAGARDEN** sextet and **MARIAN McPARTLAND** trio, until July 29.
Ryan's—**WILBUR DE PARIS** band, indefinitely.
Savannah Club—**LUCILLE DIXON** quintet, indefinitely.
Starlight Roof (Waldorf Astoria)—**ELLA FITZGERALD** and **COUNT BASIE** band, until July 1.
Taft Hotel Grill—**VINCENT LOPEZ**, indefinitely.
Theresa Cabaret—**LOU DONALDSON**, until July 5. **ART BLAKEY** July 7-19.
Village Gate—**PETE LONG** and **SYMPHONY SID** present jazz on Mondays.
Village Vanguard—**CARMEN McRAE** and **IRWIN COREY**, until June 30. **NINA SIMON** TRIO opens July 14.

CHICAGO

So many musicians seem to be coming back from New York after trying their luck there that some jazz clubs report they're having trouble keeping them off the bandstands for jamming . . .

A flashy package featuring the "exotic jazz" of the Arthur Lyman group is scheduled for eight weeks, starting July 7, at the Edgewater Beach hotel. Lyman's group, a big success in Hawaii, has never appeared in this country. A package show, including dancers and singers—and a knife thrower, yet—will accompany them . . .

Delmar will record New Orleans clarinetist Albert Nicholas while he is in town to replace Bill Reinhardt's Dixielanders for two weeks at Jazz, Ltd. . . . Art Hodes is in for a lengthy Monday and Tuesday nights stint at the Preview . . . Pianist Lil Armstrong, Louis's ex-wife, is in the Red Arrow Sunday evenings. With her in the group are Odell Rand on clarinet, Jim Sulli-

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van, trombone, Mike Walbridge, tuba, Ed Lynch, banjo, and Jasper Taylor, who did his first record date in 1919 with W. C. Handy.

The Monday night sessions that Joe Segal was sponsoring at Gate of Horn until a fire in the building will be resumed shortly. Segal's sessions usually feature trumpeter Ira Sullivan and tenor saxophonist Johnny Griffin. Griffin has been booked to appear at Newport.

IN PERSON
Bambou—GEORGE BRUNIS' group and the LEE LIND Duo, indefinitely.
Blue Note—SARAH VAUGHAN and the GARY BERG Quintet, June 24-July 12.
DUKE ELLINGTON, July 15-Aug. 9.
Chaz' Place—The CROSBY Brothers, starting June 25.
Clubier—MEG MYLES and DON ADAMS, until July 6. Carmen McRae and the Notre Dame LETTERMEN, July 7-27.
Gate of Horn—IRA SULLIVAN, JOHNNY GRIFFIN and others, Monday evenings.
London House—TEDDY WILSON Trio, June 23-July 12. OSCAR PETERSON Trio, July 14-Aug. 9.
Mister Kelly's—MEL TORME and FAY DE WIT, June 22-July 5. MORT SAHL, July 6-Aug. 12.
Preview—CLYDE MCCOY, June 24-July 5.
Ray Colomb's Jazzville—BOB DAVIS Trio, until July 8. BUDDY GRECO, July 8-10.
Red Arrow (Stekney, Ill.)—FRANZ JACKSON's All Stars are regulars Friday and Saturday evenings. LIL ARMSTRONG group Sunday evenings.
Rehearsal—AL BELLETO Sextet, until June 28. JOHNNY MARTEL starts July 29.

LAS VEGAS

Louis Bellson drums his way into the hearts of the crowds in the Flamingo's Driftwood lounge with his hot 17-piece orchestra, picking right up where Harry James and his music-makers left off . . . Orchestra leader Louis Basil of the Sahara has gathered a group together at the union hall, where they go in for classical numbers. They hope shortly to present numbers at public concerts on Sunday afternoons . . . Red Norvo and his group entertaining the Sands' Copa lounge after a brief stint on stage in the showroom, backing Frank Sinatra during his stay.

Perez Prado jamming them into the Tropicana Showcase lounge where crowds go wild over his Patricia and his new number, *Tic Tac Polly Walk*. The teenagers of Las Vegas are angry because they can't see Perez. The law forbidding them entrance to the lounge and casino . . . Louis Prima and wife Keely Smith back into the Sahara's Casbah Theater lounge, dispelling rumors that they were leaving the Sahara. They will be back again toward the end of August . . . Charlie Ventura and his group big favorites at the Flamingo where they have been entertaining for some time . . . Nat Brandywine now batoning the boys at the New Frontier, after three years headlining the music at the Tropicana. His replacement at the Trop, Herman Kaye, has given producer Lou Walters his notice.

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Producer Bill Hitchcock, who with his wife, Sonia Shaw, handles all the Sahara production numbers, arranges the music and writes the lyrics for each show. They make complete changes and their new show features a huge slot machine which pays off in beauties. It's a great hit . . . Lionel Hampton into the Riviera's Starlight lounge, where crowds jam the place for each of his sessions. Even all the strip stars can be seen there nightly after their shows, joining Hamp in his numbers.

LAS VEGAS

Desert Inn—PATTI PAGE, until June 29. ED SULLIVAN starts June 30.
Dunes—PINKY LEE, until July 1. FRANKIE LAINE starts July 2.
El Rancho Vegas—EYDIE GORME, until June 30. MILTON BERLE starts July 1. Flamingo—TED LEWIS, MARIE McDONALD, LARRY ADLER. No show contracted.
New Frontier—MICKY ROONEY, until June 30. JAPANESE REVUE starts July 1. Riviera—DENNIS DAY until June 28. RED SKELTON starts June 30.
Sahara—GEORGE HURYS, until July 4. SOPHIE TUCKER and THE AMES BROTHERS start July 7.
Sands—LENA HORNE, until July 21. JOHNNY MATHEIS starts July 22.
Silver Slipper—SALLY RAND and HANK HENRY. Indefinite period.
Stardust—LE LIDO DE PARIS OF 1900. Indefinite period.
Thunderbird—CONNIE ROSWELL until July 1. DOROTHY COLLINS, starts July 2.
Tropicana—BETTY GRABLE, until Aug. 4. RHONDA FLEMING and DICK SHAWN start Aug. 5.

LOS ANGELES

JAZZNOTES: The first annual Los Angeles Jazz festival will bow at the Hollywood Bowl Sept. 25 and 26. According to promoter Hal Lederman, the event will feature an Afro-Caribbean night with the George Shearing and Cal Tjader groups . . . Benny Carter is doing a Roulette album with the Count Basie band on which he plays, arranges, and contributes originals. The date is being recorded in New York . . . Leith Stevens (*Syncopation, The Wild Ones, The Five Pennies*) will underscore *The Krupa Story*, the pre-recording of which has been completed at Columbia with Krupa cutting his own drum soundtrack . . . Dave Brubeck will take his whole family to live at the Music Inn all summer . . .

In his second appearance on the west coast, Sonny Rollins debuted a quartet at the Jazz Seville including Freddy Hubbard, trumpet; Henry Grimes, bass, and Lenny McBrowne, drums . . . Emile Richards, vibist, and Jimmy Bond, bassist, late of the disbanded George Shearing quintet, put in their cards at Local 47 and are living in Los Angeles . . . Fulfilling the third year of his ABC-TV contract, Frank Sinatra is working on four one-hour spectaculars for the network during 1960.
Trumpeter John Anderson's big

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band, which made such a good showing in the AFM's Best New Band contest, began a series of Monday night concerts at the Village club in downtown L.A. Sidemen include Harold Land, Gerald Wilson, Gerald Wiggins, Bill Green, Teddy Edwards, Buddy Collette, Curtis Counce, and Earl Palmer . . . One-time child jazz vocalist Toni Harper signed with RCA Victor. Her first LP will be an album of original songs penned by songwriting students at the University of Southern California.

One of the best new altoists on the west coast, Lanny Morgan, is fresh out of service and blowing more than somewhat with the bands of Si Zentner, Bob Florence, and Roy DeMichel. Note the name; he's a comer . . . Si Zentner possibly has the only band with two leaders — himself and pianist-arranger Bob Florence. The latter's crew, with its jazz book, is stirring a lot of local interest.

SAN FRANCISCO

JAZZNOTES: A successful benefit for Brew Moore, seriously ill with pneumonia, was held in three clubs simultaneously — The Tropics, The Cellar, and The Jazz Workshop. Dizzy Gillespie, who has never met Moore, appeared in each club for the cause . . . The Dave Brubeck quartet interrupted its long May-June rest at home to play a concert at Oakland's Woodminster Amphitheater on June 12 . . . The Frisco Jug Band, perhaps the only reading skiffle group in the country, features former Turk Murphy banjoist Dick Lammi on violin . . . Promoter Irving Granz brought a package show to the Opera House June 12 that included Shelly Berman, Ahmad Jamal, Dakota Staton, and the Shelly Manne sextet . . . Virgil Gonsalves' new Omega album will spotlight pianist Junior Mance, drummer Benny Barth, and altoist Leo Wright. Wright moved to New York a few days after the recording session, which was his first . . . San Francisco columnists are having a ball with the Judy Holliday-Gerry Mulligan romance. Judy is at the Curran in *Bells Are Ringing* . . . Former Bob Scobey-Wally Rose trombonist Doug Skinner has joined Les Elgart, who appeared at the Sands Ballroom in Oakland June 12 . . . The University of California sponsored an ambitious musical week-end June 6 and 7. An open rehearsal of Darius Milhaud's new *Symphonie Concertante* was fol-

lowed by an evening premiere performance of the work. The second day featured jazz by Dickie Mills and a composers and critics forum . . . Kenneth Patchen gave what may have been his last reading-with-jazz stint in late May. Next day the poet from Palo Alto underwent major throat surgery.

IN PERSON

Airport Lodge—HARRY (THE HIPSTER) GIBSON, indefinitely.
Blackhawk—CAL TJADER, with LONNIE HEWITT, MONGO SANTAMARIA, AL McKIBBON, WILLIE BOBO, June 23-Aug. 30.
Booker T. Washington Hotel — MERLE SAUNDERS TRIO, indefinitely.
Bop City—After hours sessions, usually including MONTY WATERS, EDDIE KHAN, FRANK HAYNES, OLE CALEMEYER, LEE WILLIAMS.

Burp Hollow—BOB MIELKE BEARCATS, Friday and Saturday only, indefinitely.
The Cellar—PONY POINDEXTER, with BILL WIESJAHN, MAX HARTSTEIN, CHUCK THOMPSON, indefinitely.
El Dorado, Cupertino—CHUCK TRAVIS QUARTET, indefinitely.
FACETS II—GATEWAY SINGERS opened June 25.
Hangover—EARL HINES, with MUGGSY SPANIER, DARNELL HOWARD, JIMMY ARCHIE, POPS FOSTER, EARL WATKINS, indefinitely; JOE SULLIVAN, indefinitely.
Hungry 1—LENNIE BRUCE opened June 25.
Jazz Workshop—J. J. JOHNSON QUINTET, June 19-July 12.
Kerosene Club, San Jose—EL DORADO JAZZ BAND, Thursday and Saturday only, indefinitely.
Kewpie Doll—MARTY MARSALA, featuring VINCE CATTOLICA, indefinitely.
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DOWN BEAT

10 Years Ago

On Cover: Irving Berlin and Fran Warren. Godfrey blasts DAR for Jim Crow attitude on Constitution Hall. . . . Martha Raye's second Discovery record release, *Miss Otis Regrets*, is banned by networks; other was *Ooh, Dr. Kinsey*, also banned. . . . Kenton has no plans to re-enter the band business. . . . Fordham U. dance committee awards Hal McIntyre \$100 bonus for not playing any bop during prom. . . . Decca issues Vocalion label to sell for 49c. . . . Marian McPartland reports on Charles Delaunay's International Jazz Festival in Paris. . . among those performing: Lips Page, Max Roach, Charlie Parker, Miles Davis, Kenny Clarke and Sidney Bechet. . . . Glen Island Casino tries big bands again with Claude Thornhill. . . Red Nichols is at Hangover Club in L.A. indefinitely. . . . Quote from Nick LaRocca, cornetist with the Original Dixieland Jazz Band: "The invention of jazz was the result of a mistake" . . . Billy Eckstine—Charlie Barnet bill, at Bop City, N.Y., breaks all records. . . .

25 Years Ago

Quote from a certain sideman: "I had a good week last week. I worked three jobs—one for \$3, and two little ones." . . . Ben Pollack still at Hollywood Dinner Club, Galveston. . . . Charlie Agnew set for Meadowbrook Country Club. . . . Adele Ginar, harpist, joins Harry Sosnik at the Edgewater Beach Hotel, Chicago. . . . Paul Whiteman trying to lure Ralph Copsy from Frankie Master's band. . . . Frank Quartell at the Villa Venice, Chicago, hires a new trumpet man, named Ralph Marterie. . . . Dick McPartland and His Embassy Four at the Stevens Hotel, Chicago. . . . Milt Shaw playing first violin for Eddy Duchin. . . . Carl Hoff continues at the French Casino. . . . Jimmy Lunceford records *Breakfast Ball* (Stark and Koehler, Arlen) from the movie, *Let's Fall in Love*. . . . Jerome Kern and Oscar Hammerstein II have three strong tunes in the movie *Music in the Air* — *One More Dance*, *We Belong Together*, *I'm So Eager*. . . . Harry Warren and Al Dubin have a new hit, *I Only Have Eyes for You*.

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