

EXCLUSIVE INTERVIEW WITH IRA GERSHWIN

July 23, 1959 35¢

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Porgy and Bess

DIAPHAN CARROLL

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## the first chorus

By Charles Suber

There are so many memories that come crowding back when the name Gershwin is mentioned. Some of my personal ones are:

Hearing Ferdie Grofe play the *Rhapsody* with Paul Whiteman at the Brooklyn Academy of Music . . . Walter Gross playing George's show tunes for hours at the old 52nd St. . . . Levant's touching words to Mother Gershwin at a Carnegie Hall Tribute: "This is for you, Mama" . . . Ethel Merman shouting *I Got Rhythm* until the planes over Lewisohn Stadium changed course because of sonic blast, Minnie Guggenheim couldn't sit still . . . my finding the three piano preludes when I was 16 . . . hearing Tod Duncan and Ann Brown sing *Bess, Is My Young Woman*. I was sure that *Tristan and Isolde* had met their match . . . that elfin and sinister grace of John Bubbles as Sportin' Life (I'm sorry the emphasis of the role had to be changed from a dancer to a singer)

. . . the exquisite interpretation of Jascha Heifetz (yes, Jascha Heifetz) in his *Porgy* Album for Decca circa 1941; he jumped octaves in *My Man's Gone Now* with such delicacy.

In more recent years, I remember the archness of too many critics trying to pooh-poo the Gershwins as brilliant but unlearned and belonging to the surface talent era of the 20's . . . and the critics (sometimes the same one) trying to make more of George than he actually was (he didn't after all *start* American music or American opera) . . . the fine acting of Leontyne Price; her picnic scene with Crown was as exciting as anything I have seen on the stage . . . Cab Calloway surprising everyone except himself as Sportin' Life . . . the Truman Capote New Yorker reporting of the American Company in Moscow.

Now there is so much more to add . . . Ella and Louis singing the definitive understanding title rolls . . . the

haunting Gil Evans arrangement for Miles Davis . . . and the deep respect I have for Ira Gershwin.

I was fortunate enough to be with John Tynan when he interviewed Gershwin (see feature section) and this I will never forget. I got the distinct impression that George was still alive and merely busy in the other room. It is so obvious that Ira, at 62, is still so attuned to his time, it is no wonder that he is the only great lyricist other than Oscar Hammerstein who continues to produce high calibre work. (Cole Porter and Irving Berlin have certainly slipped from their peak.)

What a pleasure to hear Ira excitedly tell of his new book on his lyrics that is due out in the fall. Here is the man who is vitally interested in the importance of lyrics. He studies and understands the semantic importance of words. He can make you understand Porgy yearning for Bess and yet still express her loss because of her own weakness. It is also so much to his credit that Catfish Row continues to stand out as art and not as a negative social symbol. This always happens when talent mixes with truth.



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VOL. 26 NO. 15

JULY 23, 1959

## TWENTY-FIFTH ANNIVERSARY YEAR

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### IN THE NEXT ISSUE

The next issue will contain two matters of newsworthiness: the story of this year's Newport Festival, and the results of *Down Beat's* International Jazz Critics' Poll. The Newport report will provide a complete roundup of all that happens at this first and foremost of jazz festivals.

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



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## chords and discords

### The Card Case

Thank you for your extremely accurate and sympathetic article regarding the police card case in the New York Supreme court.

*Down Beat* was one of the first publications, if not the very first, to attack the police card system publicly. In fact, I first knew of this system through *Down Beat*. I am preparing a new action and expect to challenge the police card system again within the next few weeks.

The constitutional issue cannot be avoided for long. If necessary, I will continuously institute another proceeding and another one after that until some judge recognizes the legal reality that the police department never did have, nor have they now any statutory authority to require prospective employes or actual employes to obtain cards as a requisite to lawful employment.

Significantly in the case, and in the proceedings, the police department failed to assert the existence of any statutory authority, with regard to identification cards.

New York, N.Y. Maxwell T. Cohen

### Jazz Lift Replies

Several months ago, we wrote to you from Poland to please send your magazines. We already received them, for which thank you very much.

We are very glad. The magazines are for us precious materials deepening our knowledge about jazz.

Sending you best regards from Poland.  
Poland Wlodzimierz Gzregorzewski

Thank you so much for the three *Down Beat* jazz magazines, those I have just received. It is very nice gift for me that helps me to become a greater jazz enthusiast.

It was very kind and I'm really very grateful to you.  
Katowice, Poland Witold Koztowski

I do not know how I can thank you enough. Received specimens of your publication are perfect. I am very grateful to you and thanks so much.

Traditional and modern jazz is my hobby. I am adorer Armstrong, Fitzgerald, Goodman, Ellington, Basie, Miller, Anthony, Mulligan, Davis, Garner, Brubeck, etc.

Now I am also learning English. Better late than never. Spelling is not best but reading is satisfactory.

Your publication *Down Beat* is material auxiliary to learning English.  
Gliwice, Poland Tom Wizer

### Don't Fret, Frank

Regarding the item *No Grammy for Frank* in the June 11 issue . . . Don't be disappointed, Frank; it wasn't as bitter a defeat as you might think. After all, look at the other winners. . . .

Record of the Year . . . *Volare*  
Song of the Year . . . *Volare*  
Best Vocal Group . . . Prima and Smith  
Sure, Ella and Basie "came in" but is Basie a dance band? And who will remember *Falling Stars* a year from now (or even now for that matter); even Como will admit, I think, that he's done better.

No, Frank, you're still Chairman of the

Board so just keep making items like the *Only the Lonely* and *Come Fly* albums and don't sink to the *Volare* level . . . PLEASE.  
Hartford, Conn. Harry L. Lichtenbaum  
We-e-ll, George?

Just finished reading your latest issue. I was very glad to see George Crater's column is back.

Everyone wants Mort Sahl for president. Why not George Crater for vice president? Congratulations on a fine magazine.

U.S.A.F. A/2c Joseph A. Mattera

The last thing I would want to do is to refer to anyone, especially a lover of jazz, as a prevaricator. But I am forced to observe that you obviously do not drive one, else you would certainly know that it's "EN" not "ON".

Waterford, Mich. Leonard Griffin

### You Couldn't Hear Perk

I'm happy to hear that Bill Perkins has finally left the Kenton band. I don't have anything against Stan's band, as such, but his arrangements are so loud and brassy that you can hardly hear the soloists, especially the reed men. Maybe Perkins can get into a small group like Getz, Rollins, Coltrane, and Sims, where he can be heard in the true natural beauty of his style. It's lamentable that Perk, one of the top tenor talents of our day, doesn't cut more discs. Now that he's staying on the west coast, this can and should be remedied.

Detroit, Mich. I. Gonzalez

### Call When You Arrive

Since arriving here, have come to further appreciate DB's value—it's like a Miles among Welkmen, and serves as fine referential material for my weekly *Jazz Workshop* over the European net. If possible, I'd appreciate an itinerary and personnel list of prospected jazz tours on the continent. Coverage would be mutually beneficial, and I hope any and all artists who'll pass thru central Germany will contact me personally. Their visits will be welcome indeed.  
American Forces Network

Charles M. Hickman

### Cheers for Buddy

To hear some of the cats talk about the big name bands you'd think that breaking into the band business is like breaking the sound barrier. There are so many swinging new bands around just aching for a break. I give as an example the Buddy Rich band. I dug this band at the Apollo and it's just about the most wailing band in the country today. Rich is still a terrific big band drummer and proved this when he pounded out a clear cut victory over guest drummer "Philly" Jo Jones.

This band has a tremendous brass section, with Jimmy Nottingham taking most of the solos and the reed section consisted of cats like Allan Eager (it was good to see him back on the scene), Charley Rouse, Earl Warren and Phil Woods.

I would like to laud Apollo for its efforts to bring back good jazz concerts at rock-bottom prices, which is a rarity in itself and even more so in New York.  
Brooklyn, N.Y. Lascelles B. Latty

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## GENE KRUPA *Artist of the Month*



Gene Krupa, the beginning and 'end' of jazz drummers. His musicianship encompasses several eras beginning with swing and delivers a controlled exuberance to today's jazz. Whatever he does, the presence of strong emotion can always be felt in Krupa. He's been playing a long time, and as you know if you've seen as well as heard him, he never coasts. He digs communicating because he has a lot of himself to give. With recognition by fellow musicians and the public alike as one of the all-time 'greats' on his instrument, Gene continues to pursue his main objective—to "entertain."

### The Best of Gene Krupa on These Verve Albums . . .

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- MG V-8071 **THE EXCITING GENE KRUPA**
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## strictly ad lib

## NEW YORK

**JAZZNOTES:** Jazz impresarios are looking forward to a busy 1959-60 concert season. The cry is "get a hall," and weekend dates are being signed up at Carnegie and Town halls. The veteran jazz promoter, **Bob Maltz**, is doing a concert a month at Town hall beginning Sept. 29. He plans to stage a pair on the last Saturday of each month until April. Plans include a series of special nights, like a **Charlie Parker** night, featuring many of the jazz names closely associated with the musicians being honored. Maltz also is working on a concert idea built around narrations by comics **Mort Sahl** and **Lenny Bruce** . . . **Bill Rowe** is working on a big jazz concert — two shows — to be given at Carnegie on Thanksgiving eve, Nov. 25, to be built around a golden anniversary celebration of the New York *Amsterdam News*, Harlem's weekly . . . Writer and *Cosmopolitan* editor **Richard Gehman** wrote **Robert Reisner** a letter of resignation from their collaboration on a **Charlie Parker** tome, originally slated for publication by Oxford University Press this fall. Gehman, who is **Eddie Condon's** ghost writer, told Reisner that he doesn't think Parker was important enough.

The reason the Jazz on the Hudson project folded after the initial trip (which lost money) was that one of the silent partners (a financial backer) lost his son in an auto accident the next week, not because one of the active partners was jailed for nonsupport when the ship docked . . . **Freddie Moore**, drummer in the last **King Oliver** band, took his fancy washboard, equipped with cow bells, into Carnegie hall for the **Sidney Bechet** memorial. The concert had a clarinet line made up of **Tony Scott**, **Sol Yaged**, **Bob Wilber**, **Garvin Bushell**, **Owen Engel**, and the Swedish star, **Putte Wickman**. Wickman had come to the United States to represent his home country at Engel's World Jazz festival, which fizzled because of the conflict with the Bechet French Cancer fund benefit given on the same Sunday afternoon . . . Bassist **Oscar Pettiford** recovered from his auto accident in Germany and joined three German jazz musicians to open the eighth Mannheim culture and documentary film week in Mannheim, Germany. It was the first time in the history of the event it had not opened to the strains of Mozart and Schubert . . . United Artists Records signed exclusive contracts with trumpeter **Ruby Braff** and jazz accordionist **Angelo DiPippo**, who formerly was on the Apollo label . . . Monitor Records of New York signed **Brother John Sellers** to inaugurate an American folk music series, which will include blues, ballads, spirituals, Baptist shouts, and Gospel hymns.

**Clarence Hutchenrider**, onetime featured clarinetist with **Glen Gray's** Casa Loma band, is playing music of the 1920s in the Speakeasy room. Dressed in an old-fashioned policeman's uniform, Hutchenrider is accompanied by **Lucius Fowler** on banjo and **Tony Face**

(Continued on Page 36)



Charlie Parker



Oscar Pettiford

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# music news

Down Beat July 23, 1959

Vol. 26, No. 15

## NATIONAL

### Lively Louis

Men who live in the limelight, whether they are actors, musicians or famous novelists, become accustomed to hearing reports of their death.

Rarely was the power of rumor more strongly evidenced than in the case of Louis Armstrong, who was reported in scare headlines all across America to be at death's door. And as conflicting reports flowed out of Spoleto, Italy, where Louis lay in a hospital bed, newspapers and wire services in New York started phoning *Down Beat's* office for biographical data for Armstrong's obituary.

It was unnecessary. For, while it was evident that Louis' strenuous schedule of activities would be sharply curtailed for a while, last-minute reports indicated that this living legend among jazz man would go on living.

How did the reports that Armstrong was dying get started? This was the schedule of events that led up to them:

Back in the United States for only three weeks after a strenuous four-month-long tour of Europe, Armstrong flew to Rome Monday, June 22, then took a hot dusty trip by bus to the tiny village of Spoleto, in mountainous central Italy. He was to make an appearance with his All Stars the next night at the Festival of the Two Worlds, one of the youngest but also one of the most vigorous of European music festivals. Composer Gian-Carlo Menotti (*The Medium*) is its director.

After dinner that evening, Louis reported feeling very tired and went to bed early.

At 5 a.m. he awoke, having trouble catching his breath. He woke his wife, Lucille, who roused Dr. Alexander Schiff, Armstrong's personal physician, and Menotti had an oxygen tank rushed to Louis's room, and a crisis was averted. A few hours later Louis was moved to Spoleto Civil Hospital, where it was found that he was suffering from pneumonia.

At 7:15 a.m. New York time, the same day, there was a radio news flash that Armstrong had had a heart attack. An hour later, the report had been changed to pneumonia. Later



LOUIS ARMSTRONG

reports that day said his condition was not serious, though there was considerable confusion over whether the trouble was heart, pneumonia, or both.

Meantime, in Spoleto, Ed Sullivan was at Armstrong's bedside. Sullivan had planned to film Armstrong's appearance at Spoleto for his TV show. Armstrong told Sullivan: "You've got to get me out of here, Pops. I've never missed a stage date in my life."

But Sullivan and Dr. Schiff were adamant: Louis had to stay in bed. And Menotti told Satch that Metropolitan Opera soprano Eileen Farrell would sing in place of Louis in front of the Armstrong jazz combo. Louis protested: "An opera singer can't do it." Band members, also gathered to see Armstrong, backed Sullivan and Dr. Schiff. Said Trummy Young: "Yes she can. We ran through it just an hour ago, and she's terrific. That

### So They Say

Louis Armstrong, as he took a turn for the better during his illness: "I think Pops is in the clear." **Page 9**

Ira Gershwin: "What's that man's name? Miles Davis? I certainly have great respect for that man." **Page 20**

Don Elliott, during a Blindfold Test: "I think you can be funky and swing." **Page 32**

chick's just wasting her talent with the long-hairs." Louis weakly gave in. Miss Farrell went on with the All Stars, and brought the house down.

On the morning of Wednesday, June 24, Armstrong was reported much improved. Two Italian specialists had arrived from Rome.

On Thursday, Armstrong had a relapse—followed later in the day by another. The second relapse triggered the reports that Armstrong was dying. The *New York Post* said in a front-page headline: "Armstrong in Coma." Still his condition was serious. Said Armstrong himself later that day: "My breathin' sounded like a symphony orchestra."

By Friday he was on the mend, and Louis himself gave the most succinct appraisal of his condition: "I think Pops is in the clear."

By Saturday, June 27, he was in sufficiently good condition to start issuing orders for food to the nurses. Said he: "Bring it all. I'm hungry." But Lucille Armstrong stepped in, vetoed a starch-packed baked potato, an order of spaghetti, and a rice-stuffed tomato ordered by the trumpeter. Louis still managed to put away a roast chicken, a green salad—and an order of spaghetti.

Dr. Schiff was so encouraged that he laid plans to move Louis to Rome for a few days of rest, then take him home in time for his birthday, July 4.

What had been wrong with Armstrong?

Pneumonia, definitely. But whether it was bronchial or pulmonary was not made clear by the reports. And his condition was complicated by emphysema—a swelling or bloating of the lungs caused by years of lusty horn blowing. The emphysema had evidently caused cardiac disturbances, which in turn had set off the reports of a heart attack.

When it was all over, Louis had as much reason as any man in the public eye to quote Mark Twain's famous remark: "The reports of my death have been greatly exaggerated."

Louis' illness caused immediate cancellation of two scheduled appearances: one at Lewisohn Stadium's Fourth Annual Jazz Jamboree, the other at the Newport Festival. Rushed in to fill the breach: Carmen McRae, the Gene Krupa

quartet (which rushed east from Hollywood where they had been completing sound-track work on *The Gene Krupa Story* for Columbia pictures), the Jack Teagarden sextet, and Herbie Mann's Afro-Cuban ensemble.

Newport Festival officials said the program on the evening Armstrong had been scheduled to appear was strong enough not to require a replacement.

### Men and Cartridge

It had been a dismal year for the firms that make pre-recorded tape: RCA Victor's premature announcement 18 months ago that it had a marketable tape cartridge had knocked the bottom out of tape sales.

The cartridge didn't turn up on the market, and while the public waited, the small firms suffered—and more than a few of them turned bitter toward RCA.

All that seems to be over now. Not only did RCA substantiate its latest claim to a marketable tape cartridge, but late last month showed the cartridge and a machine to play it at the National Association of Music Merchants annual trade show, held this time in New York.

What made music merchants believe that this time RCA wasn't kidding was not so much RCA's exhibit as that of Bell Sound Systems. Bell displayed six different machines to play tape cartridges of the RCA type.

And one dealer said: "I've already received a service manual on the RCA player. I guess this time they mean business."

On top of that, another firm—Fidelivox—displayed a different and competitive cartridge and player.

What is a tape cartridge?

It is a sealed plastic unit containing a tape and, in the case of the RCA cartridge, two spools onto which the tape winds and unwinds in playing. The tape is never removed from the cartridge; the whole cartridge is put on the player. The tape plays going and coming back, so that when the listener has heard the equivalent of a full LP, the tape is rewound in its cartridge and ready to be played again.

Some reverse automatically, others have to be turned over like a disc.

#### The Probable Impact

The sonic advantage of tape over disc has long been claimed. But what has kept tape from wider popularity with music lovers has been the complexity of threading it onto a machine. Tape cartridge removes that big disadvantage, and the cartridge—about the size of the average paper-



RCA TAPE CARTRIDGE AND PLAYER

bound book—is as easy to handle as a disc, and in some ways easier. You can slip it onto the player with one hand.

RCA claims that thousands of its cartridge players are ready for immediate distribution. There are now 16 tape cartridges available to the consumer from the firm, and 50 more are promised by the end of the year.

There seems little doubt that the cartridge will catch on with a large portion of the public, particularly if all the "bugs" are out of it, as its manufacturers suggest.

A Bell Sound System official said: "Make no mistake, the tape transport today is what the record player was 10 years ago." His firm anticipates doing a million and a half dollars worth of business before the end of 1959.

The unknown in the tape equation is which system is likely to be adopted generally by the industry. The Fidelivox manufacturers claimed considerable enthusiasm for their product at the trade show. Their system differs from the RCA cartridge in that it does not rewind; it is an endless tape. As the tape is played from the middle of its reel, it is being simultaneously rewound

onto the outer circumference of the spool.

#### What Price Progress?

A point that didn't get full discussion among the thousands of music merchants at the trade show was that of possible buyer resistance to the cartridge system.

Would the public take to it? In recent years, music-lovers have been forced to make the switch from 78 rpm discs to 45s and 33 1/3s, then to hi-fi discs and equipment to play them, and finally, recently, to stereo discs. Some merchants felt there might be a buyers' resistance to this still-further advance and the change of equipment to go with it.

Some firms felt the public wasn't ready for the cartridges and their players. Motorola had a model on display—but it was strictly for display, "to find out what reaction there would be to it," as one Motorola man put it. He said production could start quickly, if need be.

Ampex, which is now making a bid for the consumer music market with a growing line of pre-recorded stereo tapes, was standing firm on its belief that the very best way to hear music at home is on regular reel-to-reel tape system. Ampex is forging ahead with its plan to make alliances with top labels and release on tape the cream of their output. For example, the Louis Armstrong-Ella Fitzgerald *Porgy and Bess*, recorded by Verve, is on their release list.

One Ampex official argued that the slowmoving tapes of the cartridge system could not compete with the faster-moving tapes of reel-to-reel, when sound quality is the question. "We believe there is a high-quality market for reel-to-reel and that it will hold up," he said. "We intend to go after the market."

### Contest Winners

Winners in the *Down Beat* readers' survey contest are:

First place: Don Van Slyke, Gadsden, Ala., who will receive six LPs for coming closest to the overall readers' choice of articles in the June 11 *Down Beat*; Peter Dalton, Greenbelt, Md., second place, four LPs; Bruce Bailey, New York City, third, two LPs.

This issue's contest form is on Page 31.

Byrd's

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### Byrd's Film

Donald Byrd is the latest to make hay from the apparent European penchant for using American jazzmen for underscore work in films.

Byrd, recently back from Europe, recorded tracks for two French films in Paris. Bobby Jaspar, the Belgian saxophonist and flutist, wrote the score for *Insatiable*, played with the Byrd quintet on the date. Byrd's group also recorded the music for *Port Oceana*.

On top of that, the group paused on its way through Germany to make a TV feature film on the quintet. Title: *Fontessa*. Travelling with Byrd were Art Taylor, drums; Doug Watkins, bass; Walter Davis, piano, and Jaspar.

### Jazz at the UN

American jazz is now being heard on international territory right in the heart of New York City. Once a week, these warm summer days are relieved by cool sounds emanating from a room in the UN building, where the members of the United Nations Jazz Society hold their weekly luncheon devoted to the playing of jazz records.

The UNO Jazz Club has 67 members representing 10 countries. They are interested mainly in developments in U.S. jazz since the mid-1940s. The organization, formed two months ago, plans to expand its activities to include the participation of live musicians who are active in UN work. Members already publish a weekly news letter.

William R. Dixon, a trumpet player in Nantucket, Mass., jazz groups before he went to work for the UN's secretariat publishing services, was the first president and leading spirit of the club. He has served as musicologist and record spinner for the group. At present, another American, Richard Jennings, is club president. His first project: seeking help in obtaining jazz films to show to the club.

Recently, the club made up of UN staff members as well as delegates, made a trip to a Riverside recording session. With intense interest they sat by while alto saxophonist Adley recorded an album. Club officers are now on the lookout for jazz shows on TV which the members may visit.

### Jazz for the Church

A 30-year-old Catholic priest, formerly a crack big band sideman, plans to use music as a means of furthering missionary work in Africa.



WILSON AT THE KEYBOARD

That estimable gentlemen and pianist Teddy Wilson is seen here during the recording of another of those jazz albums of a Broadway show's tunes. In this case, the musical was *Gypsy*. Wilson is at the moment in the midst of an engagement at the London House in Chicago.

Father James V. Perrone, who at one time during his musical career was known as Buddy James, considers music "a common language," jazz "an art form," and is certain his knowledge of music will help him gain the confidence of natives in Liberia, where he expects to be assigned to a mission late this year. He hopes to organize bands among the natives—"starting small, possibly just drums and bugles in the beginning, and then moving on from there."

Father Perrone was playing alto sax and jazz clarinet and singing with a name band at the age of 14. On recommendations from drummers George Wettling and Ben Pollack, who heard him play in his hometown of Hartford, Conn., Father Perrone joined Mal Hallett's band in 1943, when only 14. "I looked older," he grins.

Later he worked with the Teddy Powell, Tony Pastor, Bob Chester, and Louis Prima bands. While he was with Pastor, he made a number of vocal duet transcriptions with Rosemary Clooney. Of the sidemen he worked with, he has quick praise for Boots Mussulli ("Boots was tremendous."), Charlie Ventura and Don Fagerquist.

An energetic and enthusiastic conversationalist with a wide, warm smile, Father Perrone tells this story about himself as an example of how

music can help in his missionary work:

"When I was a seminarian, I did social work among Negro children in Hartford. But I had trouble making contact with them. One day I took a group of the kids fishing in a rowboat and soon realized I wasn't getting close to them. But one of the boys started beating out rhythm on a can of worms. I started a counter-rhythm by drumming on the boat. There was immediate contact. It broke down the barrier."

Much of Father Perrone's high school education was acquired with help. He carried books while touring with bands. For this reason, although he had "always wanted to be a priest," he was afraid he would not be qualified to study for the priesthood. But in 1951 he entered a seminary in Delham, Mass., conducted by the Society of African Missions, and after four years of study there, went to the Catholic University of America in Washington, where he is now completing his final year of theology. He was ordained in February.

Speaking generally of music, Father Perrone believes there is no easy way. His advice to youngsters who want to become jazz musicians: "Play scales every chance you get, work for a good sound, and learn to read well. Then you may be ready to play jazz."



FOR THE JOHN LEWIS CHAIR

John Lewis, executive director of the School of Jazz, Lenox, Mass., accepts a check for \$1,000 from BMI to establish the John Lewis chair of Composition. With Lewis, leader-pianist of the Modern Jazz Quartet, are, left to right, Milt Jackson, Robert J. Burton, vice-president of Broadcast Music, Inc. who presented the check; leader-pianist of the Modern Jazz Quartet, Lewis, and Connie Kay, MJQ drummer.

### The John Lewis Chair

The John Lewis Chair in jazz composition has been established at the School of Jazz, Inc., in Lenox, Massachusetts. This first faculty chair at the School was made possible through a grant of \$1,000 from Broadcast Music, Inc.

Presentation of the check to John Lewis was made May 22 by Robert J. Burton, vice president of BMI, at ceremonies held in BMI president Carl Haverlin's office in the New York headquarters. Burton said BMI was excited about the cultural possibilities of the school, and was pleased at the opportunity to offer assistance. Last year BMI awarded the first jazz composition scholarship to Arif Mardin, a young Turkish composer who attended the 1958 session of the school.

Lewis, executive director of the School, said the grant was an important step towards giving qualified students the chance they might not be able to afford. Lewis mentioned that conditions for learning in jazz were much more restricted than ten years ago, when he began his career: the free jam session method of learning and development no longer exists. Older musicians are too busy, and much of their playing is too specialized to permit an open workshop environment.

The newly-established chair in

jazz composition will apply to both the 1959 and 1960 sessions. The grant makes it possible for composition students to enter the school at a considerably reduced fee. Where the tuition normally is \$385 per season, a composition student can now become a full-time resident at Lenox for \$260. Chairs in piano, bass, guitar, drums, trombone, trumpet, saxophone and vibraharp may be set up.

Besides John Lewis', Ulysses Kay (composer); Connie Kay (drums), Milt Jackson (vibraharp), historian Marshall Stearns, BMI's Russ Sanjek, and Monte Kay—manager of the Modern Jazz Quartet—attended the presentation.

The School of Jazz has also announced the initiation of a new service for students this year. This will be a talent registry, consisting of records and data on all students who have attended the School's summer sessions. This, which will help later placement of students, will include taped performances of each student's work. The registry will be available to band leaders, agents, club owners, and concert promoters.

The third session of the School of Jazz will be held on the grounds of Music Inn at Lenox Aug. 9 to 30. Would-be students should contact Stephanie Barber, Secretary, School of Jazz, Lenox, Massachusetts.

### Best of the Big Bands

Was Woody Herman's *Four Brothers* the best big band arrangement ever made?

According to 13 out of 35 jazz writers and critics polled recently by Marshall Brown, it was.

Brown made the poll with the intention of using the winning arrangements as a standard library for the Newport Youth Band. He believes such a book would give the band's young members an insight into the roots of jazz.

When Brown tabulated the results of his poll, he found *Four Brothers* on top with its 13 votes and Count Basie's *One O'Clock Jump* second with 11. Fletcher Henderson's name turned up four times in the poll, Duke Ellington's six times.

All the compositions are being scored for permanent inclusion in the NYB library, and several will be heard at the Newport Jazz festival.

Complete vote results are:

Four Brothers, Woody Herman (Jimmy Giuffre) .....	13
One O'Clock Jump, Count Basie ..	11
Early Autumn, Woody Herman (Ralph Burns) .....	10
King Porter Stomp, Benny Goodman (Fletcher Henderson) .....	9
Take The "A" Train, Duke Ellington (Billy Strayhorn) .....	9
Ko-Ko, Duke Ellington .....	8
Cotton Tail, Duke Ellington ....	7
Skyliner, Charlie Barnet .....	7
Chant of the Weed, Don Redman ..	6
Down South Camp Meeting, Benny Goodman (Fletcher Henderson) 6	
Jack the Bear, Duke Ellington ...	6
Jumpin' at the Woodside, Count Basie .....	6
L'il Darling, Count Basie (Neal Hefti) .....	6
Things to Come, Dizzy Gillespie (Gil Fuller) .....	6
Wrappin' It Up, Benny Goodman (Fletcher Henderson) .....	6
Young Blood, Stan Kenton (Gerry Mulligan) .....	6
Chelsea Bridge, Duke Ellington ..	5
Every Tub, Count Basie .....	5
Harlem Air Shaft, Duke Ellington ..	5
Mantecca, Dizzy Gillespie (Gil Fuller) .....	5
Moten Swing, Count Basie, Benny Moten, Eddy Durham .....	5
Opus No. 1, Tommy Dorsey (Sy Oliver) .....	5
Sometimes I'm Happy, Benny Goodman (Fletcher Henderson) .....	5
Swinging the Blues, Count Basie 5	
Wild Apple Honey, Woody Herman (Ralph Burns) .....	5

## Sour Note in Gospel Show

Advance advertising for the "First Annual Gospel, Spiritual and Folk Music Festival" said:

"Extra—Clara Ward and the Ward Singers will sing direct from Stockholm, Sweden, via Transatlantic Cable."

But when the five-and-a-half hour all-gospel show at Madison Square Garden was over, no such long-distance performance had taken place. Still, the 11,000 lovers of gospel music who did turn up (gross for the show: \$30,000) did see Mahalia Jackson, rated the first lady of gospel singing, and 14 singing groups from all over the United States—groups such as the Soul Stirrers, the Raspberry Singers, the Drinkard Singers, the Dixie Humming Birds, the Swanee Quintet and the Swan Silvertones. And they saw actor Sidney Poitier, star of Broadway's *Raisin in the Sun*, who introduced Miss Jackson.

The day after the show, the sour note sounded. Attorneys for Clara Ward served a \$50,000 law suit on Joe Bostic, New York radio and TV personality, who had produced the show in honor of his 20th anniversary in the gospel, spiritual and folk music field.

Why had the long-distance singing failed to come off?

Bostic contended that the original agreement had called for the Ward group to sing in exchange for publicity the transatlantic trick would give it. But several weeks before the event, Miss Ward's New York agents asked Bostic for the group's usual \$750 fee. Bostic balked. Hence the trouble.

While the lawsuit hung fire, Miss Ward said she had never given permission for the use of her name in connection with the program. She said too that she was deeply hurt and embarrassed that thousands of persons at the Garden had been done "an injustice."

### Conniff Sets Sights Higher

With his vocal albums now enjoying an automatic initial sales order of around 100,000, arranger-trumpetist Ray Conniff is setting his sights for a longer future in the record business.

The 42-year-old ex-sideman with Bunny Berigan, Bob Crosby, Artie Shaw, and Harry James, whose choral-orchestral-with-a-beat albums are riding the pop tide, now envisions a further series of strictly instrumental LPs which will feature



FESTIVAL CHAT

Willie (The Lion) Smith and Mrs. Elaine Lorillard discussing the jazz festival situation around the country. This summer Mrs. Lorillard is social chairman for the Randall's Island Festival and the Saratoga Raceway Festival in August at Saratoga Springs, N.Y.

the sidemen he normally uses on his New York dates.

Musicians such as trombonists Urbie Green, Lou McGarrity, and Will Bradley, and trumpeters Billy Butterfield and Bernie Glow, would be heard in selections of songs made popular during the heyday of the big bands in which these men worked.

"To put it simply," Conniff says, "I want to aim these albums at people who've grown up. The kids who used to stand in front of the big bands 15 to 20 years ago are buying a lot of albums now, and I'm banking on their nostalgia with these new LPs."

This would put Conniff's potential customers in the 35-to-40 age bracket. The material itself, he said, would be drawn from those songs in the top 10 during the years of big band popularity.

### Helpful

New York — Jazz expert Marshall Stearns says that one thing has struck him during his many lectures: the congenial person, no matter what his age, seems to enjoy jazz automatically.

So Stearns has been telling his audiences of late: "You don't have to be stuffy to dislike jazz, but it helps."

Backing for the soloists would come from his regular rhythm section: pianists Dick Hyman or Buddy Weed; bassist Frank Carroll; guitarists Al Caiola, Tony Mottola or Billy Muir, and Panama Francis or Ed Shaughnessey, drums.

### Advice from Sammy Kaye

Sammy Kaye, who has done pretty well in the band business, recently took time out to list 10 primary rules for the success of up-and-coming leaders:

Honor the melody.

Respect the lyrics and have vocalists do them justice.

Get a rhythmic beat. Make your music listenable, relaxable, and danceable.

Go along with a fad to a degree, but be sure it doesn't obliterate your music principles.

Cater to the demands of your public.

Include selections to please every taste.

Keep seeking and developing new talent.

Don't overarrange. (It's all right to get tricky in a novelty or two, but don't stress it to a monotonous degree.)

Look neat at all times and keep in good health.

Respect the problems of your employer. He pays the bills and is entitled to your consideration.

## A Special Report

# The AFM's War on the Tax

SEATTLE—What the AFM plans is nothing less than a full frontal assault on two of its favorite enemies: canned music and the 20 per cent federal cabaret tax. Chosen place of battle: the nation's capital.

This was the outcome of the American Federation of Musicians convention here. But lesser problems, as well as the major ones, came up for discussion and decisions. In union affairs, the 1200 delegates reversed last year's economy-drive decision to have biennial conventions, and voted to continue gathering every year. To provide the money, they approved an "international" initiation fee ranging from \$3 to \$20. This is expected to raise \$245,000 a year from an estimated 22,000 new members a year.

All top officers were reelected without opposition and given fat salary increases. Locals were authorized to double the amount of their initiation fees from \$50 to \$100. And Las Vegas was picked for next year's convention.

Other actions: The convention voted to assess a 2 per cent tax on the scale of musicians who receive residual payments on video tape recordings; set up an appeals committee to hear and make recommendations on grievances members decide to carry to convention floors.

Gave the International Executive Board authority to negotiate new scales for musicians traveling with theater troupes, rodeos and the like; authorized the IEB to match money wrongfully withheld from a side man by a band leader, and approved appointment of assistants by the president subject to the OK of the IEB.

**THE FEDERAL COMMUNICATIONS Commission**, Congress and the networks all were blamed for joblessness forced on musicians by the decline of "live music." Herman D. Kenin of New York, starting a second term as federation president, accused the FCC of "glaring indifference to the true public interest" in failing to properly police programming policies of license holders.

Kenin said the federation will take the lead in a "total pressure" campaign by broadcasting industry unions to add a member to the FCC from workers in the entertainment field. He implied that with such representation of the FCC, the nation's networks would be less inclined to continue what he called their "money hungry" programming.

"Not for too much longer will those who receive a monopoly of the air waves from a generous public continue to equate the public interest with their own fat profit," Kenin said in his keynote address to the four-day convention.

"Not for too much longer will they be able to get away with such vulgarities as silencing the cultivated musical *Voice of Firestone* because Madison Ave. moguls decide that cops and robbers will, for the moment, sell more soap."

Privately, many of the top musicians in attendance were sharply critical of independent radio stations, which they said were becoming nothing more than "glorified juke boxes." These men

pledged themselves to bend every effort toward bringing the public "better music."

Congress was rapped on the convention floor for failure to repeal the wartime cabaret tax, which the union blames for much of the musicians' unemployment.

Delegates voted overwhelmingly for a resolution requiring them to work for repeal of the tax through continuing pressure on their congressmen.

**DESPITE WHAT HE CALLED** formidable obstacles, Kenin was optimistic about the coming year. He said that in the motion picture and filmed television field the outlook was significantly brighter, due to contracts negotiated in the past 12 months. Under these contracts producers guaranteed to score at least one third of their films with live music.

The convention referred to Kenin's office a plan for one- and two-year pilot programs in two cities where musicians' unemployment is high. The cities were not named. The programs would provide music for "cultural and entertainment purposes" under subsidy from some national foundation. Later, the cities would be encouraged to take over the programs and other cities would be asked to adopt the idea.

Kenin's salary was raised from \$20,000 to \$35,000 a year and his contingent expense account increased from \$3,000 to \$5,000. This is in addition to travel expenses and a union-furnished car.

The salary of secretary Stanley Ballard of Minneapolis was boosted from \$15,000 to \$25,000 and that of treasurer George V. Clancy of Detroit from \$12,500 to \$22,500. The vice presidency, held by William J. Harris of Detroit, is unsalaried.

Union officials explained that the increases were to bring salaries "in line with the 1929 value of the dollar."

Funds also were voted to supplement a pension for vice president emeritus Charles L. Bagely so he will receive \$5,200 a year. Bagely retired in April because of ill health after nearly 50 years in the union.

Two new members were named to the IEB and five reelected. New on the board are David Lipsky, Wisconsin Rapids, Wis., and Gurney Titmarsh, Toronto. Returned were J. J. Stokes, Houston; Charles H. Kennedy, San Francisco; Lee Repp, Cleveland; Al Manuti, New York, and Walter H. Murdoch, Toronto.

Principal guest speaker, Secretary of Labor James P. Mitchell, was given a standing ovation by the delegates before his address in which he pledged his opposition to any punitive labor legislation, or any action which would hamper the growth of the trade union movement.

With the convention over, the delegates, representing 265,000 members from all the states, Puerto Rico, the Virgin Islands and Canada left behind them—after only minor discord over money matters—a high note of harmony.

And, naturally, a few flatted fifths.

# out of my head



By George Crater

Album Ideas for Secure a&r Men:

Pat Suzuki sings Two From Column "A", One From Column "B"; Danny and the Juniors Sing Awful; Count Basie Swings—Harry James Memorizes; Tito Puente Goes Latin; A Traffic Accident at 46th and Broadway in Stereo (Riverside); The Absolutely Unbelievable Peppy Davega; Jackie Gleason, 48,000 Cellos, Frank Rehak, One Jug and Jack Lescoulie.

Also: Lenny Bruce at Bellevue

Lenny Bruce at Rockland State Hospital

Lenny Bruce at Menningers

Lenny Bruce Gets Well

Lenny Bruce Gets Sick Again, *Worse*

Introducing Lenny Bruce's Analyst.

*Here-we-go-again department:* Neshui Ertegun now offers to the world, a "like-new" Ahmet Ertegun. Yeah, but can you get parts?

If I had a brand-new 1959 Lincoln Continental Mark III, I'd trade it in for ten 1953 MG-TD Mark II's.

deebie's scrapbook #9



"Let's see Don Elliott  
play this one"

ED SHERMAN

Delmar Records is proud to announce they will *not* issue of *Porgy and Bess* album . . .

Gene Stuart, New Haven, Conn., d.j., reports a contest run by a local funeral director. Entrants are invited to tell, in 25 words or less *Why I Want Jazz Played at My Funeral*. Winner gets Art Blakey and the Jazz Messengers to play at his funeral (at scale), with all proceeds from the soundtrack of the funeral going to the Music Performance Trust Fund, Blakey, and the winner's survivors. . . .

What ever happened to Lon McAllister?

A hip New York promoter — seeing that jazz is making it in off-beat places such as concert halls, riverboats, outdoor festivals, TV, theaters, schools—has come up with an innovation . . . *jazz in dark, smoky night clubs!*

Some day I'd like to see Dave Garroway raise his right hand and say; "Peace," and then get a *Mau Mau* poison-dart right in his forehead!

Wouldn't it be a gas if some stage-hand forgot to put up that Gardol shield and that cat got hit right in the chops with a horse-shoe?

Not to be out-done by Previn, Mandel, Mancini, Ellington or Rogers, Candido reports he too is entering the film-score business. He's got four *Tarzan* pictures and three *Sheena, Queen of the Jungle* chapters.

If you want to be technical about it, *Zoot Sims* was the tenor player who squeaked when he started his chorus on *Woody's Four Brothers*. . . .

Loretta Young wrote . . . She says there's nothing between her and Woody Herman. . . .

Woody Herman wrote . . . He'd like to know Loretta Young's phone number. . . .

I've got it all set with Castro . . . On Aug. 15 we overthrow Dick Clark!

Bert, the favorite bartender of New York's musicians, has gone to England for the summer to visit relatives. Rumor has it we're getting Ted Heath in exchange . . . Hope he can wail with Martinis. . . .

A FEMININE PRESS RELEASE (from a lady manager): "If jazzman Don Elliott's latest recording, *Would You Believe It—I've Got A Cold ChaCha*, sounds like a commercial, and if a lot of commercials lately sound jazzy, it is because Elliott has been writing and recording on both sides of the fence—both jazzy commercials and non-commercial (and commercial) jazz."

*I'm hip. . . .*



Among the countless *Porgy and Bess* LPs turned out in conjunction with release of the movie, one of the lighter and brighter versions came from Diahann Carroll, one of the stars of the picture version of the classic.

## Diabann...



Diahann, who like the picture's star, Dorothy Dandridge, had an operatic voice dubbed for her, here does one of the songs she didn't get a chance to sing in the film.



Backing on the disc came from the trio headed by Andre Previn, who was also musical director of the film. Here, he discusses a point in an arrangement with drummer Frank Capp and bassist Red Mitchell.



Diahann with Andre at the piano. Red Mitchell said the trio had "a lot of group rapport because we'd worked so much together on the road. The fact that Andre underscored the film helped greatly too . . ."



Mitchell described what happened on the date this way: "Diahann really got pretty 'down' a couple of times during the session and came close to what Gershwin



must've had in mind. On one tune she got very funky. Not at all like her usual self . . . The trio had previously worked with Diahann on a Westinghouse TV show



which headlined Benny Goodman and Andre. "I guess Diahann dug the way we played behind her on that show," surmised Mitchell.



## Porgy and Bess—a Review

*PORGY AND BESS*, with Sidney Poitier, Dorothy Dandridge, Sammy Davis, Jr., Pearl Bailey, Brock Peters, Leslie Scott and Diahann Carroll, has given its premiere performance. The Samuel Goldwyn release is in Todd-AO and color.

Considering the many musical misfortunes that have strewn the streets of Hollywood in the past few years, you would think the men in motion pictures would be wise to this rudimentary truth of drama: the stage is one art, the motion picture another.

Yet producer after producer persists in thinking that with a minimum of redesigning, plays can be turned into pictures. This results in some abominably dull and loquacious movies. And when the original work was a musical, or worse still, an opera, the outcome can be even more disappointing.

*Guys and Dolls* was a case in point; *Porgy and Bess* is a better one.

It boils down to this: when you go into a Broadway theater or an opera house, you are prepared to accept a certain set of conventions, the artificialities (and artifices) of the stage. You know perfectly well that life isn't divided neatly into acts, and that people cannot start singing of their troubles, in comparatively complex harmony, spontaneously on the street. Yet you pretend for the moment that such things can happen. You are involved in what one contemporary philosopher has called "the voluntary suspension of disbelief."

For a variety of reasons, you are less prepared to do this when you go to a movie. And that is one reason why movies normally involve a more naturalistic kind of acting.

George Gershwin called *Porgy* a folk opera. And opera, as Samuel Goldwyn evidently remembered, involves a great many conventions that the public will not often accept in films—such as recitative.

What to do? Well, that's simple, to the Hollywoodian mind. Just knock out the music in these places and let the characters speak the lines. Which is how we come by the situation wherein Sidney Poitier, an intensely naturalistic performer and one of the most gifted exponents of Stanislavskian acting, has to make seem natural (in the modern sense) dialog that is rhymed and cadenced!

That is only the start of the trouble. Aside from its melange of allegiances—partly to the stage, partly to movies—this production of *Porgy* is a somewhat ostentatious one. It fairly drips money, which is no doubt why one finds it hard to believe that its characters are soaked in poverty. Even the lighting is pretentious. The program distributed to the press in New York makes a point of the lighting, contending that Leon Shamroy added much to the picture through his "outstanding ability in 'painting with lights.'" Actually, one gets the impression that Mr. Shamroy was more interested in evoking the lighting effects of Rembrandt than the pathetic atmosphere of Catfish Row.

Then there's the background music. Andre Previn has turned out a lush underscore, but its lushness is just another of the expensive barriers that prevent the viewer from touching the characters, and vice versa.

Then there's the singing, which is stiff. As just

about everyone must know, most of the key characters do not sing their own parts. Diahann Carroll, who is a singer, has an operatic soprano's voice substituted for her own. Dorothy Dandridge undergoes the same experience which, since the same thing happened to her in *Carmen Jones*, presumably makes her the Number One non-singing singer of our time.

Even at that, the dubbing would not be distressing if the singing used was outstanding. But it is not, and one cannot help wondering how this music might have sounded if a William Warfield or Leontyne Price had turned up in the cast—and perhaps doing their own acting as well. Singing is what the film required; there is little enough dialog for the characters to handle.

Oddly enough, it is in some of the spoken scenes that the picture comes closest to shining. Poitier (who is actually young for the role of Porgy) by sheer force of will makes some of his scenes as the great-hearted cripple very moving. The interest he generates almost succeeds in giving the film life and holding it together, the way the performance of the late James Dean gave cohesion to *Giant*. But Poitier never gets a chance. Just when he has caught your interest and your heartstrings by demanding, "Where's my Bess?" he is required to stop, throw out his arms, open his mouth, and just kneel there while a voice comes out.

The other performances are fair to middling. Pearl Bailey's assured skill captures the attention momentarily, but like Poitier, she doesn't get room to swing a cat, much less a song or a scene. Sammy Davis is an excited but not exciting Sportin' Life. Burning with great heat but little warmth, he even makes one uncomfortable at times, particularly when he is using a faked-up accent for the song *There's a Boat Dat's Leavin' Soon for New York*.

There is one thing in the film that is electrifyingly good: the character Serena's heart-broken lament, *My Man's Gone Now*. The combination of singing and Ruth Attaway's acting stirred the preview audience in New York to applause. And since it occurs comparatively early in *Porgy*, it seems to promise great things in the film, despite the stiffness of it all, despite the misplaced stagginess, despite the display of money.

The promise is not fulfilled, and the chief virtue of this picture is that it makes it possible for millions who never have seen *Porgy* on the stage to familiarize themselves with this legend of Catfish Row, and with two characters of classical stature: the noble cripple Porgy and his courtesan love Bess.

What is the moral, if any, of all this? That no one should try to make musical movies? Not at all. But when you make a movie musical, make it a *movie* musical—that is, one that accepts the conventions of the motion picture art and uses them to advantage, rather than being hung up on them.

*An American in Paris* was such a film. It was conceived and executed as a *movie*. And that is no doubt why it lingers in the memory as one of the outstanding pieces Hollywood has ever turned out. *Porgy and Bess* is unlikely to have this happy fate.

—EUGENE LEES

# Previn, Gershwin and Porgy

In a cool, book-lined apartment in Beverly Hills, Calif., Andre Previn laid aside some arrangements he had been working on, relaxed in a Swedish-modern armchair, and remarked contentedly, "It might be worth noting that there's more music than actual film in *Porgy and Bess*."

It was no exaggeration. While the picture's final running times come to two hours and 18 minutes, the music breakdown—including the overture—came to one hour and 10 minutes of pre-recording the songs and an additional hour and 30 minutes of dramatic music. It is the first time in the history of motion pictures that music has outdistanced movie.

True to the Sam Goldwyn tradition, apparently everything about *Porgy and Bess* is "stupendous," "colossal," "gigantic." Certainly, it is a matter of record that pre-recording of the music took Previn and his

collaborator, Ken Darby, two months to complete, with Previn utilizing an orchestra numbering between 70 and 75 musicians.

"The reason we used such a large musical organization," explained the 30-year-old composer-conductor-pianist, whose last birthday present was a well-merited Oscar for his work on the picture *Gigi*, "was not just for the sake of bigness. You see, the original score for the stage production was confined to an orchestra that had to play in the theater pit, so it couldn't be too large. We had no such limitation," he added.

"Because of the six-track Todd-AO sound system used in the picture, the music simply had to be orchestrated in a much richer vein than the original score. And, quite frankly, our big problem was to make the music sound like we really needed all those people."

Personnel of the studio orchestra,

according to Previn, was a curious admixture of symphony and jazz musicians. Many of the classical men and women came from the ranks of the Los Angeles Philharmonic; the jazzmen, used mainly in the brass and percussion sections, were drawn from the top exponents of the idiom on the west coast.

"Using the jazz guys," elaborated the conductor, "meant that parts of the score was given the kind of feeling I wanted—a jazz feeling that symphony musicians simply cannot grasp. Then, of course, the percussion section included Shelly Manne; and Russ Freeman and Johnny T. Williams were on pianos."

Writing the underscore to the Gershwin classic "presented so many ticklish problems," Previn confessed. "For one thing, all the recitatives in the original opera are omitted from the picture, and spoken dialog is substituted. So, we had to decide just where to stop each piece of music—and very often I'd orchestrate right up to the last bar of a particular scene, then blend in again with the music for the next piece of action. Except for about a six-minute scene with the detective in the story, the music literally never stops once."

Interpretation of the original operatic score for movie adaptation presented a problem more serious than the relatively mechanical chore of unifying the different scenes. How was Previn to interpret Gershwin: did he feel himself free to take "liberties" with the original music; and, if so, how far should he go?

"On a picture like this," explained the conductor, "some critics are bound to say I fooled around with the music too much. Then, again, the jazz people will say I didn't fool with it enough."

"To tell the truth, though—and this sounds like the Goldwyn publicity department—I really love the music and I actually didn't want to change it too much. I've always adored the score. It's a marvellous work."

"Now if I were making a record of the music, I'd have absolutely no compunctions about changing it for the sake of new arranging ideas; but in this picture I felt the original spirit of the opera had to be preserved."

Still, Previn noted that "the col-



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oration of the music in the film is very different from the original opera" in an orchestral sense.

Assisting him in the awesome task of scoring over two hours of almost continuous music background were veteran Hollywood craftsmen Alexander Courage, Robert Franklyn, Al Woodbury, and Conrad Salinger, all screen composers in their own right. Working separately, these four orchestrators were faced with the challenge of producing individual efforts that would nonetheless reflect an over-all unified conception of the sustained mood of the picture's music.

"So often," Previn elaborated on this subject of assigning orchestration. "people ask me, 'Why don't you orchestrate it all yourself?' Well, if you farm out work because, for example, there aren't enough hours in the day, that's okay. But if you do it because you're simply not capable of handling the assignment, then it gets a little dangerous." He emphasized the understatement with a significant glance.

Because his own function in preparing the underscore was more of what he termed, "a composing job," Previn wrote every note of the music designed to heighten the dramatic sequences.

"There were extended variations involved in most of this which I felt I had to handle myself," he said. Nonetheless, he added, his four orchestrating cohorts did an indispensable job.

Of Ken Darby, Previn's praise was unstinted. "We had a 50-piece, completely untrained Negro choir at the beginning of the music phase of the picture," he explained. "These were three of the worst weeks of my life—waiting to see how those singers would blend with the score. But Ken took these 50 people and in one month had them in perfect shape to perform on the soundtrack. It was a phenomenal job. I make no pretenses about knowing this choral area; but I do know the great job Ken accomplished."

In Hollywood, the question of "ghost performers" is ever a thorny one. Some years ago the late Charles Emge, *Down Beat's* west coast editor from 1940 to 1957, stirred up a tempest in a teacup at Columbia Pictures because he had the temerity to reveal the name of the "ghost voice" behind the glamorous throat of Rita Hayworth. That the singer's identity should have been made public aroused the wrath of certain studio

executives who had seen to it that the soundtrack LP album of the picture concerned credited all singing to Miss Hayworth.

An ideal case in point of uncredited vocal performance is the current Columbia LP soundtrack album of the *Porgy and Bess* music. Except for baritone Robert McFerrin, none of the singers is credited—but the names of the stars are splashed all over the back liner. The crowning indignity, though, is immediately evident on the album's front cover which, in bizarre obeisance to the omnipotent Hollywood Superego, omits George Gershwin's name altogether while blazoning the billing: "Samuel Goldwyn's Production of *Porgy And Bess*."

Similarly, in the picture itself Diahann Carroll is credited with singing the role of Clara, which she enacts. Clara's rendition of *Summertime* opens the opera, setting a mood of tender motherhood in the squalid Catfish Row slum. But Clara's voice is actually that of soprano Loulie Jean Norman, the only non-Negro in the musical cast. Nowhere is Miss Norman credited with the "ghosting" job.

Andre Previn, who chose Miss Norman's voice over that of Miss Carroll's for the soundtrack *Summertime*, stoutly defended his decision. While he is a great admirer of Miss Carroll's vocal talent, his feeling was that her voice simply was not suited to the singing role.

"Take a movie like *Gigi*," he said. "If we use a singing voice other than Leslie Caron's in this picture, it doesn't matter, really, because a precise vocal quality doesn't enter into it. But *Porgy* is an opera and my feeling was that it was all-important to retain the original conception of *Summertime*, which was written for soprano. Diahann's voice just didn't fit, that's all."

Still, Previn stands against the vocal "ghosting" policy. "Secrecy," he said, "which I understand for business reasons—not for artistic reasons—backfired in this case, because *Life* magazine printed a portrait of Loulie Jean Norman and pointed out that she did the vocal track for Diahann."

Now that George Gershwin has been dead for 22 years, how does Previn evaluate the composer of *Rhapsody in Blue*, *Piano Concerto in F* and *An American in Paris*?

"Remembering that practically all Gershwin's compositions are greatly overplayed," he responded thoughtfully, "I think the best yardstick of their worth is that still they all sound so good after all these years. Music has got to be pretty good to stand that test and Gershwin's does."

"George Gershwin had a very great deal to say in music," concluded Previn. "He was a first-rate composer." ■



GOLDWYN, GERSHWIN, and PREVIN

On the set of *Porgy and Bess*, Samuel Goldwyn expresses an opinion to Ira Gershwin and Andre Previn.

# Portrait of Ira

*The oldest Gershwin is still going strong*

By John Tynan

Arthur Freed, producer of musical movies such as last year's *Gigi* and next year's film biography of George and Ira Gershwin, has said of lyricist Ira: "His contributions have never fully been appreciated; Ira is the great contributor . . ." Was this sentimental exaggeration or objective appraisal?

Certainly Ira has always lived somewhat in the shadow of his great brother. George's flashing and prolific genius, cut off by a fatal brain tumor in 1937 when the composer was only 38, tended to divert the spotlight from Ira's own accomplishments to the point where the average layman, cheerfully singing the lyric to *It Ain't Necessarily So*, takes the words for granted without recalling the name of the man who wrote them.

In 41 years of lyric-writing, Ira Gershwin has composed the words to over 450 songs, some in collaboration with other lyricists such as Buddy DeSylva, Billy Rose or Yip Harburg, but most of them alone. These include the standards *Lady Be Good*, *I Can't Get Started*, *Who Cares?*, *Strike Up the Band*, *I Got Rhythm*, *The Man I Love* and *Mine*, to list some of the best known. In 1935, his collaboration with *Porgy and Bess* author-librettist DuBose Heyward resulted in the colorful lyrics to the memorable songs from that opera, just filmed for the first time.

Now 62 (he is three years older than George would be, if he were alive; a third Gershwin, Arthur, 59, lives in New York), Ira today is the comfortable custodian of the Gershwin estate and saga.

Since 1940, Ira has lived with his wife, Leonore, in a large, neo-Regency house at 1021 N. Roxbury drive in Beverly Hills, Calif.—next door to the house where he lived with his brother to the time of George's death. At 1021 are housed a fortune in paintings by both brothers and other artists, George's piano, and the Gershwin archives and library.

Ira Gershwin's current concentration of interest is on two things—the spate of LP album versions of *Porgy and Bess* now being released; and in his forthcoming book, *Lyrics of Several Occasions*, due out under the Alfred Knopf banner in the fall.

Seated with his back to the large glass doors that open on the verdant garden and small patio behind his book-lined living room, he toyed with an inevitable cigar and talked at random about the *Porgy* albums, the opera, and his book. Despite slight discomfort he was suffering as the aftermath of recent minor surgery, he presented a sedately debonaire appearance—a portly figure, with thinning gray hair and benevolent manner. As befits a Beverly Hills squire, he was dressed in expensively casual blue sport shirt, with silk scarf at the neck, and gray slacks.

"I'm collecting all these *Porgy* albums," he announced. "It's getting to be sort of a hobby. But there are so many of them; where does it end?"

He had played the Gil Evans-Miles

Davis album four times since he purchased it several days previously.

"Frankly, I didn't expect to like it at first," he confessed. "But the more I listen to it, the more I see in it. It's certainly a worthwhile thing. What's that man's name? Miles Davis? I certainly have great respect for that man." As to Gil Evans' orchestration, Gershwin quoted praise from an unexpected quarter.

"Dimitri Tiomkin was here recently," he said, "and I played the album for him. He praised it highly. He said it was a masterly piece of work. Really, he got quite enthusiastic about it. Surprised me."

The version recorded by Ella Fitzgerald and Louis Armstrong was no less lauded by the lyricist.

"*Where's My Bess?* is really quite wonderful," he said. "Armstrong is very poignant and exceptionally touching. Ella Fitzgerald singing the male parts was quite a surprise, I must confess, but I found it effective in this case. And when I discovered that *There's a Boat That's Leaving*



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Soon for New York suddenly becomes a duet, it really was quite unexpected, to put it mildly."

But Gershwin liked this particular version of the opera so much, he remarked, "I've given away eight or nine copies so far to friends."

The only album of *Porgy* that didn't meet with Ira Gershwin's approval was the boxed package recorded several years ago by Frances Faye and Mel Tormé, accompanied by sundry other singers, vocal groups and various jazz combos and large orchestra.

He shook his head and remarked sadly, "I'm afraid that's the only one I can't accept. It's a little too much for me."

As the conversation switched to the subject of Gershwin's forthcoming book on lyric writing, he noted that he had given it a very 18th century title. "But," he added dryly, "some of the book is 18th century."

Broadly, the subject matter of his volume is "a sampling of the range of lyrics a writer has got to turn out for shows." The work will run 50,000 to 60,000 words, about 375 pages — with, he remarked, liberal use of footnotes. "Many of the notes are quite skippable," he smiled.

The chapters in *Lyrics of Several Occasions* are devoted to the different moods or subject matter desired by, or required of, the lyricist. In the category of "irreverence," for example, Ira selected the supremely irreverent song from *Porgy and Bess*, *It Ain't Necessarily So*.

"When we first went to work on this particular song," he explained, "the title was what we called a 'dummy.' In other words, it was something to begin with: nothing final: just the first phrase that came into my head. But the song had to fit Sportin' Life's character. And the more I worked on the lyric — with George working out the melody on the piano — the more the title seemed to fit. So, we left it that way.

"And, speaking of irreverence as a category," he chuckled, "during all the years that song's been around, I've only received *one* letter commenting on its 'irreverence.'"

In view of the considerable controversy aroused by the news of a film version of *Porgy and Bess* — a work which many felt (and apparently still feel) is essentially Jim Crow in its basic portrayal of Negro persons regardless of environmental

situation or period — would Ira feel it necessary to alter his lyrics if he were writing the opera today?

"Yes," he confessed, "there *would* be some minor changes in the lyrics; in the pronunciations, mostly."

And if a singer today wants to make changes in the pronunciation of the lyric of any song in the opera, he added, it is perfectly reasonable to do so.

"The world changes, and peoples' ideas change," he mused. "When we worked on *Porgy* in 1935, it didn't matter whether the audience we were writing for was yellow, white or black. We thought, and wrote, in the acceptable fashion of the day. And the idea that what we were doing would in any way offend or hurt anybody was farthest from our minds.

"DuBose loved the Negro, but still I came across a great many undesirable words relating to Negroes in his original libretto. I got these words cut down drastically, but not wholly eliminated. Today, however, all words that might be construed offensively would go out altogether."

Despite criticism in some quarters — particularly in the Negro press — of the U.S. State Department's sponsorship of the opera's tour of the USSR, Gershwin said he felt it was not at all a mistake to send the *Porgy* company on a tour of Russian cities.



Here, Ira Gershwin is seen with Sam Goldwyn and Mrs. Dorothy Heyward. She is the widow of DuBose Heyward, in collaboration with whom Ira wrote the lyrics for *Porgy*.

"Why, it's as if it would be equally wrong for the Russians to send us their drama companies playing some of Maxim Gorky's plays which depict social conditions in Russia similar to Catfish Row. Gorky's *The Lower Depths*, for example, cannot be taken as a typical portrayal of the Russian people. So, I see nothing wrong in sending a period opera of one segment of American life for the Russians to see."

Apart from eager anticipation of the publication of his book, work on which took three years, Gershwin has no present plans to do lyrics for a new show. There is in the offing, however, a new Ella Fitzgerald package of 51 songs by himself and George, which should take the better part of a year to make ready for recording, because of some changes in lyrics involved.

"When all this is over," he shrugged, "I have 40 or 50 tunes around I've never written lyrics for. I may work on those." Some of the songs to which Ira referred are by George.

In general, Ira considers, his life is very gratifying.

"I'm supposed to be a pretty lazy fella," he chuckled, and took a long draw on his cigar. "But I keep very active. I'm always active. The way I feel, 24 hours are simply not enough." ■

# in review

- Records
- Blindfold Test

- Jazz Record Buyers Guide
- Caught in the Act

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

## PORGY PERFORMANCES

### Ella Fitzgerald-Louis Armstrong

■ [S] PORGY AND BESS—Verve MG V-4011-1 and MG V 4011-2: *Overture; Summertime; I Want to Stay Here; My Man's Gone Now; I Got Plenty O' Nuttin'; Bazaar Song; Bess, You Is My Woman Now; It Ain't Necessarily So; What You Want Wid Bess?; A Woman Is a Sometime Thing! Oh, Doctor Jesus; Medley, the street calls: Here Comes de Honey Man, Crab Man, and Strawberry Woman; There's a Boat Dat's Leavin' Soon for New York; Bess, Oh Where's My Bess?; Oh Lord, I'm on My Way.*

Personnel: Ella Fitzgerald and Louis Armstrong, vocals; Armstrong, trumpet; arrangements and musical direction, Russell Garcia.

Rating: ★★★★★

In the rash of recent vocal recordings on *Porgy and Bess*, this two-disc package is not only the best; it is perhaps the only one that has musical justification for its existence, as opposed to the purely economic justification of cashing in on the release of the film version of the Gershwin work. This pairing was inspired. Made about two years ago, the album was held for release until now by the astute Norman Ganz.

Miss Fitzgerald, singing with a throaty power that is rare even for her, reaches near-operatic heights on some of the material, particularly *My Man's Gone Now*; and she makes the streetcall *Strawberry Woman* into a gem of charm and piquance. Indeed, as the tracks progress, you think she is cutting Armstrong—only to turn around and believe that Armstrong is cutting her. The truth, of course, is that they are outdoing themselves.

As for Armstrong . . . well, this is an Armstrong the younger generation has had little chance to know. Though his voice is one of the most unpromising instruments any man ever chose to work with, what he does with it here is remarkable. Like a Rubenstein saddled with a battered old upright, he overcomes his instrument by sheer force of innate musicianship, and achieves a degree of acting realism that is seldom heard this side of Frank Sinatra or some of Maria Callas' better performances. He seems to have been enormously impressed by, even reverent towards, the Gershwin material, and Armstrong the Clown doesn't get a look-in during the whole album. When he, as Porgy, tells Miss Fitzgerald, as Bess, that now she must "laugh and sing and dance for two," he'll break your heart, if you are emotionally susceptible. Although he's heard here as a singer (he plays only a few trumpet solos), the spirit is that of Armstrong the trumpeter and great lyric spirit; the faded colors of his glory return to brightness.

Russell Garcia's arrangements leave nothing

whatever to be desired. Though modern in idiom, they retain the flavor of what Gershwin and his collaborators intended. From the skillfully-contrived overture on Side 1 to Armstrong's strolling swinger, *On My Way*, at the end, his arrangements are colorful and yet always in control, providing backing for the singers that is solid, and has beauty of its own as well.

As if all this weren't enough, Verve—normally the provider of the most uninformative liner notes in the record business—has thrown in 10 pages of interesting and informative reading on the background of *Porgy* and on the recording project, and then done the whole thing up in one of the most handsome packages of the year.

This is a *Porgy* performance you would be ill-advised to miss.

### Harry Belafonte-Lena Horne

■ [S] PORGY AND BESS—RCA Victor LSO-1507: *A Woman Is a Sometime Thing; Summertime; I Got Plenty of Nothin'; I Want to Stay Here; Bess, You Is My Woman; It Ain't Necessarily So; Street Calls: Strawberry Woman, The Honey Man and Crab Man; My Man's Gone Now; Bess, Oh Where's My Bess; There's a Boat That's Leavin' Soon for New York.*

Personnel: Harry Belafonte and Lena Horne, vocals; arrangements and musical direction by Lennie Hayton and Robert Corman.

Rating: ★★

If it's accurate to say that Armstrong sounds like a Rubenstein at an upright, Miss Horne and Belafonte sound like a couple of kids wasting a Steinway.

This, it will be recalled, is the album that Miss Horne tried a few weeks ago to have blocked from release, on the grounds that it wasn't up to par, and would do her professional harm. RCA Victor won the ensuing court case, and released the album with a claim from one of its spokesmen that it would clobber the competitive albums, including the Fitzgerald-Armstrong discs. This, in the light of comparative listenings, turns out to be among the most preposterous claims in the prodigiously preposterous annals of modern press-agency.

Miss Horne, it appears, was right. The album isn't on the same street with Fitzgerald-Armstrong discs; indeed, Miss Horne's street seems to be Park Avenue, and Belafonte in the street calls seems to be offering his wares on a byway in Jamaica. Whatever street they're jointly trying to get to, they certainly do not end up on Catfish Row.

The album starts well with Belafonte's *Sometime Thing*. Miss Horne does well on *Summertime*. But then Belafonte serves up

what is possibly the most gutless performance of *Plenty of Nothin'* on record, and from there on the intention seems to be to avoid being true to the flavor of the folk-opera as much as possible. The arrangements are brittle and, on the whole, flashy.

RCA says the album is selling swiftly. Ah well . . .

### Sammy Davis-Carmen McRae

■ [S] PORGY AND BESS—Decca DL 78854: *Summertime* (conductor Jack Pleia); *A Woman Is a Sometime Thing* (conductor Buddy Bregman with Bill Thompson Singers); *My Man's Gone Now* (conductor Jack Pleia); *I Got Plenty o' Nuttin'* (conductor Morty Stevens); *Bess, You Is My Woman* (conductor Buddy Bregman); *It Ain't Necessarily So* (conductor Buddy Bregman with Thompson Singers); *I Loves You, Porgy* (conductor Jack Pleia); *There's a Boat That's Leavin' Soon for New York* (conductor Morty Stevens); *Oh, Bess, Oh, Where's My Bess* (conductor Buddy Bregman); *Oh, Lord, I'm on My Way* (conductor Morty Stevens with Thompson Singers).

Rating: ★★★★★

Combining the voices of Davis and McRae on this selection from George Gershwin's *Porgy and Bess* was most judicious judgment on Decca's part. The two singers complement each other ideally, making for a truly superior rendition of these fine melodies.

Carmen is heard on *Summertime*; *My Man's Gone Now*, and *I Love You, Porgy* (the last with Davis), and each song is a gem. Her spring-pure voice seems uniquely suited to these soaring laments and ballads. The rest belongs to Sammy, and he swaggers or preads in manner appropriate to his dual role of Sportin' Life and Porgy. In the straight renditions Davis reveals a baritone voice of marked purity, compelling power, and sure intonation.

This fine album is a triumph both for Miss McRae and Davis. The reviewer's only regret is that Carmen did not have more singing to do.

A truly excellent selection (in stereo or monaural) of Gershwin's music.

### Miles Davis/Gil Evans

■ [S] PORGY AND BESS—Columbia CL 1274: *The Bazaar Song; Bess, You Is My Woman Now; Gone, Gone, Gone; Summertime; Bess, Oh Where's My Bess; Prayer (Oh Doctor Jesus); Fisherman, Strawberry, and Devil Crab; My Man's Gone Now; It Ain't Necessarily So; Here Comes de Honey Man; I Loves You, Porgy; There's a Boat That's Leavin' Soon for New York.*

Personnel: Miles Davis, featured trumpet; arrangements by and orchestra under the direction of Gil Evans; Louie Mucci, Ernie Royal, John Coles, Bernie Glow, trumpets; Willie Ruff, Julius B. Watkins, Gunther Schuller, French horns; Jimmy Cleveland, Joseph Bennett, Dick Hixon, Frank Rehak, trombones; Phil Bodner or Jerome Richardson, and Romeo Penque, flutes; John A. Barber, tuba; Julian Adderley, Danny Banks, saxophones; Paul Chambers, bass; Philly Joe Jones or Jimmy Cobb, drums.

Rating: ★★★★★

The inherent pensiveness of Gil Evans' writing and the introversion of Miles Davis' playing produces something akin to a gas flame turned as low as it can be without

YOU'VE HEARD IT SING  
EVERY WHICH WAY... BUT  
NEVER SWUNG THIS WAY



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going out. Its heat is quiet, but very intense.

What is it possible to say now about Gil Evans? This man has genius. He is one of the few living composers whose magic passes all the technical tests for stature without dying in the process. He has taken what he wanted and needed from the classical tradition, and yet remained a jazz writer, safely evading the lure of contemporary classical music, which has written itself up a blind alley. In his control and reserve (notice *Summertime*) he can put you in mind of Sibelius, who may have been the last classical composer to express himself naturally and without calculation of effects and because he felt it that way. Yet Evans is unique, and his development has been quite

personal. His debts are to himself: they are things in this album that hark back to his days of writing for Claude Thornhill.

The *Porgy* songs are quite submerged in this album, soaked up by the personalities—or rather, the joint personality—of Evans and Davis. You forget the underlying structures and, since the music used is not in the standard AABA pop song form to begin with, the album becomes a remarkable jazz experience, both for the musicians and the listener, who will be forcibly reminded of the great seriousness and the serious greatness in jazz, the universality in it that André Hodeir is always talking about.

Some of the best of Miles is to be heard in this album—along with some of the sloppiest. There are cracked and fuzzed notes

## JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a 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)  
The Trombones, Inc. (Warner Bros. WS 1272)

★ ★ ★ ★ ½

Bill Evans, *Everyone Digs Bill Evans* (Riverside 12-291)  
Benny Golson, *The Other Side of Benny Golson*  
(Riverside RLP 12-290)  
Machito-Herbie Mann, *Machito with Flute to Boot* (Roulette R 52026)  
Thelonious Monk Orchestra at Town Hall (Riverside RLP 12-300)  
Vic Schoen-Les Brown, *Stereophonic Suite for Two Bands* (Kapp 7003)

★ ★ ★ ★

- Cannonball Adderley, *Things Are Getting Better* (Riverside RLP 12-286)
- Count Basie Orch., *Basie One More Time* (Roulette Birdland Series-R-52024)
- Count Basie Orch., *Basie One More Time* (Roulette R 52024)
- Dick Cary, *Hot and Cool* (Stereocraft RTN 106)
- Harry Edison, *The Swinger* (Verve MG V-8295)
- Bud Freeman, *and his Summa Cum Laude Trio* (Dot DLP 3166)
- Freddie Gambrell with Ben Tucker (World Pacific 1256)
- Bobby Hackett, *Blues with a Kick* (Capitol ST 1172)
- Chico Hamilton, *Gongs East* (Warner Bros. WS 1271)
- Coleman Hawkins, *The Genius of Coleman Hawkins*, (Verve MG V-8261)
- Milt Jackson, *Bags' Opus* (United Artists UAL 4022)
- Gene Krupa plays Genny Mulligan Arrangements (Verve MG V 8292)
- Steve Lacy, *Reflections* (New Jazz 9206)
- Lou Levy Plays Baby Grand Jazz (Jubilee SDJLP 1101)
- Mundell Lowe, *Porgy and Bess* (Camden CAS 490)
- 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)
- Milt Mole, *Aboard the Dixie Hi-Flyer* (Stephens MF 4011)
- Red Nichols and *The Five Pennies at Marineland* (Capitol ST 1163)
- Red Rodney Returns (Argo LP 643)
- Tony Scott-Jimmy Knepper, *Free Blown Jazz* (Carlton STLP 12/113)
- Horace Silver, *Finger Poppin'* (Blue Note 4008)
- Zoot Sims-Bob Brookmeyer, *Stretching Out* (United Artists UAL 4023)
- 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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BLUE NOTE 4014

and other things that just shouldn't have been let go. (*Strawberry* may make all but the most uncritical Davis fans squirm.) Why these things were let pass is anybody's guess. Maybe Miles didn't care. Maybe they were let pass in accordance with the dubious faith that even mistakes are part of the whole and therefore to be admired in jazz. Maybe it is because the executives-in-charge think that Miles' stature is such that these considerations are small in comparison— which, as a matter of fact, is true.

In any case, the Davis-Evans relationship has again produced superb music. In the jazz albums of *Porgy*, this one is in a class by itself. Which figures: it named its own terms.

### Hank Jones

☐ **PORGY AND BESS**—Capitol ST 1175: *Summertime*; *There's a Boat Dat's Leavin' Soon for New York*; *My Man's Gone Now*; *A Woman Is a Sometime Thing*; *Bess, You Is My Woman; It Ain't Necessarily So*; *I Got Plenty O' Nuttin'*; *I Can't Sit Down*; *Bess, Oh Where's My Bess?*; *I Ain't Got No Shame*.

Personnel: Jones, piano; Milt Hinton, bass; Elvin Jones, drums; Kenny Burrell, guitar.

Rating: ★★½

It is doubtful whether any single person — even Ira Gershwin — has heard *all* the recordings of *Porgy and Bess*. In the most recent rash of reinterpretations of P&B tunes, Hank Jones' tasteful 10 selections must rate high. His warm fondness for the original is apparent but does not inhibit his capacity for self-expression.

The superlative rhythm section works gracefully and naturally with Jones.

No extraordinary jazz performances here, but this is a fine album of its kind. The stereo feature is somewhat superfluous in the piano-with-rhythm setup.

## CLASSICS

### Cliburn/Rachmaninoff

☐ **RACHMANINOFF PIANO CONCERTO NO. 3**—RCA Victor LM-2355.

Personnel: Van Cliburn, soloist; Symphony of the Air, conducted by Kiril Kondrashin.

Rating: ★★★★★

The easiest way to fall from grace with the cocktail-party *cognoscenti* these days is to venture the opinion that Van Cliburn is, after all, quite a musician. But anyone who listens to this recording with a knowledge of the concerto and some familiarity with other versions in the catalog will have to risk the snobs' displeasure.

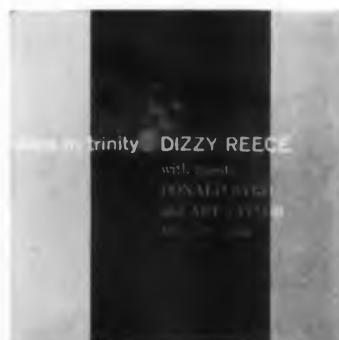
Actually, this a better job than Cliburn's best-selling record of a year ago, the Tchaikovsky B Flat Minor, although that was a studio performance and this was taped in Carnegie hall during the concert he gave on May 19, 1958, immediately upon returning to New York from his Russian triumphs. Being a live performance, it suffers from a few untoward noises, and lacks the plushy resonance that a studio-made disc can have. But as compensation it offers the excitement of crowd noises (coughs, applause and so on), and the assurance that this is not a spliced and doctored performance.

There are undeniably more excited versions of the Rachmaninoff Third than this: Horowitz, Gilels, and Janis all have powerful entries. And the composer himself has left a great documentary reading of the work. But Cliburn's interpretation is unsurpassed in its warmth and musicality. Time and time again the listener finds him-



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### DIZZY REECE

BLUE NOTE 4006



### HORACE SILVER

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### LOU DONALDSON

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self startled to hear that by his phrasing and use of rubato the young pianist can shift the focus and meaning of a familiar passage without in any way disrupting the flow of the music. In this recording Cliburn once more has the collaboration of Kiril Kondrashin, who obviously shares his lyrical view of this concerto, a work renowned for its virtuosic opportunities but one that is seldom treated to more than a surface performance.

Cliburn takes no cuts in this concerto, and as an added demonstration of his digital assurance passes up the alternative cadenzas supplied by the composer, taking instead the more difficult original ones.

This is Cliburn's second released record, although he is known to have recorded the Schumann concerto—which he refused to let Victor put out—and a number of solo pieces. What is holding up further Cliburn records is good material for conjecture: certainly Victor would like to have pushed out a dozen by now. Possibly he is being carefully paced for a long run, rather than being given the flash-in-the-pan treatment.

In sum, this second Cliburn release in a year is a top-drawer effort that deserves more recognition than his first (though it is hardly likely to get it). In judging it for yourself, be swayed by what you hear from your loudspeaker rather than by what you might pick up at cocktail parties.

**Mozart**

☐ **COSI FAN TUTTE** (Excerpts)—London OS-25047.

Personnel: Lisa Della Casa, Christa Ludwig, Emmy Loose, Erich Kunz, Anton Dermota, Paul Schoffler; Vienna State Opera Chorus and Vienna Philharmonic Orchestra, conducted by Karl Böhm.

Rating: ★ ★ ★

☐ **MOZART: Die Zauberflöte** (Excerpts)—London OS-25046.

Personnel: Hilde Gueden, Wilma Lipp, Walter Berry, Leopold Simoneau, Kurt Boehme, Emmy Loose, Christa Ludwig; Vienna State Opera Chorus, and Vienna Philharmonic Orchestra, conducted by Karl Böhm.

Rating: ★ ★ ★

Both these one-record releases are boiled-down versions of three-record "complete opera" sets of several years ago. Except for Della Casa's work in *Così fan tutte* and Simoneau's in *Die Zauberflöte*, the singing here is not memorable; still, it is nearly always adequate. Hilde Gueden's insecure, off-pitch flights in coloratura passages are the main defects in the *Zauberflöte*.

Caution: unless you know the opera and recognize the voices there is no way to tell who is singing which role. The liners omit that information.

**JAZZ**

**Ruby Braff**

☐ **YOU'RE GETTING TO BE A HABIT WITH ME**—Stereocraft RCS 507: *Someday Sweetheart; When Your Lover Has Gone; You're Getting To Be a Habit With Me; Let's Do It; Swing That Music; You'd Be So Nice to Come Home To; Taking a Chance On Love; Cabin in the Pines; Lazy; If Dreams Come True.*

Personnel: Ruby Braff, trumpet; Don Elliott, vibes; Mundell Lowe, guitar; Milt Hinton, bass; Hank Jones, piano on *Lover as Gone, Do It, Chance, and Habit*; Nat Pierce on piano for the remainder.

Rating: ★ ★ ★ ★

This is an interesting and worthwhile collection of tunes that have made an impression on trumpeter Ruby Braff. Braff is a born jazz horn man, and an individualist to boot, capable of playing good jazz in any setting. Yet his individualism sometimes has had a tendency to get him classified as a lone eagle.

Here, his individualism has full sway. He is working with a fine rhythm section and interprets the songs as they appear to him freely, and as a jazz man.

The track on *Lazy* is particularly impressive. It swings hard, and Ruby's phrasing is a delight. *Lazy* is an old melody, rarely heard these days. Ruby has used it only as a base from which to work, and his feelings come through effectively.

**Benny Carter**

☐ **ASPECTS**—United Artists UAL 4017: *Just In January; February Fiesta; March Wind; I'll Remember April; One Morning in May; June Is Bustin' Out All Over; Sleigh Ride in July; August Moon; September Song; Something for October; Swingin' in November; Roses In December.*

Personnel: Benny Carter, leader and alto sax; Shorty Sherock, Conrad Gozzo, Pete Candoli, Stan Rasey, trumpets; Tommy Pederson, George Roberts, Herbie Harper, trombones; Buddy Collette, Bill Green, Justin Gordon, Chuck Gentry, saxophones; Arnold Ross, piano; Bobby Gibbons, guitar; Joe Comfort, bass; Larry Bunker, vibas; Shelly Manne, drums.

Personnel: Carter, leader and alto; Al Porcino, Stu Williamson, Ray Triscari, Joe Gordon, trumpets; Pederson, Frank Rosolino, Russ Brown, trombones; Collette, Green, Jewel Grant, Plas Johnson, saxophones; Gerry Wiggins, piano; Barney Kessel, guitar; Comfort, bass; Manne, drums.

Rating: ★ ★ ★

This sequence, based on the months of the year, surely made it easy for the production people to keep the order of the tunes in place. Although the melodies vary and are dissimilar in structure, the Carter arrangements give them all a common denominator. But this has its disadvantage. For, as good as the Carter sound is, it has a tendency here to take away the individuality of the tunes. The work seems to swing along at a constant pace and in a straight line, without high or low points. Carter's always-impeccable alto stands out a bit on *April* and *August Moon*.

The four Carter originals, *March Wind*, *August Moon*, *Something for October* written to fill out the scheme of things, and *Swingin' in November*, are musically interesting.

**Dixieland Sampler**

☐ **DIXIELAND SAMPLER**—Jubilee DSJLP 804: *Darktown Strutters Ball; Mileberg Jy; Oh Mein Papa; Tin Roof Blues; Blues My Nautch Sweetie Gave to Me; Sweet Georgia Brown; Ballin' the Jack; Basin Street Blues; Anna; Baby; Won't You Please Come Home; Muskrat Ramble; South Rampart Street Parade.*

Bands: The Salt City Five (tracks 1, 10); Conrad Janis (tracks 2, 12); David Bee (tracks 3, 9); Stan Rubin (tracks 4, 7); The Spring Street Stompers (tracks 5, 8, 11); The College All Stars (tracks 6, 11).

Rating: ★

Unless minimum standards of professionalism are attained, it is useless for the reviewer to make comments or comparisons, for there is nothing with which to begin. This noisy hodgepodge, for example, is but one step above the level of high school amateurs.

The Salt City Five is the best of the six groups; it is only because of their fairly acceptable secondhand Condonsims that this collection receives any rating at all.

**Benny Golson**

☐ **BENNY GOLSON AND THE PHILADELPHIANS**—United Artists UAL 4020: *You're Not the Kind; Blues on My Mind; Stablemates; Thursday's Theme; Afternoon in Paris; Calgary.*

Personnel: Benny Golson, tenor; Lee Morgan, trumpet; Ray Bryant, piano; Percy Heath, bass; Philly Joe Jones, drums.

Rating: ★ ★ ★ ½

From the intriguing piano introduction on the first take of this session to the final measure, Golson and his fellow Philadelphians demonstrate the joys of their brand

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of jazz. All play with vigor and intelligence, and if Philly Joe sometimes gets a little carried away, it's all in the spirit of things: the main order of business is well taken care of.

Trumpeter Morgan blows with more restraint and control than on previous albums. On *Blues*, he gets slightly hung up during his solo, but comes out of it with a defiant flourish. Golson is a golden-tongued spokesman on tenor, a soloist always well worth hearing. The rhythm section, collectively and individually (note Philly Joe's complex intro to *Stablemates*, as an example of daring brilliance) is an ideal combination. Brvant and Heath solo with pertinancy and to cogent effect.

Other highlights: The reflective mood and thoughtful solo work by Golson and Morgan on the tenorist's *Thursday's*; Benny's freewheeling solo in *Calgary*; and the exchange of fours with Philly Joe on the same track, brief but rewarding.

#### Al Hirt

SWINGIN' DIXIE AT DAN'S PIER 600 IN NEW ORLEANS, Vol 2—Audio Fidelity AF1P 1878; *Dartown Strutters*; *Bell*; *Wabash Blues*; *Stompin'*; *Feet Draggin' Blues*; *Wang, Wang Blues*; *Battle Hymn of the Republic*; *Chicago*; *I Can't Get Started*; *Just a Closer Walk With Thee*; *Star Dust*; *Sweet Lorraine*; *Song of The Wanderer*.

Personnel: Al Hirt, trumpet and leader; Harold Cooper, clarinet; Bob Havens, trombone; Ronnie Dupont, piano; Bob Coquille, string bass; Paul Edwards, drums.

Rating: ★ ★

As has been observed before in these pages, this band does not seem to have direction, and as a result, performances in any one direction seem pedestrian.

Hirt's group ranges from *Just A Closer Walk* through Harry James' *Feet Draggin' Blues* (called *Foot Draggin* in the liner notes) to *Star Dust*, on which trumpeter Hirt tries to match Louis Armstrong's old trick of high note virtuosity.

There are two quite able musicians in the group who, on several occasions, present solos that are promising. One of these is Ronnie Dupont, the young New Orleans-born pianist, who is worth hearing on *Wabash*. The other is Illinois trombonist Bob Havens. Havens was entranced by New Orleans while playing a four-week engagement in the Crescent City with Ralph Flanagan's orchestra several years ago. He later left Flanagan and went back to New Orleans to play in Dixieland bands.

Another interesting soloist is clarinetist Harold Cooper who at one time played with the Dukes of Dixieland. He plays sensitive New Orleans-styled solos on several of the tracks.

#### Jack Marshall

SOUNDSVILLE—Capitol T 1194; *The River Kwai March*; *Tip Toe Through the Tulips*; *Hot Sombbrero*; *Baby, It's Cold Outside*; *Walbin' Around*; *Mimi*; *Clouds*; *Whistle While You Work*; *The Third Man Theme*; *Whistlin' Blues*; *Suavante*; *Should I*.

Personnel: Marshall, leader, arranger, guitar, zither; Justin Gordon, George Smith, saxophones; Don Fagerquist, Manny Klein, Un Rassy, trumpets; Milt Bernhart, trombone; Bob Enevoldsen, valve trombone; George Roberts, bass trombone (on *Mimi* only); Milt Raskin, piano; Barney Kessel, guitar; Joe Mondragon or Mike Rubin, bass; Shelly Manne, drums; Larry Bunker, Milt Holland, or Lou Singer, percussion.

Rating: ★ ★ ★

This second LP set from the pen of Marshall is handled with wit and skill in a peripheral jazz context. There is a great variety of tempo and mood in the dozen tracks and enough flexibility in the

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The big news this month is that Shelly Manne & His Friends are back with a new album, *Bells Are Ringing*. The Friends are André Previn and Red Mitchell. Anyone who digs Shelly & Friends' *My Fair Lady* will certainly want this latest collaboration. (Contemporary M3559 & Stereo S7559).

On Good Time Jazz, The Famous Castle Jazz Band of Portland, Oregon, comes up with 12 happy and hi-fi Dixieland performances of tunes featured in the new Danny Kaye picture, *The Five Pennies*. Four new tunes and eight old favorites: *My Blue Heaven*, *Indiana*, *Ja-da*, *That's A Plenty*, etc. (Good Time Jazz M12037 & Stereo S10037).

Sonny Rollins, the "colossus" of the tenor sax, is back for his second Contemporary album, this time with the top stars who record for CR: Shelly Manne, Barney Kessel, Hampton Hawes, Leroy Vinnegar, and Victor Feldman (on one tune). Naturally the album is called *Sonny Rollins & The Contemporary Leaders*. Sonny picked eight tunes, all standards. It's a must for Rollins fans.

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*Daryl Grant*

Editor, GTJ & CR NEWS

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arranging to permit fluent soloists such as trumpeter Fagerquist and vibist Bunker a little room for blowing.

Marshall solos on guitar throughout *Clouds*, a melody once associated with the late Django Reinhardt, and the soloist does achieve a certain tonal similarity to the gypsy. Toward the end of the number there is one descending run that Reinhardt certainly would have appreciated.

Nobody can accuse this of being a jazz album, but from the standpoint of consummate musicianship all the recording industry's instrumental sets could well emulate its perfectionist and meticulous execution.

For fans of the human whistle, Marshall wails (in tune) on several tracks.

### Mississippi Delta Blues Men

★ **BLUES IN THE MISSISSIPPI NIGHT**—United Artists UAL 4027: *Life Is Like That; I Could Hear My Name in P.D.; Ratty Section; I'm Going to Memphis; Have You Ever Been to Nashville?; Stagolee; Oh 'Beria; Murderer's Home; Don't You Hear Your Mother Calling?; Slow Lonesome Blues; Another Man Done Gone; Fast Boogie.*

Personnel: Three Mississippi Delta Blues musicians named Leroy, Natchez, and Sib. Real identity of the participants is withheld.

Rating: ★★★★★

A powerful documentary recorded by Alan Lomax 17 years ago with a portable pre-tape disc machine at a country dance somewhere in the deep rural South. After the dancing Lomax engaged a pianist, guitarist, and harmonica player in conversation on the background and conditions leading to the development of true country blues.

Thus, this disc is a combination of talking and singing by three men who asked to remain anonymous to protect themselves and their families. Vocally documented on this record are valid reasons for the derivation of something called "blues," better still the "pureblues."

Life in an isolated area of Mississippi is vividly portrayed by the discussion of such subjects as Jim Crow, poverty, murder, chain gangs, levee camps, and frustrated love. Sometimes one wonders if things have gotten any better over the last 17 years; this record should be played over all radio stations in Mississippi.

The work falls in the same category for the musicologist as the famed *Jelly Roll Morton Story*, now on Riverside: it is an important historical document.

### Modern Jazz Quartet/Sonny Rollins

★ **The Modern Jazz Quartet at Music Inn**, Vol. 2, with guest artist Sonny Rollins—Atlantic 1299: *Medley of Stardust; I Can't Get Started; and Lover Man; Yardbird Suite; Midsummer; Festival Sketch; Bess' Groove; Night in Tunisia.*

Personnel: John Lewis, piano; Milt Jackson, vibraharp; Percy Heath, bass; Connie Kay, drums. Sonny Rollins, tenor saxophone, on *Bess' Groove* and *Night in Tunisia*.

Rating: ★★★

No great fires are lit by the combination of the MJQ and Sonny Rollins that occurs on two tracks of this album, nor is this even a first-rate representation of the quartet. But what they do is still far ahead of what most other groups are doing today.

Perhaps the most attractive track is the performance of Charlie Parker's *Yardbird Suite*. After opening with a fragmentation of theme—a device that is old hat among 20th century "classical" composers and is only mildly interesting in this case—the quartet gets down to a strong performance



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of the work. The medley of three ballads is routine at times, pretentiously fragile (even if that sounds like a contradiction in terms) at others.

Rollins doesn't really fit in with the group. He stands in front of it and plays, which is probably due to the familiar insularity of the group. The rhythm in places is leaden, but this is probably the fault of the in-person recording. Rollins is effectively and humorously succinct on *Night*, though this composition has acquired such a sturdy association with strippers that its value as a vehicle for jazz performance has been seriously jeopardized. Indeed, maybe that's why Rollins chose to be so laconic. . .

### Morris Nanton

ROBERTA—Warner Brothers WS 1279: *You're Drovastating; Snake Gets in Your Eyes; Let's Begin; I Won't Dance; Lovely to Look At; Yesterdays; The Touch of Your Hand.*

Personnel: Nanton, piano; Norman Edge, bass; Charlie Persip, drums.

Rating: ★★

If every musical has to be put to jazz sooner or later, and it looks that way now, certainly *Roberta* is a first-class entry. The tunes, in fact, stand up better than Morris Nanton's routine interpretations, which are about as individualistic as a split-level house.

Between and under the waves of inoffensive pianistic cliches can be heard Charlie Persip, a better-than-average drummer.

What kind of people, if any, buy a package like this? Presumably it finds its way to the customer who wants *Music to Converse over Martinis By*, which causes one to wonder if this sort of connoisseur likes his martinis watered down too.

### Don Redman and The Knights of the Roundtable

DIXIELAND IN HIGH SOCIETY—Roulette-25070: *High Society; Diea Diea Don; Copenhagen; I'm Forever Blowing Bubbles; After You've Gone; San; National Emblem March; Milwaukee Joys; Alice Blue Gown; The World Is Waiting for the Sunrise; Wang Wang Blues; Chinatown; My Chinatown.*

Personnel: Don Redman, leader and soprano saxophone; Buster Bailey, clarinet; Taft Jordan and Yank Lawson, trumpets; Cutty Cutshall and Frank Saraco, trombones; Moe Wechsler, piano; Lloyd Trotman, string bass; Harry London, tuba; Al Caiola, banjo; James Crawford, drums.

Rating: ★★

This Dixie dozen was taped in two separate sessions. There is everything here but the bathroom plunger. You get honky-tonk piano, banjo, tuba, a ratchet, Taft Jordan on Monday, Yank Lawson on Tuesday, and a soprano saxophone; and during the festivities the music dredges up many visions of the past.

Most of the men on this date are old enough to remember when the tunes played were being played as popular songs of the day. On this date, they relive some of the musical customs of the times.

It is interesting to note that Redman's own recordings of the late 1920s and the 1930s were far beyond this sort of thing musically. This disc should be in the record libraries of all those jazz listeners who seem to feel jazz production stopped in 1930.

### Shorty Rogers

CHANCES ARE IT SWINGS—RCA Victor LSP-1975: *Chances Are; No Such Luck; It's not for Me to Say; Lilac Chiffon; I Just Don't Know; Was Needs You; Everybody Loves a Lover; Come to Me; My Very Good Friend in the Looking*



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*Glass; You Know How It Is; A Very Special  
Love; Teacher, Teacher.*

Personnel (small group with a big band): Sherry Rogers, arranger and conductor; Al Porcino, Cete Candoli, Conte Candoli, Ray Triscari, Ollie Mitchell, trumpets; Don Fagerquist, jazz trumpet in small band; Harry Betts, Dick Nash, Kenny Shroyer, trombones; Bob Enevoldsen, valve trombone; Bill Holman, Bud Shank, Richie Kamuca, Chuck Gentry, saxes; Gentry, bass clarinet; Paul Horn, clarinet; Pete Jolly, piano; Barney Kessel or Howard Roberts, guitar in small band; Mel Lewis, drums; Red Norvo or Gene Estes, vibes.

Rating: ★ ★ ½

Sherry Rogers is capable of so much more than this, and so is the impressive lineup of musicians (not listed on the liner) called on to play this collection of songs by Robert Allen.

Allen's own comments are to the effect that if big bands today only played jazz arrangements of the latest or recent hits, why now, the bands would be back tomorrow. That may, or may not be the case, but there is more emphasis on Allen's songs here than some of them warrant.

Rogers must have done his arranging with only half a head of steam. The arrangement of *Not For Me to Say* is jerkily mannered, and the brass figure at the opening of *Special Love* is right off Glenn Miller's *Tuxedo Junction*. If this was meant as a gag, it misfires.

Where there is room for them, there are some good solos, though Kessel's sound is uncomfortably nasal. The ensemble playing is slick, correct, and very, very studio.

### Don Shirley

■ **DON SHIRLEY WITH TWO BASSES** — Cadence CLP 3008: *Foray and Bess Suite; Polka Dots and Moonbeams; Walkin' My Baby Back Home; These Foulish Things; Honeysuckle Rose; September Song; Body and Soul; I'll Be Seeing You.*

Personnel: Shirley, piano; two basses unidentified.

Rating: ★ ½

Should you be seeking a pianist who can compound Erroll Garner (minus the swing) and Van Cliburn (minus the sensitivity), you will be pleased with Don Shirley's new album. He uses two bass players, which is, as anybody knows, twice as good as one bass player. Oh yes, there is one other important point: Archie Bleyer thinks this is a very fine album.

### Jean Thielemans

■ **5 MAN BITES HARMONICA** — Riverside RLP 1125: *East of the Sun; Don't Blame Me; 18th Century Ballroom; Soul Station; Fundamental Frequency; Strutting with Some Barbecue; Imagination; Isn't It Romantic.*

Personnel: Thielemans, harmonica and guitar; Pepper Adams, baritone sax; Kenny Drew, piano; Wilbur Ware, bass; Art Taylor, drums.

Rating: ★ ★ ★ ★

On this disc, Belgian-born virtuoso Thielemans proves once more that the man is more important than the instrument, that if you are musician enough, you can get music out of anything. The late Demis Brain could get it out of a hose pipe. In Thielemans' hands the harmonica (which he prefers to the guitar he also plays), becomes a true jazz horn, and an instrument of beauty.

The session is a light, happy and swinging one. At times, particularly on the excellent Thielemans original, *Frequency*, it swings very hard indeed. The playing of everyone is basically extroverted, as if the spirit of leader Thielemans had communicated to every one of the musicians. The other original, *Soul Station*, is an effective blues, effectively played. Drew gets off a fine angry solo.

Thielemans does the most remarkable

Very Special  
 and: Sherry  
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things with harmonica, and this album, which permits him to express himself as the honest-to-goodness jazzman he is, has been long overdue. If you've never heard Thelma, by all means listen to this LP — for its novelty value. When the novelty has worn off, you'll still have the solid jazz that is in every note that he plays.

**Bobby Troup**

★ ★ STARS OF JAZZ—RCA Victor LSP 1959: *Send for You Yesterday; Back in Your Own Back Yard; I'm Through with Love; Oh! You Crazy Moon; Perdido; Take Me Out to the Ball Game; Is You Is or Is You Ain't My Baby?; As Long as I Live; Please Be Kind; Tulip or Turnip; Tip-toe Through the Tulips.*

Personnel include: Troup, vocals; Benny Carter, Bob Cooper, Chuck Gentry, Bill Holman, Paul Horn, Plas Johnson, Richie Kamuca, Bud Shank, reeds; Buddy Childers, Conte Candoli, Pete Candoli, Ollie Mitchell, Al Porcino, Shorty Rogers, Ray Triscari, Stu Williamson, trumpets; Milt Bernhart, Harry Betts, Bob Enevoldsen, John Halliburton, Dick Nash, Frank Rosolino, Kenny Shroyer, trombones; Jimmy Rowles, piano; Red Norvo, vibes; Barney Kessel, guitar; Monty Budwig or Joe Mondragon, bass; Mel Lewis or Shelly Manne, drums.

Rating: ★ ★

Picture, if you will, the impeccable Bolshoi Ballet company performing at its best. Now think of, say, Elvis Presley leaping on-stage to dance a leading role. That's the kind of aesthetic slap in the face RCA Victor has dealt us with this album—a true all-star orchestra made up of the west's best jazz talent, delightful arrangements by Jimmy Rowles, and . . . Bobby Troup!

Singer Troup does not muster enough charm to offset his technical shortcomings in range, pitch, resonance, phrasing, enunciation and inflection nor can he hide his lack of natural vocal equipment behind a "personality" facade, as some nonsinging singers are able to do.

Perhaps, you say, it will be worth sweating out the offensive moments in order to catch fragments of Norvo, Carter, Kessel, or Rosolino. True, there are good jazz passages by those men and others, but the "dues" on this one are much too high.

The rating is raised by the instrumental and arranging work, which is excellent. The individuals who approved this colossal waste of jazz potential should be ashamed.

**Al Viola**

★ ★ GUITARS—Liberty LST 7112 or LRP 3112: *When You're Smiling; Moonlight in Vermont; I'll Always Be in Love With You; And the Angels Sing; You and the Night and the Music; Blue Skies; Route 66; Take Me in Your Arms; Sophisticated Lady; Always; The One I Love Belongs to Somebody Else; Lover.*

Personnel: Viola, all guitars.

Rating: ★ ★ ★ 1/2

This is one of the oh-so-few thoughtful and justifiable multitracking jobs available in today's gimmick-burdened record market. Viola is not a jazz "great" but his technique, tone, and sense of discipline are admirable. That he is also versatile cannot be denied, for there is a little of everything here—rhythm guitar, amplified solos, counterpoint, bass-like single string figures and "section" work. The net effect is pleasing and fascinating, but seldom much more than that.

Guitar addicts can't go wrong on this one. The listener will benefit from the intelligent application of stereo techniques as well.

**George Williams Orchestra**

★ SWING CLASSIC IN HI-FI—United Artists UAL 3027: *Marie; Flying Home; Boogie Woogie; Blues; Bay Shuffle; Beratin; in a Pair of Shoes; Empty Jug; Drum Boogie; One for*

*My Baby; Pompton Turnpike; The Breeze and I; Take The "A" Train; Endville Chorus.*

Personnel: For *Marie; Shuffle; Shoes; and Breeze and I*—Art Farmer, Ernie Royal, Joe Newman, Markie Markowitz, trumpets; Tommy Mitchell, Jim Dahl, Bob Asher, Wayne Andre, trombones; Sol Schlinger, Alvin Cohn, Frank Socca-low, Gene Quill, Morry Lewis, reeds; Freddie Green, guitar; Moe Wechsler, Chet Amsterdam, pianos; Charlie Persip, drums; Clyde Lombardi, string bass; Jay McAllister, tuba.

For *Joe; Baby; "A" Train and Endville*—same trumpets; Mitchell, Frank Rehak, Jimmy Cleveland, Rodney Levitt, trombones; Chet Amsterdam, Gene Allen, Zoot Sims replace Schlinger and Cohn, reeds; same guitar; Jerry Citron, piano; same drums and string bass; Harvey Phillips, tuba.

For *Flying; Boogie Woogie; Boogie; Drum Boogie; Pompton—Nick Travis, Barry Galbraith replace Art Farmer, trumpets; Bob Asher replaces Levitt, trombones; Schlinger replaces Allen, reeds; Hank Jones, piano; Don Lamond, drums; George Du-vivier, string bass; Phillips, tuba.*

Rating: ★ ★ ★

This album is definitely not an attempt at recreation, nor is it designed for nostalgia. It might be considered more of an attempt at updating.

Williams is an arranger whose experience dates from the 1930's. He arranged for the late Jimmie Lunceford's band, Lionel Hampton's first band of 1910, the Glenn Miller band, Gene Krupa, Harry James, Ray Anthony, and Vaughn Monroe. Recently he wrote for Jackie Gleason and did the book Benny Goodman used at the world's fair in Brussels, Belgium.

Williams approached the well-known swing classics herein all of which are identified with a particular name band of the past, by applying to them the Fletcher Henderson sound and phrasing as exemplified by the Goodman band of the late '30's.

The emphasis on solo possibilities different from those, on the originals, plus his use of tuba and bass trombones to achieve what he calls a "good bottom sound," are but two of the devices used in Williams' fresh treatment.

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## the blindfold test

# Don Elliott

By Leonard Feather



"I think you can be funky and swing . . ."

Introducing Don Elliott in his first *Down Beat Blindfold Test* four years ago, I described him as "the most versatile artist in contemporary jazz." Today there are even more indications than in 1955 of the adaptability of his talents.

In recent years he has stayed around New York as much as possible, playing everything from trumpet and mellophone to organ, bongos, and vibes. He has worked jazz jobs, pop record dates, has recorded vocal albums and has even made a niche for himself in the world of commercial radio and television jingles.

Recently he was co-writer (with Sacha Burland) and leader on a song recorded by his own combo bearing the season's sneeziest title: *Would You Believe It, I Have a Cold Cha Cha Cha*.

*The Blindfold Test* below is one of a double-take session. I submitted the identical set of records to Don and Milt Jackson. Jackson's comments appear opposite.

1. Count Basie-Tony Bennett. *Jeebers Creepers* (Roulette). Basie, piano.

I'm sure it's Tony Bennett and Count Basie. The saxes sound a little bit sirupy, recording-wise. I have a hunch that for stereo recordings, they try to soup everything up . . . As great as it is, I've heard Count's band sound much better on the Roulette label—I assume it's Roulette—or maybe it's Columbia.

The brass was good . . . I also noticed that there might have been a splice there—whether it was Count or Nat Pierce, about the 14th bar of the piano chorus. Did you hear that little lag? And for Count to lag! It was nice . . . Always good to hear a male jazz vocalist—Tony—doing that kind of bit. I'll give it three stars.

2. Mastersounds. *Heidi* (World-Pacific). Buddy Montgomery, vibes; Richie Crabbtree, piano, composer.

After weeding out the vibraphonists—I've heard this group before and they call themselves the Somethings—a quartet—rhythm section and vibes . . . The vibraphonist's touch is nice and light, fluid . . . But I forget the name of the group. It's a nice tune, and it's recorded well. I don't know whether they were trying to get any excitement across. For a ballad I'd say about three stars.

3. Benny Golson. *Calgary* (United Artists). Lee Morgan, trumpet; Philly Joe Jones, drums; Golson, tenor; Ray Bryant, piano; Percy Heath, bass.

Yeah! . . . That's jazz! . . . I was stymied for a while. The trumpet . . . I'd say, "Was it Clifford or wasn't it Clifford?" And then when I heard the cooking from Max, I'm positive it was Max and Clifford. That kind of ensemble with trumpet

and tenor reminds me of the old days in Birdland.

I guess I'm so used to hearing the cool sounds, which happen to be my taste . . . It's very stimulating. Just because my taste might be a little different has nothing to do with the musical bit. Give it five stars . . . I like each soloist's lines.

4. Terry Gibbs. *Blues in the Night* (Mercury).

If this isn't Terry Gibbs, it's somebody who loves Terry's work. I've never heard Terry use mallets like that—that's why I can't think that it could be Terry. The sax section sounded as if they rehearsed before the date. It was good—but a little trouble with intonation once in a while.

The vibes pickup wasn't too good—kind of tinny. Maybe that's what they wanted, but to me it was harsh. I don't know who else would be influenced by Terry except myself—after working with Terry for so many years. Was it me? No, I'm kidding . . . I'll give it about three stars.

5. Shelly Manne. *The Floater* (from *Peter Gunn*, stereo). Victor Feldman, vibes; Hank Mancini, composer; Conte Candoli, trumpet; Manne, drums.

I love the tune because it's very driving, swinging, and yet it's simple. I like the line . . . I think you can be funky and swing. This is my taste . . . The vibes are close to Milt . . . Maybe it's Milt sitting in—maybe the trumpet is Miles. The drums were cooking—a lot of cooking—and that would be Philly or Max.

It was swinging. Because of the tune I'd say five, but because of the overcooking and a little too driving. I'll say four.

6. Champion Jack Dupree. *T. B. Blues* (Atlantic).

I don't know how to rate these things because I haven't been listening to these kinds of sides. It's unheard—just get together and conglomeration . . . For the respect of the blues era and shouting singers, I'll give it a couple of stars. This isn't my cup of tea.

7. Lem Winchester. *Joy Spring* (Argo). Winchester, vibes; El Dee Young, bass.

Five stars . . . Ten stars! Everything is right on this . . . The recording is perfect, the vibes pickup is perfect. All the soloists' presence and the theme—beautiful. It's cut so clean. Milt is my daddy, and my hat's off to that bass. I'm sure it was Percy Heath, too; he did a beautiful job. Am I right, Len, I hope?

8. George Shearing. *Little Niles* (Capitol). Shearing, piano; Percy Brice, drums; El Richards, vibes; Jean Thielemans, guitar; Randy Weston, composer.

For an on-the-spot, that's wonderful. I very seldom hear stereo when I'm listening to stereo. It's just that I've listened to speakers like this called stereo—two amps—and I used to shake my head "no," because it never came out that way. But this had a good pickup. Is that Capitol?

George Shearing in my estimation has always been and still is the master of smart, polite jazz, and there's nothing wrong with that. I've admired him for it. When I was with him, I got a lot from George . . . He gave me taste.

The tune itself is very nice . . . I'm glad to see that George is letting the drummer use cymbals now. The drums were very tasty. The vibraphone and guitar bits were very good. I'm going to give it five stars.



# Milt Jackson

By Leonard Feather

Originally familiar to 52nd Streeters as one of the first members of the bebop elite and a Dizzy Gillespie sideman in the mid-1940s, Milt Jackson went through a slow evolution, working with various combos, such as Thelonious Monk's and Tadd Dameron's, as well as with Woody Herman in 1949-50.

After two years back with Gillespie, he began to emerge as a substantially different personality from the bopper of the previous decade. Since 1953, he has been the gentle and subtle dominant sound of the Modern Jazz Quartet. His general musical opinions, however, have altered little, as the comments below may show.

The records played for Jackson were the same as those heard by Don Elliott for *The Blindfold Test*. Milt knew nothing of this double-exposure deal, nor anything else about the records played.

## The Records

1. Count Basie/Tony Bennett. *Jeepest Creepers* (Roulette).

It sounds like one of the records that Tony Bennett made with the Count Basie band . . . Very nice record and very nice background, but Tony Bennett is more of a commercial singer than a jazz singer. I think it's the promoters' fault. When they begin to make plans to do things like this, they should get things that are more closely related . . . But they think in terms of commercial and financial success.

I'd give the background four stars and Tony three. It could have been done in a much better fashion.

2. Mastersounds. *Haidi* (World Pacific). Richie Crabtree, composer, piano; Buddy Montgomery, vibes.

It sounds like Cal Tjader . . . He's one of my favorite vibraphone players . . . Very nice composition. Very good piano, but I don't know who it could be. It wasn't a style you could easily identify. That's good for about four stars. That vibes style isn't like mine—it isn't like the things I do. Cal has a very distinctive style, and to me it's pretty easy to distinguish.

3. Benny Golson. *Calgary* (United Artists). Golson, tenor; Leo Morgan, trumpet; Philly Joe Jones, drums.

This one sounded like Brownie's trumpet. I'm quite sure that was Benny Golson playing tenor, and it sounded like Philly Joe on drums. I can't identify the rest of the group . . . Very nice record.

This is more or less what most musicians use now as a standard small group—sax, trumpet, and rhythm section. That was very well put together . . . There's always a feeling I get when I hear a record like this—there's no hesitation in it.

John (Lewis of the Modern Jazz Quartet) has ideas of making the music we do as refined as possible for commercial use, because it keeps us from having to go into a definite commercial-type field. All music has to have some kind of feeling for me. I'd rate this five stars.

4. Terry Gibbs. *Blues in the Night* (Mercury). Gibbs, vibes; Manny Albam arranger.

The arrangement on this was very nice. One of the previous records featuring a vibraphone—the Cal Tjader one—had a melody that was similar to the verse on this particular tune . . . This could be either Victor Feldman or Dave Pike. It would be hard for me to guess which one it was. Very nice background on this—very relaxed. I'll give it four stars.

5. Shelly Manne. *The Floater* (from *Peter Gunn*, stereo).

I didn't recognize any of the musicians on that, but it sounded like some of the fellows I heard on the west coast. I really can't say what it is that makes it sound different . . . A lot of musicians they call west coast musicians are from the east . . . But it's the environment, I guess.

It also has to do with the part of the country you come from. They have a particular style that materializes, and I don't know how it happens. For me, I'm more or less able to distinguish it. I didn't like this too well. Two stars.

6. Champion Jack Dupree. *T. B. Blues* (Atlantic).

It sounds something like Leadbelly or that blues singer who sings *Goin' Down Slow*. It's a traditional record, and I like most of those things. That's where I got most of my background . . . Ray Charles and most of the things he is doing now—it's what we used to hear in church

## double blindfold



'I like all good traditional music . . .'

every Sunday. It's a revised gospel music.

I'll give this four stars because I like all good traditional music. The background was nice for this particular thing. It wouldn't sound very good with J. J. or that type music, but it fits this.

7. Lem Winchester. *Joy Spring* (Argo). Winchester, vibes; Ramsey Lewis, piano; El Dee Young, bass; Clifford Brown, composer.

This tune brings back sad memories of the night Clifford Brown got killed. We were playing in Cleveland, and J. J. Johnson brought us the news at intermission . . . a terribly sad night . . .

Well, I think that's either Victor Feldman or Buddy Montgomery, but the bass is not a Fender, which Monk Montgomery usually plays. It's hard to tell who that is, but whoever it is he's pretty good—not spectacular, but it's a good record. The very last solo of the piano I liked . . . I didn't recognize who it was. I'll give it three stars.

8. George Shearing. *Little Niles* (Capitol). Shearing, piano; Emil Richards, vibes; Randy Weston, composer.

This happens to be a tune I like and recognize—*Little Niles*, written by Randy Weston. It sounded like it might have been Randy on piano, too . . . This may be a combination of Randy Weston and Lem Winchester. It was very well put together for a waltz tune . . . It's hard to play something interesting and maintain a jazz feeling in waltz tempo.

I think this is one of the best—possibly because I like and know the piece. Max Roach's group did something with waltzes, and a couple of other people did, too. This was sort of a fad . . . I didn't like it too well, but I like this one. I'll give it four stars.

## caught in the act

### CANADIAN TIMEX TV SHOW

Calm and collected. This was the best brief description for the second all-Canadian Timex jazz show, produced in the Toronto television studios of the Canadian Broadcasting Corp. last month.

Although the term did not completely fit the music—which ranged from Dixieland to big-band jazz—the production was presented in an orderly fashion that viewers found refreshing after the close-to-hysterical jamborees sponsored by American Timex. Indeed, the show was rated much superior to the first Canadian Timex show, aired last February. That program, like its American counterparts, suffered from a plethora of musicians, (although, it did not include the inevitable jam session finale) and some pretentious camera work.

But Timex's second Canadian effort, thanks to producer Jim Guthro—a former musician himself—and director Bill Davis, was a photo-

graphic delight. So impressive was it that most of the time the viewer was able to forget that most of the musicians, with some exceptions, are not strikingly original. American jazz is still a powerful influence.

Outstanding camera work, with some excellent close-ups and appropriate low key lighting moved the show at a comfortable pace. A well balanced program, it focussed its chief attention upon an 18-piece band assembled from across Canada (mostly Toronto, Vancouver and Montreal) but also offered six small groups and two singers.

Star of the show was onetime Montrealer Maynard Ferguson, who led the band in arrangements by Slide Hampton and Ernie Wilkins, and Toronto's Ed Karam and Jerry Toth. Most of the time it managed to generate almost as much flamboyant excitement as the Ferguson crew, with solos to match. Maynard's work—especially on *Great Guns*, out of his own book, with himself on baritone horn, trumpet and trombone—was both aurally and visually arresting.

Following the band's opening swinging *Rhythm-n-ning*, the Cliff McKay quartet took over. Although the clarinetist-leader stems back to the swing era and his valve trom-

bonist Rob MacConnell belongs to the modern school, they managed to produce some pleasant ensemble effects. Much more compatible, however, was McKay's soprano sax work, with Rob at the piano, backing singer Phyllis Marshall in an effective blues sequence. Unfortunately though, Miss Marshall and the program's second vocalist, Patti Lewis—two very attractive young women—have been too long a part of the studio world to emerge overnight as genuine jazz singers. Pictorially, they were a tremendous asset.

Perhaps the most striking feature of the show was the wonderful competence of the musicians, exemplified in the modern jazz of the Chris Gage trio of Vancouver and the Steve Garrick octet of Montreal; the Studio Dixieland jazz of the Lance Harrison sextet, the compositional jazz of the Ron Collier quintet or the free swinging modern jazz of the Moe Koffman quartet who, thanks to Moe (doubling on alto sax and flute) and his guitarist, Ed Bickert, blew some of the best solos of the night on a new Koffman item called *Time Piece*.

It is reported the sponsors are so pleased with this show that they'll be backing a third program in September. *Helene McNamara*

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## JOE DARENSBOURG'S DIXIE FLYERS JAZZVILLE, HOLLYWOOD

Personnel: Joe Darensbourg, clarinet; Mike DeLay, trumpet; Roy Brewer, trombone; Harvey Brooks, piano; Chuck Hamilton, bass; George Vann, drums.

For many years, the west coast has been more noted as a haven for Dixieland bands than even as the birthplace of the record company-inspired label "west coast jazz." Los Angeles has been home for the two-beat groups of Red Nichols, Teddy Buckner, Kid Ory, Pete Daily, and Joe Darensbourg, to list but a few groups of the Dixie stripe.

It is no exaggeration to state that in today's general jazz famine in southern California, Darensbourg's crew is the most vigorous Dixieland band in the area.

Thanks mainly to trumpeter DeLay's block-busting solo and ensemble work, the New Orleans veteran's sextet exhibits an exuberance and enthusiasm, as well as a high standard of jazz musicianship, that should boost it into the top league on the Dixie circuit.

Romping through sets that included such chestnuts as *Bill Bailey*, *Won't You Please Come Home?* and *South Rampart Street Parade*, as well as *Yellow Dog Blues* and *The Mar-*

*tinique*, Joe's gang did ample justice to the material. Drummer Vann and bassist Hamilton, moreover, demonstrate a distinct talent for handling vocal chores ranging from Hamilton's rendition of *Sister Kate* to Vann's earthy blues shouting.

Darensbourg remains one of the outstanding clarinetists of the New Orleans school, and trombonist Brewer is an ideal slide man.

### Gloria Lynne — Dave Pell Octet Jazz-Seville, Hollywood

Personnel: Miss Lynne, solo vocals. Dave Pell, tenor; Ray Linn, trumpet; Bob Enevoldsen, valve trombone; Bill Hood, baritone; Tommy Tedesco, guitar; Bob Florence, piano; Bob Whitlock, bass; Frank Capp, drums.

After a single hearing of newcomer Gloria Lynne one is immediately impressed by the striking fact that here is a fresh vocal talent with an undoubted bright future in show business.

On her first trip to the west coast, however, it was painfully evident from the low attendance at Jazz-Seville that while Miss Lynne might be musically ready for Hollywood, Hollywood is not yet ready for her. Significant, however, were the unrestrained enthusiasm of those who *did* come to hear her and the hearty applause accorded the singer at the close of each of her too-short sets.

On the night caught, Miss Lynne ran through an up *I Got Rhythm*, an embroidered *'Tis Autumn*, a medium up *June* followed by a similarly tempoed *How about You?* Her closer was a "New York medley," (special material encompassing *Autumn in New York*, *Manhattan*, etc.) with strong impact.

While there are definite touches of Sarah Vaughan and Carmen McRae in Miss Lynne's voice and style, there is sufficient individuality in her performances to mark her as a comer. She is a very musicianly singer with good time and imaginative phrasing and the indefinable ability to capture an audience.

The Dave Pell octet, which played for dancing to no dancers, performed its customary workman-like job of delivering slickly written modern charts interspersed by solos all around. Such tunes as *Ramblin' Wreck from Georgia Tech* (Marty Paich arrangement), *The Way You Look Tonight* (Bill Holman arrangement), *The Iowa Corn Song* (John T. Williams arrangement) and Bill Holman's very good arrangement of *Love Me Or Leave Me*, benefited mainly by the solo work of baritonist Hood, pianist Florence and tram man Enevoldsen.

John Tynan

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36 • DOWN BEAT

(Continued from Page 8)

ciponte on piano . . . You can throw a stone between the homes of Louis Armstrong and Dizzy Gillespie on Long Island. They can hear each other practice . . . The jazz play Stella Holt intends to produce this fall has been retitled *Ballad of Jazz Street*. It was formerly to be called *Jam Session*, which is the title of a 1944 movie featuring Louis Armstrong now making the television rounds . . . Erroll Garner recorded a sound track for the Charlie Chaplin movie from the early silent days, *The Gold Rush*. The film is currently having a successful revival . . . Otto Preminger announced the lyrics to the Duke Ellington score for *Anatomy of a Murder* were sung on the sound track by Peggy Lee . . . Timme Rosenkrantz, the Danish jazz baron, is returning to Copenhagen in July. Timme's former wife, Inez Cavanaugh, is singing blues at La Louisiane, a New Orleans type of Parisian cafe . . . The 1959 series of jazz concerts sponsored by the alumni of the Catskill Boys club at the New Heidelberg inn in Catskill, N.Y., under the supervision of Alex Grossman, started off last month featuring Rex Stewart, cornet; Gene Schroeder, piano, and Mousie Alexander, drums . . . Yusef Lateef spent a few weeks in New York recently. He led a quintet playing Middle Eastern jazz on a Monday night at the Village Gate and played a week in Harlem at Small's Paradise.

For those on a Red Nichols kick, the TV show that started it all, *This Is Your Life*, will be rerun Aug. 5 . . . Every morning you can hear Tyree Glenn, vibraphone and trombone; Tony Aless, piano; Buddy Jones, bass; Andy Fitz, clarinet, and Mary Osborne, guitar, on the *Jack Sterling Show* on WCBS radio . . . Jazz will be represented at the Long Island Music festival in Glen Cove with a concert by bassist Jack Lesberg's quintet . . . Barry Miles, the young drum sensation, is leading his own quartet on weekends at the Valley View Swing club in Watchung, N.J. . . . Don Elliott, the mellophone-vibes jazzman, is perturbed by a rock'n'roll singer on Gone Records named Don Elliott, especially now that jazzman Elliott has gone into the pop and novelty record field with *I've Got a Cold Cha Cha* . . . Leonard Feather in his new paperback *Jazz*, has *Down Beat* poll results compiled from 1942 through 1958 in the back of the book . . . Erroll Garner has renewed his Sol Hurok booking contract for another

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two years . . . **Joe Burton**, the progressive jazz pianist who has recorded on Coral, Regent, and Ace, is doing well with his Modern Jazz room in the heart of Dixieland jazz, New Orleans . . . The success of Red Nichol's life story, *The Five Pennies*, has inspired Paramount to buy rights to a Jack Teagarden life story.

IN PERSON

Apollo Theater—**THE COASTERS** until July 9. **GOSPEL SHOW**, July 10-17.  
 Basin Street East—**DAKOTA STATION**, **AHMAD JAMAL TRIO** until July 15. **HILLO's**, **OSCAR PETERSON** July 15-Aug. 15.  
 Birdland—**CHICO HAMILTON QUINTET**, **THE MASTERSOUNDS** until July 15.  
**BUDDY RICH QUINTET**, **KAT WINDING SEXTET** July 15-30.  
 Bon Soir—**FELICIA SANDERS**, **MILT KAMEN**, **THREE FLAMES** indefinitely.  
 Central Plaza—**WILLIE (THE LION) SMITH**, **CONRAD JAKIS BAND**, and others in jam sessions on Fridays and Saturdays.  
 Condon's, Eddle—**CONDON**, **MOUSIE ALEXANDER**, **CUTTY CUTSHALL** are regulars.  
 Copacabana—**FRANKIE VAUGHAN**.  
 Don (Hotel Duane)—**JACK DOUGLAS**, indefinitely.  
 Eubank—**TEDDY WILSON TRIO**, **COOTIE WILLIAMS QUARTET** until Aug. 15.  
 Five Spot—**RANDY WESTON QUARTET**, **MAL WALDRON QUARTET** with **PEPPER ADAMS** until July 15.  
 Half Note—**LENNIE TRISTANO** with **LEE KONITZ** and **WARNE MARSII** until July 15.  
 Latin Quarter—**ANDREWS SISTERS**.  
 Metropole—Downstairs, afternoons, **TONY PARENTI** and **JOHNNIE RAE GROUPS**.  
 Nights, **ROY ELDRIDGE**, **COLEMAN HAWKINS**, **RED ALLEN**, **BUSTER BAILEY** in jam sessions.  
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 Roseland Dance City—**DON GLASSER** and **CHIKITO BANDS**.  
 Roundtable—**JACK TEAGARDEN SEXTET** and **MARIAN McPARTLAND TRIO** until July 20.  
 Ryan's, Jimmy—**WILBUR DePARIS BAND** indefinitely.  
 Starlight Roof (Waldorf-Astoria)—**COUNT BASIE BAND** and **TOMMY SANDS**.  
 Theresa Cabaret—**ART BLAKEY JAZZ MESSENGERS** until July 19. **CHRIS COLUMBUS** July 21-26.  
 Versailles—**MORGANA KING** with **SAL SALVADOR** indefinitely.  
 Village Gate—Monday jazz concerts presented by **PETE LONG** and **SYMPHONY 811**.  
 Village Vanguard—**RENNY GREEN QUINTET** until July 13. **NINA SIMONE** July 14-Aug. 16.

**PHILADELPHIA**

The big bands of **Woody Herman** and **Stan Kenton** broke things up in successive weeks at the Red Hill inn, across the Delaware river in New Jersey. **Woody** finished up a six-week tour, with a shouting band featuring drummer **Jimmy Campbell**, at the Red Hill, then re-formed his sextet for a July date at a Miami jazz festival . . . **Kenton**, whose new crew features trombonist **Jimmy Knepper** and alto man **Charlie Mariano**, brought in a swinging group which has steady bookings until Christmas. The band will lose tenor man **Billy Root**, who has decided to remain at his home in Philadelphia. Singer **Irene Kral**, married to **Kenton trumpeter Jimmy Burdette**, and Japanese pianist **Toshiko** were frequent visitors to the Red Hill during the **Kenton** date.

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with jazz singers Ella Fitzgerald and June Christy in the past, was disappointed at the poor showing of Dakota Staton, whose records are hot in town. Crowds were sparse throughout her date. The management was upset over the fact that Dakota sang a short, 17-minute show, although she was the only attraction at the night club because of her big salary . . . The SS Pennsylvania sailed down the Delaware with Ray Charles and his group playing for the area's first jazz cruise.

**WASHINGTON**

Billy Butterfield, now living in southern Virginia, has played recent dates at Club Waldorf in nearby Waldorf, Maryland . . . Ella Fitzgerald, backed by Oscar Peterson and Nelson Riddle, sang under the stars for a week in late June at the Carter Barron Amphitheater in Rock Creek Park. Ahmad Jamal and Dakota Staton were on the Amphitheater's bill July 13-19. The show starred Johnny Mathis . . . Harry Belafonte is in for a week Aug. 10-23 . . . Due to the popularity of the Charlie Byrd trio, the Showboat Lounge, a tiny cellar club where the guitarist draws SRO crowds, will be enlarged this summer. The air-conditioning system will be improved, too . . . Also recently redecorated was the Lotus, where Sammy Davis Jr. appeared recently . . . Sonny Stitt was at the Caverns in June . . .

Tenor saxist Yusef Lateef left the Club 12 Show bar (formerly Klein's Show bar) after three years there, took his group to New York for recording dates with Prestige and Savoy. A trio led by pianist Evans Bradshaw is the new band at Club 12 . . . Harpist Dorothy Ashby continues in the Wal-Ha Room of the Garfield Hotel with Wiley Thompson, flute; Herman Wright, bass, and John Ashby, drums . . . Ahmad Jamal did two weeks at Baker's Keyboard lounge, was followed by Don Shirley . . . Personnel of the group currently at the Blue Bird Inn: Lamont Hamilton, tenor; Hugh Lawson, piano; Beans Richardson, bass, and Roy Brooks.

Art Blakey and his Jazz Messengers were in for 10 days at the Bohemian Club . . . Duke Ellington, Stan Kenton, Sarah Vaughan and Sam Cooke featured in a recent concert at the Ford Auditorium . . . Pianist Otis (Bu Bu) Turner now at the Paradise lounge . . . Tenor saxist Bobby Pierson is current in the Blue Note of the Capri-Plaza, with Barry Harris on piano and Ray McKinney on bass . . . Pianist Chuck Robinette is at Smitty's Candlelight Room.

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## MONTREAL

Canadian TV and radio singer **Juliette** followed **Edith Piaf** into the **Bellevue Casino** in June. **Collie Ramsey's** trio still plays the lounge there . . . A surprise guest to town was **Alan Dean**, now sporting a new **Panama** record contract. He brought copies of his first album for them, *Music to Bawl By*, when he played two weeks at the **El Morocco**. While in town, he emceed two successive programs of **CBM's Jazz at its Best** and taped an interview to use late in July . . .

**Herbie Spanier** has played trumpet at several of the **Little Vienna** restaurant weekend sessions recently . . . **Art Morrow's** band was one of the attractions at a mammoth free concert staged at the **Forum** recently. It was held to draw attention to the local fund-raising campaign to help finance a concert hall project . . .

Another jazz club project bit the dust here in June. A few dreamers planned a regular Thursday evening session to take place at **Chez Bozo** on **Crescent St.**, using guitarist **Buck Lacombe's** quartet, including accordionist **Gordie Fleming**. After two weeks they dropped the plan due to poor attendance. One reason for poor support: pathetic promotion.

The **Four Aces** played at the **Faisan Bleu** in June . . . **Denny Vaughan's** **Queen Elizabeth** hotel band has returned from **New York**, where they recorded an album for **Coral**.

## CHICAGO

Jazz historian **William Russell** in town to interview various **New Orleans** musicians for the **Tulane University** **New Orleans** history project . . . **Art Hodes** doubling with **Bob Scobey** at the **Cafe Continental**, and rumor has it that **George Lewis**, scheduled to come up to **Chicago** for a record date, will make a club appearance as well. Elsewhere in the traditional jazz field, the **Red Arrow**—which has successfully featured a traditional policy since its inception—had its 10th anniversary celebration, with **Lil Armstrong**, whose group is playing a long date there, at the core of the events. Taking part in the festivities were **Floyd O'Brien**, **Albert Wynn**, and **George Brunis** . . .

**Sonny Stitt**, working generally through this part of the country, played a Sunday concert at the **Sutherland Lounge**. With him were **Johnny Griffin** and the **Walter Perkins** trio . . . a New series of sessions is being held Sunday evenings at the **French Poodle**. The **John Young** trio plays the place weeknights . . .

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Blue Note—**SARAH VAUGHAN** and the **GARY BERG** Quintet, until July 12. **DUKE ELLINGTON**, July 15-Aug. 9.  
Black Orchid—**BILLY EKSTINE**, July 9-24.  
Chez Paree—The **CROSBY** Brothers.  
Clister—**MEG MYLES** and **TONY ADAMS**, until July 6. **CARMEN McRAE** and the **NOTRE DAME LETTERMEN**, July 7-27.  
London House—**TEDDY WILSON TRIO**, July 14-Aug. 9.  
Mister Kelly's—**MEL TORME** and **FAY DE WIT**, June 22-July 5. **MORT SAHL**, July 6-Aug. 12.  
**JOHNNY MARTEL**.

### LOS ANGELES

**JAZZNOTES:** When Mel Torme moves into Las Vegas' Sahara hotel in September, it's probable he may take along Terry Gibbs and a small group, according to Gibbs' manager, George Greif. Meanwhile, booking prospects for the vibist's big band are *comme ci, comme ca*, but Joe Glazer's Associated Booking agency reportedly was attempting to line up eastern club dates for the big, blasting crew.

Yet another new big band has emerged on the west coast, that of Johnnie Cascales (brother of Johnny Richards). Cascales has solid backing, he says, plans to showcase sidemen Steve White (tenor), Celestine Daniels (drums), Billy Brooks (ex-Gillespie trumpet) and lead altoist Bernie Gottlieb in a top southern California location (he isn't saying where—yet) and on an independent record label.

Worth catching during the summer months are the Sunday afternoon and evening sessions at Santa Monica's King's Surf room by Joe Mondragon's quartet, with "Dragon" on bass, Richie Kamuca on tenor, Pete Jolly on piano and Mel Lewis on drums . . . Pianist Jimmy Rowles and bassist Red Mitchell are keeping a swinging thing going at Sherry's on the Strip every Sunday night . . . Singer Barbara Dane is beginning to move at high speed on three disparate avenues—folk singing, blues hollering and jazz vocalizing. In addition, she's got two new albums on their way to the racks, one with Earl Hines, Benny Carter, Joe Gordon, Herbie Harper, Leroy Vinnegar and Shelly Manne; the other with Buddy Collette's quintet on Omega Disk.

Composer-conductor Elmer Bernstein signed with Capitol for an undisclosed term. He'll record under a&r man Dave Cavanaugh . . . Trombonist Dick Palmer expanded his record promotion business into the free-lance field. Previously he had worked for leading Los Angeles disc distributors . . . Bob Lan, San Francisco reedman recently settled in southern California, is the latest to sign with

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Jimmie Maddin, new owner of the Sundown, suffered a one-night setback recently in his Monday jazz sessions when the Red Garland trio failed to show up for the gig at Maddin's Sunset Blvd. spot. Otherwise, the operator is packing 'em in on Monday evenings and swears he'll continue the attractions.

The Si Zentner band, keeping busy with dates up and down the coast, added a fifth sax for its Palladium gig June 20. The extra reedman is now a permanent fixture... Actor Sal Mineo was an absorbed—if awestruck—spectator at Gene Krupa's drum pre-recording sessions at Columbia prior to scoring Leith Stevens' his biofilm. Sal, you see, will be required to fake Krupa's wrist-work in the film. Lots of luck, fella.

Phonograph recording is at an all-time low in Hollywood, according to mixers at the major studios. And, so far as jazz dates are concerned, activity is just a big nothing... But Buddy Bregman's first big swing band album is due out imminently on the World Pacific label. Listeners at the band's recent Palladium date were divided—but very—in opinions as to the band's worth.

### IN PERSON

Beverly Cavern—**TEDDY BUCKNER** band. Resident.

Cloister—**MARY KAYE TRIO**, opens July 10. Cocoon Grove—**PEARL BAILEY, LOUIS BELLISON** big band, opening July 15.

Crescendo—**FRANCES FAYE**, opened June 25.

Hollywood Palladium—**LES ELGART ORCH.**, July 10-11, 17-18.

Intimo—**LEROY VINNEGAR QUARTET**, indefinitely.

Jazz Saville—**MILES DAVIS SEXTET**, opened July 1.

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Santa Monica Civic Auditorium—**DUKES OF DIXIELAND**, July 10 (Sunday afternoon) only.

Sherry's—**PETE JOLLY**, piano; **RALPH PENA**, bass. Resident.

The Lumpy—**LES McCANN TRIO**; **GENE McDANIELS**, vocals. Resident.

The Village—**JOHN ANDERSON ORCH.** Monday nights only.

### SAN FRANCISCO

**JAZZNOTES:** Lots of musicians dropped by the Blue Mirror during T-Bone Walker's June run there to pay their respects to the pioneer guitarist. Included were Dizzy Gillespie (who sat in), Miles Davis, Cannonball Adderley, and singer

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"Hey Frank — some guy out here wants to know if the sessions still on"

ED SHERMAN

Billy Daniels . . . Red Garland and Miles Davis reunited briefly at the Blackhawk one recent evening while Wynton Kelly took a breather. Red drew so well at the Jazz Workshop that the club added his trio to J. J. Johnson's quintet to make a double bill, after which Garland will hold forth for another three weeks on his own.

A big folk festival on U. of C. Berkeley campus June 21-28 featured Pete Seeger, Alan Lomax, Jimmy Driftwood, Sam Hinton, Jesse Fuller and Merritt Herring, as well as five workshops and various discussion groups . . . Dave Brubeck is looking for a producer for the show he and his wife have written . . . A well-known local record firm is talking about a Cannonball Sings album . . . The very talented young trumpet player Stan Foster has been working with a trio off and on at the Backstage . . . Jazz writer Ralph Gleason counts 23 newspapers now carrying his columns . . . After long stints in Nevada, Turk Murphy departed for Detroit in late June, after which the trombonist and his crew go to New York.

Phil Elwood, KPFA disc jockey, presented "an afternoon of jazz" in conjunction with the Contemporary

Dancers foundation "Lively Arts" festival on July 5 . . . Judy Garland will be at the Opera House for 11 nights starting July 1 . . . The new all-jazz FM station, KJAZ, will carry a show called *Jazz with Father O'Connor* and a sports car program called *Concours*.

IN PERSON

Alport Lodge—HARRY (THE HIPSTER) GIBSON indefinitely.  
Blackhawk—CAL TLADER, with LONNIE HEWITT, MONGO SANTAMARIA, Al McIBRON, WILLIE BOBO, until Aug. 30.  
Booker T. Washington Hotel—MERLE SAUNDERS TRIO indefinitely.  
Bop City—After hours sessions, usually including MONTY WATKINS, EDIEE KLAN, FRANK HAYNES, OLE CALE MEYER, LEE WILLIAMS.  
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The Cellar—PONY POINDEXTER, with BILL WIESLAHN, MAX HARTSTEIN, CHUCK THOMPSON indefinitely.  
El Dorado, Chaperino—CHUCK TRAVIS QUARTET indefinitely.  
FABR 11—GATEWAY SINGERS opened July 25.  
Hangover—EARL HINES, with MUGSY SPANIER, DARNELL HOWARD, JIMMY ARCHIE, POPS FOSTER, EARL WATKINS indefinitely; JOE SULLIVAN indefinitely.  
Hungry—LENNIE BRUCE opened June 25.  
Jazz Workshop—RED GARLAND TRIO, with DOUG WATKINS, SPECS WRIGHT, J. J. JOHNSON QUINTET, with CLIFF JORDAN, CEDAR WALTON, AL HEATH, SPANKY DORREST until July 5; GARLAND TRIO July 7-8.  
Kerosene Club, San Jose—EL DORADO JAZZ BAND, Thursday and Saturday only, indefinitely.  
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