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the first chorus

by Charles Suber

After much heaving and hauling, and "After you, John" delays, it now looks as if the ballroom boys are ready to go with their public relations campaign to increase dancing. They will need help; and they will get it.

The National Ballroom Operators Association (see the Special Report on pages 16 and 17) have \$25,000

pledged from their members. An additional \$22,000 will come from ASCAP, AFM, bookers, and some wealthy, altruistic leaders. In other words, all interested parties are putting their money where their mouths used to be. Peace, it's wonderful!

But may we suggest one more important step? Why not organize a separate working body actually to

supervise and execute the public relations program for the industry? Call it something like the Recreational Dancing Institute. Its board members could come from among the monied donors who obviously would have the most direct motivation for improving the ballroom business. Working in this manner, the organization would have a positive industry-wide flavor and direction.

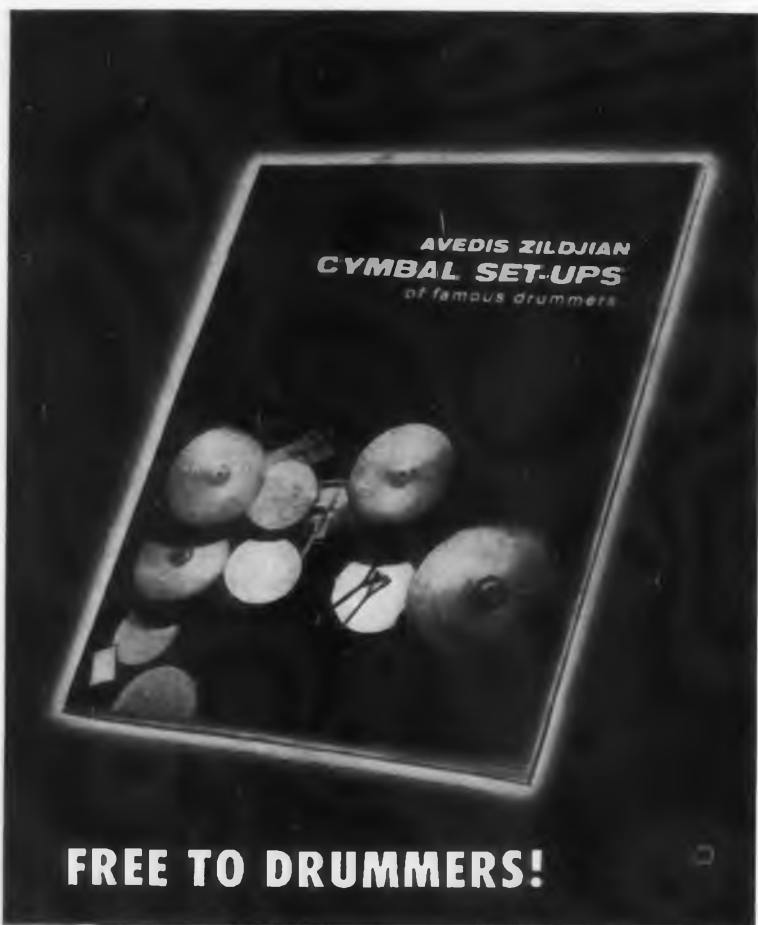
No small part of the help to the dance business will be the ever-increasing assistance of Herman Kenin, president of the American Federation of Musicians. Here is a man, who, unlike his predecessor, is not afraid to seek constructive advice and then act on it. What a pleasure it is to hear him talk to the trade (heretofore the "enemy") and not at it. His proposal to relax the five per cent management fee would be a long overdue relief. As this union regulation now stands, an investor and/or personal manager may only take a five per cent commission on the band's take. This limitation has scared off capital to back singers, TV packages, radio stations, etc. where the risk may be high, but at least the potential return is equated to investment.

It is also heartening to hear Kenin promise to "help" his locals re-evaluate their positions on minimum personnel requirements in ballrooms. Featherbedding is not only archaic but rarely achieves its avowed aim.

As reported here more than six months ago, the AFM is also going ahead with its 1960 Best Dance Band contest with a strong possibility of a national advertiser picking up the tab. The union has admitted the shortcomings of this year's contest and has taken steps to eliminate them. I think that even the foot draggers among the locals and operators will go along in a well-run contest. After all, it means money to them.

A note of caution here. It should be made clear that no ballroom should benefit directly from any of these promotions if it has a policy of running record hops. It is a disgrace to see these operators deliberately avoid paying for live music with the pious plea that they are keeping juveniles off the streets. It is pure exploitation to con the kids with a phony top 99 list and call it dance promotion. The kids would be better in the streets breathing fresh air.

But aside from the record hop heads, the dance business should be interesting from now on out. We will watch it and let you know. ■



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OCT. 29, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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ON THE COVER

Two of the most famous hands in jazz are caught in a moment of eloquence as Oscar Peterson expresses some of his views on jazz piano. Those views are expounded in the article on Page 22, *The Trouble with Jazz Piano*. Also in this issue, devoted to jazz keyboard work of all kinds, you will find a history of the movement into jazz of organ (Page 26). And on Page 21 is your ballot for this year's *Down Beat* Reader's poll.

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chords and discords

In Defense of George

In response to William F. Thompson's letter (*Down Beat*, Sept. 17), I for one think George Crater's *Out of My Head* is just that—and "kicks", too. I fail to see why Mr. Thompson gets so shook up over Crater when it would be so easy to flip the page.

If this letter isn't printed before Mr. Thompson's subscription expires, I'll gladly furnish a 4-cent stamp so you can mail him a copy of same. Come Christmas, I'll send a few of my friends gift subscriptions to *Down Beat* to offset the deficit you'll no doubt encounter as a result of Mr. Thompson's failure to renew his.

Live and let live, Mr. Thompson.
Chicago Ruth E. Denny

Mr. Thompson goes to some lengths in putting down George Crater.

This has always been a thing with humor. Thompson is not really to be blamed, because it is a fact that what is funny to one man is mysteriously irritating to another. Humor, in fact, is like jazz. It cannot be explained. You just have to get it when you hear it.

Me, I have at least three all-out crying laughs every time I read Crater's column. I can take two pages of him per issue as long as he can keep writing it.

Also, let's go ahead with the *Deebee's Scrapbook* items. This is another very funny feature.
Montreal Bill Bankier

In reply to William F. Thompson, I find this "incredibly banal writer" is far from banal. I think it unfortunate that Mr. Thompson does not find *Out of My Head* entertaining.

Though I have made no inquiries nor taken any census as to the popularity of Mr. Crater, from what I have read (and I hope to read more) I feel he has a flair for making fun in a direction that is entertaining and in tune with modern times: I'm sure there are more readers who feel as I do.

His articles are ones of newness and of a different approach that is nonetheless common enough for everyone to grasp and enjoy. Too bad Mr. Thompson let this trend sweep by. I think if I were he, I'd be displeased to be stereotyped . . .

If only one article biased Mr. Thompson's opinion of *Down Beat*, then *Down Beat* wasn't meant for him from the beginning. Anyone who would give up a subscription because he didn't like one article is . . . narrowminded.
St. Louis, Mo. Thomas A. Holland

Apparently, the only trend that has swept past Mr. Thompson is that of a sense of humor and the ability to have a look at the lighter side of life in this age of cold war, rockets, and segregation.

I feel sure that you will not drop Mr. Crater from your staff for Mr. Thompson's sake . . .

May I add that I consider Jon Hendricks'

verse article particularly noteworthy?
Aphrata, Pa.

Ned Rodgers

George Crater breaks us up, too, and reliable reports have it that even Ira Gitler would miss him. (See Out of My Head, this issue.)

Gil's Complaint

I am writing this letter to the *Chords and Discords* section of *Down Beat*, so aptly named, for this letter is strictly on the "discord" kick.

I've just bought a copy of Harry James' new album, his first since signing with M-G-M Records. If I must say so myself, it is the greatest album that Harry's ever had. Yes—with my arrangements. I'm absolutely thrilled with the band and Harry himself.

But what I'm kicking about is that the liner notes (?) are so pitifully inadequate. They don't tell the buyer a damn thing about anything. So I'M going to tell the people!

Nine of the tracks are my arrangements and compositions. I arranged *Cottontail*; *Shiny Stockings* (Frank Foster's original); *M Squad Theme*, *Too Close for Comfort*, and *Walkin'*; my originals are *Slats*; *Blues Like*; *Kingsize Blues*, and *Get Off the Stand*.

Now, take *Get Off the Stand* for an example. What does that title mean to the prospective buyer? Not a thing! Harry asked me to write a composition which starts off with the whole band roaring from the beginning, and then as each section (trumpets, trombones, and saxes) and each featured soloist within each section plays their chorus or choruses, they nonchalantly ease off the bandstand one by one, until no one's left but the rhythm section. It's kind of a novelty, a gimmick, but it has gone over big with the audiences, even in Las Vegas. I was there.

Harry, the band, and I are also trying in this album to get away from the strictly Basic kick. I don't think that *Cottontail*; *Too Close for Comfort*, and *Blues Like* are so Basic-ish.

Now, M-G-M Records has in its employ a man like Leonard Feather. He's supposed to be their jazz a&r man. Why wasn't he commissioned to do the liner notes?

I'm not a glory-seeker. I'm only human. All I ask is: give me the credit that's due. It helps in this business. Anyway, this album, *Harry James and His New Swingin' Band*, is a great album. You'll dig it.
New York Ernie Wilkins

What we're wondering is how M-G-M missed the boat in failing to commission Wilkins to write the liner notes.

We are more than pleased to print Wilkins' letter. When enough musicians of his distinction become as annoyed as he is about meaningless, meandering liner notes, perhaps such dreary and uninformative notes will disappear.

(Continued on Page 8)

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8 • DOWN BEAT

LHR

What a beautiful bouquet you gave Lambert, Hendricks, Ross for their new album . . . I would like to see that credit be given to Miss Annie Ross for her original piece of material, *Jackie*. The review gave Jon Hendricks credit for all the material. I am sure Jon would be the first to want to set the record straight.

Richard Bock
Hollywood World Pacific Records

Of Men and Unions

In response to your (article) on Herman Kenin and old and new labor legislation, it is only fair for you to print the opposing opinions of a rank-and-file member for 30 years of Mr. Kenin's own so-called labor organization, the American Federation of Musicians . . . Mr. Kenin says the Lea act has impeded the AFM's "make-work program". To that I say labor cannot make work by any featherbedding device. This method is losing any validity it might ever have had.

Mr. Kenin mentions the Taft-Hartley bill along with the Lea act as being severe restrictions on musicians. Now with a little study and reflection, just the opposite is true. Before I saw the light, I, too, talked down Taft-Hartley until I questioned the opinions of most labor leaders and found out what the act finally meant, especially in protection for union members against (their) own union's coercion and restrictions.

Mr. Kenin's prejudice here is only because, for the first time since its existence, the dictatorial and monopolistic powers of the AFM have successfully been challenged. This success only applies to interstate commerce, where the National Labor Relations board deems it has jurisdiction.

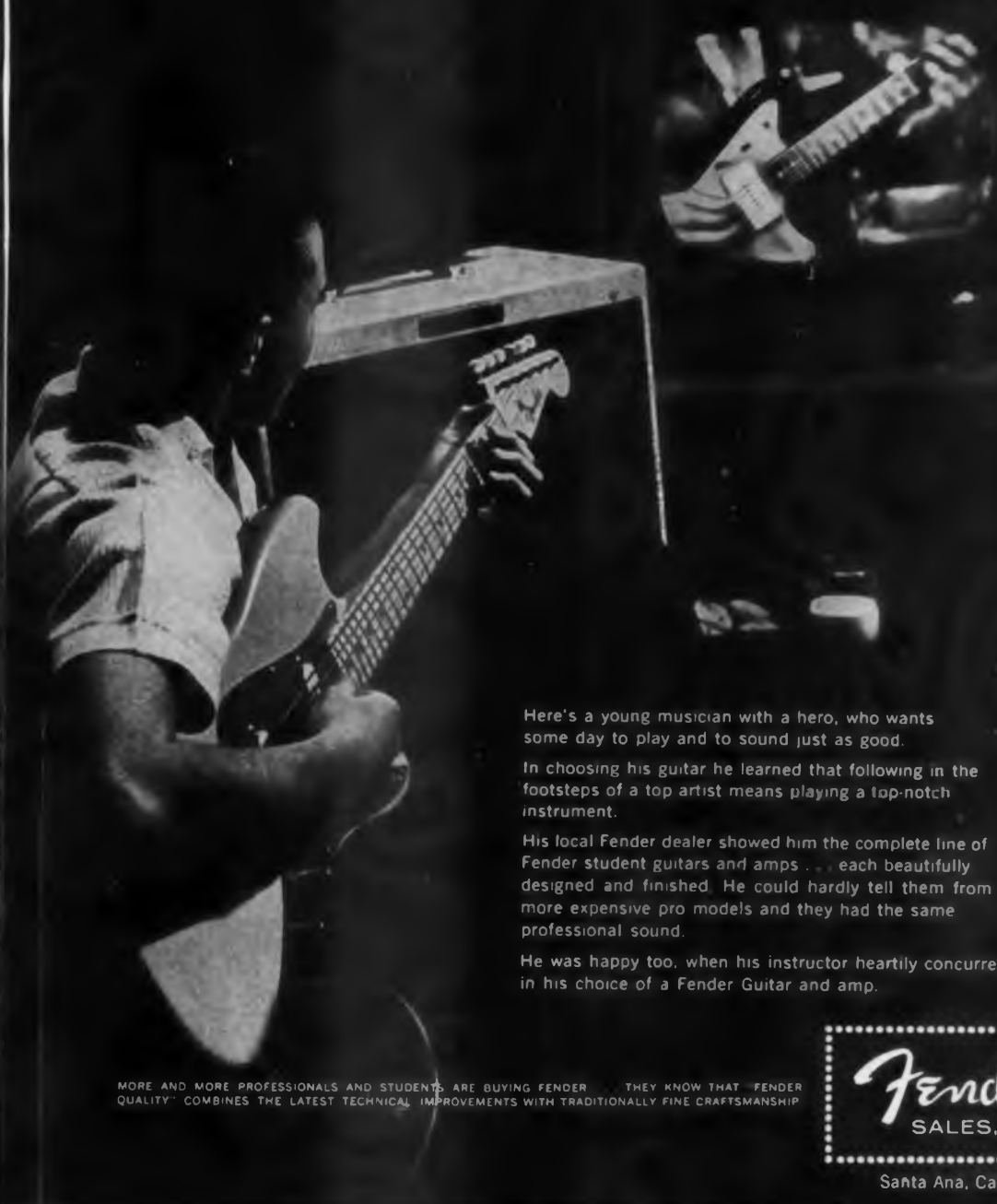
But a union member is at the mercy of his union if his particular union is so disposed to impose its power in local work. Since the most part of my work is local, I have been restricted, discriminated against, and threatened with economic extinction if I did not conform to bylaws, some of which are unbelievable, if not un-American, if not unconstitutional. How many union members know what their bylaws are?

Now, about the new legislation. Mr. Kenin says that the majority of unions should not be punished for the sins of a very few. If his "skirts are clean", then why should he oppose it? Truth is, he has plenty to fear now, because his oppressed members can now get some protection in local work. We can also demand to see any contracts now in operation which the federation signed without our ratification.

The cutting of the cabaret tax in half is obviously a good thing. Nobody even brings up the work-destroying AFM 10 per cent traveling band tax, which is divided up three ways, of which the AFM gets approximately a third. But this is still an imposition on the businessman and only hinders our drive to increase the use of "live" music.

This hypocrisy can be further illuminated, but space is running out. For security reasons, please don't use my name.
Los Angeles (Name withheld)

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STRICTLY AD LIB

NEW YORK

Muggsy Spanier is headed toward New York City and an Oct. 26 date at the Roundtable. It will be Spanier's first regular stand in Manhattan in almost a decade. The band personnel for the four weeks will include Red Richards, piano; Ralph Hutchinson, trombone; Joe Barry, clarinet; George Wettling, drums, and possibly Truck Parham, bass. . . .

Edward Albee, a Greenwich Village playwright, whose play *Zoo Story* was premiered in Berlin last month, has written another play entitled *The Death of Bessie*

Smith, which may be produced later this year. . . . Gene Krupa has offered French guitarist Sacha Distel \$3,500 to join his trio for four concerts in November, two in New York and two in Boston. Distel's composition *Scoubidou* is an international hit. . . .

Franklin Geltman, producer of the Randall's Island Jazz Festival, is bringing a weeklong jazz concert to the Brooklyn Paramount theater on Oct. 23. The stars will be the Count Basie orchestra with Joe Williams; Dakota Staton; Miles Davis sextet; George Shearing's sextet; Lambert, Hendricks, Ross, and two emcees, comic Don Adams and disc jockey Symphony Sid. . . .

Willie Shore, once a co-owner of the Composer and more recently a partner in the new Arpeggio, has left the latter spot, but the new room still will keep a jazz policy.

Leonard Bernstein, director of the New York Philharmonic orchestra, will present his 1959-60 season jazz program in November with the Dave Brubeck quartet as guest artists. The quartet and symphony orchestra will do Brubeck's *Concerto for a Jazz Group*. . . .

Johnny Messner Jr., son of a former dance band leader who made *She Had to Go and Lose It at the Astor* famous in the early '40's, is playing trombone in Kai Winding's septet. . . . Bill Henderson, a fine new jazz singer who sang *Senor Blues* with Horace Silver, has signed a recording contract with Abner Records (formerly VeeJay) and has recorded *Moanin'* for the

label. He is also scheduled to make an LP soon. . . . Chico Hamilton has recorded for Warner Bros. an LP that features his singing with five-reed accompaniment. Also featured are three tracks of Chico's drum solo work. . . . An unusual recording date took place at Hanover-Signature recently. Jack Kerouac read three lines of *Haiku* (Japanese poetry) followed by musical passages from Zoot Sims, Al Cohn, and Trummy Young without a rhythm section. The process is repeated throughout the LP. . . . Count Basie's lounge is jumping these days with Sir Charles Thompson's Hammond organ playing accompanied by Rudy Rutherford, clarinet; Percy Franc, tenor, and Dave Ferrar, drums. They play Basie arrangements. Georgie Auld and Sam (The Man) Taylor were featured with Alan

(Continued on Page 46)



Spanier



Bernstein

Afterma

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music news

Down Beat

October 29, 1959

Vol. 26, No. 22

EAST

Aftermath for Miles

If the upper echelons of New York's police department have come to any conclusions in their probe of alleged brutality by two police officers against Miles Davis, they haven't said. But the investigation, made at the demand of Al Manuti, president of American Federation of Musicians local 802, was evidently still under way.

In the meantime, the charges against the trumpeter were also pending, with this significant change: a charge of assault was reduced to one of third degree assault. Since third degree assault does not constitute a felony, the police thus untied their own hands to give Miles back his cabaret card, lifted on the night that a detective clobbered him over the head with a sap outside Birdland (see Down Beat, Oct. 1).

Now Miles faces, besides the third-degree assault charge, only a disorderly conduct charge, which was postponed to a mid-October hearing. Meanwhile, the trumpeter engaged attorneys Nathan Mitchell and William Chance to handle his end of the dispute with the New York Police Department. He was backed by a good deal of popular and press opinion, including that of the New York Amsterdam News, a negro newspaper, which said he had suffered a "Georgia head whipping."

Pat Healey of the Police Legal Aid office is the attorney representing Patrolman Gerald Kilduff, one of the two police officers (the other was Detective Donald Rolker) involved in the slugging. Witnesses said Detective Rolker hit the musician many times.

At the time of the incident, Miles said, "I don't want to work in New York any more, especially in Birdland."

A couple of weeks later, his restored card in his pocket, he was again working in New York—at Birdland.

A Touch of Temperament

As far as the crowd was concerned, it was like seeing *Gypsy* without Ethel Merman, and a good many wanted their money back. For there

on the stage in Pittsburgh was the Newport Jazz Festival tour without the George Shearing band and Thelonious Monk.

The trouble had started the night before. Toward the end of the second (10:30 p.m.) concert at New York's Town hall, Shearing's witticisms to the audience—known in the trade for their time-worn redundancy—seemed to be running a little long. The concert manager began to get nervous: he feared the American

go), and put teeth in his pronouncement by putting the members of his new band on notice.

But when the next day came, the Shearing temper had cooled, and he decided to go on with the tour. But it was too late for the band members to catch the tour bus. So Shearing chartered a plane for them at his own expense.

But there was a further hitch: the aircraft had to wait two hours to get clearance to take off from busy La Guardia Field. And then, when it arrived in Pittsburgh, it had to wait another two hours, circling the field, to get landing clearance.

The band arrived at the Syria Mosque in downtown Pittsburgh in time to see the crowd leaving—excepting 400, who were lined up to get their money back.

But Shearing was not the only one who failed to make the date.

It turned out that in the excitement over the Shearing problem, someone had forgotten to keep an eye on Monk. And that, as anyone who knows Monk can tell you, was a very serious oversight.

Monk, as it happens, is a strange man who can be gentle or withering, as the mood and circumstances strike him. Besides this, there is a vagueness about him that no one has ever satisfactorily explained. Whether it is the inattention of genius or a shrewd pose is something no one but Monk's closest friends can tell you, and not all of them seem to be sure.

And so Monk, unwatched, had simply disappeared, and in Pittsburgh, Monk's group, ordinarily a quartet, played as a trio.

When Monk did turn up, there was a plausible explanation for his absence, as there usually is: he had decided to stay over in New York and fly to Pittsburgh. But, Monk-ishly, he missed the plane.

The Newport tour got together for the last two cities of its itinerary, with publicist Jay Weston saying that though tour officials had worried about Monk at first, they had had no trouble, except for the Pittsburgh fiasco.

The tour did not have an entirely happy ending, however. Weston said it was "an artistic success but a financial flop." It lost money in about half the cities it played.



GEORGE SHEARING

Federation of Musicians would slap an overtime charge on the performance. So, lacking another recourse, he ordered the curtain closed, resulting in serious truncation of the Shearing comments.

George blew his top. He announced that he would not finish the tour (which still had Pittsburgh, Washington and Philadelphia to

No More Snap, Crackle, Pop?

RCA-Victor has been issuing records for more than two months containing an ingredient called Miracle Surface 317x, built into the mix the records are pressed from. It was designed to keep the discs from building up the static electricity charge that attracts dust, which, in turn, makes the annoying popping sound heard on top-grade equipment.

The important thing is that it really works.



THE JACK QUIGLEY BAND

Old Jazzmen Never Die

What has happened to all the sidemen who formed the nuclei of the many big bands that once toured the country? Have they just faded away? The evidence is that most of them are still musicians, though many may have daytime jobs while they play gigs with local groups at night, or play in what are known as rehearsal bands.

A nest of these erstwhile name band sidemen turned up at Ronnie Gardiner's *Jazz Under The Stars* concert in Westerly, Rhode Island, last month—playing in a big band conducted by pianist-composer-arranger Jack Quigley, who bases his activities in Providence.

A quick poll of the Quigley band revealed that the men had at one time or another played with Jimmy and Tommy Dorsey, Charlie Barnet, Stan Kenton, Lucky Millinder, Hal McIntyre, Sam Donahue, Warren Covington, Charlie Spivak, or Buddy Morrow.

Personnel included George Horan, Francis (Red) Lennox, John Pellegrino, trumpets; Nick Cavas, Zolman (Porky) Cohen, Dick Wright, trombones; Dick Johnson, Guido Razza, alto saxophones; Chick Cicchetti, Tommy Terran, tenors; Grey Zeitlin, baritone; Dave Shaw, bass; Bob Shurtleff, drums; and Quigley.

Newsworthy and musically important was the fact this band was the hit of the concert, with its six well-paced jazz renditions. Other participants in the concert included Coleman Hawkins, Benny Golson, Eddie Costa, Jimmy Cleveland, and various rhythm men from New York, plus the Eddie Turner trio and saxophonist Larry Young from the local area.

The Quigley band opened its portion of the program with a swinging version of the late Tiny Kahn's *TNT* and immediately it was evident that this was no ordinary local dance band. This was a well-rehearsed jazz group with an exciting sound, fine intonation, and much

enthusiasm. There were stimulating solos by trumpet and trombone, and by alto saxophonist Dick Johnson.

For the remainder of their program the Quigley band featured originals by Jack. There were three up-tempo arrangements utilizing the brass and reeds contrapuntally, *Suburban*, *Fill In* and *Intersection*. A ballad, *The Touch of Erin*, named for Quigley's daughter, featured a particularly fine solo by Johnson. The band's last number was a tune, originally written for the background of a film, called *The Portrait of a City*. It featured many tempo changes and baritone saxophonist Zeitlin on flute and a bass clarinet.

Quigley says that though the band has had good exposure, its music cannot find in a local vicinity the market it needs for progress. The band is striving for a fresh sound and Quigley would like to do some scores for television or films. He is also interested in doing an extended score for a large jazz orchestra.

The promoter of the Westerly concert, Ronnie Gardiner, is a drummer with the Eddie Turner trio. He teaches percussion in the Westerly High School. He hopes the affair can be annual. Judging from the success of this first modest and little-publicized event, it should be.

Oh No! Department

The following was the lead item in the entertainment column by Ethel Colby in a recent issue of the *Journal of Commerce*:

"Jimmy Palmer and his band welcomed an enthusiastic audience on the occasion of the 100th opening of the Roosevelt Grill. This famous room . . . has been the working home for such jazz greats as Guy Lombardo and Sammy Kaye. It serves a fine menu, and a spacious dance floor, amid cool, attractive surroundings."

We'll just bet it was cool.

Jazz History Film Canceled

U. S. State Department officials withdrew their support and co-operation on the jazz history film project scheduled for fall shooting in this country by Sudwestfunk (Southwestern Germany Radio network).

The news reached Joachim E. Berendt, Germany's foremost jazz critic, as an unexpected shock. Berendt was to start filming at Lenox, Mass., late in August. No reason has been given for the action, and officials at the U. S. embassy in Bonn, Germany, gave him no information.

U. S. authorities had given their consent and offered co-operation many months ago but changed their minds even after Sudwestfunk had gone ahead with preliminary preparations.

Berendt said he and Sudwestfunk will keep fighting for the project with the hope that it can be done later.

The film was to be seen first in a series of four programs on German television, and then it was to have worldwide distribution as a full-length film released through non-commercial channels by the U. S. State Department.

Tottering Bandstand

A chapter in the sporadic history of live radio jazz came to an end recently when, after just over three years on the air, *Bandstand U.S.A.* was dropped by New York's powerful WOR. Tommy Reynolds, who still gigs now and then as clarinetist-leader, now functions mainly in charge of technical operations for WOR-TV.

A show entitled *Bandstand U.S.A.* will continue on some stations of the Mutual network, but it will probably be mainly a disc jockey operation with announcer Guy Wallace in charge. The live remotes from such New York spots as Birdland and the Roundtable, which contributed so much to the show's popu-

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Bandstand made its bow in July, 1956, when it picked up remotes from the Newport Jazz Festival. Heard for two hours every Saturday evening, it was the only live show of its kind on any network—but it never succeeded in landing a sponsor.

Something to Remember Us By

Radio station WNEW in New York City conducted a search for the most typically U. S. songs. When the final tabulations came in from listeners, Bill Persky, director of WNEW promotion, selected recordings of the tunes to be placed on an LP for presentation to Russian Prime Minister Nikita S. Khrushchev.

The top five songs in the order of the votes were *White Christmas*; *Stardust*; *When the Saints Go Marching In*; *Ol' Man River*, and *St. Louis Blues*. Among others were *In the Mood*; *Home on the Range*; *Theme from Peter Gunn*, and *Battle Hymn of the Republic*.

In all, 14,000 returns were received in answer to the radio request. The record folio to be presented to Khrushchev will consist of 25 songs on three LPs.

The prime minister was thought to have an entire U. S. record collection when he got home after touring this country last month.

In addition to the WNEW presentation, RCA Victor rushed a recording through (waxed in New York City on Aug. 27 and 28), an LP entitled *The Common Ground*, to mark the exchange of visits between President Eisenhower and Khrushchev. One side contains the best-loved popular music of the United States, consisting of an orchestral and choral recording of *Swanee River*; *Oklahoma*; *Stardust*; *When the Saints Go Marching In*; *Home on the Range*, and *One O'Clock Jump*.

The reverse side is devoted to recordings of Russian popular songs, including *Dark Eyes*; *Bublitchki*; *Sabve Dance*; *The Volga Boatman*; *Kalinka*, and *Korobuska*.

Sid Bass directed the orchestra and chorus in this unusual coupling.

What They Are Playing

Out of 110 disc jockeys who replied to a survey made by General Artists Corporation, 65 said their listeners prefer "sweet" rhythms and 83 noted a preference for "swing". (The jockeys were allowed to mark more than one category.)

Only six of the DJs said their

listeners preferred rhythm and blues, and 21 per cent said listeners preferred rock 'n' roll.

The figures came out of an extensive balloting done by GAC. The big booking agency wanted to know how much dance music was being programmed by disc jockeys, whether it was on the increase, whether listeners had asked for it, and what kind of dance music was most in demand.

Of the 500 queried, 110 sent replies. Of these, 102 said they were programming dance music, the other eight said "some".

Eighty-eight said that dance music was up in programming quantity from last year, and 88 said there had been a demand for it by listeners.

The DJs gave an accounting of which bands get programmed, and how much. In order of frequency of programming, these bands were top:

Ray Anthony, Ray Conniff, Les Elgart, Les Brown, Lester Lanin, Ray McKinley and the Glenn Miller Orchestra, Warren Covington and the Tommy Dorsey Orchestra, Ted Heath, Billy Vaughn, Benny Goodman, Lawrence Welk, Nelson Riddle, Stan Kenton, Count Basie, Glen Gray, Billy May, Larry Elgart, Ralph Flanagan, Sammy Kaye, and Harry James.

Phillies for Jazz

The Philadelphia Phillies, doomed to last place in baseball's National League, are in the top spot on the jazz circuit. They are the first baseball club to sponsor a jazz festival with the presentation of a two-day affair Oct. 15 and 16 at their Connie Mack Stadium. And the festival is Philadelphia's first.

The idea was hatched by Frank Powell, the club's promotion head who wanted to present a Duke Ellington concert at the stadium after the baseball season ended. Owner Bob Carpenter liked the idea. Band booker Bill Honney liked it even more — and talked Powell and Carpenter into staging the festival, thereby getting the jump on some Philadelphia jazz buffs who had been talking up a festival at the open-air Robin Hood Dell next summer.

What Horn D'Ya Play?

From an item about a performance at Small's Paradise in New York's *Amsterdam News*:

"Donald Byrd's great music reminds one of Miles Davis. His trombone playing is sweet and true. He has a great future ahead of him."

The lineup showed it an all-modern bash, with the big bands of Count Basie and Maynard Ferguson (a particular local favorite) along with Ahmad Jamal, Chico Hamilton, and Chris Connor.

Drummer Jimmy DePreist and his Quintet, featured at the Randall's Island festival, were the local representatives, along with a second group to be selected last-minute.

Basie and Chris were to be featured both nights, Hamilton at the Thursday night session and Jamal and Ferguson Friday. Disc Jockey Sid Mark was to emcee both nights. Honney, a former band leader, is producing.

Beer buffs of the type who had such a ball at the Newport and Boston festivals, among others, won't like the Philadelphia affair. State law prohibits the sale of beer at baseball parks and the Phillies didn't want to sell it.

Come to think of it, there is one similarity between baseball and jazz. The basic ingredient of each is swing.

MIDWEST

Floor Show

To give their new musical instrument department a big sendoff, Lyon and Healy booked the following schedule of live acts for an open house:

Oct. 12: Homer and Jethro; Oct. 13: Pete Fountain's traditional jazz group; Oct. 14, Bill Reinhardt and the Jazz Ltd. band; Oct. 15, Herbie Mann's Afro-Cuban jazz group; Oct. 17, Don Jacoby and a Dixieland group.

The groups performed from 1 p.m. to 5 p.m. daily.

The Wabash Ave store, biggest music store in Chicago, has remodelled its musical instruments floor. The instruments are on display on low cocktail tables, to lend maximum informality to the atmosphere.

Jazz at I.U.

This is the extent of interest in music at Indiana university these days:

On Sept. 26, the Ahmad Jamal trio played a two-hour concert. Their asking price: \$1,500 or 60 per cent of the gate, whichever was larger. Since the gate was \$5470.50, Jamal took away \$3282.30.

The Kingston Trio was booked at the university Oct. 10. Tickets went on sale at 8 a.m. Sept. 28. By 9:30 a.m., they were sold out, and

the Kingstons took 60 per cent of a \$5,600 gross.

Scheduled for later appearances at the university are Peter Palmer's orchestra (Nov. 7) and the Duke Ellington orchestra (Feb. 6). Acting for the university in arranging the dates is James Lyons (no relation to the promoter of the Monterey Jazz festival). The attractions have been booked by Paul Banister of Associated Booking Corp.

Neither Banister nor Lyons sees any reason to expect response on the future bookings will be notably less than on the two completed.

Growth of a Fair

Planned quietly by two Chicagoans, the International Music Fair scheduled for Nov. 10 at Chicago's Navy Pier shows all signs of becoming a record-breaking event. Crowds during the 10-day show may number as high as 250,000.

It will be impossible to say the fair will be the biggest event of its kind ever held, for the good reason that it will be the first of its kind.

The fair, a sort of combination music festival and exposition, will have four musical shows running simultaneously each day, and whether the fair-goers' tastes run to popular or folk music, jazz or light classical, he will be able to sate his appetite.

Pop acts already signed include Johnny Mathis, the Kingston trio, Fabian, John Geary, and Anita Bryant, with others yet to be signed. At least four jazz groups will play the event, with the Dizzy Gillespie quintet definite and the Dave Brubeck quartet a possibility. Chicago folk-music expert Studs Terkel is preparing a folk package, and baritone William Warfield is a tentative choice to represent the classical world. He and others would be featured in a *Porgy and Bess* concert.

The preparation of the show, including the booking of performers and handling of exhibits and exhibitors, is being done under the guidance and counsel of *Down Beat*.

The shows will be given in four theaters. The jazz show will be in the *Down Beat* Room of the fair.

A key feature of the fair will be the election of artists for the *Record Hall of Fame*. Prerequisite for nomination is five years in the music industry. Nominations for the four categories—male and female vocalists, vocal groups, and dance bands—

were made by the editors of *Down Beat*.

Named as charter members of the *Record Hall of Fame* and therefore not requiring election are Bing Crosby, Al Jolson, Russ Columbo, Connie Boswell, Judy Garland, Ethel Merman, Mary Martin, Jimmy and Tommy Dorsey, Paul Whiteman, Glenn Miller, Glen Gray, the Mills Brothers, and others.

The public will elect the rest from those listed through ballots in 1,500 record stores.

Broadcasts from the fair include live pickups on *Monitor*, various disc jockey shows, and possibly pickups on the *Today* and *Dick Clark* shows. Other tie-ins include a talent contest conducted on weekly teenage TV shows in five cities, including Chicago.

The exhibitors at the show will be drawn from all three main branches of the music business—record companies, audio equipment manufacturers, and musical instrument firms. Indeed, this will be the first fair at which the instrument companies have been able to exhibit direct to the public.

Exhibitors already include such firms as Philco, Admiral, the Hammond Organ company, Ludwig drums, and C. G. Conn.

The \$2 admission will cover all live music shows and exhibits. Tickets are already on sale. They are available at music stores and many other locations in the Loop area of Chicago and through *Down Beat*.

The Chicago location is considered particularly favorable for the success of the fair. Last Spring's International Trade Fair, which drew some 650,000 persons, set the precedent, and, with the opening of the St. Lawrence Seaway and the expansion of O'Hare airfield into a major international air terminus, the city is taking on more and more the character of an international trade center.

Irving and Robert Stolar, the brothers who dreamed up and have promoted the fair, say that preliminary reaction so exceeds their expectations that they are already drafting plans for the 1960 edition.

WEST

TV Needs New Composers

"If the production pace here keeps up, this town is going to be a goldmine for composers. Right now television needs new composers—badly."

This is Hank Mancini's summary of the current situation in television music. The composer of the score to the successful *Peter Gunn* NBC-TV series thinks that if young composers do not soon break into television writing, the recent gains for live music made by such as himself, Benny Carter, Pete Rugolo and Stan Wilson, will be lost.

Mancini admitted, however, that "there's no place for a TV composer to learn his trade," and the only experience for the up-and-coming writer is to be gained "right on the firing line."

As to breaking into the television music field, the composer offered no easy route. New composers, he said, will have to come to Hollywood "and take their chances with the rest." But, Mancini reiterated, with the current rate of telefilm production in Hollywood, the field is "going to be a bonanza for writers."

In syndicated film production alone, according to the most recent survey, the industry will spend approximately \$33 million within the next few months. This production schedule includes 27 half-hour series shows, a great number of the animated cartoon variety and several five-minute "shorties." All these will require musical scoring and, as pointed out by Mancini, there just are not enough composers to handle the task.

It costs up to \$1,200,000 to produce one 39-week filmed series such as *Peter Gunn* or Mancini's new assignment, *Mr. Lucky*.

This season, the composer noted, he will turn out a fresh score for both series every week. *Gunn* will continue to crackle with a jazz-based background because, Mancini said, such music fits the character of the show and has proven highly successful first time around.

Just prior to commencing work on *Mr. Lucky* at time of writing, Mancini confessed he had no concrete idea on the type of score that would be suitable for the new show, which is based on the exploits of a gambling-ship operator. "The character of the principal role and of the play itself will dictate the nature of the music," he said. Mancini added that he is using a 35-piece orchestra to score the themes from *Mr. Lucky*. The music is to be released on RCA-Victor at a later date.

"It makes no difference whether a composer has had 10 or even 15 years experience in the phonograph recording field," Mancini declared.

The young Steve Allen the manner

"TV writing with radio and practical must learn trade—but in spades

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A LIFT FROM STEVE

The young lady is singer Crystal Joy, and she made her television debut Oct. 12 on the new Steve Allen Show. Seen here with Allen, she has a new *Hanover* LP in release, and it is titled, in the manner of such things, *The Fabulous Crystal Joy*. Don Elliott backs her on the disc.

"TV writing is in a class by itself, with radically different techniques and practices that every composer must learn. It is, in effect, a new trade—but one that's going to pay off in spades for those who master it."

Coast Effort Spurs Bands

Traditionally the west coast has been a never-never land for big dance bands. Geographical factors and a scarcity of ballrooms have made it increasingly difficult in recent years for coast bands to do well. Despite this, the number of, and interest in, big bands among coast musicians has caught the attention of the music business nationally.

But the problem has been essentially that of supply exceeding demand. In the southern California area particularly, many a fine rehearsal band has fallen by the Vine street wayside for lack of dance bookings.

If a newly organized project called *Dance-o-Rama* can stay on its feet and thrive, however, the dance picture in the Los Angeles area will become brighter in the next year. Organized by BFL Enterprises (David Bleich, importer; Lee Frank, live-stock dealer; Oscar Lukas, lamp salesman), *Dance-o-Rama* is promoting and financing dances for young persons throughout Los Angeles county.

The initial dance kicks off Nov. 7 at the Devonshire Downs fairgrounds in Northridge, Calif. Onstand will be the Si Zentner orchestra. Already booked is a second affair at Long Beach, Calif., civic auditorium Feb. 20 also with Zent-

ner's music the featured attraction. Admission will be \$1.50 per person.

"Very simply, we want to bring back dancing," partner Frank says. "We're going to run clean dances for young adults, first once a month, later on a weekly basis." Frank said plans call for contacting high schools and junior colleges where *Dance-o-Ramas* can be held. Each school will get a percentage of the gate.

According to Frank, the *Dance-o-Ramas* will be spread amongst all the good big bands in the area as the program progresses. Each affair, he said, will be emceed by the few local disc jockeys who play "good popular music." First dj-emcee at the Nov. 7 affair in Devonshire Downs will be KRHM-FM jazz-jock Frank Evans.

If the initial stages of the program pan out, said Frank, BFL Enterprises will go ahead with plans to establish an open-air dance center within easy driving distance for most youthful dancers.

The encouraging fact about the *Dance-o-Rama* project is that the three partners are in deadly earnest and have the money reserve to back up their plans. If indeed the program is a success, it may very well spur new interest among the youth in dancing to big band sounds and give a major lift to existing orchestras such as Zentner's, as well as new bands to come.

Farmer to Form Group

Since teaming his trumpet with the baritone of Gerry Mulligan more than a year ago, Art Farmer's star has been ascending. He has recorded

extensively with the baritonist, played many a top club and concert, and appeared with Mulligan and other name jazzmen in the film *I Want to Live!*

While busy working on the pre-scoring of M-G-M's *The Subterraneans* (a beatnik plot adapted from the Jack Kerouac novel of the same name) under the music direction of Andre Previn, Farmer disclosed to *Down Beat* new plans to advance his career. After work on the picture is completed, he said, he is returning to New York and is forming a new group with tenorist Benny Golson and trombonist Curtis Fuller.

Once the group has been set and started on the jazz club circuit in the east, said Farmer, he will return alone to Hollywood to work on *The Subterraneans'* underscore.

New Line for DeFranco

A record company whose profits will go to establish scholarships for music students in high schools and colleges . . .

A joke? Far from it—it is already in operation.

The new label, restricted to mail-order business, is called University Records and is located at 420 N. Camden Dr., Beverly Hills, Calif. Its owners are clarinetist Buddy DeFranco, Beverly Hills attorney Seymour Lazar, and Denver, Colo., television and appliance dealer Pete Capra.

University's first LP record date was cut Aug. 9 and 10 in Albuquerque, N. M., by sound engineer George Fields and featured DeFranco playing with the 22-piece dance orchestra of the University of New Mexico, a band that performed at the National Music Educators convention in Los Angeles early last year. The orchestra was conducted by the university music department head, Dr. William Rhoads.

DeFranco told *Down Beat* that the new label hopes to record six such albums a year at different school locations featuring himself with the various student bands. He said that any profit shown by the company will be plowed back into a scholarship fund for music students.

The clarinetist explained that the album dates will tie in with his work in school dance band clinics throughout the country. Recorded will be the most accomplished musical organizations encountered.

DeFranco's increasing dance band clinic activity has risen from one clinic a month last year to as many as three a week in 1959.

the NBOA fights back

By John Tynan

In a last-ditch fight to lure the public back into the nation's ballrooms, the National Ballroom Operators association has begun a \$47,000-a-year public relations campaign to be put into effect within 30 days.

Assembled for the organization's 12th annual convention Sept. 21-23 in the Flamingo hotel in Las Vegas, Nev., ballroom-operators from New England to southern California pledged financial support for the drive after being told by Chicago public relations man Philip Lesly that the \$47,000 figure is the *minimum* required to get the program started. NBOA has retained Lesly's firm to spearhead the drive to make America ballroom-conscious once more.

Addressing an open meeting of operators, band bookers,andleaders, and other convention guests, Lesly assured the delegates. "We can create a climate and a trend that will help you solve your problems." The main task, he said, is "to gain control of the public attitude and to build it to your benefit" by an all-out public relations effort to stimulate interest in ballrooms and dancing.

Invited to comment on the planned campaign, champagne music man Lawrence Welk noted that his main activity lies in television, but he stressed his "great love" for the ballroom industry.

Speaking from a bandleader's standpoint, he stressed, "When you once get the people into the ballroom, if you don't show 'em a good time, they won't come back."

To illustrate the point, Welk cited a comment made to him earlier by fellow leader Si Zentner. Zentner had remarked, noted Welk, that he'd been told by many self-appointed critics not to be "so commercial in front of the band."

"There's nothing wrong," Welk emphasized, "nothing corny about visiting with people by the mike."

Continuing the same line of comment, western bandleader Leo Greco rose to declare, "We'll meet the public and do the corny floor shows. But without exposure you're lost. Exposure is vital." At that point Greco turned to one operator and frankly told him he wasn't getting the exposure he should have in the operator's territory. Then he added as an afterthought, "The only troubles I've had in the business have been with the union—not with the operators."

As the meeting loosened up, discussion began to range further afield and away from the immediate business at hand—the public relations campaign. Zentner, emboldened by Welk's publicly voiced vote of confidence in the trombonist's young band, rose to declare confidently, "The big-band scene is going to make it again."

Rock and roll, he admitted, "performed a tremendous service for our industry. Before rock and roll came on the scene, we had lost an entire generation of dancers." Then, noting that the rock "created a market of 11, 12, 13-year-old kids and got them dancing again," he added that, far from disappearing, "it will continue to create new generations of dancers."

If the industry is to be restored, Zentner said, "a concentrated effort is needed by the ballroom operators and the AFM."

Booking agencies also can help, Zentner noted dryly, and then drew a chorus of chuckles by hastily adding, "But I won't delve into that—I've been through several."

Declining to join in the amusement were bookers Bob Wilding and Bill Richards from MCA's Beverly Hills and

Chicago offices, respectively, and GAC man Chuck Campbell.

After a recapitulation of past and present requirements for building a dance band, Zentner hit hard at the ruling by the American Federation of Musicians that arrangers must be repaid by the leader every time a recorded arrangement is performed in public. "If they make this ruling stick," he said, "it means I'm out of business."

Welk rose to note that the law was prompted by the situation in motion picture and television studio recording. He voiced the hope that Herman D. Kenin, AFM president, would rectify the situation. (Because of Welk's intensive activity in TV recording, he is particularly affected by this ruling.)

Concluding his remarks, Zentner referred to NBOA as "a great pressure group" and added his hope that the organization would pressure Kenin and the AFM to modify the arranging rule. He then offered to contribute money to the NBOA public relations program. (Later Zentner privately told NBOA officials that his offer stood only with the proviso that the fund *not* be used to promote non-live music dances.)

In his preliminary report to the delegates, outgoing NBOA President Carl Braun of Lowell, Mass., had urged the operators to book the Claude Gordon band, thereby helping the AFM Best New Band contest. Gordon's manager, Frank (Pee Wee) Monte, when invited later to address the meeting, had little to say beyond offering also to contribute to the public relations campaign.

It was at that point that the convention became lively. As Monte sat down, an operator unexpectedly rose to say that the Gordon band was too "progressive" and played over the heads of dancers. He termed it a "concert band."

MCA's Bill Richards quickly agreed with the operator and then confessed—to the considerable surprise of many—that a revamping of the band is, indeed, in order. Richards promised the operators a much "better" band "next time it goes out" and added that MCA deliberately had kept Gordon out of ballrooms following adverse operator reaction.

Zentner immediately stood up to defend Gordon, saying that the band does not play "progressive" dance music and appealed. "Let's not put down someone who's trying."

After Bonnie Lee, a female bandleader from Los Angeles, had drawn a laugh with an appeal that all musicians learn to dance, Dean Curtis, manager of Los Angeles' successful Chateau ballroom, stronghold of the Memo Bernabei band, noted that Bernabei had broken all previous records during 1958 "with no one standing in front of the bandstand—everybody was dancing all the time."

Bernabei briefly addressed the meeting, remarking that his former boss, Jan Garber, would not hire a musician who was unable to dance and stressed his own experience as a ballroom dancer. Bernabei acknowledged indebtedness to both Garber and Lawrence Welk and confessed that he rarely misses a Welk rehearsal.

In a brief departure from the dancing-musician theme, Zentner rose to stress the importance of air play for big dance band records. Again returning to the defense of Gordon (in the midst of a road tour at convention time and thus unable to attend in person), Zentner said, not without a perceptible trace of sarcasm, that "after Pee Wee and MCA get through with him," Gordon would succeed.

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GORDON



ZENTNER

Welk then tacked a humorous rider to the debate by averring that it is "possibly a mistake to say that musicians must dance."

"Now, my guitarist has two left feet," he laughed, "but nobody can argue with his time. So don't make your musicians dance—it could be dangerous."

Leo Greco stressed the importance of feeling out the tastes of dancers before picking tempos. "At all times," he said, "a bandleader must have his finger on their pulse."

The dancing-musician discussion reached a ludicrous coda then as the operator who originally had objected to the Claude Gordon band's "progressiveness" proposed that NBOA recommend to the AFM that all musicians be required to dance. The straightforward proposal drew guffaws.

Sam Lutz, Welk's manager, made the important point that "the biggest thing you operators can do is to contact the disc jockeys. The jocks favor vocalists today, and if you promoters concentrate on DJs, it would be the *biggest* help."

Welk again spoke, taking issue with an operator who loudly had urged, "Keep TV out of your ballrooms if you want to stay in business." Welk summed up his attitude by stating, "If you can get a small band to do 15 minutes weekly on television, perhaps in one corner of the dance floor roped off for the purpose, it would help bring people into the ballroom."

As the delegates took up the question of teenage dances, it became disturbingly obvious that many operators, far from supporting big bands or live music, deliberately seek to evade local AFM regulations on the hiring of musicians and are cleaning up on so-called record hops.

One such promoter, Joe Smith of Philadelphia, said he had averaged 300 teenagers weekly throughout this summer at hops based on a format of utilizing the Top 99 pop records gleaned from local radio station programming.

AFM President Kenin, speaking the second day, attempted to impress the ballroom operators with the importance of his union's Best New Band contest.

"What we're trying to do," he explained, "is to educate the public to the fact that the ballroom exists in this country."

In preparation for the 1960 contest, Kenin said, the AFM already is working with ballroom operators on plans for the annual event. He warned, however, against overpricing of ballroom rentals in regional areas and declared, "We want the ballroom owners to consider handling some of the newspaper ads with us."

Kenin admitted that "one of the bad mistakes" committed in the organization of this year's contest was the attempt to accomplish it in a short period of time. The result, he said, was poorly attended dances resulting from insufficient or poor promotion.

The AFM chief disclosed that the union now is attempting to tie in the 1960 band contest with a national ad-

vertiser that would take over the project and "make it a real, first-rate promotion." The AFM's 700 locals, he added, would assist the contest in every way.

A possible major factor in "freeing the flow of bands once again," declared Kenin, would be a relaxing of the AFM's restrictions on investment in bands that went into effect during the big-band heyday of the early '40s.

The greatest restriction that remains today is that which permits a band investor to receive only 5 percent of the band's profits in return either for his managerial responsibility and/or the money he has sunk into the band and its promotion.

"We find now," Kenin admitted, "that maybe we made them too tight," and he disclosed that the union is in the process of revising these laws in favor of the band investor. "We may develop new attractions with that device," he said.

Ever a bone of contention between ballroom operators and the AFM is the rulings of local unions on band minimums. Aware of the operators' feelings in this matter, Kenin pointed out that the locals have autonomy in the imposition of minimum regulations on ballrooms but added, "We've found out that we could bring our weight to bear so as to affect an improvement."

He noted "some progress" here and said that, as a result of such federation pressure on the locals, "some locals have reconsidered their minimums."

Suggesting that ballroom admission charges are too high, Kenin followed up with a further suggestion that, with live music in the ballrooms, attendance would be bigger if admissions are lowered to the point where they are "not too far away from the charge you make for the record dances."

"We ought to examine this together," he suggested gently.

Kenin then hinted that the AFM would share expenses for the employment of musicians in ballrooms and, in effect, left the door open for formal negotiations along this line.

Cautiously noting that he was not making a formal speech, Kenin nevertheless assured the NBOA of his fullest co-operation and offered to meet with the organization's officers in an attempt to settle existing differences.

"You tell us what's wrong with us," he told the delegates, "and we'll tell you what we think is wrong with you."

In a concluding note of optimism, the union chief said, "I hope this is not the end of our meetings together."

Other business concluded by the convention during its three-day stay in Las Vegas included election of a new president, Kenneth W. Moore of Chicago. Moore owns ballrooms in Minnesota and Iowa.

Re-elected were Milt Magel, vice president, Cincinnati, Ohio; Joe Malec, treasurer, Omaha, Neb., and Kirk Hayes, executive secretary, Oakland, Calif. New members on the board of directors are Darlow Olson of Cedar Rapids, Iowa, and Dean Curtis of Los Angeles. ■

OUT OF MY HEAD



By Ira Gitler

Ed. note: George Crater is on vacation. Because of the obvious love-hate relationship between Mr. Crater and Ira Gitler, we thought it would be appropriate for Mr. Gitler to fill in for Mr. Crater. George will be back next issue—with his rebuttal.

Well, George has left on his long-deserved vacation.

Rumor had it that he was going to Crater lake to search for his long lost father, the judge. But I have it on good authority that he went on a mystery bus tour of the pig farms in Secaucus, N. J. . . .

Actually, George hasn't been well lately. That ~~~~~~~~~ that has been appearing in his column was really an encephalogram. The following scene took place in a doctor's office the day the picture was taken:

Doctor (to nurse holding report): Patient's name, please.

Nurse: Crater.

Doctor: When I want a diagnosis, I'll ask for one!

George isn't using the ~~~~~~~~~ any more, though. He's using a different mark to try to convince us he's straight. But he isn't fooling anyone.

My spies tipped me off that Crater plays tenor sax. After doing a little field work I learned that Sid Caesar turned him down as a pupil because he found George too derivative of Freddy Martin and Tex Beneke.

Did you know that Crater is under the impression that Percy Heath is the moor in England where Sherlock Holmes trapped *The Hound of the Baskervilles*?

After George saw *North by Northwest*, he decided it would be a good idea if his head were added to those on Mt. Rushmore. After all, they would have only to drill a token cave. But the deal fell through. He has now opened negotiations for a side of the Brill building.

By now you may have gained the impression that I dislike Mr. Crater. Really I don't. It's just that he has dropped my name so many times, I'd like to reciprocate. I've got a new method for dropping his moniker. It's called leadweight for a dead weight.

There's talk that after completing his role as a priest in *The Subterraneans*, Gerry Mulligan will get the lead in *The Father O'Connor Story*.

Recently I received this communique from the American Federation of Musicians:

Effective Sept. 15, 1959, all traveling and out-of-town units playing "bop" or "jazz" concerts, including rock

and roll shows, will be subject to the 10 per cent traveling surcharge.

Geo. V. Clancy
Treasurer, A.F. of M.

How about "hard bop," Jim, er, Geo.?

Five stars to:

George Wetling's *Down Beat* review of Garson Kanin's "jazz" novel, *Blow Up a Storm*. Hollywood deserves that book.

Burt Goldblatt's cover photo of Pres and Roy on Verve's *Laughin' to Keep from Cryin'*.

Riddle: If Frank Wolff is Alfred Lion's brother, what does that make the Erteguns? Answer: second cousins, of course!

Jack Kerouac wrote some misinformed pap in the October *Holiday* to say that the Half Note was too expensive. Then he called for the return of the 10-cent beer joints where jazz could be heard. I know where you can get it for a nickle, Jack, but you'll have to supply your own beat.

The new jazz private eye, Staccato, made his bow on TV recently. He's a jazz pianist, but not very dedicated. The other night a case came up and he left without finishing the chorus! I thought of all the jazz critics frowning and saying, "No development of ideas," and switching to *All Star Bowling*.

Charlie and Junior flipped a coin to see which one would take custody of George Crater. The loser was to get him. But the coin stuck in a crack, and they both sighed relief, and George has been exiled to Joe Harbor's.

deebie's scrapbook 21



"Frank, it's not that your time is awful or anything, but we think you should have this..."



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Two famous names in Music present...

RCA VICTOR

**DICK SCHORY'S NEW
PERCUSSION ENSEMBLE**



● Hear the superior tone and response of Ludwig percussion in music for **BANG BAAROOM** and **HARP** in breath taking stereophonic High Fidelity by **RCA VICTOR LPM-1866** as recorded by Dick Schory's New Percussion Ensemble.

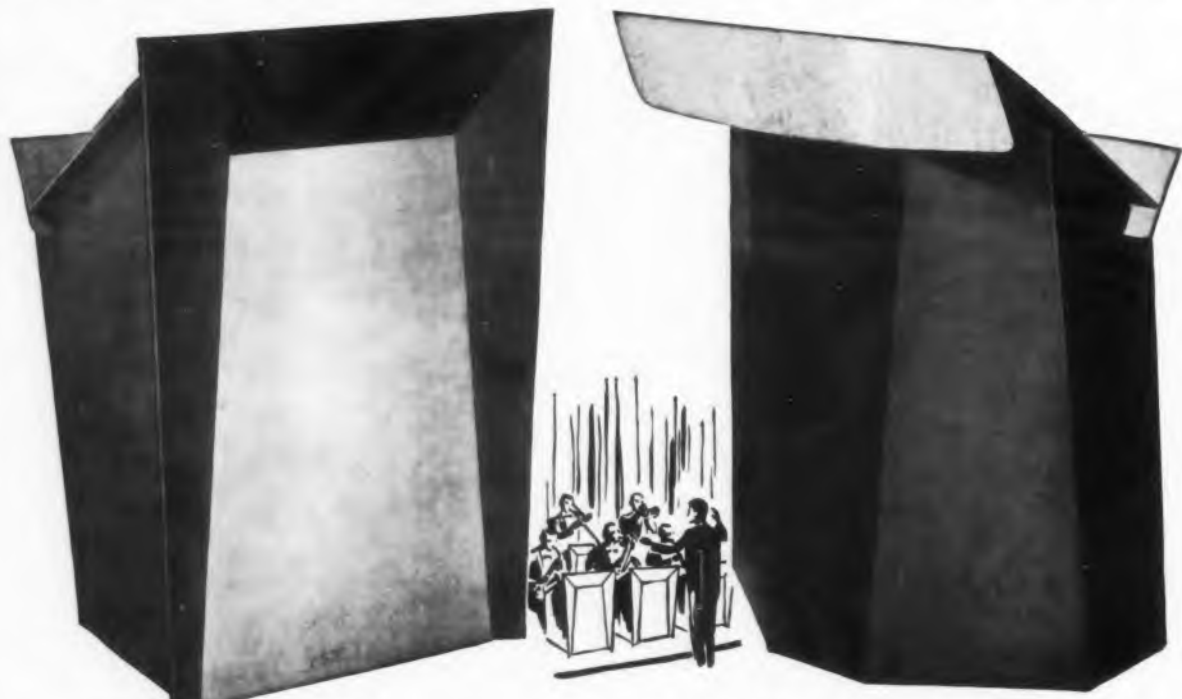
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New Styling!

(OLD PRICES!)

SELMER Porta-Desks



NEW Deluxe Porta-Desk*

Completely redesigned! Has new Shadow-Box front to set off the band's name. Two-tone blue finish gives the band a smart evening-dress look. Music shelf holds 350 double sheets in easiest reading position.

*Patent Pending

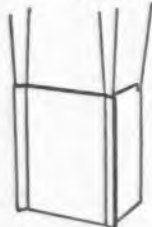
Still priced at only **\$2.95** each

NEW Hollywood Porta-Desk

Redesigned to add new attractiveness to its old economy! Rich red base has gray tweed-design shelf with a front panel to give the band's name top billing. Same height and music capacity as Deluxe Model.

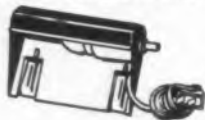
Still priced at only **\$2.25** each

All Porta-Desks fold flat—one man can easily carry enough for the entire band!



RISER to match the new Deluxe model adds 18" to total height for bass players and conductors.
\$1.50 each

PORTA-LIGHT; fits all Porta-Desks or any flat front stand. 8-ft. cord, switch and bulb. Dark brown finish metal.
\$2.75



ALL METAL PORTA-DESK—Newest, smartest, most durable of all. Folds to less than 1½" thick, dull black with white front to take poster paint for band name.
\$11.25

Sold by all better music stores. Write **Selmer ELKHART, INDIANA** for name of nearest dealer.

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DOWN

BEAT'S ANNUAL MUSIC POLL

Once again it is the time of year when *Down Beat* asks its readers to exercise their responsibility toward jazz and the men who create the music they listen to.

On this page, you will find the ballot form for *Down Beat's* 23rd annual Readers Poll. The ballot will appear in this and the next issue of *Down Beat*.

Down Beat's Readers Poll, because of its seniority and because of the musically well-informed level of the magazine's readership, is the most important of reader polls. As such, it has great importance to musicians. And more is involved than a matter of pride: the poll has a direct influence on a musician's earning power.

Therefore, consider choices seriously. Since the ballot is secret, and no one is looking over your shoulder as you fill it out, vote as you feel about the artists, not as you think you *should* feel. Give a true expression of your tastes, rather than bow-

ing to the dictates of hipsterism by voting according to fads.

On the ballot forms are the names of seven men who are not eligible in any category of the poll. They are elected members of the *Down Beat* Hall of Fame. The Hall of Fame serves two purposes:

It gives permanent recognition to men who have had the greatest importance in the development or dissemination of jazz; it removes them from competition with younger and deserving artists who would not have a chance against the enormous reputations of these men.

There is one revision in this year's ballot form. The arranger category has been changed to read "arranger-composer." This takes cognizance of the growing importance and significance of original jazz works.

The ballots will be tabulated by an independent auditor. The results will be published in the Dec. 24 issue of *Down Beat*, on sale Dec. 10.



BG with Patti Page

DOWN BEAT'S 23rd ANNUAL MUSIC POLL

Send only ONE ballot: all duplicates are voided. Do not vote for deceased persons except in the Music Hall of Fame category.

***** ALL-STAR BAND *****

- Trumpet _____
- Trombone _____
- Alto Sax _____
- Tenor Sax _____
- Baritone Sax _____
- Clarinet _____
- Piano _____
- Guitar _____
- Bass _____
- Drums _____
- Vibes _____
- Accordion _____
- Flute _____
- Miscellaneous Instrument _____
- Arranger-Composer _____

***** FAVORITES OF THE YEAR *****

- Jazz Band _____
- Dance Band _____
- Instrumental Combo (3 to 8 pieces) _____
- Male Singer _____
- Female Singer _____
- Vocal Group _____

***** PERSONALITIES OF THE YEAR *****

(Name the person in each category—this can be a group, singer, leader or instrumentalist—who showed the most consistently high level of performance during 1959.)

- Popular _____
- Jazz _____
- Rhythm and Blues _____

*** THE DOWN BEAT HALL OF FAME ***

(Name the person whom you think has contributed the most to jazz music in the 20th century. Seven previous winners, Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Duke Ellington, Benny Goodman, and Count Basie, are not eligible)

Cut on dotted line and mail ballot to: Poll Editor, *Down Beat*, 205 West Monroe St., Chicago 6, Illinois. Deadline, Nov. 15, 1959.

Name _____
 Address _____
 City _____ Zone _____ State _____
 Subscriber: Yes No

THE TROUBLE WITH JAZZ PIANO



THE VIEWPOINT OF OSCAR PETERSON

By Gene Lees

Exactly 10 years ago last month, a young Canadian pianist walked onto the stage of Carnegie hall to make his U. S. debut.

Within minutes, according to Mike Levin's report in *Down Beat*, Oscar Peterson had "stopped the Norman Granz Jazz at the Philharmonic concert dead cold in its tracks."

The show of technique was astonishing.

"Balancing a large and bulky body at the piano much in the fashion of Earl Hines," Levin wrote, "Peterson displayed a flashy right hand, a load of bop and Shearing-styled ideas, as well as a good sense of harmonic development.

"And, in addition, he scared some of the local modern minions by play-

ing bop figures single finger in his left hand, which is distinctly not the common practice.

"Further than this, Peterson impressed musicians here by not only having good ideas and making them, but giving them a rhythmic punch and drive which has been all too lacking in too many of the younger pianists. Whereas some of the bop stars conceive good ideas but sweat to make them, Peterson rips them off with an excess of power which leaves no doubt about his technical excess in reserve."

The perceptiveness of Levin's report can be seen in the fact that 10 years later, his description of Peterson's playing (and his lament about no-power pianists) still remains re-

markably accurate—except that all the virtues he saw then have grown deeper and stronger and have been augmented by several new ones.

Today, Oscar Peterson occupies a position of technical dominance on his instrument. If there are pianists who rival his speed (Andre Previn and Phineas Newborn, for example) they lack his virility and blues-rooted power. If there are those who rival his power (Red Garland, Erroll Garner), they lack his absolute mastery of the instrument.

It is curious, then, that Peterson has not influenced other pianists more strongly than he has—though, of course, slight touches of Peterson turn up in the work of numberless others.

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Yet the explanation for it is probably simple. Peterson is in much the same position as Dizzy Gillespie, who also is not imitated widely and, therefore, cannot be considered the present dominant influence on trumpet. As critic Ralph J. Gleason put it (in a conversation with this writer): "If nobody imitates Dizzy, it is because when a trumpeter picks up his horn, he knows he can't imitate Dizzy. So why try?"

This inimitable — in the literal meaning of the word — quality may, therefore, tend to detract from the appreciation of both Peterson and Gillespie. But not among those who know.

Recently, both the Andre Previn trio and the Oscar Peterson trio were in Detroit for that city's jazz festival. On a free evening, Previn and his two colleagues, drummer Frank Capp and bassist Red Mitchell, dropped by a club where Peterson and his two colleagues—drummer Ed Thigpen and bassist Ray Brown—were working.

When Peterson saw them, he turned up the gas, as he has a way of doing when good friends walk into a club. When the number was over, Previn turned to his companions and said, "Can I fire all three of us?"

How did Peterson get that way? The answer sounds pretty clichéd: he started early at music and practiced hard. There were, of course, the unacquirable qualities of basic ability and drive.

Born Aug. 15, 1925, in Montreal (not in Toronto, as many biographical notes have it), Peterson is the son of a porter on the Canadian Pacific railway. He began learning piano when he was scarcely more than a baby. A rumor used to circulate in Canada that Oscar was just a "born talent," a sort of gifted primitive who couldn't read music. The story was totally false. Oscar's training was gruellingly thorough. His first teacher was his sister, and the emphasis was on classical music.

By the time he was 5, he was playing trumpet. In all probability he would be playing the instrument still had he not been stricken at the age of 7 with tuberculosis.

For 13 months, he was in Children's Memorial hospital. When he left the hospital he was cured, and nothing about the huge, powerful Oscar Peterson of today would suggest his early bout with the disease.

But his lungs were weakened, and his father decided he should not go on with trumpet. So the boy was

started on piano. He liked the instrument and continued with it, playing hymns and classics.

When Peterson was 14, his sister, Mrs. Daisey Sweeney, took him to meet Ken Soble, who ran an exceptionally good amateur program on the Canadian Broadcasting Corp. network. (In recent years, singers on the show have found themselves accompanied by an orchestra with full string section, and good tailor-made arrangements.) Soble auditioned the boy. Oscar went through the semifinals and then went on to Toronto to win the finals and a cash prize of \$250.

This victory led to a weekly 15-minute spot on Montreal radio station CKAC. There he met Canadian pianist Paul DeMarky, and studied both swing piano and the classics with him.

By this time, he was also a student at Montreal high school. A schoolmate, Martin Siegerman, recalled that Peterson was already showing signs of the phenomenal skill he would later possess. Boogie-woogie was the fad and, Siegerman said, "Oscar always had a gang of kids around him, asking him to play." When he did play, they heard boogie at faster tempos than most of them knew were possible.

From CKAC, Oscar joined the Johnny Holmes orchestra, and did another broadcast on CBM, the CBC's English-language outlet in Montreal (the CBC also has a French-language network). Oscar has said Holmes was responsible for building up his technique. He was overdoing boogie-woogie at the time and was finding it harder to play ballads.

One day, Peterson told his mother he'd like to cut some records. She suggested he call one of the record companies and say so. Dubiously, Peterson called Hugh Joseph, who was in charge of RCA Victor recordings in Canada at the time. But Joseph knew all about Peterson and said in fact that he had been thinking of calling the pianist.

The first side Peterson recorded was *I Got Rhythm*. Later, he was to add about two dozen sides to these early Victor discs. Among them were *Oscar's Boogie* and his theme, Ellington's *Rockin' in Rhythm*. They were released in Canada, about 14 years ago.

This writer remembers these first Peterson sides well. Oscar does, too. He said, "They weren't too representative of my playing at the time."

Nonetheless, they caused a stir in

Canada. They were not deeply jazz-rooted. But they were played at a ferocious speed and demonstrated that Peterson was already one of the most technically accomplished young pianists alive. Canadian jazz fans treated them with some skepticism. For one thing, the artist was Canadian, not American, which was a strike against him. Yet the records enjoyed a vogue as a novelty and disc jockeys occasionally spin them even now.

Peterson by now had his own trio (Clarence Jones, drums, and Ozie Roberts, bass; guitarist Bernard Johnson later replaced Jones), and his reputation was growing. He was beginning to receive tempting offers to come to the United States, including a bid from the late Jimmie Lunceford and several from Norman Granz. He didn't think he was ready.

But at last he agreed to make the move. Granz immediately scheduled him for the aforementioned Carnegie hall concert. From that time to this, his position in the respect of jazz



BILL EVANS

"like trying to judge the color of a rose . . ."

fans has never known a moment's doubt—despite the occasional forest-and-trees shortsightedness of critics puzzled by his frank eclecticism.

After touring with Granz in 1949, Peterson returned to Montreal, where proud local fans were busy organizing clubs in honor of the first Canadian to make a major splash in U. S. jazz. Various U. S. bands were seeking his services, and Granz made him a permanent offer. But Peterson didn't think the time was right.

Meanwhile, U. S. musicians such as Coleman Hawkins, Woody Herman, and Ella Fitzgerald were making it a point to hear him when they



Oscar Peterson here looks over paintings of bassist John Frigo during the recent Gold Coast art fair on Chicago's near north side. Frigo is doing a picture specially for the pianist.

were in Montreal. They always came away raving.

By 1951, Peterson's reputation had reached national-name proportions in the two countries. His style was being described as the best of swing and bop. The occasional tributes to Erroll Garner were there—and, of course, the influence of Art Tatum, who was to become a personal friend and mentor before his death. To this day, the influences of these men can be heard—plus occasional amused little nods to Fats Waller and others. For Oscar Peterson had surveyed the field of jazz styles and, because of his prodigious technique, was able to take something from all of them in the development of what by now is a highly personal, if multi-sourced, style.

And therein, perhaps lies the secret: technique. It is occasionally fashionable in jazz circles to minimize the importance of technique, emphasizing the roots of jazz to the exclusion of all executive skill. And while it is true that more than a few artists have been ruined by a preoccupation with technique, it is also true that the fullest possible expression is possible to the man who has achieved mastery of his instrument.

"That is about all I can tell you about my approach to piano," Peterson said. "I have always sought to play pianistically.

"I think most of the younger pianists don't want to face up to the job of mastering piano.

"Charlie Parker, of course, was a tremendous influence not only on the horns but on piano. Because so much piano playing is so linear, a

great many persons have thought you could eliminate it, as Gerry Mulligan did.

"But as far as I'm concerned, piano is too much instrument to be approached always in terms of horn lines.

"And so who are my influences? I think one *should* be influenced by a format.

"I listened to Tatum as a listener, but as a pianist I admired the format, the approach. Art played *pianistically*. Most of the older pianists did—or do, as the case may be.

"And that's why I'm not impressed by most of the crop of younger pianists. I just don't hear what I want to hear from most of them. Consequently, I can't bring myself to admire them. I admire the initial effort, but not the result.

"I can remember hearing most of the span of Art's records, and I've yet to hear something from the younger pianists that I haven't heard from Art in one vein or another."

Peterson, as it will be seen from these remarks, is an extremely lucid and literate talker. Friendly and warm by nature and inclined not to hurt anyone if he can help it, he nonetheless declines to pussyfoot in talking about piano and pianists.

He is quite specific about those who leave him not completely impressed. For example, among them are Horace Silver, Erroll Garner, and Ahmad Jamal.

"Each of these men," Peterson said, "is confined for a certain reason.

"Erroll because he's a stylist. We will never hear what he *might* have done if he'd studied. Horace pursues primarily the linear approach.

Ahmad sticks to the type of abstract singing lines that he uses. All these men are pursuing one line of the instrument's potential."

What about Bill Evans, New Star winner in *Down Beat's* International Jazz Critics poll—one of the pianists with background who *does* use the whole instrument?

"About Bill it's hard to say at this point," Oscar replied. "It is like trying to judge the color of a rose when the bud is only half opened."

"To quote Art again," he continued, "I was very close to him personally, and he used to tell me one thing, 'You have the instrument, so you have nothing to worry about.'

"A lot of these pianists don't have the basis to start with. Because a man is working within one esthetic framework, that's not to say he shouldn't, therefore, use the rest of the scope of the instrument.

"I think this is why a lot of pianists never grow. One thing that has made me, subconsciously, never want to become as hot (commercially) as Ahmad or Erroll is that I don't want to be confined to only one part of what I do.

"Let's face it. Basically, jazz piano is an instrument that most pianists have forgotten. A piano can be as subtle as a French horn in the distance or as driving as the Basie band.

"When I am working, it's a challenge, not a chore. But I'm not afraid of the instrument. I love it.

"You should be able to build. You shouldn't build to a summit only to fall off. That is another thing wrong with much jazz piano. When the pianist shifts into high, often he's used up all he's got to get there."

Despite his enormous and frank admiration for Tatum, Oscar said he "didn't admire Art as a trio pianist. He could never be subservient enough to be a trio pianist. I'm not trying to make my present group piano with rhythm accompaniment."

An evening of listening to the Peterson group—changed enormously in flavor since Peterson's close personal friend, guitarist Herb Ellis, left the group to be replaced by drummer Ed Thigpen—illustrates what he means.

Whereas the Peterson-Brown-Ellis triumvirate had an incredible rapport, the new group has fully as much rapport as the old one—but of a different kind. Thigpen, whom John Tynan, *Down Beat's* west coast editor, has dubbed "the thinking man's drummer", works so closely with Peterson and Brown that there

is that three-minds-with-a-single-thought effect that the Basie rhythm section has always been noted for.

So smoothly do they work together that recently, in Chicago, they recorded a total of nine albums in 17 days! The albums will be released by Verve. Most of them were stereo remakes of the composers' series Peterson has done for the label. "We also did our first out-and-out jazz album with this trio," Peterson said. "There aren't many things I'm happy about, but I'm happy about this one."

A further indication of the ease with which the three men work together is the fact that Peterson acted as his own a&r man on the dates. "We just went in there every day," Thigpen said, "and kept playing until we'd had enough. Then we knocked off."

Finally, it has been noted by a number of persons that Peterson's old habit of singing while playing has been diminished somewhat—as if, with the new group, he did not feel so much need for it. (Peterson thinks the habit is a holdover from playing trumpet, and speculated, "It's probably an attempt to get a more legato feeling in my playing.")

In any case, the new trio is a superbly integrated one, and if the melodic variety that Ellis lent is gone, there is a new rhythmic drive that is almost frightening from so small a group.

"There is a danger in trio piano," Peterson said. "Most of the younger men are trio pianists. It means thinking so sympathetically with the other two that you worry about washing yourself away pianistically."

"The last thing I'll decry is this sleep-walking approach to swinging piano. Most pianists don't swing because basically they don't believe the instrument can be swung that hard—which Erroll disproved."

"The problem is that most pianists today don't think dynamically. They start way up, and then have nowhere to go."

"As Lester Young used to call them, the little kiddies . . . When I hear them talking, I feel a little more confident about what I'm doing."

"Pianists must be taught."

"If a man has no technique, if he has been self-taught, you'll hear it said that he has an open mind. Not true. On the contrary, he has grooved himself."

"But the classical-trained musician has been trained to take in new aspects, new materials."

Does Peterson, to ask a tired question, therefore recommend classical

training for would-be jazz pianists?

"Yes, it's good. You're equipped with the technical tools you need. It is not a matter of blatant change from classical piano to jazz; it's a matter of modification."

"But there are inadequacies when you apply it to jazz. I'm writing a series of jazz piano exercises. Ed Thigpen is working on a series for drums, and Ray has finished the first volume of his book on bass."

All the foregoing could lead the imperceptive to think that Peterson is impressed by his playing. But, on the contrary, there is a considerable modesty in the man, and he says of himself, "I feel basically that I am just on the threshold of gaining that command and intuitive sense that I've always wanted."

Peterson was advised that because of his candor, he was likely to enrage the fans (the unconditional fans) of Jamal, Garner, et al. "It's the way I feel about piano," he replied simply.

Nonetheless, admirers of the pianists Peterson discussed are likely to blind themselves to the substantiality of his comments.

Let's look at it this way: jazz trumpeters, trombonists, and reed men all have pushed the horizons of their instruments far beyond the playing of their symphony counterparts. Listen to the trombone and alto solos in Ravel's *Bolevo*, particularly the way in which the average classical trombonist will struggle to make the range and articulation of the part; then listen to, say, J. J. Johnson—or Jack Teagarden or Georg Brunis—and compare.

Then, in contrast, take a record by almost any jazz pianist and compare it with the playing of such classical pianists as the late Walter Gieseking (in the Debussy *Etudes*, for example). You find that whereas on most instruments the jazzmen have left the classical musicians behind, the classical pianists continue to carve the jazzmen up badly for as control of their instrument.

To those who contend that tech-

nique isn't everything (and no one, least of all Peterson, is suggesting that it is), it can only be said that the greater a man's vocabulary and skill in using it, the more fully he can express what is in his mind and his soul.

This is one reason why Peterson's ballad playing today is so moving. Technique is not a matter of sheer speed; indeed, it is perhaps more difficult to play piano very slowly—and for just about the same reason that in doing setting-up exercises, it is more difficult to execute them slowly.

Upon reflection, it seems strange that Oscar Peterson should refer to "the younger pianists" in the way he does. For he is only 34, a young man himself. It is perhaps the mark of his solid establishment in music that it does not sound strange when he uses the term. Jazz has come to think of him, and he has come to think of himself, as one of its veterans, only 10 years after his Carnegie triumph.

Peterson today lives in Toronto—or, more precisely, in Scarborough, a suburb that overlooks Lake Ontario—with his wife Lillie (also a Montrealer), his three daughters, who are studying piano, and two sons. In his basement he has his dark-room, for his passion after music is photography. He is an accomplished photographer and has a range of expensive equipment that turns many a professional green.

He and Ray Brown, with whom he has worked since the period following the Carnegie hall concert when they played as a duo, are, with Thigpen, establishing a school. Thigpen and Brown thus will have the status of emigrants to Canada.

They will teach jazz—and the group playing of jazz. Their plans call for a half-hour lesson for each student with whichever of the three men he is studying with. At the end of the half-hour, the other two members of the trio will come in, and the student will work a half-hour with them.

"When I was studying piano," Oscar recalled, "I practiced from 9 a.m. to noon, took an hour off for lunch, practiced from 1 to 6 in the afternoon, then went to dinner, and went back to the piano about 7:30. I'd keep practicing until my mother would come in and drag me away from it so the family could get some sleep."

Does he expect that kind of application from his students? "No," he said with a smile, "but I do expect them to practice. A man should know his instrument." ■

About the Trio

The other two-thirds of the Oscar Peterson trio are bassist Ray Brown and bassist Ed Thigpen, both of whom were presented plaques at the recent Monterey Jazz festival as Down Beat International Jazz Critics poll winners. Thigpen as a new star in his field. On page 39 of this issue, this gifted young drummer takes Leonard Feather's Blindfold Test.

the coming



of ORGAN to jazz

the history of a discreet infiltration

By George Hoefler

In the last two or three decades, the instrumentation of jazz has undergone a steady expansion. Today, we hear jazz played on harmonicas, accordions, violins, flutes, French horns, and organs — both electric and pipe.

What sets these instruments apart from the long-time jazz instruments, the saxophones, trumpets, trombones? Basically, the defining factor is that none of these instruments has the essential "jazz sound."

Because of that, then, the success and acceptance of the instruments in jazz has depended on the stature of the artists making use of them.

The manufacturers of each of these instruments have been fortunate that in recent jazz history, artists of exceptional scope and ability chose to explore them, creating an interest in and a market for them.

Accordion has had Mat Mathews, Leon Sash, and Art Van Damme to demonstrate that potent jazz expression could be achieved on it.

Jean (Toots) Thielemans came along to demonstrate that the technical possibilities inherent in harmonica far exceed anything that

Larry Adler has achieved, and that, what is more, the instrument was applicable to modern jazz. In another area of jazz, Sonny Terry, too, made a name on jazz harmonica, and Eddie Shu helped move the instrument toward acceptance.

Flute has had Herbie Mann, Paul Horn, Buddy Collette, Bud Shank, Jerome Richardson, Sam Most, and Frank Wes to champion it, until today it is no longer looked on as an oddity in jazz.

Of course, violin had Joe Venuti and Stuff Smith, who were playing it comparatively early in jazz history. More recently, John Frigo has demonstrated that the instrument can swing—though it still has not found general acceptance. French horn is still not considered a full-fledged jazz instrument, despite the work of Julius Watkins, and its chief function remains that of section work. At that, few arrangers—Gil Evans is the most notable—make use of it.

But the instrument that has undergone the most rapid expansion in jazz in recent years has been organ, particularly the electric organ. At present, a comparatively large

number of artists are making names for themselves on the instrument, when, indeed, they are not already firmly established. Jimmy Smith, Sir Charles Thompson, Wild Bill Davis, Bill Doggett, Shirley Scott, Milt Buckner, Les Strand, and, of course, Count Basie are playing it. Basie delights in the instrument.

Once they started exploring it, jazzmen found that electric organ — partly because of its high-speed crescendos and diminuendos — can produce a funky punch that perhaps exceeds that of any other instrument.

What is the result of all this?

Manufacturers report that electric organ, a relatively expensive instrument, has been outselling brasses, reeds, and strings with amateur musicians. And the startling upsurge in the instrument's popularity has been reflected in purchases of electric organs by night clubs, lounges, and other locations where live music is a policy.

Capitalizing on the boom are the Hammond Organ Co. and C. G. Conn, Ltd., two of the busiest organ manufacturers. Hammond reported its organ sales last year ran to an impressive \$27,915,422, making Hammond the leading manufacturer of the instrument.

The Conn company came second, with \$14,176,292. This was more than half the firm's total volume of business for the year — a statistic that is given more meaning when you consider that Conn traditionally has been noted for band instruments.

Conn said organ sales were up 40 percent a year, on the average, during the last five years.

Meanwhile, competition between the organ and band instrument divisions of the firm has reached the point where the organ makers call the brass people "toy makers," and the latter, in turn, call the organ builders "furniture makers".

But Conn and Hammond do not have all the business. Wurlitzer, Lowrey, Baldwin, Kimball, Gulbransen, Hohner, and Magnus organs have all been selling well.

"Hot" organ is not really a new thing. In one form or another, it has been around for years. In Harlem, cocktail lounges have been using the instrument for some time.

Count Basie's lounge, which brought the name of organist Marlowe Morris to the fore, is packed nightly these days by the swinging organ work of Sir Charles Thompson. Thompson is so in love with the instrument that recently he chose

to stay at Basie's, playing organ, rather than go to Europe with the Newport Festival tour as a pianist.

Columbia Records recently finished recording an LP by Thompson. Columbia a & r man Teo Macero gets almost hysterical with enthusiasm about the disc. "It swings and swings hard," he said in one of his more conservative descriptions of it. The recording was made with a Hammond organ. Thompson's backing came from J. C. Heard on drums and Aaron Bell on bass. Jimmy Rushing sings on several of the tracks.

Columbia is far from being the only label to take an interest in jazz organ. Blue Note, in its own way a very cautious firm, has 13 LPs by the Jimmy Smith trio in its active catalog. This group made most of the jazz festivals this last summer, traveling in its now-familiar converted hearse — the one vehicle



JIMMY SMITH

that can carry Smith's portable organ conveniently.

Prestige, another exclusively jazz label, has two LPs by the girl organist Shirley Scott. And Norman Granz used Basie on organ on several of the dates Basie did for Verve.

Who started jazz organ?

The first name that comes to mind, of course, is that of the late Thomas (Fats) Waller, who was experimenting with jazz pipe organ as far back as the late 1920s. At that time, he made a number of records for Victor, using the organ in the famed recording studio in an abandoned church in Camden, N. J. When pops organist Jesse Crawford — an exclusive Victor recording artist — heard about the Waller sides, he threatened to leave if they were released.

It was not until 25 years later that Victor finally put out all the historic Waller sides. They issued them on a Label "X" LP. One side of these many had been released during the 1930s, on a 78-rpm sin-

gle. This was the *Jitterbug Waltz*, which became something of a hit.

Hammond organ began its invasion of the jazz and popular music field in the late 1930s. The Milt Herth trio made many sides for Decca, including a series with Willie (The Lion) Smith, which added a little jazz flavor to otherwise corny performances.

Waller took a shine to the Hammond about this time, and he carried a portable model around the country with him. Often, after the great one's nightly stint at a club or hotel, he would take a crowd of friends up to his hotel room and play his Hammond until dawn. This writer remembers one such night in Chicago, when Waller, on his way upstairs, called to the hotel night clerk, "Hey, if anyone complains about my organ playing, let me know, and I'll play louder."

To compete with the Herth Decas, John Hammond, (no relation to the organ), then working for Columbia, held an organ jazz session, using Glenn Hardman on organ and tenorist Lester Young and trumpeter Lee Castle with several others. These records became quite famous collector's items, mostly because of Young's presence.

Count Basie studied organ informally with Fats Waller about 1939. He cut one experimental organ side with the full band and Jimmy Rushing, entitled *Nobody Knows* in that period.

For the next few years, things were quiet for organ. Several spasmodic attempts were made to highlight the organ in jazz, but very little notice was taken of them. Organist Bill Gooden played some blues and boogie woogie on a Sid Catlett date for Manor Records, and Bob Wyatt and Billy Taylor formed a two-organ team for awhile. They worked at the Royal Roost in New York City and at Wells' cafe in Harlem, made records for Columbia (never released), and accompanied Una Mae Carlisle on National Records.

The Wells was one of the early clubs to feature organ entertainment regularly. Besides the Wyatt-Taylor duo, the club has featured Charlie Stewart and Ram Ramirez, best known as the composer of *Lover Man*, and has continued as a sort of spawning ground for organ talent.

Other well-known clubs in Harlem that use organs are the Baby Grand and Small's Paradise.

About 1948, Lionel Hampton featured a young organist named Doug Duke in his big band. The mechanical minded Duke invented what

he called the Dukatron, which he introduced at the Lenox lounge in Harlem. He was inspired by the work of Wyatt and Taylor and tried to get the effect of their duo work from one instrument.

Another jazz organist from the Wells school was Wild Bill Davis, who felt that the Hammond organ had a place in jazz. He started playing at the Wells early in 1949 and made some records for Mercury. Davis' approach was of the rocking rhythm and blues school.

Finally, with the help of John Hammond, Davis received a booking in Birdland. The jazz corner was reluctant at first, saying, "We don't want to turn Birdland into a church." Wild Bill Davis and His Real Gone Organ opened in January, 1952. Davis had the crowd rocking from the first beat with his trio, including guitarist Bill Jennings and drummer Chris Columbus.

Leonard Feather, reviewing the unit for *Down Beat*, said Davis' left foot filled the role of a walking bass and gave the trio a complete rhythm section. Pee Wee Marquette introduced the group as Wild Bill Davis and His John Hammond Organ, and Hammond himself was in the spot almost every night.

Davis, by this time had recorded some more sides for the Okeh label, which were blemished by Davis' too-enthusiastic vocalizing. He also made some sides with Louis Jordan (*Tamburitza Boogie* and *Lemonade Blues*).

The organ fad was in full swing by 1952. Bill Doggett, another rhythm and blues type, recorded organ accompaniments for Ella Fitzgerald and Wini Brown, and went on the road with the latter. Another musician cut from the Davis-Doggett mold was Jackie Davis, who recorded for RCA Victor and later for Capitol.

Lionel Hampton liked to have an organ with his big band, and after Doug Duke left, he used Buddy Cole and Milt Buckner, his regular pianist, on organ. Buckner left Hampton to go out on his own. He recorded organ sides for the M-G-M label.

Count Basie, who gave Wild Bill Davis 10 stars in a *Blindfold Test*, took up organ again and recorded some sides on a Mercury combo date, as well as taking a portable organ out on the road with the band.

Meanwhile, in Chicago, featured at the Streamliner was a young organist named Les Strand, who prompted the admiration of Marian

(Continued on Page 44)

THE JAZZ MERGER OF THE YEAR

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in review

- Records
- Blindfold Test

- Jazz Record Buyers Guide
- Caught in the Act

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

CLASSICS

Goldberg's Variations

■ BACH—Epic SC-6032: *Brandenburg Concertos Nos. 1-6*.

Personnel: Szymon Goldberg conducting The Netherlands Chamber orchestra with soloists.

Rating: ★★★★★

The variations alluded to in the heading for this review are not those that Bach concocted for keyboard, but the deviations from the score indulged in by Goldberg, who conducts this excellent version of the six famous concertos.

Any discussion of the Brandenburgs begins immediately with some account of the ways in which the leader has chosen to vary Bach's instrumentation to suit the modern ear, or as it often happens, to suit the availability of the proper instruments.

Goldberg's variations consist chiefly in the use of the ordinary flute rather than the recorder of Bach's day, the ordinary violin rather than the violino piccolo, and ordinary violas rather than *viola da braccio*. All these are defensible substitutions, and the really crucial older instruments, such as the harpsichord and the *viola da gamba*, are present in this set.

The difficulty is in knowing exactly which instrumental liberties can be taken without altering the Baroque sound of the concertos. Goldberg's choices are wise ones in each case.

Under Goldberg's direction, these concertos hop along merrily as they should, with tempos that are properly brisk without turning into speed tests. Here and there, in fact, the tempo is permitted to sag too much.

The stratospheric trumpet part in No. 2 is handled well by Willem Groot, using an instrument that has a sweetly childish tone but which is not identified. In this concerto, the use of the flute instead of the recorder makes for unpleasant imbalance, especially in the opening movement.

In Concerto No. 3, Goldberg supplies a few bars to suggest a slow movement where Bach left an empty space between the first and last movements, which is also a defensible variation.

I Musici

■ HANDEL—Epic BC-1030 (stereo) and LC-3591 (monaural): *Concerti Grossi, Op. 6 (No. 4 in A Minor, No. 9 in F Major, No. 10 in D Minor)*.

■ LOCATELLI—Epic BC-1029 (stereo) and LC-3597 (monaural): *Concerti Grossi, Op. 1 (No. 2 in F Minor, No. 9 in D Major, No. 11 in C Minor, No. 12 in G Minor)*.

Personnel: I Musici (The Musicians); Felix

Ayo, Walter Gallossi, Anna Maria Cotogni, violins; Bruno Giuranna, viola; Enzo Altobelli, cello.

Rating (both albums): ★★★★★

These two discs contain some of the finest examples of the concerto grosso form in its full flower, and the great Italian chamber unit, I musici, performs them with its usual suave and unified tone.

The Handel works show more variety and imagination than those of Locatelli, but the lesser-known man was also a master whose artistry ought to be recognized by a wider public than the violinists who have always studied his music. Performances such as these should help further his cause.

The stereo treatment is definite in its spread of the instruments, but subtle enough to keep from destroying the homogeneity of the ensemble sound.

JAZZ

Dukes of Dixieland

■ UP THE MISSISSIPPI WITH THE DUKES OF DIXIELAND—Audio Fidelity AFLP 1892: *Mississippi Mud; South; Milneberg Joys; Beale Street Blues; St. Louis Blues; Down by the Old Mill Stream; Old Man River; Riverside Blues; Up the Lazy River; Dear Ol' Southland; Down by the Riverside; When It's Sleepy Time Down South*.

Personnel: Frank Asunto, trumpet; Fred Asunto, trombone; Jac Asunto, trombone, banjo; Stanley Mendelsohn, piano; Jack Maheu, clarinet; Red Hawley, drums; Lowell Miller, tuba, string bass.

Rating: ★★

This Volume 9 of the phenomenal Dukes of Dixieland is built around a vague motif pertaining to the Mississippi river. It is again a study in high fidelity sound apparently for those bugs who wish to show off their equipment.

It has been said that these records do not sell to jazz fans. Well... There is one good jazz musician on the record, who is no longer with the band, clarinetist Maheu, who is heard to advantage on *Sleepy Time Down South*.

The usual driving spirit of the band seems to be missing on Volume 9. This can be fatal in this kind of playing, especially when an inherent swing never has been a characteristic of the band.

Ellington-Hodges

■ BACK TO BACK—DUKE ELLINGTON AND JOHNNY HODGES PLAY THE BLUES—Verve MG V-8317: *Wabash Blues; Basin Street Blues; Beale Street Blues; Weary Blues; St. Louis Blues; Loveless Love; Royal Garden Blues*.

Personnel: Harry Edison, trumpet; Johnny Hodges, alto; Duke Ellington, piano; Leslie Spann, guitar; Al Hall, bass on *Wabash Blues* and *Weary Blues*; Sam Jones, bass on other titles.

Rating: ★★★★★

Here is a record for those who have felt they didn't get a chance to hear enough

Ellington piano on his records. He is sitting in on this date with a combo that includes only one other Ellingtonian, Johnny Hodges, who first played blues with Duke in June, 1928, on the recording of *Yellow Dog Blues* and *Tishomingo Blues*.

The Ellington piano fanciers will be well rewarded, for there are many passages of Duke's unusual and charming solo improvisations. He clearly demonstrates an individual style full of variety and by his subtle chordal backgrounds for the soloists shows how he is able to control his own orchestra. His solo on *Loveless* is especially lovely.

Hodges carries most of the melodic statement on this collection of well-known and predominantly W.C. Handy blues but gets in his share of ad lib choruses along with the swinging horn of Edison. There are several fine unison choruses by these two.

It is both exciting and rewarding to hear these tunes with a fresh interpretation after the plethora of Dixieland versions. The *Royal Garden* is exceptionally good.

Doc Evans

■ MUSKRAT RAMBLE—Audiohilo AP-56: *New Orleans Joys; Black Snake Blues; Georgia Swing; Organ Grinder Blues; Fidgety Feet; Fantasy on Muskrat Ramble; King Bolden on Parade; Mr. Jelly Lord*.

Personnel: Doc Evans, cornet; Dick Pendleton or Loren Helberg, clarinet; Hal Runyan, trombone; John (Knocky) Parker, piano; Bill Peer, banjo; Red Maddock, drums; George Tupper, tuba; Bob Gruenenfelder, cornet, added on Side 2.

Rating: ★★★★★ 1/2

This release from Audiophile offers some fine things besides some of the best sound reproduction available anywhere. Runyan plays a driving trombone solo that swings in great form on *Joys*. It is an introduction to one of the swingiest Dixie records heard in a long time.

All the soloists on the date play in an inspired manner, and in addition there are several wonderful two-cornet choruses by Evans and Gruenenfelder. Evans, who plays both open and muted in a true jazz sense, is sensational with his muted playing on *Fantasy on Muskrat Ramble*. He is a Minneapolis cornetist who was quite popular around Chicago a decade ago.

It is also good to hear the Jelly-Roll Morton-styled piano of Parker again after a long silence. He is especially fine on *Organ Grinder Blues* and *Mr. Jelly Lord*.

Evans' original composition *King Bolden on Parade* is a delight. According to the liner notes, the trio strain on the number was derived from a melody that Bunk Johnson used to whistle to Doc (they were both in Chicago during 1917) to illustrate the Bolden style of playing.

After all the cliché-ridden, uninspired Dixieland records that have come out in recent years, this disc is a pleasure to listen to and to enjoy on repeated playings.



**CHRIS CONNOR
SINGS BALLADS
OF THE SAD CAFE**



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and stereo \$5.98



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and stereo disc listing.

157 West 57th St., New York 19, N. Y.

Gil Evans

■ **GREAT JAZZ STANDARDS**—World Pacific WP-1270: *Davenport Blues*; *Straight, No Chaser*; *Ballad of the Sad Young Men*; *Joy Spring*; *Django*; *Chant of the Weed*; *Theme*. Personnel, Tracks 3, 4, 6, 7: Johnny Coles, Louis Mucci, Danny Stiles, trumpets; Jimmy Cleveland, Curtis Fuller, Rod Levitt, trombones; Earl Chapin, French horn; Bill Barber, tuba; Ed Caine, woodwinds; Steve Lacey, soprano sax; Budd Johnson, tenor, clarinet; Ray Crawford, guitar; Tommy Potter, bass; Elvin Jones, drums; Evans, piano, conductor, arranger. Tracks 1, 2, 5: Coles, Mucci, Allen Smith, trumpets; Fuller, Bill Elton, Dick Lieb, trombones; Bob Northern, French horn; Barber, tuba; Al Block, woodwinds; Lacey, soprano; Chuck Wayne, guitar; Dick Carter, bass; Dennis Charles, drums; Evans, piano, conductor, arranger.

Rating: ★★★★★

Any group assembled by Evans is not merely an aggregate of musicians playing the scores of perhaps the most gifted arranger in jazz; it is, rather, Evans' personal instrument of expression. This LP reaffirms that Evans is more than an arranger; he is an interpreter without peer.

Dealing here with the works of other jazzmen, Evans manages to create something larger than the original works. Yet he catches the spirit not only of the compositions but also of the men who wrote them. Few interpreters have caught the melancholy and loneliness of Bix Beiderbecke.

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.

★★★★★

- Dave Brubeck, *Gone with the Wind* (Columbia CL 1347)
- Miles Davis, *Kind of Blue* (Columbia CL 1355)
- Bill Potts, *The Jazz Soul of Porgy and Bess* (United Artists 4032)

★★★★½

- Ruby Braff, *Easy Now* (RCA Victor LSP-1966)
- Miles Davis, *Miles Davis and the Modern Jazz Giants* (Prestige 7150)
- Stan Getz, *Award Winner Stan Getz* (Verve MG V-8296)
- Dizzy Gillespie, *Have Trumpet, Will Excite* (Verve MG V8313)
- Lambert-Hendricks-Ross, *The Swingers* (World Pacific 1264)
- Oscar Peterson Trio, *The Oscar Peterson Trio at the Concertgebouw* (Verve MG-V8268)
- Bud Shank-Laurindo Almeida, *Holiday in Brazil* (World Pacific ST-1018)

★★★★

- Nat Adderley, *Much Brass* (Riverside RLP 12-301)
- Ray Bryant, *Alone with the Blues* (New Jazz 8213:Blues #3)
- Jimmy Cleveland, *A Map of Jimmy Cleveland* (Mercury MG 20412)
- Kenny Dorham, *Blue Spring* (Riverside RLP 12-297)
- Duke Ellington, *Ellington Jazz Party* (Columbia CL 1323)
- Red Garland, *Red in Bluesville* (Prestige 7157)
- Ted Heath, *Things to Come* (London LL 3047)
- Johnny Hodges, *Duke's in Bed* (Verve MG V-820v)
- Billie Holiday, *Billie Holiday* (MGM E3764)
- Jo Jones Trio, *Jo Jones Plus Two* (Vanguard VRS 8525)
- Philly Joe Jones, *Drums around the World* (Riverside 12-302)
- J. J. Johnson, *Blue Trombone* (Columbia CL 1303)
- Wynton Kelly, *Kelly Blue* (Riverside 12-298)
- Barney Kessel, *Some Like It Hot* (Contemporary M3565)
- Lee Konitz, *Tranquility* (Verve MG V-8281)
- Lou McGarity, *Some Like It Hot* (Jubilee SDJLP 1108)
- The Mitchells, Andre Previn, *Get Those Elephants Outa Here* (Metrojazz E-1012)
- Kid Ory, *The Kid from New Orleans* (Verve MGV-1016)
- Sonny Rollins, *Sonny Rollins and the Contemporary Leaders* (Contemporary M-3564)
- Seven Ages of Jazz Concert, *The Seven Ages of Jazz* (Metrojazz 2-E 1009)
- Rex Stewart/Henderson All Stars, *Cool Fever* (Urania USD 2012)
- Sonny Stitt, *Sonny Stitt Plays Jimmy Giuffre Arrangements* (Verve MG V-8309)
- Buddy Tate, *Swinging Like Tate* (Felsted FAJ 7004)
- The Three Sounds, *Bottoms Up* (Blue Note 4014)
- Mal Waldron, *Mal-A Trio* (New Jazz 8208)

Five by Monk by Five:
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BILLY TAYLOR:
 with Four Flutes
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MUCH Brass: NAT ADDERLEY
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blue note

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BLP 4008
BST 4008

WHAT THE CRITICS SAY:

This is hard-swinging jazz from New York, blessed by good soloists and a rhythm section as effective as the drummer is dynamic.

★★★★ Down Beat

Silver's LPs always have been outstanding, and this follows the same pattern as "Six Pieces of Silver" and "Stylings of Silver" to name a pair.

—HAROLD L. KEITH, Pittsburgh Courier

A good serving of Silver's typical work—intense roaring uptempos and slow, swampy minor patterns with Silver's rhythmic, humorous, prodding piano weaving in and out.

—JOHN S. WILSON, High Fidelity

Horace Silver and his quintet have come thru with a real funky album here, one that will appeal to those hard bop fans who like their jazz played with solid earthiness.

—The Billboard

It's a swinger from side one, track one. Most of the stuff is blues or blues-oriented material, with a samba thrown in for good measure.

—CHOLLIE MERNON, New York Age

The emotional appeal of the band—and of Silver's piano solos—is direct and uncomplex. The album is well-named. If the music doesn't set your fingers popping and your head bobbing, it is your fault, not the music's.

—GEORGE GATES, Niagara Falls Gazette

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BLUE NOTE RECORDS INC.

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the somberness of John Lewis, the impish spirit of Clifford Brown as successfully as Evans does on this LP.

Evans' one original in the set, *Theme*, is a rolling, roaring example of top-drawer contemporary writing. Much of its vitality comes from the drumming of Jones, not only in his work behind the band but in a dynamic solo as well. On this track, Evans achieves an intriguing sound by voicing piccolo with muted brass.

Although Coles is featured on most tracks—and he plays very well—the outstanding soloist is Budd Johnson. Known for his tenor work, Johnson offers a pleasant surprise in his clarinet playing on Don Redman's *Chant of the Weed*, which is a perfect vehicle for his Fazio-Biggard tinged conception. He returns to tenor on *Theme* and preaches an eloquent sermon.

Other sparkling moments are found in Cleveland's lovely trombone work on *Ballad*; the section work of bassist Carter; the last wailing ensemble chorus of *Straight*; Lacey in section and solo, and Evans' brittle piano on all tracks.

This is one of the few LPs of recent months than one can play over and over without its losing its initial impact. It is a significant album and it is unreservedly recommended.

Flanagan-Coltrane-Burrell-Sulieman

■ THE CATS—New Jazz 8217: *Minor Mishap*; *How Long Has This Been Going On?*; *Eclypso*; *Solacium*; *Tommy's Time*.

Personnel: Idrées Sulieman, trumpet; John Coltrane, tenor; Tommy Flanagan, piano; Kenny Burrell, guitar; Doug Watkins, bass; Louis Hayes, drums.

Rating: ★★

This session bears all the earmarks of hasty preparation and insufficient thought. The originals by Flanagan are not as well-developed as they could be. The arrangements in the main consist of opening choruses followed by strings of solos bearing little relation to one another, then repetition of the first chorus for the closing. With a little effort, simple backgrounds and out-choruses could have been written to the enhancement of the overall effect of the album.

The best track is Flanagan's tender treatment of *How Long*. Backed only by Watkins and Hayes, he plays the lovely Gershwin tune, including the verse, with great restraint, displaying a touch and knowledge of the piano not often heard in these days of gospel funk. And what a strong left hand Watkins has! His bass notes ring with almost undiminished power from halfnote to halfnote—and at a slow tempo, too. Watkins also has a nice solo on *Tommy's Time*.

There are multi-noted solos throughout by Coltrane and Sulieman. One gets the impression that the plethora of notes spilling from the horns of these men is a cover for a lack of ideas, although in all fairness it should be pointed out that Sulieman constructs a nice solo on *Tommy's Time*, even though he is a bit flat and sloppy. Burrell and Flanagan solo well on most of the tracks; Flanagan is in especially good form on *Eclypso*.

The most dismal track is *Solacium*. Not only does no one play in very interesting fashion, but the tempo drags way down.

LPs such as this one do more harm to the participants than the money derived from making them can counterbalance. For

the sake of the very good jazzmen concerned, this disc is not recommended.

Stan Getz

■ THE SOFT SWING—Verve MG V-8821: *All the Things You Are*; *Pocono Mac*; *Down Beat*; *To the Ends of the Earth*; *Bye Bye Blues*.
Personnel: Stan Getz, tenor; Mose Allison, piano; Addison Farmer, bass; Jerry Segal, drums.

Rating: ★★½

Stan Getz, like other major jazz figures, has gone through distinct periods of style change. His original cool conception evolved into an almost funky one around 1955. On this LP, another change is discernible: Getz seems to be returning to the early style of Lester Young while at the same time retaining his own personal voice. At times in this album, he comes very close to assuming the garb of the father-figure of the cool school.

Down Beat begins with a series of breaks by Getz in a Lesterian manner and the track continues in the same mode after this attractive start. Another cut employing a series of breaks is *Pocono Mac*, but this time the results are almost disastrous. Getz' much-lauded time leaves him for a split second, throwing the rhythm section. These things happen at times in personal appearances, but it's seldom that such a goof appears on record. Tenor men who develop an inferiority complex when the name Getz is mentioned, take heart: we are all mere mortals.

On the first side of this album (*Things and Pocono*), the group tries too hard for a relaxed groove, and the result is a lacklustre and below par performance. Things perk up considerably on the second side.

Allison and Farmer contribute good solos and support, but Segal's drumming at times gets in Getz' way. The tenor and drums fours show Segal to be a competent though not outstanding percussionist. Speaking of fours, isn't this device becoming a little too commonplace? 'Twould be better to give the drummer room to stretch a bit rather than constrict him to the straitjacket of fours.

Despite all the foregoing, Stan Getz, who perhaps knows his horn better than any other tenorman, shows on this LP that for all his mastery of his instrument, he is not content to remain static. And a more praiseworthy quality hath no musician.

Buck Hammer

■ THE DISCOVERY OF BUCK HAMMER—Hannover HM-8001: *Blue's Blues*; *Harkensack Train*; *Jungle Boogie*; *Frank's Blues*; *Ridiculous Boogie*; *Golly Gee Boogie*; *Fink's Males*; *Minor Boogie*; *Tenderly Boogie*; *Practice Boogie*; *Too Fast Boogie*; *Tea for Two Boogie*.

Personnel: Buck Hammer, piano with unknown drummer and bongos.

Rating: ★★

Boogie Woogie piano may have the gone the way of ragtime to become an obsolete musical idiom, but here we hear an unusual pianist, now dead, who came out of the woods in 1956 and made some records in Nashville, Tenn.

Buck Hammer apparently suffered from the same personal shrinking violet malady that bothered several other piano players, including Peck Kelly, Jack (Obie) O'Brien, and Joe Abernathy, all of whom refused to present themselves to a wider public than their immediate friends.

Hammer, from Glen Springs, Ala., was nowhere near the boogie woogie artist that Meade Lux Lewis, Albert Ammons, Pete

jazzmen com-
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MEMO

to: All jazz fans, (past, present and potential)

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SUBJECT: THE SEVEN AGES OF JAZZ (metrojazz DeLuxe Album 2-E 1009).

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DICK HYMAN recreating piano styles from Hines to Garner.

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GEORGIE AULD and six other Goodman alumni in Benny's "Stompin' at the Savoy".

WILLIE "THE LION" SMITH playing "Maple Leaf Rag".

Never before has there been a live, in-person concert album (nor any other jazz history LP) like this two-record set.

"THE SEVEN AGES OF JAZZ" was conceived and narrated by **LEONARD FEATHER**, author of "The Encyclopedia of Jazz".

We leave you with two words:

DON'T MISS!

Johnson, or even Pine Top Smith proved to be. But as a blues pianist, he was more creative than any of these men.

All numbers in this set are Hammer originals, excluding Walter Gross' *Tenderly* and the Youmans-Caesar *Tea for Two*. He performs these two in a half boogie, half Latin style.

Hammer plays with both hands and has the elements of a vital blues attack in either of them. His left hand is in full display in *Blue's Blues* and *Too Fast Boogie*. One of the most interesting tunes is *Practice Boogie*, where Hammer uses his left hand to build a bass pattern from a child's piano exercise and then, with his right, does practice figures to fill in.

This is a worthwhile addition to a jazz piano library as an example of an unusual basic-blues pianist, who deigned, at the request of his brother, to make one trip to Nashville to put some of his originality on record for posterity.

Merle Koch

SHADES OF JELLY-ROLL—Carnival CLP-102: 2:19 *Blues*; *Hors d'Oeuvres*; *Mama's Gone Goodbye*; *The Crane*; *Sweet Substitute*; *Sugar*; *Grandpa's Spells*; *Bateau Blues*; *Buddy Bolden's Blues*; *Kansas City Stomps*; *The Pearls*; *Winin' Boy*; *Davenport Blues*; *I Love to Play Piano in a Dixieland Band*.

Personnel: Merle Koch, piano; Dr. Edmond Souchon, vocals.

Rating: ★★★★★

In order for a New Orleans-styled or Dixieland traditional record to be worthwhile these days, it is necessary to offer something a little different from the cliches. This record does just that with a double impact.

Koch, a sleeper jazz piano talent currently on the New Orleans scene, plays in the Jelly-Roll Morton tradition with many original ideas of his own, as well as with a clean, bell-toned sound.

He is a 45-year old Nebraskan, who has been buried in Los Angeles for many years as a professional musician. Clarinetist Pete Fountain of the Crescent City discovered him while he was on the coast playing with Lawrence Welk. Fountain took him to New Orleans to play with his newly formed quartet early this year.

The other feature of note concerns the idea of having the eminent New Orleans surgeon, Dr. Souchon, who knew and heard Jelly in person many times, sing the vocals on 2:19 *Blues*; *Sweet Substitute*; *Buddy Bolden's Blues*, and *Winin' Boy*. This the good doctor does with a gravel-voiced gut-bucket singing style very reminiscent of Morton himself.

Koch shows considerable versatility in playing Bix's *Davenport Blues*, his own composition *Bateau Blues*, and *Sugar*, in addition to the seven Morton originals. On *Hors d'Oeuvres*, a tune he dug up from an old Ambrose Decca, he combines swing and ragtime styles.

The pianist is especially good on *Kansas City Stomps* and *The Pearls*. This record is highly recommended to all of the old-time record collectors.

Thelonious Monk

FIVE BY MONK BY FIVE—Riveroide RLP 12-305: *Jackie-ing*; *Straight, No Chaser*; *Played Twice*; *I Mean You*; *Ask Me Now*.

Personnel: Thad Jones, cornet; Charlie Rouse, tenor; Sam Jones, bass; Art Taylor, drums; Monk, piano.

Rating: ★★★★★

There seems to be very little middle ground concerning Monk: either he's hailed as a genius or he's considered something

a great deal less than that. Strangely enough, this album conceivably can be used to substantiate either viewpoint.

Thematically, Monk has much more to offer than he does pianistically; although his playing is individualistic—even eccentric—and has a certain primitive charm about it, it is often incoherent and fumbling. Not so his compositions. Even though their odd, unconventional phrasing and harmony may strike the ear of the uninitiated as being too far out, Monk's themes are likely to come to be considered more or less standards, just as Charlie Parker's have.

Monk adds Basieite Thad Jones to his regular quartet for this LP. Charlie Rouse and Jones have most of the blowing room, with Monk limiting himself to short solos concerned mostly with the melody. Jones has a fine angry solo on *Jackie-ing* and a couple of excellent bits on *I Mean You*.

Rouse is a much underestimated tenor man. His solos are inventive and interesting; his taste, while not impeccable, is consistently on a higher plain than some of the better-known east coast tenor men. His work on the ballad *Ask Me Now* and the blues *Straight, No Chaser* is very good. In fact, everyone plays exceptionally well on the latter.

Sam Jones walks—no, *strides*—on every track. He takes no solos, but his playing contributes as much, if not more, than some of the soloists. His teammate, Taylor, drives but never hinders the horns and Monk.

The germ of *Ask Me Now*, in case you're historically inclined, was contained in an introduction Monk played on Coleman Hawkins' *Drifting on a Reed* recorded some 12 or so years ago.

This LP is typical of the music of Monk, and it's definitely worth serious listening.

Red Nichols

SYNCOPATED CHAMBER MUSIC—Audiophile XI-326: *Three Blind Mice*; *Memories of You*; *Manhattan Rag*; *Easter Parade*; *Tin Roof Blues*; *Peaceful Valley*; *Candlelights*; *I'm on the Gravy Train*; *Corky*; *I Can't Believe That You're in Love with Me*; *Rondo*.

Personnel: Nichols, trumpet; Joe Rushton, bass saxophone; Matty Matlock, clarinet; King Jackson or Ted Vesely, trombone; Rollie Culver or Nick Fatool, drums; Walter Sheets or Stan Wrightsman, piano.

Rating: ★★★

These are some Nichols recordings made several years ago for the small Audiophile label. This company has specialized in making high-quality recordings, and the sound tends to be more like that in a live performance than most so-called high fidelity recordings can demonstrate.

Possibly because of the chamber music format, these sides lack swing, and there is very little of the driving ensemble playing that adds interest to the Five Pennies recordings.

There is some fine solo playing by Matlock, Rushton, and Nichols, who plays an opening horn solo on *I Can't Believe* that is quite Bixian.

The *Candlelights* is the Bix Biederbecke composition with Sheets on piano. As drummer George Wettling has said, even Jess Stacy and Ralph Sutton find Bix' compositions difficult to play, and they are even harder to orchestrate.

This record is recommended for its sound reproduction characteristics rather than for the musical content.

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■ **THE SCENE CHANGES—THE AMAZING BUD POWELL**—Blue Note 4009: *Cleopatra's Dream*; *Duid Deed*; *Down With It*; *Danceland*; *Borderick*; *Crossin' The Channel*; *Comin' Up*; *Gotta' There*; *The Scene Changes*.
 Personnel: Bud Powell, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★ ★ ★ ★

Here is Bud Powell back playing his own tunes, which is significant: most of his recent tracks have been improvisations on the material of others. And he is best when he is on his own.

These tracks were recorded in April, 1959, just before he left for Europe. (He is at present located in Paris.) He tries in this set to illustrate the idea that "the scene changes." And, as the point of departure, there is the frequent bop figure, a nostalgic phrase used during the *Groovin' High* days, which crops up in *Duid Deed*, *Down With It*, and the title tune.

Danceland and *Borderick* are novel and charming, the former highlighted by a danceable quality and the latter by a warm feeling towards the pianist's son, Earl Douglas John Powell, to whom he dedicates the composition. Not surprisingly, it smacks of a nursery rhyme.

The track *Comin' Up*, one of Powell's longest recorded solos, is full of surprises. Here he is superbly supported by drummer Art Taylor and bassist Paul Chambers in a Latin-styled, yet strictly Powell-flavored creation.

Powell on these tracks is original, and he sounds secure in what he is playing. It is good to hear.

Joe Saye

■ **DOUBLE SHOT OF JOE SAYE**—Mercury MG 36147: *No Two People*; *Scot Free*; *Younger Than Springtime*; *Heather Hop*; *Wonderful Wonderful*; *Tenement Symphony*; *Double Shot*; *Let's Call the Whole Thing Off*; *Light Tread*; *The Blue Room*; *If I Were a Bell*.

Personnel: Saye, piano; Spencer Sinatra, flute; Barry Galbraith, guitar; John Drew, bass; Jimmy Campbell, drums. Walter Bolden, drums, replaces Campbell on *Tenement*.

Rating: ★ ★

Saye, the sightless Scot who has been in this country a comparatively short time, is an extremely competent, wholly inisicantly pianist with strong jazz feeling in a sort of Gaelic Shearing vein.

In an attempt to achieve a distinctive style for this group of top studio musicians, Saye adapted three old Scottish melodies (*Double* is from the reel *Mrs. McLeod*; *Scott* is from the reel *Rory O'More*; *Heather* is from *Inverness Gathering*) for cocktail jazz performance. All come off with smooth precision.

The remainder of the set consists of established tunes. On none of them does the pianist get farther out than latter-day Shearing. Flutist Sinatra is adequate, displaying pure tonal quality and ample technique; guitarist Galbraith provides the most interesting moments in the set. The rhythm section is workmanlike but never exciting in a real jazz sense.

With a group such as this, Saye should enjoy a bright future in the more svelte quasi-jazz rooms, the Embers, for example. Appropriately, George Shearing wrote the brief liner copy.

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Sims-Cohn-Woods

■ **JAZZ ALIVE, A NIGHT AT THE HALF NOTE**—United Artists UAL 4040: *Love, Come Back to Me; It Had to Be You; Wee Wee; After You've Gone.*

Personnel: Zoot Sims, Al Cohn, tenors; Moss Allison, piano; Paul Motian, drums; Knobby Totah, bass; Phil Woods, alto.

Rating: ★★★★★

This is improvised modern jazz as presented nightly in one of the best jazz clubs in New York City. It happens that the recording was made when the Sims-Cohn combo was on the stand and altoist Woods came in for a visit. The four tracks are typical, and if you can't visit the Note in person, this set is a must. If you do dig jazz recorded on the premises, you'll want this album.

Each of the four tracks averages 10 minutes in length, giving ample opportunity for the listener to study the solo improvisations and the interplay of the three saxophonists as each head arrangement develops.

The rhythm section devotes itself primarily to playing for the three reeds, although there is some fine Allison solo piano.

Various Artists

■ **THE COOL SCENE**—(Twelve New ways to Fly)—Warner Bros. W-1328: *Tunes and Artists: Dues Blues (Trombones, Inc.); I Love Paris (Marty Paich); The D.A.'s Man (Frank Comstock); Deserted Harlem (Don Ralke); It's a Lonesome Old Town (The Smart Set); Improvisation (Robert Prince); Manteca (Marty Wilson); Inspiration (Guitars, Inc.); The Stu Bailey Blues (Warren Barker); Come Rain or Come Shine (The Signatures); Pottsville, USA (Chico Hamilton); It's All Right with Me (Trombones, Inc.)*

Personnels unlisted

Rating: ★★

The only saving grace of this banal melange of cops-'n-robbers background jazz are the tracks by the Trombones, Inc. and the two vocal groups, the Signatures and the Smart Set. Even the Chico Hamilton track sounds like *M Squad* in miniature.

The most gimmicked and overarranged track is Don Ralke's *Deserted Harlem*, a pseudo-Tunisian nothing complete with harmonica. And one has come to expect more from Marty Paich than hackneyed and obvious devices such as the piano-bass unison figures that he employs on *I Love Paris*. The Robert Prince offering, although a cut above the other gimmick tracks, threatens to descend into utter chaos in parts.

All in all, this is unrewarding listening. If you dig the above-mentioned vocal groups or Trombones, Inc. you're loot will be much wiser spent on the LPs from which the tracks were taken than on this mish-mash.

Moe Wechsler

■ **HONKY-TONK PIANO**—Roulette R-25069: *Somebody Stole My Gal; It Was in a Little Spanish Town; Japanese Sandman; How Come You Do Me Like You Do?; Maple Leaf Rag; Some of These Days; Chinatown, My Chinatown; I Wonder Who's Kissing Her Now; Heartaches; I Ain't Got Nobody; Medley of Old Favorites; When My Sugar Walks Down the Street.*

Personnel: Wechsler, piano, with unidentified banjo, bass, drums.

Rating: ★★

This collection of nostalgic songs, some of which postdate the player piano, are rendered here in true honky-tonk style, except possibly for the whistle and auto horn on *Chinatown*.

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type, but this is probably as good as any of them. It should have great appeal for those who dote on those everlastingly monotonous and identical television westerns. You could make a western saloon out of your playroom with this record except for one thing. Most of the songs are not old enough, but maybe the medley track does qualify—with *Camptown Races*; *My Bonnie Lies over the Ocean*; *Loch Lomond*; *Sweet Adeline*, and *How Dry I Am*.

Si Zentner

5 A THINKING MAN'S BAND: Liberty LST-7133: *Sweetheart of Sigma Chi*; *The Tulsa Boatmen*; *Stompin' at the Savoy*; *Beautiful Love*; *Thinkin' Man*; *Two Guitars*; *Sock Hop*; *Bri Mir Bist Du Schoen*; *Out of Nowhere*; *Why Not*; *Little Girl*; *The World Is Waiting for the Sunrise*.

Personnel: unlisted.

Rating: ★ ★ ★ ★

Zentner's up-and-coming crew is one of the swiftest dance bands working today. Although it is not aimed primarily at the jazz audience, this LP holds more than passing interest for the jazz fan—especially if he's a dancer.

Emphasis is placed on the arrangements and the ensemble sound, but there are interesting solos interlaced in the clean-cut scores. Zentner's masculine trombone is featured mostly but not to the extent that the band is built around his horn. The arranging staff—and it's a good one—is the core of this band.

Arrangers on this LP are Bob Florence for Tracks 1, 2; John Bambridge Jr., Tracks 4, 5, 7, 8, 9; Pete Carpenter, Tracks 3, 6, 10, and Joe Dolny, Tracks 11, 12.

The trombone section is featured more than the other sections, but there is bite in the trumpets, and the saxes are the personification of togetherness. The rhythm section is not a powerhouse unit, but is more in the Jimmie Lunceford school of light, propelling two-beat.

The one disturbing factor in this album is the overuse of the medium-bounce tempo. This is a fine tempo for dancing, but if one is chair-bound and just listening, it becomes slightly redundant.

All in all, this is a fine album for dancers and those big-band enthusiasts who dig new swinging bands.

VOCAL

Mahalia Jackson

6 GREAT GETTIN' UP MORNING—Columbia CI-1343: *Great Gettin' Up Morning*; *How Great Thou Art*; *I Found the Answer*; *To Me It's So Wonderful*; *His God Put a Rainbow in the Sky*; *He Must Have Known*; *When I've Done My Best*; *Just to Behold His Face*; *My Journey to the Sky*; *Tell the World About This*.

Personnel: Miss Jackson, vocals; Mildred Falls, piano; Osie Johnson, percussion; Addison Farmer or John Simmons, bass; Jimmy Raney, guitar; Alfred Miller or Harold Smith, organ; choir of mixed voices.

Rating: see below

Whether he be atheist, agnostic, or believer, the sensitive listener hardly can help but be filled with respect and admiration for Mahalia Jackson: respect for her vibrant faith; admiration for her great vocal powers.

From the stomping, romping *Great Gettin' Up Morning* to the somber *He Must Have Known*, Miss Jackson's performance in this album captures all the pathos, joy, and shining hope of her faith. Her beau-

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MG 12117 PRAYER TO THE EAST Near East—influenced jazz by Lateef-flute, Wilbur Harden—flugelhorn, Hugh Lawson—piano, Ernie Farrow—bass and Oliver Jackson—drums.

MB 12103 JAZZ MOODS

MG 12109 JAZZ FOR THINKERS

MG 12115 STABLEMATES

The same group as above, except Harden and Jackson are replaced by Curtis Fuller—trombone, and Louis Hayes—drums. On "StableMates" Lateef shares the album with the band of arranger A. K. Salim.

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tiful voice and spirit soar on every track.

The jazzmen listed in the personnel above are accompanists only; Raney can be heard from time to time filling in between Miss Jackson's phrases. The choir enhances and complements Miss Jackson throughout the LP.

There is no rating because it is unnecessary and presumptuous to pigeonhole a Mahalia Jackson performance or any performance of this type.

This album, as do all Mahalia Jackson albums, offers a rich and rewarding emotional experience.

Sarah Vaughan

NO COUNT SARAH—Mercury, MG 20441: *Smoke Gets in Your Eyes; Doodlin'; Darn That Dream; Just One of Those Things; Moonlight in Vermont; No 'Count Blues; Cheek to Cheek; Stardust; Missing You.*

Personnel: Miss Vaughan, vocals; Wendell Cully, Thad Jones, Eugene Young, and Joe Newman, trumpets; Henry Coker, Al Grey, and Benny Powell, trombones; Frank West, Frank Foster, Billy Mitchell, Charlie Fowlkes, Marshall Royal, saxes; Freddie Green, guitar; Richard Davis, bass; Sonny Payne, drums; Ronnell Bright, piano.

Rating: ★ ★ ★ ½

The wedding of Sassy and the Basie band has been a propitious and fruitful one. The band brings out Sarah's warmth, humor, and musicianship; and the guys in the band seem to have a ball backing her. This warm rapport is clearly evident in this album.

From her rather startling entrance on *Smoke* to her wordless, piping kidding of the verse of *Stardust*, Sarah wails. Her performance is generally without affectation except when she parodies herself. The wonderful elasticity of her voice is a joy to hear on Horace Silver's amusing *Doodlin'*.

The high point of the album is *No 'Count Blues*; Sarah scats, hums, and swings her way through five minutes of medium blues backed by the driving Basie-without-Count band. The things she does with her voice are amazing.

The band swings all the way through the LP, and there are a few well-played solos sprinkled about.

This is a thoroughly enjoyable performance by Sarah and the Basie band and should satisfy the fans of each.

New Jazz Releases

The following is a list of last-minute jazz releases, intended to help readers maintain closer contact with the flow of new jazz on records.

Pearl Bailey, *The One and Only Pearl Bailey* (Mercury ■ MGW 12132)

Chet Baker, *Chet Baker Plays the Best of Lerner and Loewe* (Riverside ■ RLP 12-307, ■ 1143)

The Banjo Kings, *The Banjo Kings Go West* (Good Time Jazz ■ M12036)

Charlie Barnet Orchestra, *More Charlie Barnet* (Everest ■ 5059, ■ 1059)

Sidney Bechet, *The Sidney Bechet Story* (Brunswick ■ BL 54048)

Eddie Bert, *Like Cool* (Somerset ■ P 5200)

Billy Butterfield and Essex Five, *College Jazz* (Somerset ■ P 200)

Billy Butterfield, *I'm in the Mood* (Somerset ■ P 2200)

Tutti Camarata orchestra, *I Want to Be Happy—Music of Vincent Youmans* (Everest ■ 5062, ■ 1062)

Benny Carter, *Swingin' the Twenties* (Contemporary ■ M3561)

Ray Charles chorus, *On a Rainy Night* (Somerset ■ P 6000)

Teddy Charles and Mal Waldron, *Coolin'* (New Jazz ■ 82126)

Charleston City All-Stars, *The Charleston City All-Stars Go Dixieland* (Grand Award ■ 33-411)

Warren Covington and the Tommy Dorsey orchestra, *The Swingin' Era* (Decca ■ DL 8914, ■ DL 78914)

Wild Bill Davis quartet, *Flying High with Wild Bill Davis* (Everest ■ 5052, ■ 1052)

Ella Fitzgerald, *Ella Sings Sweet Songs for Swingers* (Verve ■ MGV 4032)

Red Garland trio, *Manteca* (Prestige ■ PRST 7139)

Babs Gonzales, *Tales of Manhattan* (Jaro ■ JAM 5000)

Benny Green, *The Swingin'est* (Vee-Jay ■ LP 1005)

Coleman Hawkins with Charlie Shavers, *Hawk Eyes* (Prestige ■ 7156)

Luther Henderson orchestra, *Clap Hands* (Columbia ■ CL 1340, ■ CS 8149)

Woody Herman orchestra, *Moody Woody* (Everest ■ 5032, ■ 1032)

Billie Holiday, *The Billie Holiday Story* (Decca ■ DNB 161)

Ahmad Jamal, *Jamal at the Penthouse* (Argo ■ LP 646, ■ 5646)

Harry James, *Harry James Plays Songs That Sold a Million* (Harmony ■ HL 7191)

Crystal Joy, *The Fabulous Crystal Joy* (Hanover ■ M 8002)

Left Bank Bearcats, *Bearcats* (Somerset ■ SF 8300)

Left Bank Bearcats, *Dixieland* (Somerset ■ P 1400)

Booker Little, *Down Home Reunion*, (United Artists ■ UAL 4029, ■ UAS 5029)

Shelly Manne and His Men, *Son of Gunn* (Contemporary ■ M3566)

Johnny Martel, *I Cover the Waterfront* (Gone ■ 5005)

Skip Martin's Symphony, *Scheherazad* (Somerset ■ SF 9700)

The Mastersounds, *The Mastersounds in Concert* (World Pacific ■ WP 1269)

Hal McIntyre orchestra, *It Seems Like Only Yesterday* (Roulette ■ R 25079)

Phil Moody quintet, *Intimate Jazz* (Somerset ■ SF 10400)

Bud Shank quartet, *Slippery When Wet* (World Pacific ■ WP 1265)

George Shearing quintet, *George Shearing Goes Hollywood* (Lion ■ 7017)

Jimmy Smith trio, *Smith Plays Pretty Just for You* (Blue Note ■ 1563)

Rex Stewart and Dickie Wells, *Chatter Jazz* (RCA Victor ■ LPM 2024, ■ LSP 2024)

Sun Ra and His Arkestra, *Supersonic Jazz* (Saturn ■ H70P)

Sun Ra and His Arkestra, *Jazz in Silhouette* (Saturn ■ K70P)

Billy Taylor and Four Flutes, *Billy Taylor with Four Flutes* (Riverside ■ RLP 12-306, ■ 1151)

Creed Taylor orchestra, *Lonelyville—The Nervous Beat* (ABC-Paramount ■ ABC 308)

Various artists, *Jazz West Coast—Vol. 5* (World Pacific ■ JWC 511)



the blindfold test

Edmund Thigpen

By Leonard Feather



To the older generation of Jazz fans, the name Thigpen is immediately familiar. It refers to Ben Thigpen, the excellent drummer, who was a member of the great Andy Kirk orchestra in the late 1930s and early '40s.

To more recent aficionados, of course, the Thigpen association involves Ben's son, who as the drummer with the Oscar Peterson trio, has been gaining rapidly as a major force in modern percussion. Recently he tied with Elvin Jones as New Star drummer in *Down Beat's* International Jazz Critics poll.

A trained musician who has made a serious study of the craft at which he works, Ed is 28 years old, Chicago-born and Los Angeles-reared, with a background that has included work in rhythm-and-blues bands, vocal accompaniment units, and more recently many combos on the east coast, notably the Billy Taylor trio, which he left to join Peterson.

This was his first *Blindfold Test*. I asked him not to confine his comment merely to the drummers on the records played for him, about which he had no advance information.

The Records

1. Art Blakey's big band. *El Toro Valiente* (Bethlehem).

It didn't kill me at all. I don't know who the band was, but the thing sounds like a lot of recordings. First of all, dynamically speaking, as far as color is concerned, everything sounded on the same level . . . It also sounded like the music was being read right then.

Even with the hard-swinging Afro-Cuban jazz, as that was supposed to represent, this didn't have it. There was no color, and in any music, whether it's fast, swing, or hard, there's supposed to be some color . . . I heard—no, it wasn't Art because Art has more color than that . . . But I heard some inflections of Art—some of the things like he does.

But this is just hard, screaming, and constant beating. I don't think the band had rehearsed very much because if it had, it would have been smoother. That happens a lot of times with recordings. I'll have to say one star.

2. Lee Konitz. *Lennie Bird* (Verve). Konitz, alto; Henry Grimes, bass; Dave Bailey, drums; Billy Bauer, guitar.

That was nice. I like that . . . It reminds me of some of the things Lennie and Lee were doing. I don't know who was on that though. I've never heard it before. Didn't Bud Shank and Laurindo Almeida do some things like that?

It sounded a little like Red Mitchell on bass . . . I find the composition interesting. I like the alto player and all the rest of them. The drummer was good. He had good time. Give that three stars.

3. Howard Rumsey's Lighthouse All-Stars. *Facts About Max* (Liberty). Max Roach, drums.

I don't know if that was Max or Philly Joe. Was it his band? I liked that . . . The drums were the strongest thing on the band, and I liked what he played.

It was a good arrangement but again, I find that tightness, smoothness, finesse—he knew where he was going, but the other guys weren't quite sure. To be great in a finished thing, there's a smoothness that you find with soloists following each other, and this didn't have that.

But I enjoyed the record. I'd give it three stars and for the drummer four, because he held the thing together.

4. Jo Jones. *Sweet Georgia Brown* (Everest). Jones, drums; Ray Bryant, piano; Tommy Bryant, bass.

I know the story of this recording. I think it's a terrible recording, balance-wise . . . I think they were over there trying out some equipment, because anything that Jo or Ray do is great—they're perfectionists, and the balance on this was terrible. It sounded like a lot of clanging, and I know their work too well . . . They were just fooling around.

Jo told me himself that he didn't know they were going to press that record. Jo is my favorite drummer, along with some others, but I've always rated him first place. He's a master of that instrument, along with Buddy Rich and Klook.

This was so badly recorded and distorted. I don't think they should have put this out at all . . . I won't rate this.

5. Philly Joe Jones orchestra. *Carioca* (Riverside). Jones, drums, arranger.

That was very, very good. Anything Philly does is five stars with me. He, along with Jo, is an all-time favorite. I think he's one of the most imaginative drummers, one of the most swinging and original. And I liked the arrangement.

6. Woody Herman. *Hi-Fi Drums* (Capital). Buddy Rich, drums; Herman, alto.

Five stars for Buddy and Willie Smith! You gotta give Buddy five. He's phenomenal! Nobody in the world sounds like Buddy . . . Everything he does to a drum—the way he touches a drum—he knows it inside out. Nobody does things like Buddy.

7. Kenny Clarke. *On a Riff* (Epic). Andre Hodeir, composer, arranger.

Nothing. It sounds like one of those things thrown together—guys trying to read something. It was nothing as far as I'm concerned. It seems like nobody on the record enjoyed making the record. There was no feeling—like "it's just a date, and I'll put in some time." That's all it sounded like.

8. Leonard Feather-Dick Hyman. *Tweeter from Hi Fi Suite* (M-G-M). Jerome Richardson, piccolo; Thad Jones, trumpet; Kenny Clarke, drums; Frank Wes, tenor.

That was nice. I liked that . . . I'll give it four stars. I don't like piccolos particularly, but this guy played good. I guess it's hard to record them. I don't know too much about that, but you get that piercing sound.

I liked the trumpet player and the drummer. I'm torn between two people—either Klook or Philly Joe, I don't know which. The cymbal beat sounded like Klook. I don't know who the tenor was, but he was good.

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a book review

Don DeMichael

(Don DeMichael, who recently joined Down Beat's roster of record reviewers, is a drummer and vibraphonist who, at the age of 30, found himself increasingly interested in the scholastic, and theoretical background, as opposed to the purely performing aspects, of jazz. A one-time traditionalist who developed into a modernist without ever losing the love of the old, he has as his most striking characteristic a calm, un-angry approach to both.

(He is also a student of sociology at Indiana University.)

Jazz Improvisation, Tonal and Rhythmic Principles, by John Mehegan, published by Watson-Gup-till, \$15.00.

John Mehegan, instructor at Ju-liard and Columbia University, jazz critic, musician, and proponent of the "let's just blow" school of jazz, has helpful and interesting things to say in this book.

Its main theme is that the old system of figured bass is the one proper means of communicating what is happening harmonically in jazz.

Figured bass, in case you are un-familiar with the term, uses the Roman numerals I to VII to repre-sent the chords built on the corre-sponding tones of the diatonic scale, e.g., in the key of C, II corresponds to a D minor seventh; VI is an A minor seventh; and so forth.

Musicians, familiar with the chord system, will note the strong resem-blance between figured bass and chord symbols. But figured bass has some distinct advantages over the more familiar chord symbols. Trans-position is simpler, and the relation-ship between chords is more clear-cut. Since the hearing of relation-ships is so important to the jazzman, this latter advantage is particularly meaningful to the novice pianist.

Although Mehegan does not ex-pand as much as he could on the method of indicating inversions, this is the really distinct advantage fig-ured bass holds over chord symbols.

On the whole, figured bass is more satisfying as a shorthand method and analytical tool than the some-what limited chord symbols. But it has certain disadvantages as well. The most serious disadvantage — as well as Mehegan's method of teach-ing it — is that it could easily lead

to a mechanical and modal way of playing. The exercises and examples the author has written all tend to emphasize the mechanics and sur-face intricacies of jazz. Nowhere does Mehegan bring out the basic quality of jazz — emotion. True, this cannot be taught; but it should be strongly emphasized to the student when he is first starting, for this is the time when minds are most mal-leable.

The book states the mechanics of jazz harmony clearly and more or less completely for the beginner, but it is weak on the rhythmic aspects of jazz. After a rather cursory ex-planation of syncopation, Mehegan drops the subject and returns to har-mony. He does mention in passing that rhythmic qualities will be fur-ther explored in a second book, but a simple explanation of some of the more fundamental devices, such as the 12/8 feel, would be of great help to the student now, not at some un-specified date in the future.

The closing section of the book is its strongest section. Here Mehegan lays down a set of practice and study procedures that are the best to be found in any publication of this kind. His procedures in ear training and memorization are sound, simple, and constructive.

In the sheet music conversion chapter of this section, Mehegan shows the student when and how to insert or eliminate certain chord changes. This chapter will do more toward developing the novice into a professional than many of the pre-ceding portions of the book.

Most of what Mehegan has to say in this book has been said before, though in a slightly different way. He says it clearly, if quite expen-sively.

As a musician and teacher, I would recommend this book with the cautions mentioned. But under no circumstances would I recom-mend it for study without the aid of a competent teacher with experience in jazz.

I can think of a no more fitting summary or conclusion than Me-hegan's own statement: "A jazz mu-sician can be only as good as his degree of exposure to all music re-gardless of the instrument or the period and, of course, as his degree of mastery of his instrument." ■

CAST YOUR BALLOT

Be sure to cast your ballot in the Down Beat Readers Poll. The bal-lot form is on Page 21.

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Caught in the Act

GLORIA SMYTH-LENNIE BRUCE
London House, Chicago

Personnel: Miss Smyth, vocals; Bruce, monolog; musical backing on the night of review by a trio comprising Dick Marx, piano; John Frigo, bass; Jerry Slosberg, drums.

The trouble in describing comparatively unknown singers is that the limitations of language make it virtually necessary to make comparisons. Someone is "like" Sarah Vaughan, or Ella Fitzgerald, or who have you. The references tend to create a fixed and inaccurate image of the performer.

Gloria Smyth, happily for her, is sufficiently individual to escape most comparisons; sufficiently individualistic to support the occasional surface references to Miss Vaughan, Miss Fitzgerald, the late Billie Holiday and several others without losing herself in any of their styles.

This is an exceptionally able singer, notably assured and steady, considering her apparent youth. When she has lapses, they are lapses not of ability or music, but of taste.

A very outgoing singer, she is determined to get through to her audience if it is necessary, figuratively speaking, for her to climb across the tables to get to them. She will do anything to get across, whether it is swinging her considerable corporal endowments or looking wide-eyed in a kind of broad mugging that reminds me of no one so much as flamenco dancer Carmen Amaya. The mugging, unfortunately, shows up in her voice, too.

Her voice is warm and flexible. She is most at home on the up-tempo tunes. On the ballads she tends to overact, nor does her voice seem fully at ease in them.

But when she's singing up . . . Well now, this is Miss Smyth's greatest talent. This girl, whom World Pacific Records is pushing, is a swinger and a hard swinger at that. At these tempos she's too busy singing to worry about gesture or facial expression. She digs in with the rhythm section and goes.

Her songs are time-honored nightclub material, including a belting version of *I Get a Kick Out of You*;

I'll Remember April, and so forth.

On opening night of the Mister Kelly's show, comedian Bruce—top half of the double bill—stayed on for well over an hour and held the audience in his hand, when they were not in hysterics, the whole time.

Calling Bruce or Mort Sahl "sick" comedians, or even saying that they are new, is nonsense. Comedians who play "outrageously" with the public psyche, trample over politics, puncture favorite illusions, and commit calculated sacrilege against all our phony gods, are an old tradition in France.

They're just new to America and one of the signs of the growing maturity of the country. Sahl and Bruce (who are actually very unlike) are not a sign of "sickness" (whether they as individuals are or are not "sick" is beside the point), they're a sign that convalescence has begun. They show that many of our sacred cows have died, and they're taking pot shots at the rest.

—Gene Lees

YVES MONTAND

Henry Miller's Theater, New York City

Personnel: French actor-singer Yves Montand accompanied by Bob Castella, piano; Nick Perito, accordion; Jimmy Giuffre, clarinet; Billy Byers, trombone; Jim Hall, guitar; Al Hall, bass; Charles Persip, drums. Presented by Norman Granz in association with Jacques Canetti.

The average American never has heard of Yves Montand. Yet he is one of the top pop singers in France. For that matter, the type of material he does (one song concerns the hardships of life in a coal-mining town) makes him considerably more than a pops singer.

Every year, Montand—like various other French singers—does a show that he calls a "tour de chant", which, roughly translated, is "round of singing," "song tour," if you like.

Montand, a 38-year-old former dock worker who rose to prominence after World War II, is known in France as one of the most polished performers on the scene there today. He is a master of gesture, and he has put a tremendous amount of work into the perfectionism that has made him such a favorite. Once he learned acrobatics in order to give a song the exact kind of setting he wanted. He has kept up the acrobatics and added various other talents—dancing, juggling, acting—to his formidable array in order to put his stuff over better.

Indeed, he became such a good actor that he has done many non-singing roles, becoming sort of the Frank Sinatra of France. Americans

who don't know him as a singer may remember him as the rugged, handsome truck driver who clutched a Paris subway ticket in his hand as he died in the harrowing French suspense movie, *Wages of Fear*.

This, then, is Yves Montand—the man Norman Granz brought to New York for a one-man show that has had excellent notices from critics.

Montand's program is made up of a score of short songs, all of them in French (although he explained each song in broken English before singing), which cover a wide range of emotion and the assorted experiences of plain French people.

Montand's enunciation is perfect, his demeanor superbly graceful without the slightest hint of effemininity, and his voice pliable to mood.

The seven-piece band that accompanied him was located behind a transparent screen, and as can be seen from the personnel, it was jazz-oriented. Here a remarkable thing seemed to happen for the jazz listener, as Montand's descriptive movements blended with the music. It was as though he was an integral part of American jazz, although the tale he was telling was French.

In *Il Fait le Fanatique de Jazz*, he uses everything at his command (voice, expression, gestures, body movement) as he describes the French equivalent of a hipster, a phony intellectual, a cool cat who thinks he digs it all but doesn't.

The orchestra cut Montand's music with adeptness and managed to swing. There were frequent blowing choruses from clarinet, trombone, and piano. Hall's guitar was effective on *Flamenco de Paris*.

Montand did a wonderful imitation of Fred Astaire in *Un Garçon Dansait* (A Boy Was Dancing). The story involves the failure of a boy who used to dance on the sidewalks of Paris, to equal Astaire. He was funny, grave, and sad in one song.

This Frenchman, loaded with charm and talent, works in an open-necked brown shirt and a pair of well-tailored brown trousers. His only props were a top hat, bowler, wide-brimmed straw hat, and a cane. He worked on an empty plain stage in front of a microphone. He designed the subtle lighting effects himself.

So the critic of the New York *Post* wrote, "All our singers could well sit at his feet and learn. I could have listened to him all night." This pretty well described the attitude of the entire audience after the last song.

—George Hoefler

take five

By John Tynan

The wacky humor enjoyed by most musicians is legendary. While Lennie Bruce exemplifies this screwy sense of comic irreverence at its farthest out and has come closest to achieving the title "jazzman's comedian," he enjoys no monopoly in tickling musicians' funnybones.

Bruce's main competition consists of two Los Angeles musicians, bassist Earl Gaines and saxophonist Maury Stein, who make a more-than-comfortable living at the day gig of running an instrument store located on the parking lot of Hollywood's AFM Local 47 at 825 N. Vine St.

What makes the Gaines and Stein store unique in its success is not that it lies hidden from unhip eyes behind a small palm (a map helps in locating it) nor the fact that business must usually be transacted by sign language because of the roaring of rehearsal bands some four feet from the entrance. The secret of Gaines' and Stein's success in business is that the partners are past masters of the advertising art.

With apologies to Bruce (who at this moment may be crouching behind the palm cribbing material as he pretends to be digging the rehearsal band), the following excerpts from Gaines' and Stein's advertisements in the Local 47 newspaper, *Overture*, are presented in humble tribute to the twin deans of musicians' humor-at-its-most-colorful.

Ad No. 1—(under heading *Third Anniversary Special*):

One—Slightly used music store—three years new.

Two — Terribly used partners—Gaines or Stein. Take your pick.

Three—Foot HIGH Society Orchestra, available for rehearsals only.

Four—Bottles of Velvels valve oil with every purchase of a Trumba-phone.

Five — Hundred nonpaying customers FREE to any music store.

Ad No. 2 (heading):

WE LOSE MONEY ON EVERY DEAL—THE ONLY REASON WE STAY IN BUSINESS IS THAT WE MUST MAKE A LIVING!!

Ad No. 3 (under heading *SPECIAL SALE*):

4 singing dogs—(can't read music).

Curved trumpets for playing around.

Mother Yanchuk's odorless fish horns.

Ivy league Kamen books for styl-ish orchestras.

Ma O'Toole's Kosher cork grease.
FOOTNOTE — FOR THE WEIRDOS WE CARRY THE UNUSUAL, like Selmer altos, tenor, baritone saxes, basses, Haynes flutes, and many other nutty items.

Ad No. 4:

IF YOU NOTICE A SLIGHT ODOR IN OUR SHOP—IT'S BUSINESS!

SPECIALS—Chinese cymbals for sideway drummers; Offender basses for offensive bass players; calliope used with Barnum & Bailey — has built-in lion smell.

WANTED: COMPOSER FOR THESE LYRICS:

*There once was a musician named
Joey*

Who only went with girls named

Chloe

*But one day he died, because
he had tried*

To go with a guy named Sol.

—E.G.

Ad No. 5: (under heading *GAINES & STEIN THANKSGIVING SPECIALS*):

1. Valve Oil with Dramamine—for trumpet players who suffer on the high "C's".

2. River Kwai bass viol bridges.

3. Drum sticks with or without cranberry sauce.

4. Sour mash valve oil (100 proof) for the happiest valves in town.

5. Anti-vibrato reeds.

6. Dr. Meluish Dill Dough's rubber clarinet pegs.

7. "How to Use the Snare Successfully." By Frank Buck—(enclose self-addressed antelope).

8. Mother Tucker's slide oil.

Ad No. 6 (under the slogan *CHRISTMAS SPECIALS*, flanked by Stars of David):

1. St. Nick Lucas picks.

2. Santa Anita racing forms (with hidden *Clause*).

3. Free ice at our High Sierra branch.

4. Mother Tucker's hand-knit fireplace stockings.

5. New type fertilizer manufactured by Donner, Blitzen, Dancer, Prancer, and Fink. Surprise the Little Woman; let us gift wrap it for you.

Wanted — One beet musician for Borschtcapades — Contact Ma Gordon.

Ad No. 7 (one Christmas later):

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ORGAN (Continued)

McPartland, Duke Ellington, George Shearing, and other visiting jazz musicians with his playing on the Baldwin organ, which has a higher frequency range than the Hammond.

Strand was able to project a Charlie Parker sound in his treble lines and had a jazz-based lyrical impressionism on ballads. The Streamliner featured new and unknown talent, and Strand, frequently fired across the country for playing jazz in cocktail lounges, stayed there for a long time. His influences were Art Tatum and Lennie Tristano. He recorded a four-star LP for Fantasy in 1956.

Things began to slow up again after 1952, although the rock and roll field kept using the so-called hot organ until, by 1956, Bill Doggett's records began to sell in the million class.

Milt Buckner whose trio included Sam Woodyard (later the Ellington drum sensation) and tenor saxophonist Danny Turner, found there wasn't any limit to the number of clubs that wanted to book a Hammond organist's trio.

Buckner was going strong in 1955, and recorded an LP for Capitol and later a set for Atlantic.

Milt started on organ at the time in 1950 when Duke Duke left Hampton. Lionel asked Buckner if he could play the instrument, and he said he couldn't but would try anyhow.

Buckner figured out the keyboard by himself, since there wasn't an organist around to help him. It took him only a few weeks before he was ready to play in public.

At first, he couldn't get enough volume to play over the band, because he didn't know how to use the foot pedals. He finally learned to use the pedals but not without several catastrophes. Sometimes he would put his foot on the pedal and get the volume okay while the band was roaring, but then, when he didn't expect it, the band would quiet down, and Buckner would be left out there by himself on the wrong chord.

Wild Bill Davis played quite a few return dates at Birdland, and, in 1955, Epic issued an LP, *Davis at Birdland*. Wild Bill's driving beat was present, but the record suffered from a lack of new ideas.

In early 1956 there was enough activity in jazz organ to warrant *Down Beat's* running a series of or-

gan lessons written by the late Sharon Pease.

Several well-known jazz pianists besides Basie occasionally have indulged themselves at the organ. Among these are Hank Jones, Mary Lou Williams, Dick Hyman and Oscar Peterson.

Possibly because Les Strand has remained close to his Chicago home instead of traveling and, therefore, has suffered periods of inactivity in jazz, the credit for bringing the electric organ into the modern jazz idiom has gone to Jimmy Smith, whose first Blue Note records came out in mid-1956.

Smith makes full use of the stops at his disposal and, as critic Leonard Feather has said, his fast-tempo improvisations would have blended perfectly in Charlie Parker's groups.

Smith plays the organ with horn-like ideas and swings with unremitting drive. This attack, when used on ballads, is likely to overdramatize the result, for the organ has some peculiarities that make it a poor instrument for jazz. Dizzy Gillespie, when listening to a Smith recording, said, "There's a sound inside an organ that comes when you hit a note—another note seems to mar the feeling of the first note and sounds loud."

Smith works with a drummer, Donald Bailey, and guitarist Quentin Warren. He has stated that his favorite organist on records was the popular movie-palace musician Jesse Crawford. The reception of his jazz-styled work has been mixed. One critic, acknowledging his creative drive, would like to hear him on a pipe organ, while another expressed a desire to hear him on piano. He has made some records with a fuller accompaniment, including horns, that have received slightly higher ratings.

Strand came back to the organ limelight early in 1958 with a Fantasy LP of Duke Ellington tunes, on which he used a Hammond and was accompanied by Max Mariash's drums. The *Down Beat* review said, "He makes the instrument as agreeable sounding as any organist in jazz, without any gimmicks or strident assaults, and plays with excellent taste."

It can be seen that in recent years a steady movement of electric organ into jazz has gone on. Sometimes there have been advances, sometimes setbacks, in the instrument's struggle for acceptance in the jazz idiom.

Its victory is still far from total, and time alone will tell whether it will take its place in the sun as a valid medium for jazz expression. ■

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Omer Simeon. That was a name to conjure with, particularly if you were interested in jazz 20 or more years ago.

This man was one of the unappreciated jazz creators and also one of the most potent influences in keeping a jazz group together. He could lend a group greater unity and feeling of coherence than any one individual I can think of. Now he is gone.

Simeon was one of the younger members of a long dynasty of clarinet players out of New Orleans.

The leading legitimate clarinetist and teacher among New Orleans Negroes was Lorenzo Tio Sr. From him came many great clarinet players. Among them in the early days of jazz were Willie Warner and Frank Lewis of the Buddy Bolden band. Then there were Alphonse Picou (the man who devised the famous chorus of *High Society*), Big Eye Louis Nelson, and George Baquet.

It was Baquet who had such a strong influence on Sidney Bechet, who, in turn, influenced Jimmy Noone and Johnny Dodds. At this time there were also in New Orleans such clarinetists as Sam Dutrey, Achille Baquet, Lawrence Dewey, Arthur Burbank, and Lorenzo Tio Jr.

Following these men came Albert Nicholas, Barney Bigard, who reflected the influence of Noone. Then there were Jimmy O'Bryant and George Lewis, who reflected the influence of Dodds. Finally, there came Omer Simeon and Wade Whaley, who had in their playing the influence of both Noone and Dodds.

Omer was born in 1902 in New Orleans and was only 15 years old when Storyville was closed. He had played with the great tailgate trombonist Kid Ory in the Crescent City and was recommended for the King Oliver band in about 1926 when King went into the Plantation in

NEW -- JUST OFF THE PRESS



the first and only complete guide to JAZZ

IMPROVISATION

by JOHN MEHEGAN

Instructor in Jazz Music, Juilliard School of Music and Teachers College Columbia University; Jazz Critic, New York Herald Tribune.

Preface by Leonard Bernstein

Three years in preparation . . . thousands spent to produce it . . . destined to become a classic in the field!

This is the first comprehensive book to codify and delineate the elusive procedure known as jazz improvisation. Popular piano methods are completely outmoded in terms of modern music. Most of these methods are based on antiquated concepts . . . have no relation to the realities of piano as it is played today. The basic materials of John Mehegan's timely and much-needed book, however, are adaptable to all jazz styles . . . bring to all who play and love jazz new understanding of the beauties of this great art.

The text—which runs 208 pages in a large 8½ x 11 format—includes figured basses and instructions for improvising on over 60 jazz favorites such as "Laura," "Body and

Soul," "Spring is Here", "No Moon at All," by leading composers such as Gershwin, Richard Rodgers, Cole Porter, Duke Ellington, Jerome Kern, etc.

John Mehegan's list of students over the past twelve years comprises professionals, aspiring professionals, teachers, dedicated amateurs and Sunday pianists. It would cost you hundreds of dollars to study the material in this book personally with John Mehegan, but JAZZ IMPROVISATION makes all the information available to you for only \$15—about the price of one lesson. The book is beautifully printed, handsomely bound in cloth, with a unique, concealed spiral so it will lie flat on your piano.

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Robert Pace, Assoc. Prof. of Music, Teachers College Columbia University

"Fulfills a desperate need."

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George Shearing

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Teddy Wilson

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HOT BOX

(Continued)

Chicago with the Dixie Syncopators. Darnell Howard had left the band after a gangster bomb had been thrown into the joint.

After the Oliver job, Simeon spent some time with Erskine Tate, whose theater pit orchestra brought young Louis Armstrong to fame when he switched to trumpet from cornet.

In those days, jazz musicians were not scarce on the south side of Chicago, and the late Jelly-Roll Morton was putting recording combinations together frequently. Simeon made some of the finest Red Hot Pepper recordings during this era, and they have gained renown in jazz circles. Simeon was especially great in the low register on the Morton record of *Georgia Swing*.

During the 1930s, 1940s, and up until 1951, he played variously, with Fletcher Henderson, Earl Hines, Coleman Hawkins, and Jimmie Lunceford.

Simeon played alto and baritone saxophones as well as clarinet while playing in the bands of Lunceford and Hines.

Omer was an uptown New Orleans musician, a Creole like Bechet and Bigard. He made some records with Bechet for French Vogue several years ago that were issued in this country on Jazztone. Several of the sides were originals by Simeon based on Creole themes he remembered from his youth.

From 1951 until he died last month in New York's Harlem hospital of cancer, Simeon was a member of the unique Wilbur DeParis band, specializing in music of the past, which has appeared regularly at Jimmy Ryan's on 52nd St. in New York City for the last 10 years.

Simeon was an able exponent of the pure New Orleans classic style of playing. ■

AD LIB

(Continued)

Freed's Big Beat rock and roll show at the Fox theater in Brooklyn . . . Morris Levy (Birdland, Roundtable, and Roulette Records) hosted a reception for Dinah Washington and her new husband at the Roundtable. Music was furnished by the James Moody quintet . . . Metropole bassist Benny Moten became a father late in the summer. His daughter's name is Charlene . . . Kenneth Patchen, bard of the beatniks, has written a new play, *Don't Look Now*, which will use a jazz quintet as a part of the plot . . . Harry Belafonte is scheduled to do a six-week

concert appearance at the RKO Palace on Broadway starting Dec. 15. He will have a full orchestra led by his own conductor and will be backed by a male vocal quartet, plus guitarist Millard Thomas . . . Jack Robbins has published Teddy Wilson's first book on jazz for young pianists . . . Composer George W. Meyer (*For Me and My Gal; There Are Such Things; I Believe in Miracles*) was found dead in his hotel room in New York recently. He was 75 years old . . . Former bandleader Tony Pastor is developing a family act for the Buck Ram enterprises. It will include, besides himself on tenor, his son, Tony, Jr., as a song-and-dance man and son, Guy (Roulette Records performer), as a featured singer . . . Buck Clayton, touring Europe with the Newport All-Stars, writes from the Hotel 3 Falke in Copenhagen that the tour is going great. They are playing Germany, France, Switzerland, Italy, Austria, and Spain, in addition to Scandinavia and England, before returning to the United States in November.

Frankie Lester is leading the Billy May band from California on an eastern seaboard dance tour . . . Erroll Garner's composition *Misty* is a hit. The addition of Johnny Burke's lyrics have given Johnny Mathis, Chris Connor, and Dakota Staton a song of hit proportions. The next Garner original due for lyrics is *Solitaire*. Erroll opens his fall concert tour at Carnegie hall on Oct. 16 . . . Port Chester, N.Y., has a jazz spot named Someplace Else . . .

Ahmed Abdul-Malik's new album, *East Meets West*, is scheduled for release by RCA Victor in March, 1960. Abdul-Malik plays oud and bass . . . Nat Cole's brother, Eddie, also a pianist, portrays Billy (The Baron) Brown in the new television series *Bourbon Street Beat*. Eddie studied music at the University of Heidelberg . . . Lowell Miller, who has been playing string bass and tuba with the Dukes of Dixieland, has left the band and is back in Syracuse . . .

The bands of Duke Ellington and Kid Ory participated in West Berlin's annual cultural festival. Two programs in the 20-day series were devoted to jazz: Ellington on Oct. 4 and Ory on Sept. 22 . . . Hank Mancini, who writes the *Peter Gunn* TV music, has been approached with the idea of giving a couple of jazz concerts at Carnegie hall . . . Paul Whiteman Rhythm Boy Harry Barris, a Bing Crosby cohort during the early PW days, has a daughter, Mari, who is being groomed for the big time. She has signed a five-year

contract with NBC-TV . . . Sarah Vaughan and Billy Eckstine are likely to have the same manager if C. B. Atkins, Sarah's husband, takes over the Eckstine managerial reins. Grassella Oliphant, the former drummer with Sarah's combo, has won a lawsuit against the vocalist. Oliphant said he was fired by Atkins without receiving sufficient notice. The union ordered Miss Vaughan to pay Oliphant \$400.

IN PERSON

Apollo Theater—PEARL BAILEY revue with LOUIE BELLISON'S orchestra, until Nov. 13.
Arpeggio—ROY ELDRIDGE quartet, until Nov. 10.
Birdland—MERCER ELLINGTON orchestra and HARRY EDISON quintet, until Oct. 21. J. J. JOHNSON quintet and HARRY EDISON quintet Oct. 22-26.
Bon Soir—JIMMIE KOMACK, ISOBEL ROBINSON, THREE FLAMES, indefinitely.
Central Plaza—All-star jam sessions on Fridays and Saturdays.
Cotton—EDDIE CONDON'S all-stars.
Copper Door—EDDIE BAREFIELD'S orchestra, indefinitely.
Copacabana—NAT (KING) COLE, opens Oct. 22.
Count Basie's Lounge—SIR CHARLES THOMPSON group, indefinitely.
Don (Hotel Duane)—Upstairs, RANDY WESTON quartet, indefinitely. Downstairs, LENNIE BRUCE, opens Oct. 21.
Embers—DOROTHY DONEGAN, trio and ARVEL SHAW quartet, until Nov. 8.
Jonah Jones quartet Nov. 9-Dec. 7.
Five Spot—LOU DONALDSON'S quintet, opens Oct. 21.
Half Note—YUSEF LATEEF group, until Oct. 27. LENNIE TRISTANO, opens Oct. 28.
Huckery House—BILLY TAYLOR trio, indefinitely.
Jazz Gallery—HORACE SILVER quintet, opens Oct. 20.
Living Room—BUDDY RICH, songs, indefinitely.
Metropole—Traditional jazz groups downstairs, modern jazz groups upstairs.
Promide—RED GARLAND, trio, indefinitely.
GENE RODGERS, trio, on weekends.
Roosevelt Hotel grill—JIMMY PALMER orchestra, indefinitely.
Roseland Dance City—TONY ABBOTT orchestra, opens Oct. 19.
Roundtable—DUKES OF DIXIELAND and BONNEMERE, trio, until Oct. 24. MUGGS SPANIER'S all-stars and FRANK ORTEGA, trio, Oct. 26-Nov. 21.
Upstairs at the Downstairs—PIECES OF EIGHT revue, indefinitely.
Village Gate—GEOFFREY HOLDER, songs, indefinitely; Monday night jazz concerts.
Village Vanguard—RAMSEY LEWIS, trio, KENNY BURRELL, trio, and BEVERLY KELLY, indefinitely.

WASHINGTON

The touring Newport Jazz festival show drew slightly more than 2,000 to the Sheraton Park hotel ballroom on a Saturday night. Comments ranged from "fine" to "disappointing" . . . Guitarist Charlie Byrd cut his first album for Riverside. He is also the star of a new Saturday afternoon revival of *Jazz Festival* on WMAL-TV with disc jockey Felix Grant as emcee. The first two shows were relaxed with everyone in sport-shirts and seemingly in a jam session mood. Byrd continues at the Showboat lounge with his trio, augmented by local musicians such as pianist Donald Waters, trumpeter Hal Posey, and tenor man Buck Hill. Pianist Mose Allison filled in for Byrd when Charlie left for California to appear at the Monterey Jazz festi-

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val. Despite growing national atten-
tion, Byrd has no desire to leave
Washington. "I don't see how a mu-
sician could find a much better deal,"
he said, referring to living conditions
and conditions that permit playing
the kind of music he wants to play
(classics as well as jazz) in a club
where most of the customers give his
work nearly undivided attention.

Stuff Smith left for California
after being in Washington nearly all
year . . . Josh White appears at Lis-
ner auditorium on Nov. 5 . . . The
Caverns, near the baseball park and
the site of innumerable sessions by
the great and near-great in the swing
era, has embarked on a name modern
jazz policy. Recent performers have
been Bob Brookmeyer, Pepper
Adams, John Coltrane, Zoot Sims,
and Thelonious Monk . . . A new
jazz club, the Village Note, has fea-
tured Bennie Green, Babs Gonzales,
Don Byrd, Lambert-Hendricks-Ross,
and Eddie (Lockjaw) Davis with
Shirley Scott on organ . . . Woody
Herman brought a sextet to the
Casino Royal for a week, and the
Jonah Jones quartet ended a week's
engagement on Oct. 3 . . . Abart's
Jazz Mecca occasionally has music of
interest, most recently the Red Gar-
land trio and Horace Silver . . .
Tommy's Brass Rail features singer-
pianist Shirley Horne while the
Eddie Phyfe 3 continues at Charlie's
Cafe lounge. Fred Tatman, on vibes,
has been featured with the Phyfe
group.

Dick Bailey appears to have found
a home at the Crescent cafe down-
town. This should interest any
Washington visitor who wants to
hear the much-abused accordion as
it should be played . . . The Howard
theater has jazz shows occasionally.
Oscar Peterson headlined one in
early September and Ray Charles
one in late September. Art Blakey
and Sonny Stitt appeared on the
Charles bill . . .

PHILADELPHIA

Mahalia Jackson was booked for
the two-day jazz festival sponsored
by the Phillies baseball team at
Connie Mack Stadium Oct. 15-16.
Also signed were Count Basie, Chris
Connor, Ahmad Jamal, Maynard
Ferguson, Chico Hamilton and Jim-
my DePreist. The bash wasn't adver-
tised as a "jazz festival" but as an
"all-star music festival." . . . DePreist
and Stan Kenton gave an award to
WHAT-FM on behalf of the Con-
temporary Music Guild for the sta-
tion's contribution to jazz in pro-
gramming 24 hours of jazz daily . . .
Hamilton followed Kenton into the
Red Hill. Stan picked up the Four

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Freshmen and June Christy at Cincinnati for a six-week concert tour . . . The Newport Jazz Festival touring package, which had troubles at Pittsburgh with George Shearing and Thelonious Monk failing to appear, closed at the Academy of Music here without incident . . . The third concert of the season at the Academy was Oct. 11, with Ray Charles, Miles Davis, Horace Silver, Sonny Stitt and Philly Joe Jones booked, among others . . . Davis was held over at the Showboat, then followed by Art Blakey and rhythm and blues artist Sam Turner.

Cannonball Adderley, reunited with brother Nat, followed Dakota Staton into Pep's . . . Two erstwhile jazz trumpeters now playing rhythm and blues were featured at New Jersey spots. Erskine Hawkins played at Andy's Log Cabin and Cootie Williams at LaMaina's. Earl Bostic also appeared at LaMaina's recently . . . Wagner's Ballroom, which has featured local groups for years, booked Richard Maltby for a Sunday night date . . . Bernard Peiffer played another weekend at the Tremont lounge in Trenton. Also in the New Jersey town, trumpeter Don McCargar has left the Capitol City Five at the Paddock, with Al Fish replacing him in the Dixieland combo.

MONTREAL

Brook Benton played a week at the El Morocco starting Sept. 21. Before him, the Four Lads had a four-day gig . . . Maury Kaye again has a big band at the Black Orchid casino, with Michel Sauro leading the trio there . . . Arthur Lee Simpkins, always a hit locally, played a week at the Bellevue Casino in September . . .

In Ottawa, about 100 miles from Montreal, the Brian Browne trio is playing at the lounge of the Beacon Arms hotel. Browne is a 23-year-old Ottawa who looks destined for bigger things in jazz. He's one of the most exciting pianists to come along since Oscar Peterson. It's no coincidence that Peterson is his idol . . . Frank Motley's Motley Crew and the Shotgun Kelly band are still waging war at the Esquire Show bar, local home of rock 'n' roll . . . Johnny Desmond opened at the Faisan Bleu on Oct. 5 and was followed on the 12th by Connie Francis . . . The Velvetones are at Dagwood's on Decarie blvd.

CBFT and the French-language CBC-TV network presented a 30-minute documentary film on the life and music of the late guitarist Django Reinhardt at the peak Sat-

urday 8-8:30 p.m. time slot. CBM's *From Basin Street to Birdland* series finished the same day, with a 90-minute radio survey of jazz the way it's being played in Canada in 1959 . . . Local jazz pianist and composer Steve Garrick is on his way to New York to work for an agency there, helping to develop new talent.

CLEVELAND

The Modern jazz room, operated for 12 years by Sam Firsten, was sold to Fats Heard, onetime drummer with Erroll Garner. The first act in the room is Fats' trio with Hugh Thompson on piano and Bob Cunningham on bass . . . The Joe Howard trio has been chosen to be the steady group on the Wayne Mack Saturday night television show on station WEWS . . . Norman Granz presented an evening with Ella Fitzgerald on Sept. 20, with Roy Eldridge and Herb Ellis last-minute additions as accompanists . . . The Glenn Miller band under the direction of Ray McKinley appeared on the live *One O'Clock Club* on WEWS-TV Sept. 7. Clevelander Bobby Jones, now playing sax with the band, made several appearances around town, including a session at the Left Bank.

Rex Stewart was booked at the Theatrical grill until Oct. 5, when Ray Bauduc takes over for two weeks. Turk Murphy opens at the grill Oct. 19, to be followed by Jonah Jones . . . The Bill Gidney trio is booked indefinitely at the Poodle lounge . . . The Tommy LaPuma group and the African Jazz trio are sharing the stand at the Left Bank . . . The Bud Wattles quintet is playing Friday and Saturday nights at the Ce-Fair lounge indefinitely.

CHICAGO

Ed Kittrell, trumpeter-leader of the Chicago Stompers, just back from their successful European tour, says another tour is scheduled for next year. It may take in the Balkans and Russia. Kittrell said the big surprise of the trip was the extent of European interest in traditional jazz . . .

One of the best Georg Brunis bands ever, in the opinion of traditional fans, is the one he has at Ray Colomb's Jazzville. Personnel includes Jack Izette, trumpeter; Charlie Clark, clarinet; Floyd Bean, piano; and Bill Pfeiffer, drums . . . The Charleston Chasers are playing the Lincoln lounge in Joliet . . . Bobby Ballard has replaced Nap Trotter on trumpet in the Art Hodes band.

The Count Basie band recorded an album of blues with Joe Williams

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at Universal studios here. Roulette will issue it. A few days later, a group of the Basie men, under the leadership of trombonist Al Grey, did a recording for Argo's a&r man Jack Tracy. Playing on the latter date were Benny Powell, Billy Mitchell, Charlie Fowlkes, Joe Newman, Ed Jones, Sonny Payne, and Chicago pianist Floyd Morris.

A benefit performance for hospitalized pianist Chris Anderson is scheduled for the old Modern Jazz Room of the Preview lounge. Anderson (see *Ad Lib*, Oct. 15), who broke his leg last December, was getting back to regular work when he broke it again. He is in County Hospital. Fellow musicians, learning he was short of money, arranged with promoter Joe Segal for the Preview performance. Segal will turn all proceeds over to Anderson, and the musicians are hoping to get AFM clearance to do the performance for free, thus contributing their share to the hard-luck pianist . . . Another benefit performance — this one involving the John Young trio and trumpeter Ira Sullivan — was given at the Veterans' Administration research hospital. Also taking part was disc jockey Jack Carey of WCFL. The Young group has just completed an LP for Delmar . . .

The MJT Plus Three is still holding forth weekends at the Avenue lounge . . . Mal Waldron was a surprise visitor at the Sutherland recently. He turned up as a side man with the Herbie Mann quintet. He plans to stay with the group for some time . . .

New Orleans clarinetist George Lewis will play one night at the Butterfield Firehouse late in October. The Firehouse is on Route 56, near Villa Park, Ill., a half mile west of Route 83. The date is Oct. 25, the time 8 p.m. With Lewis will be 69-year-old Big Jim Robinson on trombone and Alcide (Slow Drag) Pavaeau, 73, on bass.

Prof. John Garvey, violist of the Walden Quartet and a member of the University of Illinois music faculty, has been named to the faculty of the School of Jazz at Lenox, Mass., for its three-week session in August, 1960. Prof. Garvey attended the 1959 session at Lenox as an observer, at the invitation of John Lewis, executive director of the jazz school.

IN PERSON

Arago—EDDIE HOWARD, until Nov. 4.
 Banbu—BILLY FORD and her Thunderbirds, indefinitely.
 Blue Note—CHARLIE SHAVERS trio and JENNY SMITH, until Oct. 18. AHMAD JAMAL, Oct. 21 for 2 weeks.
 Chez Paro—NAT KING COLE, until Oct. 18. JOE E. LEWIS and CONNIE FRANCIS, Oct. 25, Nov. 12.
 Chloster—LARRY STORCH and RUTH O'LAY, Oct. 20 for 3 weeks.

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Lennie McBrowne broke in his new quartet with a fortnight's stand at the Denver, Colo., Melody lounge beginning Oct. 12. Besides the drummer-leader, the personnel is tenorist Walter Benton, pianist Terry Trotter and 18-year-old bassist Herbie Lewis. The quartet is due next in San Francisco . . . Engineering student-promoter Mike Davenport has set An Evening with Ella Fitzgerald Nov. 7 at Claremont college's Bridges auditorium. The Lou Levy quartet also will be featured under Davenport's banner, Modern Sounds Presentations . . . Alan Waite, former Washington, D.C., jazz promoter, shifted operations to the west coast, where he is handling national publicity and promotion for World Pacific Records, jazz activity at the Sundown in L.A., personal management and publicity for reedman-arranger Paul Horn and publicity for the Modern Music, Inc., publishing firm. Whew.

SUNDRY SESSIONS: The Contemporary Jazz trio (John Pisano, guitar; Gene Estes, vibes, and Chuck Berghofer, bass) wail Thursdays through Sundays at the Pali room in

Gardena . . . The Pacific Jazz quintet (James Mooney, trumpet; Jay Migloire, tenor; Jerry Mandel, piano; George Stearns, bass, and Nick Martinis, drums) invites all comers to the Sunday late-afternoon sessions at the eastside Coral room.

Capitol Records, which will record a complete Stan Kenton-June Christy concert during the current road tour, counts Conley Graves (remember him on Liberty and Decca?) among its new artists . . . Nat Cole's schedule is a corker: He's at the Chez Paree till Oct. 20; does the *Perry Como Show* the 21st; hops to New York's Copacabana from the 22nd to Nov. 18. Before opening a three-week stand at Las Vegas' Sands hotel Dec. 30, he fills in with dates at Blinstrub's in Boston and Pittsburgh's New Arena. Early 1960 will see him at Miami's Eden Roc and Puerto Rico's San Juan hotel.

Bandleader Johnnie Cascales, still recuperating from a desert auto smash, is readying for action soon with the following personnel: Steve White, Bob Jung, Jay Migloire, Sid Miller, Lennie Mitchell, saxes; Billy Brooks, Buddy Childers, Al Weight, Bill (Red) Mattison, Jack Hohmann, trumpets; Nobuo Iseri, Hub Houtz, Les Robertson, trombones; Shep Myers, piano; Harry Leland

and Cascales, bass; Cal Daniels, drums; Roy Garner, bongos; Victor Colon, congas . . . Guitarist-arranger Jack Marshall, who organized Mavis Rivers' New Capitol album, has scored Revue Productions' new series, *The Deputy*, on NBC-TV. Marshall utilized no fewer than five guitars for the program's theme . . .

IN PERSON

Beverly Cavern—TEDDY BUCKNER band, indefinitely.
 Clubster—FELICIA SANDERS, MILT KAMEN, Oct. 16-29; KIRBY STONE FOUR, ANN HENRY, Oct. 30-Nov. 19.
 Club Caprice (El Monte)—FREDDIE GRUBER trio, indefinitely.
 Crescendo—MORT SAHL, Oct. 29-Dec. 20.
 Drift Inn (Malibu)—BUD SHANK quartet, Wednesday, Saturday, Sunday; SHELLY MANNE and His Men, Thursday, Friday, indefinitely.
 Flamingo (Anaheim)—DUTCH PONS and the Pacers, indefinitely.
 Interlude—NINA SIMONE, opens Nov. 12.
 King's Surf (Santa Monica)—BETTY BRyant trio, indefinitely; Sunday afternoon jam sessions.
 Lighthouse (Hermosa Beach)—HOWARD RUMSEY'S Lighthouse All-Stars, indefinitely.
 Lighthouse (Pacific Ocean Park)—LIME-LIGHT RHYTHM KINGS, indefinitely.
 Marleland Restaurant (Palis Verdes)—RED NICHOLS and His Five Pennies, until Nov. 15.
 Pall Room (Gardena)—JOHN PISANO, guitar; GENE ESTES, vibro; CHUCK BERGHOEFER, bass, Thursday through Sunday, indefinitely.
 Renaissance—JIMMY WITHERSPOON; PAUL HORN quintet, indefinitely.
 Slate Bros.—JACKIE PARIS, opens Nov. 6.
 Statler Hilton (Terrace room)—SKINNAY ENNIS orchestra, indefinitely.
 Sunbah (East Hollywood)—RICHE KAMU-CA group, Sunday mornings, indefinitely.
 Sundown—TERRY GIBBS orchestra, Sunday, Monday, indefinitely; LA PLATA sextet, Oct. 20, 21, 26.

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DOWN BEAT

10 Years Ago

On the cover: Nat (King) Cole and Carlos Gastel (his manager) cavorting in grass skirts in Honolulu . . . Plane in which Buddy Clark was killed crashed only blocks away from a L.A. party attended by Kitty White, Benny Carter, and *Down Beat* staller Charlie Emge . . . Latest be-bop research places origin of term in Jack Teagarden's lyrics of *I see a Muggin'* . . . Gerry Mulligan joins Elliot Lawrence to head in-band quintet . . . Herbie Fields vs. Charlie Ventura at Silhouette in Chicago is won in a walk by Ventura (personnel: Benny Green, Conte Candoli, Boots Mussulli, Ed Shaughnessy, Don Palmer, Red Mitchell, and Betty Bennett) . . . George Hoefler writes of Big Eye Louis Nelson, Sidney Berchet's teacher . . . Max Miller leaves Hi-Note in Chicago, but Anita O'Day stays (stuck) . . . Lennie Hayton taking a year's leave of absence from M-G-M to tour with Lena Horne . . . Bud Powell gets chance to shine at Orchid room in New York City.

25 Years Ago

Headline: "Petrillo Should Notice," on story that urges James C. Petrillo, president of Chicago musicians' union, to raise scales on prosperous clubs up from \$20 a week . . . Jack Teagarden pulls out of Decca recording deal to sign with Victor. Paul Whiteman told him to make the switch and he would let Bunny Berigan make the dates . . . Glen Gray signs to do Camel radio show with Casa Loma band, including Sonny Dunham, Pee Wee Hunt, Grady Watts, and Tony Briglia . . . Ray Noble off to Hollywood to write songs for Paramount until he gets clearance from AFM to do radio work . . . Ozzie Nelson and orchestra signs with Fleischmann Yeast for the Joe Penner radio show. He will play the Hotel New Yorker while doing the show . . . Dorsey Bros. want it known that they are Irish, not French. *Fortune* magazine doing an article on them as leaders in their field . . . Cole Porter's new show, *Anything Goes*, has some great tunes besides the title song—*Blow Gabriel, Blow; Gypsy in Me*; and others.

THINGS

☆☆☆☆ TO
COME ☆☆☆☆☆

The Nov. 12 issue of *Down Beat* (on sale Oct. 29) will feature a complete coverage of the two main jazz festivals on the west coast: the Monterey festival and the newly-established festival in Hollywood Bowl. Coupled with these stories will be a survey of the present west coast jazz scene.

The stereo section will consider the range of do-it-yourself kits available to hi-fi fans, and Leonard Feather will conduct the first of a special two-part Blindfold Test on the Mitchell-Ruff Duo—the group that recently stormed Moscow.

All *Down Beat's* regular departments, columns and music news will of course also be included.

Jack Teagarden will be featured on the cover of the Nov. 26 issue, which will also contain a special section on the forthcoming International Music Fair in Chicago.

Following this, the Dec. 10 issue will provide a Christmas buyers' guide, plus the story of the first 10 years in the life of Birdland, New York's—and perhaps America's—top jazz spot.

deebie's scrapbook = 22



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