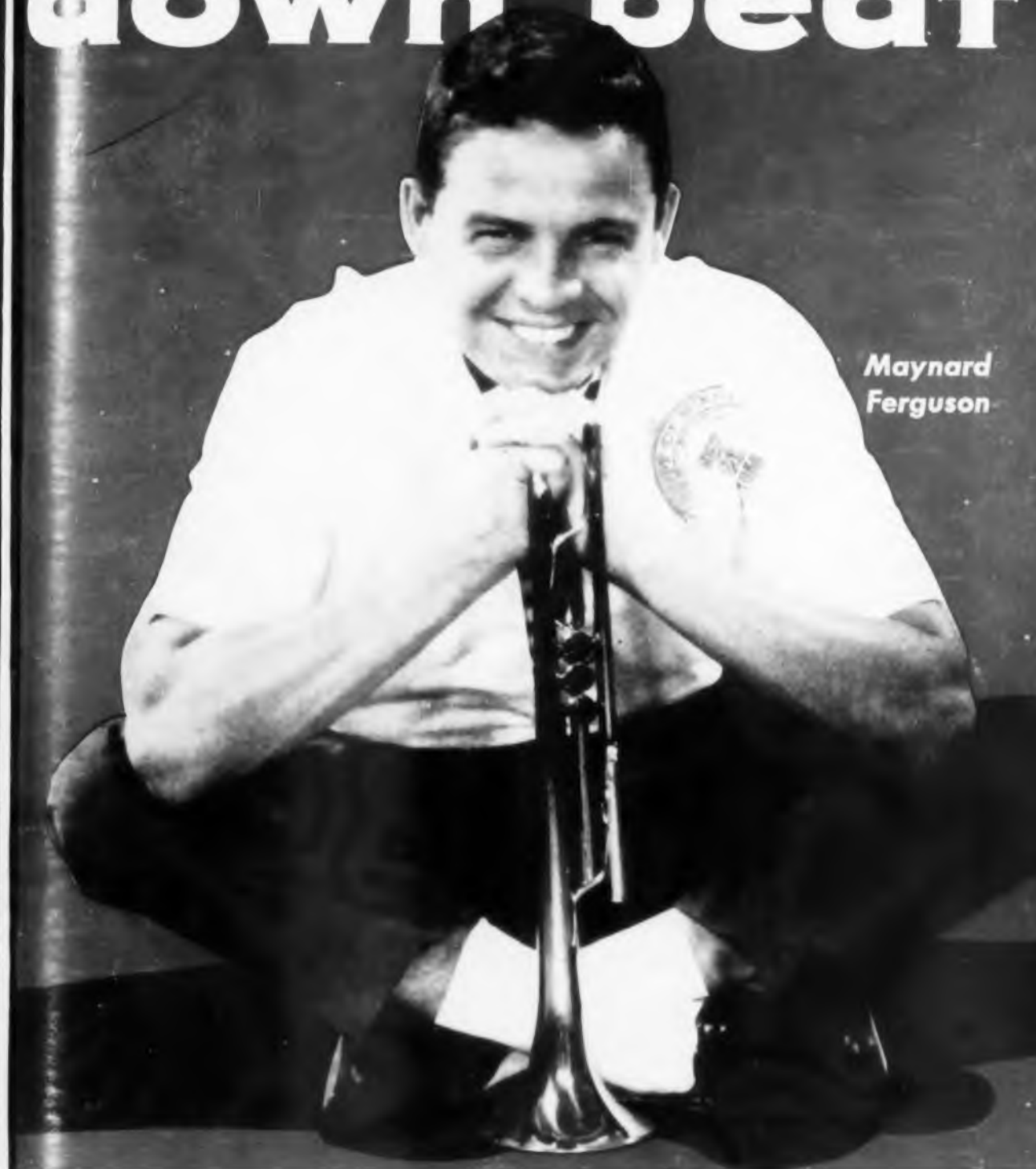


down beat



*Maynard
Ferguson*

at Hentoff • Leonard Feather
alph J. Gleason • John Tynan



Special Report: Jazz In Russia
In This Issue: Up Beat Section

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Stan Storm . . .

Los Angeles

To the Editor:

With the same lack of taste that frequently characterizes his often pretentious music, Stan Kenton has seen fit to inject racism in his argument against *Down Beat's* Critics Poll (*Chords and Discords*, Aug. 22).

This is a voice raised in violent protest against the Kenton-expressed concept that the accident of race be used as a criterion in evaluating musicians.

Because jazzophiles are happily passionate and devoutly partisan in their likes and dislikes, no poll can meet with widespread acceptance. But the inference that race must be considered when choosing a favorite—the suggestion that the circumstance of birth is of equal importance with mastery of instrument or expression of fresh musical ideas—must be immediately and resolutely repudiated and all the more so in this instance because of the stature of their expositor.

Kenton's contributions to jazz are not inconsequential, and he has often

been a eloquent spokesman for the cause. It comes as a shock to learn that Jim Crow sits on the Kenton bandstand. The shock is only slightly tempered by the realization that this Jim Crow is slightly tinged with green. It's a green born of envy—and, fortunately, I can't imagine that a blast similar to the Kenton eruption would have come from Count Basie if their positions in the poll had been reversed.

Ken Silverman

New York City

To the Editor:

What's with Stan Kenton? Was his remark called for? . . . What a crazy, mixed-up grownup!

Donald Clinton

Cleveland, Ohio

To the Editor:

. . . Please tell me how short-sighted and monomaniacal can a person become. If a person of this caliber (Stan Kenton) is to dictate, what should be done? Maybe it's best to listen to water splashing on rocks than music.

Hubert B. Payne

New York City

To the Editor:

In answer to Stan Kenton's charges that the . . . poll . . . was loaded with

reverse discrimination and placed too many Negro musicians in winning positions, I should like to submit a poem I wrote some years ago.

I hope its statements will be understood by Stan . . . I know that my fellow musicians have spoken it for decades and will understand . . . where else its origin?

This Mule Ain't from Moscow

*This mule isn't from Moscow;
This mule ain't from the south,
But this mule's got some learning . . .
Mostly mouth-to-mouth*

*This mule could be called stubborn—
and lazy
But in a clever sort of way.
This mule's waiting and planning . . .
And working . . .
In seclusion—
For a sacred kind of day.*

*The day that burning sticks—
Or crosses—
Is not mere child's play . . .
But a mad man
In his bloom
Whose loveless soul
Is imperfection
In its most lustrous bloom.*

*Stand still, old mule,
Soothe in contemplation
Thy burning whole
And aching thigh.
That your stubbornness
Is of the living,
And cruel anxiety
Has begun to die.*

*Stand fast,
Young old mule,
Stand fast.*

Charlie Mingus

Washington, D. C.

To the Editor:

In reply to Stan Kenton's letter, in which he struck a courageous blow for the superior race and said things are pretty low, I beg him—on behalf of many Negro musicians—to leave to us at least some small crumb of our association with jazz and its inception.

It seems there is no corner of our creative achievements that monopolistic, profiteering, and cold fingers do reach to distort, disassemble, discredit, and disenfranchise.

. . . I see no reason why he of all people shouldn't leave the oratory to capable Democrat senators.

H.E.H.

Kennebunk, Maine

To the Editor:

Despite the fact that Stan Kenton is one of the few men in jazz history who has led an important big band, I have suspected, from time to time, that his own estimate of his work and influence has been remarkably out of proportion.

The sour grapes communication from him confirms my suspicions beyond doubt.

Sam Simpson

Philadelphia, Pa.

To the Editor:

Because I am sure *Down Beat's* major league jazz critics will devour Stan Kenton after his statement in the *Chords* column, may I state that this

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F. E. OLDS & SON, Fullerton, California

minor league jazz writer feels Kenton is 100 percent correct. I admire his courage in expressing himself.

Ed Mulford

Paige Two . . .

Chicago

To the Editor:

A letter in the Aug. 22 *Down Beat* by Margo Paige deserves comment because the tone and method she uses to appraise modern jazz is applied by many people to most forms of modern art.

She uses a critical apparatus which tacitly assumes that the art form is worthless, or at least not worthy of discussion, then passes on to what it considers the most important part—the personal attitudes and characters of both its devotees and creators.

This method might be valuable if it was employed objectively. But in Miss Paige's hands it is used as an instrument for venting her feelings on aspects of contemporary life which disagree with her emotional equilibrium. This results in nothing but personal emotional catharsis.

It is well for these critics to remember that good art seldom needs character references. It needs people who are willing to accept it and judge it on its own terms.

Gary Schwartz
Albany, N. Y.

To the Editor:

Bravos to the *Beat* for giving Margo Paige's maunderings space.

My question: Is the lady jesting or is it wishful thinking? Where would one find this bunch of pastel-garbed Negroes happily playing r&b? At this

stage of the scene, one is more apt to find Elvis Presley or another carbon copy, Cadillacing on what those Negroes originated.

Those jazz-loving juveniles of which Paige speaks will undoubtedly be grateful for her concern. However, from where I sit, her murky letter is worthy of comment.

It has been my thought that the beauty of the entire approach to this "American Art Form" was in its freedom, and there is room for all, even Margo Paige, and if you cannot accept modern, there just may turn up some way so that you are not compelled to be exposed to it. In the meantime, may I suggest *Chords and Discords* for an outlet.

Rex Stewart

Takes Exception . . .

Chicago, Ill.

To the Editor:

I peruse your magazine whenever I can lay my hands on a free copy and I find it, on the whole, an enlightened forum for jazz—even though some of your erudite critics occasionally seem to become a bit infatuated with the sound of their own voices.

However, I must take exception to a recent discussion you carried by three of these gents on the merits of Hampton Hawes' music. It was, I thought, tasteless and merciless.

Michael Levin summed up the sentiment of the three with a suggestion that now was the time for Hawes to "cease promising and start delivering with greater frequency."

That was like saying that Hawes better improve and fast—and never

mind the excuses. As if he had made extravagant claims for his own proficiency!

What, prey, was Hawes to do after being cooped to bits by you three literary heavies? Your comment that he didn't avail himself of rebuttal space seemed invidious to me.

He might well crawl into a hole and seek oblivion rather than tilting lances with three such scribes as Levin, Feather, and Hentoff.

I would.

Jack Lind

Frank Talk . . .

New York City

To the Editor:

Since I have been in Spain since early April, making *The Pride and the Passion*, it was not until I recently returned from there that I received the annual *Down Beat* Disc Jockey Poll award for the top recording personality of the last year, although I knew that Nelson Riddle had accepted it on my behalf.

To *Down Beat* and all the disc jockeys who made this award possible, I am deeply grateful.

Frank Sinatra

Not Hindrances . . .

St. Louis, Mo.

To the Editor:

First of all, lest through the course of this letter I forget, let me congratulate you, the editors, for *Down Beat's* attractive "New Look." It adds even more enjoyment to a most enjoyable

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Hal McIntyre

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the first chorus

By Jack Tracy

I would like to suggest that you read with special care two articles in this issue. One is by Voice of America disc jockey Willis Conover and it deals with the Farmingdale, N. Y., high school band. The other is by M. E. (Gene) Hall, director of the North Texas State college School of Music.

They point the way to an area of jazz interest that is only now beginning to be explored, but eventually will prove to be the most valuable and lasting audience jazz ever has had.

In the past, many persons in music have talked about developing the school market. But efforts consisted largely of selling name dance bands to proms on the part of the bookers, and the forming of usually haphazard jazz combos among students. Music educators looked at jazz with disdain, and clung firmly to the "tried and true" methods of music teaching.

Then, a couple of years ago, the atmosphere began to change. A lot of it began with the exploratory work Gene Hall began to do in Texas. High school dance bands were set up and began to compete in statewide contests. The school bands became almost as well-known and cheered on as the football teams, by students and parents alike.

Other areas of interest opened up. Bookers began to find that the college and high school market was becoming a fruitful one for jazz concerts. Dave Brubeck was a powerful force in opening up school after school to jazz. The Modern Jazz Quartet, Gerry Mulligan, and many other groups found not only a friendly atmosphere in which to purvey their music, but an intense interest on the part of students in it. And the looks of the music teachers took on curiousness rather than tolerance.

A significant thing happened this spring. The Music Educators National Conference, which met in St. Louis, for the first time took a serious look at this thing called jazz. Speakers Brubeck, George Avakian, and George Wein spent hours in discussions, lectures, and informal get-togethers with teachers. Some of them are planning to broaden their studies to include jazz this fall.

The honest acceptance of jazz by the public is growing daily. We think that a share of it can be attributed to the efforts of such men as Hall and Marshall Brown in Farmingdale, N. Y.

They have done a vast amount of pioneer work already in the field of music education. We hope many others will follow their lead.

down beat

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special feature

The *Up Beat* section of this issue is especially devoted to school musicians. It includes many timely articles on the use of jazz in high schools and colleges, plus a complete, annotated composition for the school orchestra by noted writer, Bill Russo.

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Before the letters begin flooding in telling us that Maynard Ferguson's trumpet on the cover is missing some valves and pieces of tubing, we want you to look at the accompanying photo. It's the complete picture from which the excellent cover shot of Maynard was taken. Read John Tynan's story about Maynard's budding career as a bandleader on page 13.

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strictly ad lib

NEW YORK

JAZZ: Benny Carter left for L.A. after completing his recordings for the Guggenheim Foundation-sponsored animated film, but he expects to be back in a couple of months to rehearse the **Dorsey's** band in some new arrangements on which he is now working . . . The **Kai Winding** combo is booked solidly through January. October bookings will include weeks in Norfolk, Cleveland, Rochester, and Buffalo; meanwhile, he is at Basin Street Sept. 21-3, then goes to Washington, D.C. . . . Column items that **Richard Gehman** is working on a book on **Charlie Parker** are inaccurate, according to Gehman. **Bob Reissner** is still at work on a Parker tome.

Don Elliott made two weeks of daily guest shots on the **Ted Steele** show . . . The **Gerry Mulligans** are knitting tiny baritone saxophones . . . **Phineas Newborn** has been set for four weeks opposite **Count Basie** at Birdland, starting Dec. 6 . . . **Frankie Socolow** cutting a Bethlehem LP with arrangements by **Manny Albani**, **Sal Salvador**, and **Bill Holman** . . . **Lionel Hampton** plays World Series week (Oct. 4) at Basin Street before sailing for England . . . **Epic** will release an album entitled **The Sax Section** with **Al Cohn** writing and playing in the company of **Zoot Sims**, **Eddie Wasserman**, **Gene Quill**, et al . . . **Maynard Ferguson's** Birdland dream band cutting for **Vik** . . . **Lee Kraft** joined **Shaw Artists**, bringing with him some of the jazz artists he represents. **Shaw** just signed **Josh White**, **James Moody**, and **Big Jay McNeely** to contracts.

RADIO, TV, AND RECORDS—CBS plans to call its Oct. 6 **Cole Porter** festival **You're the Top** . . . The **Red Garland** trio cut an LP for **Prestige** . . . **Neal Hefti** and **Frances Wayne** obtained their release from **Epic Records** . . . **Eileen Barton**, formerly with **Coral**, and **Ralph Young**, previously on **Decca**, both signed with **Epic** . . . Another new talent with **Epic** is **Judy Busch**, a **Talent Scouts** discovery who recently became a regular **Godfrey**-ite . . . **Charlie Fuqua's Ink Spots** signed with **Verve**. Their first session will feature 16 of the original **Ink Spots'** early hits . . . **Jack Lewis** has been cutting a flock of dates for **RCA's Vik** subsidiary, including a **Joe Newman-Frank Wes** package called **The Midgets**; a new **Coleman Hawkins** set with arrangements by **Manny Albani**, a **Lurlean Hunter** LP recorded in New York with a small group . . . **Perry Como's** NBC TV show started televising in color Sept. 15 at the **Ziegfeld** theater.

MOVIES: **Dorothy Dandridge** has been signed to star in the French movie **Tomango**, scheduled to go into production in Paris next April. Meanwhile, she will be co-starring with **Harry Belafonte** and **James Mason** in **Twentieth Century-Fox's Island in the Sun** . . . **Belafonte** will turn composer for a forthcoming **Sol Fielding** production, **Trooper Hook**, with **Joel McCrea** and **Barbara Stanwyck**. **Belafonte** has written and will sing three songs for the production . . . **Mario Lanza** and family sailed for Italy Sept. 23, intending to remain abroad a year. **Lanza** has several movie deals to discuss with Italian producers, and also plans concerts in England, France, Italy and Germany.

ENTERTAINMENT-IN-THE-ROUND: **Peggy Connelly** is at the **Blue Angel** . . . **Pfe, Charlie Applewhite**, stationed in town, is doing a variety of army air shows, both as disc jockey and performer, at **ABC** . . . **Ralph Sharon** trio, back from the west coast, headed for dates in Canada . . . **Lorraine (Mrs. John) Gillespie** has signed **Austin Cromer**, singer with the **Gillespie** band, to a personal management contract and is setting up record and night club deals for him . . . **Cy Coleman** and his trio started a four-week run at the **Composers** . . . **Johnny Mathis**, new **Columbia** recording star, joined the **Village Vanguard** show . . . **Connie Moore** returned to the **St. Regis Maisonette** when the room reopened Sept. 6 . . . **Starlet Toni Carroll** signed with **MGM Records** . . . Two recording veterans signed new deals last month. **Gene Austin** returned to **Victor**, where his **My Blue Heaven** was a multimillion best-seller 30 years ago; **Gene Autry**, ending an association of more than two decades with **Columbia**, signed with **Dot** . . . **Lecuna Boys** signed a three-year contract to play the summer seasons at **Laurel's Country Club** in **Monticello** . . . Music publisher **Howie Richmond**

(Turn to Page 44)

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You Can't Miss It

Chicago—It is reliably reported by a Chicagoan who visited New York recently that he approached a musician in front of Charlie's Tavern and asked how he could get to Carnegie hall.

The answer: "Practice, man, practice."

German Festival To Feature Jazz

Stuttgart, Germany—Jazz will be a prominent feature in the ambitious Week of Light Music festival planned for presentation here Oct. 22-26.

Peter Mordo of the Sueddeutscher Rundfunk radio station reports that in addition to a visit from the Modern Jazz Quartet, which will play some new works by John Lewis and Gunther Schuller, new works will be performed by a symphony orchestra and smaller groups.

Among them are John Graas' *Jazz Symphony*; Teddy Charles' *Word from Bird*; Swiss composer Toni Leutwiler's *Humoresque for Violin, Jazz, & Symphony Orchestra*, and *The Young Sophisticate*, contributed by Bill Holman.

Erwin Lehn's musicians will offer a 12-tone work entitled *Three Blue Sketches*, by Hanns Jelinek. The concerts, which will be broadcast and recorded, are to be held on a nonprofit basis before a specially invited audience.

Pomeroy Working On History Concert

Boston—The Herb Pomeroy orchestra has been commissioned to produce a history of jazz concert by the Smith College Women of Wellesley.

Pomeroy, his chief arranger, Jaki Byard, and John McLellan, a jazz disc jockey, are putting together the 2½-hour presentation which will include work shouts, religious hymns, and small-group and swing-era band jazz and will end with a half-hour presentation of the Pomeroy band's book blown by the full, 16-piece orchestra.

Byard is composing all the music for the presentation. Music will be written and played in the idiom of an era, but no standard tunes will be utilized.

McLellan will narrate the history. The premiere is scheduled for Nov. 9. The trio and the band hope to tour high school and college circles with a built-in capsule history of jazz.

RCA Drops Cohn

New York—Al Cohn, tenor saxophonist and arranger who has been one of the most frequently recorded artists on RCA Victor during the last year, was dropped by the label last month. He will probably sign with Jack Lewis to record for the Vik label.

Leith Stevens Files 50G Suit Vs. Shorty Rogers

Hollywood—Film composer Leith Stevens has filed a \$50,000 damage suit against jazz star Shorty Rogers for allegedly claiming unrightful credit for composition on the scores to the pictures *The Glass Wall*, *Private Hell 36*, and *The Wild One*.

The suit was tipped off by an article in *Esquire* magazine on "West Coast Jazz" by Arnold Shaw, in which Shaw, touching on Rogers' film activities, credited him as composer of the scores mentioned above. The suit against Rogers was filed here.

At this writing, Stevens' attorney, Abe Marcus, had gone to New York with the intention of filing similar suits against Shaw and *Esquire*.

STEVENS SAID LEGAL action would also be taken against Leonard Feather's *Encyclopedia of Jazz*, in which a sketch of Shorty states "he composed, arranged, and recorded soundtrack music for . . . *The Wild One*, *Private Hell 36*, *The Bob Mathias Story*." ("Also my picture," said Stevens of the latter.)

Shorty's contributions to the pictures, according to Stevens, consisted of "some arranging and playing trumpet." Said Stevens, who charges in his suit that Shorty's alleged claims are "damaging to his reputation."

"THIS HAS BEEN a growing problem for some time and I felt that something had to be done about it," Stevens added. "Shorty has allowed people to think, or led them to believe, that he composed music for scores in which he did arrangements from sketches by me that were complete in detail, even to instrumentation. It was little more than a copying assignment in many cases."

Shorty had just been served with papers in the case when contacted and he seemed somewhat floored, at least momentarily, by the affair. His comment:

"I don't think I want to say anything at all about this right now. Oh, those interviewers!"

Peiffer Solo Concert Slated

Philadelphia—French pianist Bernard Peiffer, whose first American recordings are due for release on EmArcy next week, is set for his initial U. S. solo concert. It will take place Nov. 7 at the Academy of Music here.

The event is sponsored by a committee of prominent Philadelphia citizens who have taken an interest in Peiffer and will be produced by Vivian Bailey, a stockbroker who has been acting as his manager.

Peiffer will play the first half of the concert unaccompanied, featuring classical compositions and improvisations. In the second half, he will delve into his jazz repertoire, with assistance from Lee (Howdy Doodly) Morgan, an 18-year-old trumpet sensation; Anthony Ortega on reeds, and a rhythm section.

Ellington Back In Columbia Rack

New York—Duke Ellington and his orchestra are now definitely back in the Columbia fold under an exclusive pact, for the first time since 1951.

The first release under the agreement will be an *Ellington at Newport* LP, recorded live at the jazz festival. Meanwhile, Duke is working with Billy Strayhorn on the music and continuity for a project, which, he says, will tell the story of jazz—complete with narration—"from the very first drum beat."

The orchestra will be augmented by a vocal group and guest singers for the album, which is due to be recorded shortly. Negotiations are also in progress to present the same work as a television show.

'Jazz Festival' Movie Ready

New York—Jack Goldberg, well known for many years as a producer of all-Negro pictures, is preparing for release a new 65-minute feature entitled *Jazz Festival*.

Released through Studio films, the picture contains no plot but consists of a series of musical attractions tied together by the emceeing of Willie Bryant.

In the cast are Count Basie, Cab Calloway, Ruth Brown, the Clovers, Duke Ellington, Larry Darnell, Herb Jeffries, Lionel Hampton, Dinah Washington, Sarah Vaughan, and Amos Milburn.

Herbie Mann Date Set In Stockholm

New York—Tenor sax and flute star Herbie Mann is the latest in line among the long procession of jazz stars due in Europe this fall. Mann, who will be married Sept. 8 to Ruth Shore, sails with his bride Sept. 20 on the *Kungsholm*. He will appear at the National in Stockholm for at least two weeks, accompanied by a group of Swedish musicians.

Plans also call for Herbie to look in on Copenhagen and Paris, the latter visit to include a record session with an international combo.

caught in the act



Teddy Buckner

Teddy Buckner Band; 400 Club,
Los Angeles

Teddy Buckner is a man to be reckoned with in the New Orleans trumpet tradition.

An unabashed worshiper of Louis Armstrong, Teddy is today blowing with the heart and fire of which Satch might well take heed. As leader of the only important resident Los Angeles two-beat combo, comprising John Ewing, trombone; Joe Darenshourg, clarinet; Harvey Brooks, piano; Art Edwards, bass, and Jesse Sailes, drums, Teddy has turned the Eight St. nitery into a roost for the Dixie clan here.

Now in the middle of his second year at the 400 club, he fits comfortably into what has become his second haven—the place where the Nat Cole trio was born and where Norman Granz began it all.

Describing his sextet as "sort of middle of the road between New Orleans and Chicago," Buckner displays a book ranging from the old N. O. standards to tunes of the '30s.

In a typical evening one is likely to hear a set begin with *Peoria*, shift into *Big, Bye, Bluebird* with Darenshourg's warm-toned clarinet carrying the lead, or a humorously hokey *Street Georgia Brown*.

The trumpet-leader will set the pace vigorously with unrestrained power on *Blavin' the Blues* and *There'll Be Some Changes Made* or take a relaxed *Margie* for an easy ride.

Luneford and Hampton alumnus Ewing is an invaluable asset to the band, complementing as he so expertly does the forceful trumpet lead. He can be alternately soft or gutty with open or muted horn, the latter especially shining in *St. James Infirmary* as both he and Teddy tear off choruses after choruses of hard, down-home blues.

Darenshourg, in the tradition of the New Orleans riverboat clarinetists from which he springs, is an expert weaver, turning patterns of calculated taste behind the brass. His smooth, fluid tone comes to fore on the solos, except when commercial demands dictate he indulge in some dated and corny slap-tongue in one number.

The rhythm section is a veritable Rock of Ages as seemingly imperturbable Edwards lays down a consistently good bass foundation. Sailes' drums demonstrate a model approach for this type of combo, and the always-fresh

'Jazz Train' Plans Jell, Says Sinatra, With Davis As Star

New York—Before leaving for California after completing his triumphant week at the Paramount theater here, Frank Sinatra disclosed to *Down Beat* that the long-rumored plans for producing *The Jazz Train* as a motion picture are at last materializing, with Sammy Davis Jr. as the star. "I have to start work immediately on the Joe E. Lewis picture," Frank said. "After that I'm doing *Pal Joey*, and then we expect to start work on *The Jazz Train*."

"I'll direct it myself and also will have a small part in it as an air force captain. It's a story about 60 GIs in England who got together to back an all-Negro revue."

"We have Sammy Davis signed. It'll be his first movie since he became a star. He'll play the role of Mervyn Nelson, the choreographer who conceived the original idea for the show in England. And I'm hoping to get some big jazz names, people like Louis Armstrong or Count Basie, to give it an authentic jazz flavor."

Sinatra said production is expected to start next spring.

Won't You Come Along With Me?

New York—The world's most unusual jazz club will be opened in 1957, if there is no hitch in the plans of Albert Carlo, the painter, entrepreneur, and night club impresario who played a prominent part in the creation of New York's Basin Street night club a few years ago.

The club will be situated on the banks of the Tiber river in Rome. It will be known as the Mississippi and, says Carlo, will be Italy's first Mississippi show boat. Imported American jazz talent will provide entertainment for a potential full deck of 275 customers.

Carlo says he already has such men as Josh Logan and Burl Ives sold on the venture.

NBC Spots More Bands

New York—*Operation: Entertainment*, a new all-star musical series conceived by Dennis James, made its debut on the NBC radio network Aug. 27 at 10:30 p.m., EDT. The series is being presented in co-operation with the federal civilian defense administration and the savings bond division of the treasury department.

NBC said it planned to feature Duke Ellington, Benny Goodman and other top-name bandleaders, as well as studio orchestras led by Harry Sosnik, Ray Bloch, Paul Weston, and others.

Each program also headlines a popular vocalist. Among those scheduled to appear in the early weeks were Perry Como, Lena Horne, Frank Sinatra, Peggy Lee, Harry Belafonte, and Julius LaRosa.

Claude Thornhill Band Booked For Birdland

New York—In a surprise booking, Claude Thornhill and his orchestra have been set for a week at Birdland starting Sept. 27.

Claude will use his regular band on the date but will feature his jazz book, using material he plays on college concert dates.

The Willard Alexander office is considering following up this precedent by booking him into other jazz clubs. Claude was featured several months ago at the Blue Note in Chicago.

Welk Prepares New Hour-Long TV Show

Hollywood—Now in his sixth year at the Aragon ballroom in Ocean Park, and the only bandleader with a weekly, one-hour television show, Lawrence Welk is preparing another hour-long TV program to debut Oct. 10 over ABC.

The new show will run in addition to his current program, making him the only bandleader to have two hours of television time a week.

The accordion maestro has just returned here from a concert tour through the midwest and the fringe south which wound up Sept. 12 in Memphis, Tenn.

Pinza Broadway Role Doubtful After Attack

Cervia, Italy—Ezio Pinza, who suffered a mild heart attack here Aug. 24, was reported in good condition and expected to sail for America early in September as originally planned.

He was not expected, however, to be able to appear in *A Very Special Baby*, a Broadway show for which he was to have started rehearsals Sept. 17. Pinza, 64, suffered partial paralysis of one leg as a result of the stroke.

Brooks piano, blowing in a Jelly Roll tradition, is as functional as it is satisfying.

Buckner's specialty numbers, such as *Closer Walk or Stampede at the 400 Club*, are show-stoppers demonstrating the qualities of all sidemen and the leader's powerfully appealing trumpet.

For those who might say that time has passed such musicians by, it is well worth a visit to the 400 to find out how mistaken is this notion.

—(T.M.)

Dameron Narcotics Sentence Suspended

New York — Tadd Dameron, who pleaded guilty to an indictment charging possession of narcotics with intent to sell, possessing a needle and possessing narcotics, was sentenced at General Sessions here to a three-to-five-year workhouse term.

However, the sentence was suspended, and Dameron was placed on parole. Arrested last April, he was indicted in May for selling and possessing narcotics.

Dameron is now lining up a new Prestige LP in which all his best known instrumental hits of the 1940s will be revived, among them *The Squirrel*, *Our Delight*, and *Hot House*. In addition, he is doing some writing for Tommy Dorsey.

Top Dance Band Crown Again Taken By Welk In Ops' Poll

For the second consecutive year, America's ballroom operators have decided that the nation's top over-all dance band is Lawrence Welk's, its best swing band is Les Brown's, and best sweet band is that of Guy Lombardo. These results were gathered in *Down Beat's* fourth annual Ballroom Operators poll, conducted in co-operation with the National Ballroom Operators Association.

Best small band honors went to Louis Armstrong's All-Stars, whose one-riter ballroom appearances have proved uniformly successful. Another repeat winner was Hank Thompson, as best western band, but in the polka division the Six Fat Dutchmen unseated Whoopee John from the top spot.

Operators adjudged the Crew Cuts to be the most appealing attraction other than a band to play their territories. Individual honors went to Ralph Marterie and Eddy Howard, again named top instrumental and singing leaders respectively, and to Welk's Alice Lon as the outstanding feminine band singer.

An indication of the waning atten-

Jazz, Classical Music Society To Hold First Concert Oct. 19

New York — Jazz and classical brass compositions by John Lewis, Jimmy Giuffre, J. J. Johnson and Gunther Schuller will be featured at the first Jazz and Classical Music society concert at Town Hall on Oct. 19. Schuller's *Symphony for Brass Instruments* will be conducted by Dmitri Mitropoulos.

It is also expected that Miles Davis, Joe Wilder, Lewis, Johnson, and possibly Gerry Mulligan will participate in an added jazz set that night.

The Jazz and Classical Music society is a nonprofit organization concerned with "providing a wider hearing for contemporary music and musicians . . . under the best possible conditions." Members of its board of directors are Anahid Ajemian, George Avakian, Bill Coss, Ahmet Ertegun, Nesuhi Ertegun, John Hammond, Nat Hentoff, Pete Kameron, Monte Kay, Lewis, Harold

E. Lovett, Joseph Lustig, Mitropoulos, and Schuller.

Further information concerning the Oct. 19 concert and concerning membership applications can be obtained by writing the Jazz and Classical Music society, Suite 303, 15 E. 48th St., New York, N. Y.

There are three membership classifications. The \$5 category entitles the member to notification of concert dates, copies of the program in advance, program notes, a membership card, and a newsletter to be issued every six months that will include special articles by musicians and critics.

The \$25 yearly contributing membership also includes one 12" LP a year of a Jazz and Classical Music society concert.

Patrons (contributors of \$100 or more) will be listed in the program and will receive two preferred seats for each concert in the life of the organization.

The primary goals of the society are to provide the kind of fully rehearsed, carefully programmed concerts that, the directors claim, are rather rare in the field of jazz as well as in contemporary classical music. The prospectus also indicates that "in the jazz sections of the programs, modern jazz instrumentalists will not be the only artists to be presented in this series. In the concerts to come, several of the older major contributors to the evolution of jazz will be presented in the framework of a program and an accompaniment that will be prepared with more care than has often been given these important jazz figures in the past."

Also, to indicate that there is no chasm between musical categories, "the programs . . . will also include contemporary classical works of particular interest."

'The Happy Scrooge' Due Out On Record

New York—Irving Townsend of Columbia Records has completed negotiations for the recording and release on Columbia of a unique musical play scheduled for presentation shortly before Christmas in a 90-minute Alcoa spectacular on NBC-TV.

Tentatively titled *The Happy Scrooge*, the play is said to bear the same relationship to *The Christmas Carol* that *My Fair Lady* bears to *Pygmalion*, with up-to-date pop-style music sung by an all-star cast.

The line-up for the broadcast and the album includes Vic Damone, Johnny Desmond, the Four Lads, Patrice Munsel, Camarata's orchestra, and probably Peggy King.

Best Dance Band	Polka Band	Singing Leader
1. Lawrence Welk	1. Six Fat Dutchmen	1. Eddy Howard
2. The Glenn Miller Orchestra (Under Direction of Ray McKinley)	2. Whoopee John Willfahrt	2. Russ Morgan
3. Les Brown	3. Frankie Yankovic	3. Ray McKinley
Swing Band	Small Band	Best Attraction Other Than Band
1. Les Brown	1. Louis Armstrong	1. Crew Cuts
2. Ralph Marterie	2. Pee Wee Hunt	2. Four Lads
3. Tommy and Jimmy Dorsey	3. Bill Haley	3. Bill Haley
Sweet Band	Most Promising Swing Band	Male Band Singer
1. Guy Lombardo	1. The Glenn Miller Orchestra (Under Direction of Ray McKinley)	Not enough ballots were filled out in this category to give a clear picture of winners. Among those received votes were Larry Hopper, Dick Dale, Don Forbes, Butch Stone, Tommy Mercer, Joe Williams, and others.
2. Lawrence Welk	2. Richard Militby	
3. Sammy Kaye	3. Jimmy Palmer	
Western Band	Instrumental Leader	Female Band Singer
1. Hank Thompson	1. Ralph Marterie	1. Alice Lon
2. Pee Wee King	2. Tommy Dorsey	2. Joanne Greer
3. Leo Greco	3. Ray McKinley	3. Marcie Miller

Garrulous Sal

(Ed. Note: In an interview conducted in the May 16 Down Beat, guitarist Herb Ellis lamented the fact that most of today's guitarists fail to play rhythm guitar—they comp [play chord clusters in no set or steady rhythmic pattern]. In the following article, Sal Salvador, one of the men who seldom plays straight rhythm, tells why.)

By Sal Salvador

RHYTHM GUITAR in a jazz trio or quartet? Not unless you want to tighten everything up. It just doesn't mix with what the rest of the present-day rhythm section is doing. To date I haven't heard anybody who can play rhythm guitar in a small jazz group and make it sound good. The old way is just not it.

If some guy comes along with a new method of playing rhythm, and it fits, then maybe guys will start doing it again. I've done some dates where a rhythm guitar fit well and really helped—I enjoyed it very much. It was always with a bigger band, though.

As far as small groups go, I've yet to hear it. Tal Farlow has a thing he does by deadening the strings and getting kind of a snare drum sound that has a pretty good feeling (this is not "playing the guitar," though). You know, I've always wanted to hear Barry Galbraith with a small group—piano, bass, drums—I'll bet he'd do some nice things—probably come up with a fitting rhythm sound, too. He's no guy to forget when you talk about good guitar players—rhythm or not.

ON THE OTHER HAND, too many people who shout because some guys don't play guitaristically enough, don't stop to think about how these guys feel. Just like the many jazz pianists who don't think of their instrument in just a pianistic vein, there are many guitar players who don't think of the guitar that way. It's the way I feel and I'm sure that Tal and Jimmy Raney and a lot of others feel this way, too. These guys are really very serious jazzmen, not instrumentalists. It wouldn't matter to them what instrument they were playing. It's just a vehicle by which they can express themselves. Any other instrument would do as well.

One of the biggest things to promote jazz guitar was Charlie Christian. He wasn't a real technician, nor was he a real rhythm guitar player. He didn't have to do these things—he played such wonderful jazz. I don't think of him

as just a guitar player but as a wonderful jazz musician.

The love of the instrument must have been there in the beginning (which helps choice) but as I got deeper and deeper into jazz, I started to realize a love for music as a whole, a love for all instruments, and a preference for none. I get just as much kick out of listening to a good bass player playing a rhythm or solo line as any other horn soloing.

With electric guitar having made progress the way it has, there are many guys who are outstanding enough to stand up as soloists without having to worry about playing rhythm. Likewise in reverse (Freddie Green, etc.). As yet I haven't heard anybody do both outstandingly well — although I had never heard anybody double piano and vibes without one of the instruments taking a back seat, either, until Eddie Costa came along. It can be done, I guess. I've just yet to hear it.

ABOUT THE GUYS who comp all the time. A lot of them overdo that, too. Too many of them forget that it's the guy blowing the solo who's important. The thing should be—"How can I help to make it feel good for him," not "Watch me gas everybody with this chord!" while somebody else is soloing. You've got to be careful when you comp, and use your ears. When it's your turn to blow, if you're capable, then show off.

I've been asked by agents many times why I don't use a trio, because, they say, it's easier to sell in all kinds of rooms. The truth is that I tried it once in New York last year in one of the hipper east side clubs and it just wasn't for me. The way all the music for my group is written, the drums are an integral part of everything that goes on. There are times when only a two-beat fill-in is needed, but if it's not there, I miss it. I know what I want out of my music and I've got to have at least a quartet to get it.

It's no fault of the sidemen—I used Eddie Costa and Teddy Kotick on the trio job, and as great as they are, it still didn't feel right. And if it doesn't feel right to me, I won't work with it. On the other hand, I think that Tal Farlow really gets wonderful sounds out of a trio. As a matter of fact, he gets wonderful sounds out of just about anything.

As for my own group, one member is just as important as another—I'm



writing and having written a lot of new music for us. I've got George Roumanis (who played bass and wrote the arrangement of *I Love You* on our Bethlehem LP) writing for us, and Manny Albam is also writing. I also use a lot of Bill Holman's things. I have just asked Phil Woods and Jimmy Raney to do some writing for us. We use a lot of "head" arrangements, too.

AS FOR MY favorite guitar players, need I say Tal Farlow and Jimmy Raney again? I liked Chuck Wayne a lot, but I haven't heard him for a few years. Howard Roberts from California is another whom I like very much.

Outside of guitar players, I think some of the most wonderful sounds I hear from active musicians today come from Zoot Sims, Phil Woods, Bud Powell, Red Mitchell, Eddie Costa, Jimmy Campbell, Joe Morello, Oscar Pettiford, and Dave McKenna. Naturally, there are a lot of other guys I like, but these were the first names that came to me. Big bands? Basie, Dizzy, and I like the Kenton band I heard at Birdland last year. I like the Four Freshmen, Sinatra, Cole, Ella, and Sarah Vaughan.

Salvador A New England Product

Sal Salvador was born in Munson, Mass., Nov. 21, 1925, then moved to Stafford Springs, Conn., where he lived until 17. Started on violin, but dropped it after a few lessons. Bought a guitar when family moved to Springfield, Mass., began studying on his own. Started playing jobs with Teddy Charles a couple of years later and through him began to hear records by Parker, Gillespie, Charlie Christian, etc. Moved to New York, where he began working with Eddie Bert, Terry Gibbs, Dardanelle, and other small groups, then joined Stan Kenton in 1953. He left the band a year later to form his own group, with which he has been working since. Featured as a leader on Blue Note, Capitol, and Bethlehem recordings.

Maynard Ferguson

Stratospheric Trumpeter Looks Forward To New Leading Career

By John Tynan

DUBBED "SHOWBOATER," "crowd pleaser," and "exhibitionist" for years, Maynard Ferguson, one of the most talked-about trumpet players of his generation, is today crashing the barrier of those accusations and finding himself on the threshold of a new era in his professional career.

Because of Ferguson's phenomenal technique and the manner in which he was showcased in the bands of Stan Kenton, Boyd Raeburn, Charlie Barnet, and Jimmy Dorsey, it was understandable, he says, that the critics should have set him up as an ideal target, representative of what jazz in big bands "had come to."

But Ferguson was no innocent, no babe in the musical woods led astray by commercially minded bandleaders intent on exploiting those pyrotechnics with which he is so facile.

"I KNEW WHAT the score was then," he says. "Then, as now, I felt and said that I helped Kenton, Barnet, and Dorsey just as much as they helped me."

"I was used for one particular thing—to gas the crowd. I was the Wonder Boy, the hat-trick the leader could pull to show just how great his band was. Please don't misunderstand, though; any leader will capitalize on a thing like this. He'd be a fool if he didn't."

"Stan Kenton was really the first to realize what I could do technically on a horn," he continued. "Because he's such a natural, such a great leader, he saw my capabilities in perspective and acted accordingly. I could cut the super-high book without an oxygen mask. So I became typed and I accepted it. If you think I'm going to refute a lot of criticisms thrown at me during that big band period, you're wrong. The majority of the critics were correct. I realized it then and haven't forgotten it today."

"THERE WAS ONLY one occasion when a critic went to work on me that I got bugged. It doesn't matter who he was—he's very well known in the field—or what specifically he said then. The thing that irked me was the manner in which he attacked me. It was personal and, I considered, pretty spiteful. But that's past history... I hope we've both learned a lot."

What has Ferguson learned in the intervening years? For one thing, he's learned his horn.

"Up to two years ago, I was still learning," he says. "I don't mean the mechanics of the trumpet so much as the meaning of what it is to play jazz."

"After I split the big band scene and settled in California, I worked with small groups up and down the west coast. This gave me a chance, for the first time, to get in a groove where I could blow jazz more comfortably than I'd ever done. For the first time I

learned to play with small groups. Believe me, that meant a lot."

IN FEBRUARY, 1954, Ferguson signed a contract with Paramount studios. For two years he was top brass man in the studio orchestra, playing everything that such a berth calls for—from quasi-symphonic background mood music to jazz sequences in sound stage night clubs. "No doubt of it," he judges, "that period made me a better musician."

The onetime stratospheric boy wonder of the trumpet exudes confidence now about his ability to make it as a jazz blower. At this point in his career he's at last satisfied that he's ready, not only to play a whole lot of jazz but to lead the band of his choice.

This band is an all-star unit, not only instrumentally but in arrangements, too. With such swinging scorers as Johnny Mandel, Quincy Jones, and Al Cohn, the book looks like a jazzman's dream. And for Ferguson it is a dream—come true.

THE PRIME MOVER in converting Maynard's desire to front such a band into happy reality was drummer Sid Bulkin who, while not working with the new all-star outfit, is a much respected percussionist known for his accompanist work with Billy Eckstine, among others.

The idea breathed life some months ago when Bulkin was in New York and dropped in on discussions between Morris Levy, operator of Birdland, and Vik Records' a&r head, Jack Lewis. Levy and Lewis were looking for some one to front a veritable "dream band" and seemed to be getting nowhere in their quest.

"Why not get Maynard?" Bulkin offered. Levy and Lewis were interested. Once they arrived at the stage of serious consideration, the problem was solved.

The leader for this band would have to be a musician with natural qualities for fronting, respected on many counts by his peers. It didn't take Sid long to convince the other two that Ferguson would be the man.

THERE WAS A hitch though. Part of the plan was for Vik to record this ideal band, and, inasmuch as Maynard is under contract to EmArcy, that could lead to problems. As soon as EmArcy's Bobby Shad was approached for a temporary release for Ferguson, however, the worries were over. Shad gave Ferguson permission to make the Vik albums with his blessings.

There followed a fantastic flurry of transcontinental phone calls between Ferguson in Hollywood and all the sidemen he wanted to use.

He had, for example, an open line to Al Cohn who helped line up the other chosen musicians. So there would be no misunderstandings, Maynard personally spoke with every person he wanted in the band.



The result? "This is going to be a happy band," he declares. "There will be no hates going. Everybody digs the others, and this is just what we want."

The trumpeter currently is cutting the Vik albums. "I think a lot of people, especially in the east, are going to be surprised," he says. "After all, they haven't heard me blow in New York in over three years. Here's hoping they dig me now."

NOT ONLY SHOULD the easterners dig the "new" Ferguson on trumpet, but they cannot fail to mark his work, both in section and solo, on valve trombone and bass trumpet also. All in all, he is wailing on the three horns, carrying the load of the book's solos.

As to plans for this stellar aggregation, Bulkin says they are looking for a "class" tour like the Birdland concert tours with Count Basie. If those sidemen who work with the band in New York cannot make out-of-town engagements, new talent will be sought, young, aspiring jazzmen who can cut the book and be available for such a tour.

Ferguson says he is particularly interested in suitable potential talent in the colleges and is amenable to any and all auditions of youngsters who want to try to make the band. Since he's been in New York, he notes, he's met several young blowers who would probably fit right into the swing of things.

Tour By Helen Merrill Heads To South America

New York—Helen Merrill's European tour, announced in the Sept. 5 *Down Beat*, has been postponed, for the singer has been selected to inaugurate a series of visits by North American vocal stars to Argentina and Brazil.

Helen, who was selected by *El Globo*, a Buenos Aires newspaper, as the best new singer of the year, has been set for a three-week tour next month, lined up in co-operation with Mercury Records' affiliates in Latin America.

Jazz In Russia

By Ted Hallock

I'VE JUST RETURNED from a 23-day search for jazz in Russia. I didn't find any. I looked and listened for it, and asked about it, and described it in Leningrad, Kiev, Odessa, Sochi, Yalta, Tbilisi, and Moscow—in the biggest city, the average cities, and the major resort cities.

I listened to radio, watched television, played phonograph records, went to hotels, garden restaurants, theaters, and ballrooms; I read magazines and newspapers (with translators' assistance); I spoke with teachers, students, party members and nonparty members, youth groups, workers, and musicians. But I found no jazz.

Not even a word which describes the music. Though I'm sure they know what it means, sort of. They described a Polish "variety revue" playing in Moscow as featuring a "jazz" orchestra. It didn't. Every tune which is called "fox trot" on a record label (whether it's 4-4, Latin, or waltz—to confuse me further) is considered "jazz." Top western jazz artists, my Russian interviewees glowed, are Glenn Miller and Perry Como.

SEEKING OUT THE music I love wasn't my main reason for being in Russia, but discovering early on arrival there that dallying in unlit places of an evening wasn't the safest form of tourism, I decided to indulge in the prospectively delightful pursuit of synecopation.

It turned into an endurance contest—me pitted against my disbelief that any nation of 200,000,000 could exist long without some taste of extemporaneous, joyful, forceful jazz.

Like most things they do, Russians seem willing to accept only the familiar in music. I note this characteristic because of the following puzzle. Russians can tune in the English-language *Voice of America* broadcasts on short wave at any time. In fact, disc jockey Willis Conover has an immense following of students between 17 and 22 (there are few persons my age because of the war's decimation). Knowing what Conover plays, I kept asking about Brubeck, Baker, Mulligan, Herman, Kenton, et al. And they kept telling me how much they loved Miller, or Armstrong (though the younger ones said "he's a little passe now"), or Calloway, or James. Believe me, if all the foregoing sounds too paradoxical, it is, but don't turn to me for a resolution. That's the way the USSR is.

EVEN WITHOUT access to anything like stocks or manuscript copies, you would think Soviet musicians might tane VOA broadcasts—which they can, without any fear now—on modern equipment—which they can buy, though an average machine costs \$500—and copy arrangements. But they don't.

Their top orchestra, that of Leonid Ochozov in Moscow, has a hard-hitting, crisp smack—but it doesn't, in the aggregate, really sound like anything, including jazz.

Ochozov's instrumentation (seven saxophones, four trombones, four trum-

pets, two drums, two basses, two pianos, guitar, and four singers) is typically unwieldy. His playing is typically double forte. If it's big, if it's loud, then it's the Soviet answer to jazz.

Throughout the western USSR, "popular" music is presented by quintets or sextets, hewing to the loudness line. These units play in outside dance pavilions, hotel ballrooms, and in small neighborhood meeting halls. The universal instrumentation is piano, drums, accordion, violin, trumpet, and C-melody saxophone. Occasionally the sax is omitted.

ALL MUSICIANS, of course, are in some form or another working for the ministry of culture—in intourist hotels, where the best bands play; over Radio Moscow or any other individual radio or TV station (there is a station in each large city), while recording, etc.

Because it is illegal for any individual to employ another in the USSR, sidemen aren't actually working for their leaders but for the state. The frontman is actually a foreman in the popular music factory.

Phonograph records are sold in general drygoods shops, 78 and 33 $\frac{1}{2}$. No 45s. LPs are inexpensive (\$1.25), and shellac costs about 50 cents. Quality is lousy. Most often, LPs are devoted to two or three different artists, with five cuts a side. The label name is Dolgoeegraushchayah. Uh huh.

There's no counterpart of the AFM. The major musicians' collective is called the Union of Culture, or something to that effect—musicians I talked with seemed to disagree on its exact name.

Perhaps Mikhail Dubinsky, a 33-year-old accordionist-pianist in Tbilisi, is typical (except for his age). He plays six nights a week, for 3 $\frac{1}{2}$ hours nightly, in the Intourist hotel dining room. For this he earns \$275 a month. He "donates" much time to Radio Tbilisi, as do all other local musicians, for programs of classical and popular music. (Remember, please, that Mikhail and his fellow comrades "own" the business.)

IN TBILISI, A CITY of perhaps a million (no one knows the exact population; there's been no census since 1939), Mikhail says there are 500 musicians. They play radio, symphony, philharmonia, movie theaters, legitimate theaters, opera, ballet, and ballrooms. There are 16 small bands, quintets at the most.



(Courtesy of Sandy's, Portland, Ore.)

Two young Russian musicians, members of the Young Pioneers, the Communist Boy Scouts. Says Hallock: "For my dough, here are the real musicians in Russia."

While Mikhail can't be fired (unless he doesn't show up for work for "promiscuous reasons") he can and said he does intend to quit to seek work in Kiev, where he's been offered a better job.

What he meant by "better" I don't know, for wages and prices are established by the state for all levels of ability. However, Mikhail can move freely from city to city, taking his chances on whether he'll be employed after going through an audition. But because Russia does not recognize for a second the thesis of redundancy or unemployment, he'll find work. Of course, it may not be playing music.

MIKHAIL SAID IT is "easy to earn a living as a musician in Russia." And I believe him because institutions of higher learning are laying no stress on liberal arts education and because musical conservatories, such as the renowned institute in Kiev, are paying no attention to popular music.

Theory, harmony, and counterpoint are taught, as they are everywhere else. But individual tutelage on any instrument is rare (and nonexistent in the jazz field), being reserved for patently budding geniuses.

As in America, you have to want to listen to soloists to emulate or to begin to improvise. But Russians don't

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Hallock Is Former Staff Man

Ted Hallock, former *Down Beat* assistant editor in Chicago, toured Russia in July and August as one of a 20-member study group sponsored by the World Affairs Council of Oregon and approved by the U. S. state department.

Hallock interviewed Soviet citizens, workers, and government leaders and tape-recorded the interviews for a show called *Russia Today*, which will be broadcast this fall on Oregon radio stations. He also photographed 1,000 feet of Soviet scenes for a television film to be presented on Oregon TV stations.

He now is director of public affairs for J. Henry Helsel & Co., the Portland, Ore., investment management firm which sponsored his trip.

New York Jazz Festival, Aug. 24-25
Randall's Island, N. Y.

Randall's island is an arena so vast that to fill each seat at 8:15 sharp, when the concert was due to start, could not have been accomplished without the use of some 50,000 parachutes. In order to graduate the arrivals, producers Don Friedman and Ken Joffe had the smart idea of preceding the festival proper with a brief "twilight concert" of warmup music. The thousands thus kept streaming in before, during and after this prelude, and well on into the main event . . .

... Though the preliminaries were supposed to be out in time for a punctual start for the big show, Don Elliott (a twilighter) was still on, flashing his impersonations of vibes conferees, at 8:15, and the formal festivities began a half hour late. Good news for this viewer, who had never previously heard the new addition to the Elliott panorama, an impersonation of himself, in which he played a blues based on G-E-C (the NBC signal) dedicated to emcee Jazbo Collins.

After a long lull, the George Shearing quintet was centered beneath the big green-and-white candy-stripe canopy. It was not the swiftest of starts for a jazz concert, for so much of the Embers had rubbed off on the group that sometimes it seemed all Embers and no spark. George was Bach-in-triplets on *Autumn Leaves* and solemn in solo on *The Street Where You Live*, but Armando Perazza and Thielmans picked things up with *Caravan*. Similarly a Bud Shank set that followed got into high when Bob Brookmeyer was added. But it really became a festival when Erroll Garner time arrived.

Garner is probably the only jazz artist who would be unmistakably, uniquely Garner if one of his records were played backwards. Tonight, with Denzil Best and Eddie Calhoun, he was on as only Erroll can be on; each introduction was like a setting sparkling so vividly that the gem itself might have been removed and never missed.

The Gene Krupa quartet aimed to please and hit a bull's-eye. Eddie Shu's tenor and alto had their moments. His trumpet, fair, with occasional show-ers due to technical storms.

BILLY TAYLOR wailed with the left hand only, at length and with great charm, on *Gone with the Wind*, then challenged himself to a delightful duel—left hand vs. right hand in fours—on *Georgia Brown*. The Modern Jazz Quartet, if perhaps it didn't always swing, certainly oscillated its way through a pleasing display of the gentility of Jackson on *Willow, Weep for Me*, spoiled partly by distortion on the vibes—one of the few engineering goofs in a generally first-class job by sound man Miles Rosenthal.

Then Sarah Vaughan appeared, and suddenly it was a grand night for singing. Sarah wailed on *Cherokee*, then made some lyrical observations about the inside and the outside, the meaning of which escaped me. For her third number she gassed everyone with a turnabout—her impersonation of Ella Fitzgerald in *How High*.

After Sarah, we fastened our seat belts and took off with Basie. Pres was in there for a couple of numbers with the band, but from this seat it didn't quite jell. More of Basie in our comments on the second show, since Count was heard on both nights.

The Saturday warmup included some virile tenor by Coleman Hawkins, marred by reed trouble. The main show started with Dave Brubeck, who had to leave for an early broadcast. I had heard *The Trolley Song* before . . . Desmond is at his best playing medium tempo blues, which he luckily had a chance at tonight, and Dave is at his best when he's relaxed, which he seemed to be on *In Your Own Sweet Way*.

Came the new Jazz Messengers, a group that has lost everything but its name and Art Blakey. Bill Hardman's trumpet and Sam Dougherty's piano worked commendably in an effort to fill the large holes left by Dorham and Silver, and Jackie McLean's ever-busy alto took over the role of the vanished Hank Mobley. Art has some real talent in this group, but it will take some time to weld it into a unit as firmly swinging as the old one, and he has clearly suffered from de-Mobleyization.

CHRIS CONNOR, introduced as "one of the true jazz greats," took over for a set that left this writer acutely uncomfortable. While the accompaniment was working diligently on Bar 1 of the next chorus, Miss Connor would be tackling Bar 29 of the previous chorus. Aside from the determined lagging behind the beat, there were weaknesses of intonation, false interpretations (as for instance of the main three-note phrase in George Wallington's *Way Out There*), and a general atmosphere of being "on" without having anything to be on.

Gerry Mulligan then did for the Saturday show what Garner had for Friday's, in an elegantly zestful quartet set with Brookmeyer at his best, Bill Crow on bass, and Specs Bailey on drums. Mulligan and Brookmeyer both comped on piano to back each other. Then Lee Konitz was added for two numbers, and the blend was the end.

Chet Baker blew better than we'd heard him in a year, on two very interesting compositions by his pianist, Bob Zieff, *Slightly Above Moderate* and *Medium Rock*.

After the intermission, the superlative Gillespie band came on and Diz immediately had everyone eating out of the palm of his horn. Though Austin Cromer's ballad vocal was expendable, there was little else in this set to cause

complaint; even the comedy bit with Marty Flax, and Diz's clowning, could be justified by the general level of the music.

WE'LL PASS OVER the next act, a pianist named Shirley who had somehow found himself booked into a jazz concert, and skip to the Basie band, which this time had Al Cohn as its two-number guest. Again Joe Williams had them roaring, and before long there seemed to be more people standing than sitting, trying to break through the ropes and the cordon of police.

Basie's is still a band without peer in its field; but on Friday he had played *April in Paris* with the tag repeated five times, and on Saturday he played it again and used the tag six times. With all due respect to a great Bill Davis arrangement, I am heartily sick of this will-it-never-end gimmick, and I imagine by now Count must be, too, though the lower I.Q. elements in the crowd kept clamoring for more, so he had to give it to them.

To sum up: New York is the ideal place for a jazz festival and Randall's island the perfect location. The general level of the music was very high. Production was sloppy to the point of non-existence on the first night, with Collins, a consistently excellent emcee, covering valiantly during countless stage waits, but things went more smoothly on Saturday.

THE ONLY CRITICISMS were those that apply no less to other jazz festivals. (1) There should be a full-scale rehearsal of the entire show each afternoon, to eliminate production goofs; (2) Too many combos, too little time pro rata for big bands and experimentation; (3) Early in the show a loud-mouthed hawk almost drowned out Jazbo in ill-timed efforts to sell an overpriced (\$1) program that was full of chi-chi art and contained not one word of information about the artists' playing order, the tunes to be played or anything else that was happening. Down with "programs" that aren't!

It's true that Randall's island is a little too close to New York's major airports, and that now and then a phrase or two might be clouded by the winging home of a Super-G Constellation, but this was a small price to pay for four hours of music in an enormous yet comfortable stadium, competently be-speakered, in the company of the largest single crowd of jazz fans ever assembled in this country since way back in the swing era.

—leonard feather



barry ulanov

IS THERE A MORE arresting musician in jazz today—anywhere, playing any instrument—than Charlie Mingus? A more moving one? One who has grown more over the years? One who is more receptive to new ideas, to different ideas, to old ideas?

Wait! Don't answer that! It doesn't matter. Let's not worry about ratings.



If we're not careful, we may find ourselves in the midst of a poll for the most arresting (aside to printer: watch that word—it's "arresting," not "arrested") musician of 1956. But let's by all means concern ourselves with these central qualities, qualities of

growth and maturity, of provocative musicianship, of breadth and depth of ideas, and with the range of thinking a corollary spread of personality.

That, really, is what strikes me as I write this piece, listening to two new Mingus albums and recalling a remarkable few hours spent last week listening to Charlie's quintet at the Bohemia in New York. What? Personality (jazz division), the spread thereof, and that most expansive example of all the constituent parts of personality expressed in jazz—the physical, the mental; the emotional, the intellectual; the frivolous, the fundamental—Charles Mingus.

YOU'LL HEAR LOTS of stories about the Mingus personality in the New York clubs, in the saloons and salons frequented by the musicians and hangers-on who populate the New York scene. You'll discover, if you credit what you hear, that Charlie has an explosive temper, backed with eloquent fists when his speech fails him (which isn't often).

You'll find out about a mercurial temperament, now high on a musician, now low, and devilishly inconsistent as it wanders in taste from enthusiasm to enthusiasm.

All sorts of things, stories, epithets will be tossed your way as you inquire about Charlie Mingus, if you inquire about Charlie Mingus. Be very careful how much you believe. Only a very small percentage of what you hear will be true, and rarely in the version in which you hear it.

If you're interested—and who that is caught by the freshness and drive of modern jazz can help but be interested?—there's a better source: Charlie Mingus' music.

IF YOU WERE at the Bohemia last week when I was you would have heard remarkably mixed sets of music by Charlie's little band. You would have heard a bass-solo interpretation of *Memories of You* by Charlie (literally solo—no accompaniment) that had all the rugged individuality of a suite for unaccompanied cello by Bach and some of its contrapuntal style as well, al-

though in no way derived from the Baroque master.

You would have heard an attempt to lift the blues from its rhythmic morass and to promote some melodic vitality in the form, with each horn quite free to develop its own ideas, a pattern as old in the blues as King Oliver (as Charlie acknowledges), but very little worked and reworked in recent years. You would have heard a restless use of percussive devices and accessories, whistle, tambourine, anything that might give color and development to Charlie's ideas.

The whistle and the tambourine offer a valuable insight into the workings of the Mingus personality, I think. On the one hand, there's the great, the wonderful naiveté that permits Charlie to make use of both, and of cymbals and sirens and anything else that might satisfactorily reproduce traffic sounds in New York (in *Tourist in Manhattan*) or San Francisco (*A Foggy Day* in the recent Mingus Jazz Workshop album, *Pithecanthropus Erectus*). So it's been done before, this imitation of the great urban outdoors. So it's been corny. This is the way he hears a major series of sounds of our time. In they go. There's the naive, the unpretentious, the honest, and the thoroughly uncorny jazz musician.

ON THE OTHER HAND? The defense of methodology of the battery, of the whistle, and tambourine and siren, etc. Mingus has been thinking and maybe reading as well about what the drummer has for years had around him with which to bulwark his beat. He's discovered the legitimate array of accessories that drummers have had for decades and he's using them, and knowing why he uses them. Only not like funny hats, but as musical instruments. There is the sophisticated and, once again, the unpretentious and the honest jazz musician.

One element seems to me to be common to both these major aspects of the Mingus personality, at least as it is expressed musically: a delicate vein of irony, one which needs deep and sensitive digging to find. It's in the street-sounds music. It's in the marvelous assault on pop clichés in present-day jazz around these parts called *East Coast*, which nobody, not even Mingus, has told me is an assault on anything, but which contains unmistakable elements of satire, so subtle, perhaps, that even the musicians blowing the lines don't realize that they're taking off on themselves.

The irony in Charlie Mingus' music is in the great jazz tradition. It's what links him to the first men to raise jazz above the level of sporting-house background music and to those who kicked it alive in Chicago in the '20s, in New York the next decade and the next, and on the west coast intermittently for the last 10 or 12 years. It makes him much more to listen to than what you first hear of him or about him. It makes him a citizen of jazz of such stature that polls don't matter, horns are of little consequence, ratings are a waste of time.

For what you have here is a man who thinks and feels with unending resources both of musical technique and imagination. In other words, an artist.

counterpoint

By Nat Hentoff

SOME TIME AGO I asked for readers' opinions on "revivalist" jazz. I was not referring to the authentic, lived-in-the-bone traditional jazz of George Lewis, Kid Ory, and other musicians



like them who have grown up with and experienced the music they play. My question was concerned with the neo-classic attempts to "perpetuate" the New Orleans tradition by younger musicians, many of them quite young, whose knowledge of the language came

mostly from recordings and whose backgrounds are sociologically, psychologically, and geographically removed from the root sources of traditional New Orleans-style and Dixieland music.

My own views on revivalist jazz are changing from a stubborn, Pavlovian rejection of almost all revivalism on principle to, I hope, a more flexible appreciation of several of the better musicians in the idiom and a growing understanding of the problems and varied goals of the revivalists. Sometime in the fall, I expect to try to sum up my present views on the subject with the hope of engaging in a basic discussion here and abroad on the future of this essentially interpretative rather than freshly, individually creative approach to jazz. The revivalist approach can be of considerable potential value to jazz, however, if the revivalist practitioners and adherents radically re-examine their ends, means, and beginnings. But more of that later.

HERE I WOULD like to present what strikes me as a particularly intelligent statement by Ken Silverman of Los Angeles, who touches on an essential truth about the nature of jazz that is often overlooked or minimized:

"Since you've asked for views on so-called 'revivalist' music," Silverman writes, "here are a few—with some slight digressions.

"First of all, I share for the most part your previously expressed rejection of revivalism—but for a somewhat different reason. To me, the basic ingredient of any style of jazz is creative musicianship. My quarrel with Murphy, Scobey, Janis, Littelton, et al, is not so much the music per se, but the manner in which they perform this music. Of course, the trouble possibly is inherent in the music, but the dirge-like sounds of the Murphy group and the military pulsation of the old Lu Watters organization are neither creative nor emotionally alive.

"While I do not agree with their rather pompous statements that they are reviving a great style of music, I would not condemn them on this ground alone. For to do so would have to condemn all musical forms other than contemporary. Expert two-beat musicians like Bobby Hackett, Jack Teagarden, Joe Sullivan, Pee Wee Russell—if they would replace Scobey,

Dear Stan . . .

By Leonard Feather

Dear Stan:

Say it isn't so!

I am writing this letter more in sorrow than in anger. I write as one who, while often disagreeing with your musical aims, always wanted to believe in your basic sincerity and honesty. Unlike many musicians and critics who have discussed you so often among themselves, I have bent over backwards to give you the benefit of the doubt on your racial views.

There was doubt when, for so many years, of all your hundreds of sidemen, every single one was white except a couple of trumpet players who were light enough to pass.

THERE WAS CRAVER doubt when, returning from your first European tour, you told Nat Hentoff in a *Down Beat* interview, "It seems the Kenton band means more in Europe than any other band—more than Basie, Duke, Dizzy . . . It would appear that the reason is that we had taken Negro jazz and put it in European terms. *The harmonic structure of Negro jazz was not enough to satisfy Europeans . . . We have played music more advanced in melodic and harmonic content than Duke's . . . Our tour proved to Europeans that white musicians can play jazz, too.*"

There was still further doubt when, in your since-abandoned, unsuccessful "Kenton Presents" series on Capitol, you concentrated exclusively on white stars.

With your telegram to the editor published in the Sept. 5 *Down Beat*, I am afraid all possible doubt was removed. In case you have forgotten, or tried to forget, here are your exact words:

"JUST SAW YOUR FOURTH JAZZ CRITICS' POLL. IT'S OBVIOUS THAT THERE IS A NEW MINORITY GROUP, 'WHITE JAZZ MUSICIANS.' THE ONLY THING I GAINED FROM STUDYING THE OPINIONS OF YOUR LITERARY GENIUSES OF JAZZ IS COMPLETE AND TOTAL DISGUST."

Clearly this wire expressed long-bottled feelings, now uncorked and spilled in a moment of rare candor. Nobody will doubt your sincerity this time, Stan. What you were saying, in effect, was that the critics voted for too many Negroes and too few white musicians, and thus, by implication, that critics make their choices in terms of skin color rather than talent.

SEVERAL MUSICIANS have ventured the opinion that your "complete and total disgust" could possibly have been colored by the fact that you failed to win the last two *Down Beat* polls (a Readers' Poll and a Critics' Poll).

Nobody heard you complain about polls while you were winning. Nobody heard a peep out of you when real prejudice existed, back in the early 1940s when Negro musicians were almost completely excluded from the winning slots. But in this poll your name was right at the bottom of the big band category with one lone, solitary vote, and now you hate polls and critics and

are riding your white charger to defend white supremacy.

Let's get down to cases. Specifically, which of the critics' selections aroused your ire? Were you upset by the victories of Dizzy Gillespie and J. J. Johnson, whose styles are imitated by just about every trumpeter and trombonist you have ever hired?

Do you feel Lester should secede from his presidency?

Do you feel that first place on piano should have gone to Stan Kenton rather than Art Tatum?

Can you find me one drummer, white or Negro, who was resentful of Jo Jones' triumph?

TELL US MORE, Stan—tell us exactly which Negro musicians aroused your complete and total disgust by winning the poll. Tell us which critics you accuse of voting for pigmentation instead of inspiration. Mc? Nat Hentoff? Barry Ulanov? Jack Tracy? Or did the whole bunch of us, except for the one single cat who voted for you, arouse your complete and total disgust?

Of course, you didn't note the fact that the critics did elect Benny Goodman, Tal Farlow, Phil Woods, Bobby Jaspar, Jimmy Giuffre and others. To mention them would have weakened your case. You conveniently ignore the theory, long held among most musicians and jazz authorities all over the world, that almost every major development in jazz history has been the work of Negro musicians and that even the few exceptions such as Bix, Benny Goodman, and Tristano admit that they leaned heavily on the inspiration of Negro predecessors.

The fact that most of the winners in this critics' poll happened to be colored had nothing whatever to do with any racial attitude, conscious or unconscious, on the part of the voters. The sheerest chance change of mind on the part of a few critics about a few arbitrary choices could easily have reversed the proportions.

BELIEVE ME, STAN, I would rather think you didn't send the wire; rather admire you than censure you. My statement, in a lengthy analysis of your contributions which I wrote for *Jazz Magazine* in Paris very recently, to the effect that the balance is in your favor and that your recent band was your best ever and that fans everywhere owe you a debt for the interest you have aroused in jazz, still holds good.

But your telegram was so painful to read, so hard to believe, and has already lost you so many friends among your fans and so much respect among your fellow musicians, that I wish I could believe it was a hoax, sent in viciously by somebody else under your signature to besmirch your name.

Say it isn't so, Stan. Say anything except that you meant all the ugly implications in that wire. For just as it is love that makes the world go 'round, Stan, it is hate that can make the world go square.

Sincerely,
Leonard Feather.

Murphy, Helm, Ewell — would make the music sound much more vibrant and alive through the sheer power of musicianship.

"TO DIGRESS SLIGHTLY, what makes music dated? Can we say that Bird will be dated 20 years from now? And if he is, can we condemn him for not being 20 years ahead of his time? But Bird won't be dated in 1976, because styles may change but creative genius will always sound fresh. So Bird will be fresh in 20 years, so will the MJQ, just as Basie or Hawkins or Chu Berry of the 1930s are still vibrantly alive and swinging today.

"Will the MJQ be dated in 1970? Maybe, but only in the same way the original Goodman trio is dated today. John Lewis may be out of style in 1970, but will his 1956 records sound any less impressive than the 'dated' Teddy Wilson gems of two decades ago that I still play over and over with increasing admiration at each hearing?

"But Murphy is dated, even while he's playing. And I'm not so sure that this is because he's playing 'dated' music. I decry the pompous, presumptuous claims that they are resurrecting something long since departed. If I am to hear music of the 1900s, I would rather hear the original; failing this, I would rather hear it played by someone who can make it genuine, whose jazz is not learned in the musty halls of the library.

"Even so, Murphy sounds dated because his expression—his conception—are so lacking in music musicianship. Hackett and Teagarden, even granting their stylistic differences from the Murphy-Janis-Scobey school, do not sound dated—not individually, even if their music is dated—because they are warm, creative, polished musicians playing in the Dixieland idiom, and playing in that idiom from choice, not necessity.

"In short, Murphy would sound dated playing with the MJQ; Milt Jackson would sound fresh and vital sitting in with Conrad Janis. And there is the fundamental quarrel with the revivalists. It's not so much the style as it is the musicianship. Of course, you'll probably find that most revivalist specialists are incapable of playing creative jazz—hence their choice of the ancient idioms. But this only proves the point.

"THE MEN I dig the most—Hawkins, Milt Jackson, Roy Eldridge, the MJQ (and why not more plugs for Percy Heath?). Bird, Wilson, Billy Taylor, Basie—possess the creative fervor and the basic emotional drive to sound good in any context, in any setting.

"I hope I've made my point. I think that the MJQ would sound better playing Murphy's arrangement of *Riverside Blues* than the Murphy group would sound playing John Lewis' arrangement of *Concorde*."

Feldman Hurt

Lake Tahoe, Calif.—Victor Feldman, British jazzman doubling on vibes and drums with Woody Herman at the Bal Tabarin, fell over a coffee can on the beach at this Sierra summer resort and had 20 stitches taken in his left arm and shoulder. Despite the wound, he continued to play drums with the group though temporarily foregoing his vibes solos.

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the hot box

By George Hoefer

WHAT HAPPENS when the Elvis Presley fan grows up? What kind of music will bring nostalgic thrills to today's teenager 15 years hence? Rock 'n' roll has not only become the marching music of the "blackboard jungle," but it has invaded the better-regulated home, and daughter parades around in a sweatshirt inscribed with "Are You a Hound Dog?"

With the breakfast cereal manufacturers overloading our pantries with brightly colored uncatables (but the kids do love those rare rocks and pictures that move), and the record companies enticing the kids to bring home sounds that keep the mice away, we parents are asking the young-uns if we can spend the night in a tent in the yard and can we build a fire in the morning to cook our oatmeal?

This parent happens to be interested in jazz music, and has followed the art over 25 years. Recently the announcer on the car radio said, "And now we'll have Benny Goodman playing *Someday Sweetheart*," and as soon as the record started my 9-year old son (the age is significant) said, "Oh, Daddy, take off that ancient music and get the 'Pelvis' singing *Hound Dog*," and then he proceeded to render the lyrics in his prepubescent voice.

How do you tell a young one that you heard rock 'n' roll on Chicago's south side 15 years ago? In those days there was a sincere effort on the part of the musician to stay in tune; today, the leader of the recording date forbids "tuning-up" and admits he's looking for a new sound. Lyrics were few, and if they were used they were the usual blues, and they were rendered sans the St. Vitus dance. We used to call it jump music and at that time the hill-billy overtones had not been added.

There's one thing about all this that knocks me out. The kids are getting the beat and that's progress. One 18-year-old lad who goes for rock 'n' roll told me, "It's that rhythm. It expresses youth, and the music is real great as long as you don't understand the lyrics." Let us hope the parents continue to misunderstand and ignore the lyrics.

Put it all down as due to the exuberance of youth—as pointed out by Robert Ruark, among others—and thank the kids for getting on the beat. At least we contemporary jazz fans can look forward to hearing music that's alive when we visit our grandchildren. It will be a relief from the puerile Lombardo-Welk-Kaye variety that we have to put up with when we visit our parents.

Down Beat

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(With Apologies to Jimmy Cannon)

By Elliot Horne

CALL ME A FIG, BUT . . .

I think most jazz album liners are written in code.

Al Cohn sounds more like Pres on the clarinet than on the tenor.

Don't be surprised if a jazz buff makes the "Ten Best-Dressed Men" list this year.

Jimmy Rushing is singing greater today than he ever did in his life.

Paul Desmond proves he's heard the trumpet passage on Stravinsky's *Petrouchka* on *The Way You Look Tonight*.

Whatever happened to Teddy Bunn?

Isn't Tony Scott quoted too often in *Hear Me Talkin' To Ya*?

My version of a jazz singer is Billie Holiday; even Ella has to come second.

Why do all pop singers want to cut jazz albums?

If I had to choose 10 of the greatest jazz recordings ever made, I'd pick five Armstrongs and five Lesters.

Leo Watson was such kicks.

Every "modern" pianist on the scene today could learn lots from Earl Hines—and Earl could pick up from Bud Powell, too.

I think Roy Eldridge deserves at least one-tenth of the space that's been devoted to Chet Baker.

I don't remember ever hearing a tenor ride quite like Chu Berry's on *Shufflin' at the Hollywood*.

Eddie Sauter's *Love Walked In* is one of the most beautiful arrangements ever written.

How can a guy blow hot in a Brooks Brother suit?

One of the most annoying sentences I recall reading was by Mike Levin in which he stated that Armstrong was the greatest singer around but he couldn't sing.

Gjon Mili's *Jam Session* is a work of art and the only movie I'd pay an exorbitant fee to see, over and over again.

Jazz has a good friend in Bob Sylvester of the *N. Y. Daily News*.

Sarah Vaughan's an enigma to me; she's much imitated—but why?

Whenever a drummer starts a solo and the rest of the group leaves the stand, I leave the room.

It's nice to note that jazz critics have almost eliminated the word "genius" from their weekly reviews these days.

I met Ella Fitzgerald only once, but I figure I'll never meet a more amiable person.

Jessie Drake's trumpet sound is the "cleanest" on the scene today.

If I had to choose between east coast and west coast jazz, I'd pick Kansas City.

DON CHERRY

The noted golfer, who looked so long for a hit before he ran into *Band of Gold*, finally has been awarded an LP of his own as a reward. And he takes pretty good advantage of it, cashing in especially on such fare as *For You and I Didn't Know About You* in his Connoish manner. Ray Conniff's band (and presumably arrangements) sometimes get heavily in the way, but Don's good, big voice usually carries him through. *Swing for Two* (Columbia CL 893) is a long-deserved showcase for Don.

FOUR FRESHMEN

The quartet's latest release (Capitol T-743) is pretty much a reprise and regathering of singles they've made in the past, and it should do well, considering the success of *Four Freshmen and Five Trombones*. *Day By Day* and *The Day Isn't Long Enough* are included, and despite some of the intonation troubles they step into, the group is by and large a pleasing one.

THE HI-LOS

Repackaging of two previous 10" albums with some sides from the vault has resulted in two new 12" Hi-Los LPs on Starlite (ST-7006, ST-7007). Listen! . . . To the Hi-Los contains *June in January*, *Little White Lies*, the great *Have You Met Miss Jones*, and others. *The Hi-Los, I Presume*, is even more loaded, and the group turns in superlative vocal work on such as *Rockin' Chair*, *I Thought About You*, and a wailing *Jeepers Creepers*. We would suggest that you not miss these.

TED LEWIS

The Medicine Man for the Blues is a welcome regathering of sides Lewis cut for Decca in the '40s. Those who recall with glee the strutting little man in a top hat when he was in his heyday will probably enjoy this batch of pure corn and hokum as much as we did. *When My Baby Smiles at Me* is naturally included, along with other indispensables for Lewis fans like *She's Fanny That Way*, *Wear a Hat with a Silver Lining*, and *Just Around the Corner* (Decca DL-8322).

HERBIE MANN

Mann, the jazz flutist who has produced a couple of swinging combo records for Bethlehem, turns to mood music this time for *Love and the Weather* (BCP-63). Ralph Burns and Frank Hunter arranged six sides apiece, mostly familiar but little-played fare like *But Beautiful*, *Moon Love*, *A Sinner Kissed an Angel*, and *Spring Can Really Hang You Up the Most*. Against the thick richness of eight strings led by the quite remarkable Harry Lookfsky and the gentle rhythmic shove of Whitey Mitchell, Joe Puma, and Don Lamond, Mann plays some hauntingly pretty alto flute. It's an album with a great deal of interest to the jazz listener but which could strike deeply into the pop market if given some disc jockey exposure.

RALPH MARTERIE

On *Bandstand No. 1* is about the umpteenth Marterie album to hit the stalls. This one is a rebundling of previously-issued sides to make up a 12" LP (Mercury MG-20125). The trumpeter's first big disc hit, *Pretend*, is included, along with the theme dedicated to this magazine, *Down Beat*. His horn is featured on *Everything I Have Is Yours* and *Darling Je Vous Aime Beaucoup*. Two neat swingers, *Through for the Night* and *Dark Eyes* should hold most appeal for jazz fans, with tenorist Kenny Mann a stickout.

JOSH WHITE

The Josh White Stories, Vol. 1, is the deserved return to records of the celebrated story-teller with the stool and the ear-held cigaret. Josh has lost some of the fierce intensity of earlier days, and has become the polished showman, but he still underlines deftly the humor and pathos and sorrow in some great folk blues. Instead of the customary type of liner notes, ABC-Paramount has utilized the space to provide the words to all the tunes White does. Among them is the slyly funny *Boll Weevil*, plus a familiar *Frankie and Johnny*, *Nobody Knows You When You're Down and Out*, and the rocking *What You Gonna Do*. A fine collection (ABC-124).

Capitol Sets All-Time Sales, Profits Record

Hollywood—An all-time high in Capitol Records sales and profits for the fiscal ended June 30, 1956, has been reported to the stockholders by diskery prexy Glenn E. Wallichs.

Wallichs told the stockholders that a sales volume of \$25,647,468, and net income of \$3,209,869, was reached before deduction of U.S. and Canadian taxes. After taxes of \$1,610,502, the net income amounted to \$1,599,367, Wallichs said. This represents a jump of \$679,345 over last year's figure of \$920,022.

During the past fiscal year the plattery completed work on its new international headquarters here, the Capitol Tower. As a result of this, the book value on the building and adjacent property rose from \$2,361,127 to \$3,581,658.

Net worth of the company as of June 30, reported Wallichs, is now set at \$6,238,383.

Rent Party

New York—A regular part of Leonard Feather's ABC-radio *Platterbrains* show is Leonard's brief interviewing of each guest. The queries revolve around why they're in New York, what picture or album they're currently plugging.

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**3**

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**4**

Gene Krupa-Buddy Rich
Krupa and Rich
Clef MGC 684

**5**

The Modern Jazz Quartet
Fontessa
Atlantic 1231

**6**

Chico Hamilton
In Hi-Fi
Pacific Jazz 1216

**7**

Clifford Brown and Max Roach
At Basin Street
EmArcy 36070

**8**

Gerry Mulligan
Mulligan Plays Paris
Concert
Pacific Jazz 1210

**9**

Gene Krupa
Drummer Man
Verve 2000

**10**

Chris Connor
Chris Connor
Atlantic 1228



Jazz Best-Sellers

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 150 retail record outlets across the country, and represents a cross section of shops, not just those which specialize in jazz.

11 Stan Kenton **Cuban Fire**
Capitol T 731

12 The Jazz Messengers **Volume 2**
Blue Note 1508

13 Bobby Hackett **Coast Concert**
Capitol T 692

14 Four Freshmen **Four Freshmen and Five Trombones**
Capitol T 683

15 Anita O'Day **Anita**
Verve MGV-2000

16 Sarah Vaughan **In The Land of Hi-Fi**
EmArcy 36058

17 Oscar Peterson **Plays Count Basie**
Clef MGC 708

18 Dave Brubeck
Brubeck Plays Brubeck
Columbia CL 878

19 Shelly Manne **And His Friends**
Contemporary 3525

20 Count Basie Swings **Count Basie**
Clef MGC 678



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October 3, 1956

Jazz Reissues And Collations

ALBUM, CONTENTS

SUMMARY

Meet Buck Clayton

(Jazztone 12" LP J-1225)

West End Blues; *Wrap Your Troubles in Dreams*; *Catchin' the Boat Train*; *Singin' with Mezz*; *Lazy River*; *Big Butter and Egg Man*; *St. Louis Blues*; *Rose Room*; *She's Funny That Way*; *Sweethearts on Parade*; *Special B. C.*; *Patricia's Blues*

Originally recorded for Vogue in France in 1953, the first eight were released here on now defunct Pax LP 6009 (*Americans Abroad*) with Buck, Big Chief Moore, Mezz Mezzrow, Gene Sedric, Red Richards, Kansas Fields, and mostly Pierre Michelot on bass. Last four were part of Pax 6015, and with Buck are Richards, Michelot, Fields, and Moore. Worthwhile chiefly for the hot, singing, controlled Clayton, but Mezz is considerably more listenable than usual. These aren't essential records, but there are some good moments.

Don Elliott: Cal Tjader: Vib-rations

(Savoy 12" LP MG-12054)

Love Me or Leave Me; *Minority*; *Tangerine*; *I Want to Be Happy*; *After You've Gone*; *A Sunday Kind of Love*; *It's You or No One*; *Take Me Out to the Ball Game*; *A Stranger in Town*; *Darn That Dream*; *Jeepers Creepers*; *Oh, Look at Me Now*; *Where or When?*; *Mighty Like a Rose*

The first four have Tjader, H. Jones, Al McKibbin, K. Clarke and were on a 1953 EP. Three of the last four were part of another EP of 1954 with R. Wyands, McKibbin and R. Haynes. Accompaniment is warmly swinging throughout, and Tjader's playing is attractive if not distinctive. Last seven were part of circa 1953 EP with Elliott on vibes, trumpet, and mellophone in largely Tommy Talbert arrangements with K. Winding, P. Urso, D. Banks, Jimmy Lyons, and Sid Bulkin on first four and D. Duke, M. Herbert and Bulkin on last three. Some of these are among Don's best, especially on trumpet. The organ on three is thoroughly expendable. Savoy omits any indication that these are reissues—and specifically calls these "new" sides.

E. Fitzgerald, L. Horne, B. Holiday

(Columbia 10" LP CL 2531)

Prisoner of Love; *All My Life*; *Nice Work if You Can Get It*; *Out of Nowhere*; *My Melancholy Baby*; *I'll Never Be the Same*

A good bargain in Columbia's inexpensive House Party series. No data on envelope. The Fitzgeralds are 1936 with Newton, Morton, Truehart, Cole, McKee, etc. The Holidays are 1937 with Clayton, Musso, Reuss, Page, Cole, etc., on Nice and Clayton, Young, Bailey, Green, Page, Jones on Same. Lena's are 1941 with Berry, Morton, Hamilton, Heard, etc. All six under Teddy Wilson. Quality is Billie, Ella, Lena in that order. Listen to how Ella has matured since these. Lena is very soothing.

Erroll Garner: The Greatest Garner

(Atlantic 12" LP 1227)

The Way You Look Tonight; *Turquoise*; *Pavanne*; *Impressions*; *Confessin'*; *I May Be Wrong*; *Skulark*; *Sunmerime*; *Flamingo*; *Reverie*; *Blue and Sentimental*; *I Can't Give You Anything but Love*

These 1949-50 sides are not the greatest Garner, as the title claims, but they're certainly vigorously romantic, fully characteristic Erroll. On all but three the backing is by L. Gaskin and C. Smith on drums. On the others, it's H. Wing and J. Simmons. A bonus is an unusually perceptive essay on Garner by W. Balliett, a model of nonpuff notewriting. Nine tracks are from Atlantic 10" 109; one piece is from 112 and 135. *Confessin'* may have been a single.

Stan Getz Quartets

(Prestige 12" LP 7002)

There's a Small Hotel; *I've Got You Under My Skin*; *What's New?*; *Too Marvelous for Words*; *You Stepped Out of a Dream*; *My Old Flame*; *Long Island Sound*; *Indian Summer*; *Murcia*; *Crazy Chords*; *The Lady in Red*; *Wrap Your Troubles in Dreams*

From 1949-50 sessions that were important to the furtherance of Getz' career both in relation to the development of his style and to bringing him before a wider public. The three rhythm sections, each backing Stan on four, are Haig-Levey-Ramey, Haig-Potter-Haynes, and Aless-Heath-Lamond. The package is taken from 10" Prestige 108, and 10" New Jazz (then a Prestige subsidiary) 102 and 104. These were among Stan's most creative sculptures in his more or less dry-ice period but are no less warm for their stylistic coolness, and the rhythm sections also swing.

Bennie Green Blows His Horn

(Prestige 12" LP 7052)

Sometimes I'm Happy; *Laura*; *Body and Soul*; *Sau-Jack*; *One Track*; *Groovin' the Blues*; *Travelin' Light*; *Hi-Lo Silver*

All 1955 sessions, the first four were on 10" 210 with C. Rouse, Candido, C. Smalls, P. Chambers, and O. Johnson. *Silver* was a single, as was *Groovin'*. The other two have never been released previously. There is good blowing by Green and Rouse and strong rhythmic pulsation from Johnson, Chambers, and Candido, but Smalls is sometimes disturbingly pedestrian and the heads are both stale and in some cases, a jumble of not wholly realized intent. *Groovin'* is presented here in two takes. On the inane *Silver*, Bennie sings on records for the first time.

Barnel Kessel Plays Standards

(Contemporary 12" LP C 3512)

Speak Low; *Love Is Here to Stay*; *On a Slow Boat to China*; *How Long Has This Been Going On?*; *My Old Flame*; *Jeepers Creepers*; *Barnel's Blues*; *Prelude to a Kiss*; *A Foggy Day*; *You Stepped Out of a Dream*; *I Didn't Know What Time It Was*; *64 Bars on Wilshire*

An expansion of the excellent 10" C2514 which had 1954 sessions with B. Cooper, C. Williamson, M. Budwig, and S. Manne. Cooper doubled on tenor and oboe. The four new unreleased tracks were cut in September, 1955, with same personnel except for H. Hawes and R. Mitchell with C. Thompson on *Jeepers*. Kessel is masterly throughout. Freshest of the new four is the thoughtful Kessel-Mitchell duet on the "spontaneous, unrehearsed" *Flume*.

Rock Island Line: Leadbelly

(Victor EPA-818)

Rock Island Line; *Take This Hammer*; *The Red Cross Store Blues*; *I'm on My Last Go-Round*

Recorded in June, 1940, these hitherto rare sides have been silently reissued by Victor. Leadbelly works with the Golden Gate Quartet on the first two, and his usual pristine force is diluted thereby. The last two with just L. and his guitar are much more incisive. The set, blues-wise and in some of the sociological commentary of its lyrics, provides some of the basic background of jazz. An EP.

Ammons-Johnson-Lewis: Giants of

Boogie Woogie

(Riverside 12" RLP 12-106)

St. Louis Blues; *Mecca Flat Blues*; *Bass Goin' Crazy*; *Mondan Struggle*; *Closing Hour Blues*; *Messin' Around*; *Deep Fives*; *Blues 'de Lux'*; *Let 'em Jump*; *Pete's Blues* #8; *B&O Blues*; *Climbin' and Screamin'*

Four apiece by authenticators A. Ammons, P. Johnson, and M. L. Lewis. Only the Johnson four have been on Riverside previously (1054). They and the other eight were originally on Solo Art 78, and some on Circle 78. Ten are originals. Good, historical notes by O. Keepnews. A blues-driving basic set that can water your jazz ear-roots.

Muggsy Spanier: Classic Early Recordings

(Riverside 12" RLP 12-107)

China Boy; *Bull Frog Blues*; *Frills Point Shuffle*; *Darktown Strutters Ball*; *Why Couldn't It Be Poor Little Me?*; *Everybody Loves My Baby*; *Buddie's Habits*; *Chicago Blues*; *Mobile Blues*; *Steady Roll Blues*; *Really a Pain*; *Hot Mittens*

Muggsy from 17-21 (1924-27) in different settings. First two with butcher C. Pierce and ork, including Tesch. Next two with Tesch, Mezz, J. Sullivan, Condon, Wettling, Lanningan, and vocals by the warm R. McKenzie. Last eight with G. Carey, the estimable V. DeFaut, etc. Sharp-edged glimpses on first four of Tesch and others, and throughout, the two-fisted, out-of-Armstrong-Oliver cornet of the punching Muggsy. Originally Paramount and Gennett sides all these have been out on 10" Riverside.



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DLP-1106

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jazz records

All records reviewed by Nat Hentoff unless initialed by Jack Tracy or Ralph J. Gleason. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Dave Brubeck

Swing Bells; Walkin' Line; In Your Own Sweet Way; Two-Part Contention; Weep No More; The Duke; When I Was Young; One Moment Worth Years; The Walls

Rating: ★★★★★

"I have tried to make this recording as honest as possible without resorting to the available mechanical aids of the industry."

This is the most descriptive sentence contained in Dave's own voluminous notes for *Brubeck Plays Brubeck*. For it certainly is honest. And, to me at least, it is the best he has ever made—the clearest, most revealing portrait of Brubeck yet captured in permanent form.

He plays unaccompanied, and the total mood is one of friendly romanticism and ruminant benevolence. Ideas flow more readily, phrases and lines stretch out, he is richer harmonically, and for the first time he sounds at ease.

In his playing can be heard much of the men who undoubtedly influenced him—Waller, Wilson, Garner—but basically he shows the rebellious nature of one who wants to play with complete individuality whether people like it or not. He writes, and rightfully: "I realize that many of the ideas expressed in these notes and by the music in this album are contrary to the beliefs and practices of many jazz musicians . . . I know the very men I respect most will differ with my opinions. I know this because they are as outspoken in their beliefs as I am in mine."

Dave's musical outspokenness here takes on different turns than it has when he worked with groups. There is a delicateness present I had seldom heard before, and an unhurried pretti-

ness. The track I most admire happens to be the one that lies deepest within the jazz tradition—*The Duke*. Brubeck has recorded it with the quartet, but here it takes on a simple beauty and charm that has found me playing it a half-dozen times in a row.

But there is something to be heard in the other compositions, too. None is as polished as *The Duke*—rather they are like impressionistic little sketches that tell pretty nice stories. Of them, Dave's playing on *Swing Bells, Walkin' Line*, and a peculiarly old-timey *One Moment* impressed me the most.

Do not be surprised if in the very near future Brubeck begins to chart the course suggested by this album—less and less reliance on the group and more and more independence upon his solo work. And at the expense of putting three very nice guys out of work, I hope it happens. He swims very well in this water. (J.T.) (Columbia 12" LP CL-878)

Teddy Buckner

Sweet Georgia Brown; That's My Home; Chimes Blues; Tailgate Rumble; Tin Roof Blues; How You Gonna Keep Them Down on the Farm?; Bluin' the Blues; Chinatown, My Chinatown; Dear Old Southland

Rating: ★★★★★

This was recorded at the 1955 Dixieland Jubilee concert in Los Angeles staged by Frank Bull and Gene Norman, and the numbers are interlarded with applause. With trumpeter Buckner are Joe Darensbourg, clarinet, soprano sax; William Woodman Sr., trombone; Harvey O. Brooks, piano; Arthur Edwards, bass, and Jesse Sailes, drums.

Buckner has an undeniable ball no matter what he does—announcing, playing a lot like Armstrong or playing a Cootie Williams plunger chorus on *Chimes* or just playing Buckner. This infectiousness shines through in this album in most the numbers, particularly—and surprisingly—on *Down on the Farm*, a barreling rendition with perhaps the album's best ensemble sound and flowing contributions from all.

Buckner kids no one about his admiration for Louis, which he displays well on *Tailgate* (up-tempo) and *That's My Home* (slow and thoughtful). He, Darensbourg and Brooks are Kid Ory band alumni. Joe has that beautiful sotto voce clarinet tone of New Orleans. Brooks has the same remarkable two-fisted, rock-grounded approach to his job that characterized the playing of the late Buster Wilson. Hear Brooks, solo and ensemble, on *Farm*.

One particular drawback, though minor—the slap-tongue clarinet on the opening number, *Georgia Brown*. Freddie Fisher used to do it better and in its proper context. Concert hall or no, the recorded sound is fine. (J. T.) (Dixieland Jubilee 12" LP DJ-503)

Buck Clayton

All the Cats Join In; Out of Nowhere; Don't You Miss Your Baby?; Lean Baby; Blue Lou

Rating: ★★★★★

This latest in Columbia's Clayton jam session series appears to be a collection of leftovers from other sessions, but it includes some delightful ex-



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New York Hollywood

amples of Coleman Hawkins, Clayton, and Buddy Tate, which make it of interest.

The pattern is familiar and is indicated in the title, *All the Cats Join In*. The mood is relaxed jazz with a swinging beat throughout. Jimmy Rushing sings *Don't You Miss Your Baby?*, but it is not as interesting as a Rushing vocal should be these days.

Highlights are Clayton, whose consistency is remarkable, and Hawkins whose punching chorus on the title song and tasteful ballad improvisation on *Nowhere* indicate he is far from a professor emeritus. *Lean*, although from the 1953 session that started the whole thing, is the least satisfactory side on the LP. On *Don't You Miss Your Baby?* there is an awkward trumpet sequence of Clayton, Ruby Braff, and Billy Butterfield.

Despite the billing of "25 Star Jazzmen" there seems to be only 24, and there is, in the otherwise detailed and instructive notes, a tenor solo unannotated on *Don't You Miss Your Baby?* Among the participants are Newman, Tyree Glenn, J. C. Higginbotham, Benny Green, and Julian Dash. (R. J. G.) (Columbia 12" LP CL 882)

Al Cohn

That Old Feeling; Gone with the Wind; Sweet and Lovely; Soft as Spring; I'll Take Romance; Azure-Te; I'll Be Around; Swingin' the Blues; Trouble Is a Man; Honey Blonde; Willow, Weep for Me; In a Mellow Tone
Rating: ★★

This album, which offers Cohn in a series of ballads accompanied by a string section, Joe Newman, and rhythm, with arrangements by Manny Albam, Ralph Burns, Ernie Wilkins, and Cohn, is a frank bid for a pop audience. The cover is typical music-to-schmaltz-to, and the title is *That Old Feeling*.

While it fails to have the attraction that the Parker-with-strings LPs had, it is none the less a pleasant effort with good, romantic solos by Cohn but some uneven arranging and will undoubtedly be exposed in a lot of areas normally alien to jazz.

Two sides are the best. One is *Romance*, a Ralph Burns arrangement, in which the strings are treated more skillfully than in most of the other tunes and where the jazz feeling is helped by a particularly effective Cohn effort and the lovely soaring of Newman's trumpet as well as a nice piano bit. The other is *Trouble*, a haunting melody with a good jazz feeling throughout.

Strings are a definite barrier to an authentic jazz feeling, yet this sort of album is good for jazz on the whole since it makes it more palatable without diluting the product past recognition. (R. J. G.) (RCA Victor 12" LP LPM 1207)

Dixie — London Style

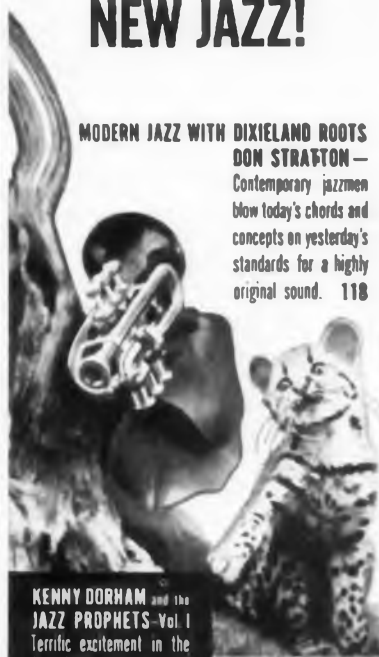
Davenport Blues; Jazz Club Stamp; Black and Blue; Clarinet Blues; Dixie; Barefoot Blues; Jenny's Ball; London Blues; Muskrat Ramble; Hesitating Blues; Willie the Weeper; South

Rating: ★★½
Rating: ★★

Two groups; two ratings. Caution: Listen first, read album notes second.

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If at all. These are two British bands. On Side 1 appear the first six tunes listed. The rest are on the other side. The liner notes insist on pinning some highly unlikely labels on the music on both sides, and, in fact, the inclusion of the word "Dixie" in the main title may baffle a few after a hearing. First to Side 1:

This sounds by far the more musically of the two. If I read these notes correctly, the personnel is Billy Munn, piano; Jack Llewellyn, guitar; Will Hemmings, bass; Max Abrams, drums; Jack Jackson, trumpet; Sid Phillips, clarinet; Harry Gold, tenor, and Nobby Clark, trombone. This one gets the 3½, almost 4. Probably the main detractions are a not-too-uplifting rhythm section and at times rather pedestrian playing.

Apparently this is the London idea of "New York Style" Dixie, as the notes state. Don't expect Condon or Central Plaza. Things seldom are permitted to get too heated. Rather, the playing is on a subdued level, faintly reminiscent of the John Kirby unit, but probably harking back even more strongly to the small groups Adrian Rollini used to have. Dig *Dixie*. This is the Rollini composition, not the Confederate flag-waver. In a couple of the numbers, someone plays uncredited bass sax, even as Adrian. There are other kicks as well—a chorus straight from Beiderbecke by Jackson in *Davenport*, a beautiful interlude of unamplified guitar on *Stomp* with a bare hint of Django Reinhardt.

For all its subdued, easy qualities though, it never quite generates the implied, underlying swing of the groups in the '30s and early '40s. Except for a couple of trombone clams, it seems a more worthwhile project than Side 2:

Neither is this strictly Dixie, except perhaps in the broadest use of the term. Instead it's in the tradition of the revival traditionalists. Again the notes don't make it too clear, but the personnel more than likely is Dill Jones, piano; Vic Lewis (yes, the handleader), guitar (however, it sounds like a banjo on most the tunes); a bass player, referred to only as "of the younger school"; Abrams, drums; Freddie Randall, trumpet; Cliff Townsend, clarinet; Laurie Gold, tenor, and Geoff Love, trombone.

This band sounds like some American bands newly inspired by old King Oliver records. Pick up a horn, man, and away we go. With men like Lewis in the lineup, though, it would seem that there was a deliberate attempt to sound this way. All of which only reinforces my view that it takes a good bit more musicianship and understanding than some suppose to play this style of jazz properly. (J. T.) (London 12" LP I.L. 1337)

Herb Ellis

Sweetheart Blues; Somebody Loves Me; It Can Happen to You; Pogo; De-tour Ahead; Ellis in Wonderland; Have You Met Miss Jones?; A Simple Tune

Rating: ★★

This is a melodic, yet convincingly-jazz-in-feeling album which contains some moving guitar work by Ellis and some intriguing arranging and playing by Jimmy Giuffre. The group is the Oscar Peterson trio (Peterson, Ray

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Brown, and Ellis), plus drummer Alvin Stoller, trumpeter Harry Edison, altoist Charlie Mariano, and Giuffre. Edison, who continues to shine on Los Angeles recording dates, has several excellent appearances.

The emphasis is on quiet jazz, and the most effective track on the album is *Let's Tour*, one of the great jazz standards which is the product of Ellis and his associates in the old Soft Winds group, Lou Carter and Johnny Frigo. It is given a careful and reverent treatment here which brings out all its sadness and beauty and allows Ellis some of his best time on the date.

Miss Jones offers some swinging Giuffre tenor, a brief bit of Mariano, and a lovely Edison statement, plus Brown's short bass solo. It gets perhaps the earthiest feeling of the album. *Pogo* is a puckish west coast style bit of writing, and *Simple Tune* is a dreamy number with echoes of a western tune and some delightful Peterson piano. (R. J. G.) (Norgren MGN 1081 12" LP)

Erroll Garner

I'll Remember April; Teach Me Tonight; Mambo Carmel; Autumn Leaves; It's All Right with Me; Red Top; April in Paris; They Can't Take That Away from Me; How Could You Do a Thing Like That to Me?; Where or When?; Erroll's Theme

Rating: ★★★★★

Garner's return to Columbia is auspicious. This album recorded at a Jimmy Lyons concert in Carmel, Calif., in the fall of 1955, is blessed with the sort of recording which captures every nuance of Garner's brilliant coloring. In addition, he was in a particularly ebullient mood that night, and it shines through his playing.

Perhaps the key to the quality of the album is in his transformation of the hit parade tune, *Teach Me*, tattered by countless repetitions on the jukeboxes. Via his hands it emerges, slowly and lovingly, as a fine, shimmering example of Garner's most romantic musical nature. Throughout the album the electric combination of his compelling rhythm, his unequalled gift for shading and kaleidoscopic coloring, makes each number rich in emotional experience for those who are not prevented by his penchant for tonal painting from reveling in the results.

April contains all the Garner tricks of crescendos, climaxes, left-hand chordal bombs, crashing chords and easy flowing rhythm. *All Right* is one of those racing ballads which he seems to imbue with crackling spirit, and *Leaves* is pure impressionism.

The cover is almost as good as the album, a striking photograph of rocks and sea on the California coast. The notes err in crediting *Red Top* to Woody Herman; it's actually the Hampton-Kenyon tune that King Pleasure brought to life with lyrics, and *How Could You?* is not a Garner original but Tyree Glenn's composition for Ellington, *Sultry Serenade*. This is highly recommended for Garner devotees and might be the sort of thing to convince others of his value. It is among his best works. (R. J. G.) (Columbia 12" LP CL 883)

(Continued)



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Lionel Hampton
Plaid; Somebody Loves Me; Deep Purple; September Song; Verve Blues
Rating: ★★½

Lionel Hampton and His Giants is an aptly-titled affair. Unless, that is, you are one who doesn't consider Art Tatum, Buddy Rich, Harry Edison, and Barney Kessel in that large a category. Bassists Red Callender and John Simmons split duties.

The music doesn't live up to the men making it, however. It's a jam session type affair that required probably no more than one take per tune, and each track thus has its highs and lows. Edison maintains a consistently high level of performance and is the spark of the date, so far as these ears are concerned, with Lionel chipping in some good moments and Tatum sounding not too interested in jamming this day.

Plaid is no more than a thin riff coating over *I Never Knew*, an old favorite of Hamp's, and he gets to swinging almost immediately. He is an awful lot of musician when taken away from his usually dreary big band surroundings. Sweets shines here, as he does on *Somebody Loves Me*, where he practically lifts the entire group up and gives it a shove forward.

It's difficult to determine on the opening chorus of *Purple* just who's playing the melody. Ostensibly it's Hamp, but Tatum almost insistently plays the tune himself, as if to show Lionel how it should be phrased.

Blues gets a romping feeling, with Edison once more driving hard. Lionel contributes a somewhat shopworn set of lyrics that he sings breathlessly.

A pleasant enough package, but one which does not display as heartily as it might the talents of the musicians involved. (J.T.) (Norgran 12" LP MGN-1080)

Woody Herman
920 Special; Bags' Other Groove; Broadway; Jumpin' at the Woodside; The Boot; Wailing Wall; Bass Face; Junior

Rating: ★★★★★
Jackpot! spots Woody and the Las Vegas Herd—the octet he headed at that city's Riviera hotel last summer. Dick Collins and Johnny Coppola are on trumpets; Cy Touff, bass trumpet; Richie Kamuca, tenor; Norman Pockrandt, piano; Monte Budwig, bass, and Chuck Flores, drums.

This group sounds more like a Basie splinter group with Woody sitting in than it does a Herd, but the vitality that Herman injects into anything he touches is unmistakably present; he plays better clarinet than anything I've heard from him since the appearance he made on a Buck Clayton Columbia session; the band swings with cohesive effusiveness for the most part; Touff, Collins, and Kamuca are particularly effective soloists, and the material is a pleasant blend of Basie evergreens and Coppola compositions and arrangements that take the full Count.

The exception is *Wailing Wall*, written by and featuring Touff in a some-



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times funky, sometimes funny fraelich gambol.

Flores does just about an ideal job on the entire session, by the way, steering soloists, like a tugboat maneuvering a liner with a nudging beat and confident assurance.

I can see why Woody enjoys working with a group this size for the summer. He gets kicks and gets a chance to play something other than four- or eight-bar breaks and *Golden Wedding*. But I also can understand why he gets back into the harness come fall. A unit like this can't possibly generate the excitement and power and carry the stamp of Herman's personality that a full-size Herd can (J.T.) (Capitol 12" LP T-748)

Meade (Lux) Lewis

Spooney Sam; Mama's Bounce; Shoo-boody; Hangover Boogie; Yancey's Last Ride; Bush Street Boogie
Rating: ★★★★★

This is titled *Yancey's Last Ride*, a tribute that Jimmy would take particular pleasure in. As was Yancey, Lewis is no gin mill-run boogie player. The good liner notes correctly state that he uses "cross-rhythms and a sense of dynamic variety in exploring boogie... He develops his ideas freely, frequently giving an unexpected jolt to the melody, and throughout there is excitement of a most enduring sort". He has some of the magic in this regard that is found in the playing of Erroll Garner. For instance, try *Mama's Bounce* or *Shoo-boody*.

These are all Lewis' own works, and he plays them with relish, elan, and both hands. At least part of one of the stars should be for fine, sympathetic, rollicking accompaniment by an unnamed drummer. But the cathouse cover isn't exactly a tribute to Yancey or anyone else. (J. T.) (Down Home 12" LP MG D-7)

Dave Pell

My Heart Is a Hobo; Like Someone in Love; It Could Happen to You; Suddenly, It's Spring; It's Always You; What Does It Take? Aren't You Glad You're You? All This and Heaven, Too; Just My Luck; When Is Sometime? Imagination; Humpty Dumpty Heart

Rating: ★★★

The Dave Pell Octet Plays Burke and Van Heusen is another grouping in the same vein as Pell's previous Berlin and Rodgers and Hart albums. These originally were recorded for Trend, but the masters were purchased by Kapp and are released here for the first time, with the exception of four tracks sung by Lucy Ann Polk.

The octet is made up of Pell, Don Fagerquist, Ray Sims, Ronny Lang, Claude Williamson, Tony Rizzi, Rolly Bundock, and Jack Sperling and is its usual compactly competent self. The arrangements all are tasty and well executed, and short solos of merit are to be heard, especially from the confident trumpet of Fagerquist and the subdued tenor of the leader.

My only grouse lies in the fact that there's no difference between this and the other two albums, save for the tunes and the tracks on which Lucy Ann sings. The group is beginning to

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assume a blandness that could be easily dissipated with the injection of a couple of swingers and some extended solo spots. This is high-perfect small band dance fare, however. (J.T.) (Kapp 12" LP KL-1034)

Charlie Mingus

Pithecantropus Erectus; A Foggy Day; Profile of Jackie; Love Chant

Rating: ★★★★★

The review of Mingus' latest might well be simply to suggest that you read Barry Ulanov's column in this issue. Barry covers excellently the musical personality that is Charlie's and underlines the basic fact about the man—that he is a person fiercely determined to play what he wants to and what he feels, and that there can be no compromise.

Thus occurs *A Foggy Day*, which Charlie subtitles *In San Francisco* because, "I've never been to London." It comes perilously close to being a burlesque, what with whistles blowing and simulated auto horns honking and boats scraping docks, but somehow Ming gives it musical validity by portraying honestly in music the sounds he hears in life.

Jackie is a brief excursion by altoist Jackie McLean.

But the title composition and *Love Chant* offer food that will take far longer to digest than the time I had to review this album. *Pithecantropus* runs close to 11 minutes. Mingus says in the notes that it is "a jazz tone poem because it depicts musically my conception of the modern counterpart of the first man to stand erect." It is a powerful thing—sometimes gentle, sometimes savage, sometimes painfully mournful, and always absorbing. It is not for tender ears.

It is divided into four movements, the last of which attains a screaming intensity perhaps unmatched in jazz literature. You might be struck, as I was, by the similarity of the music to the life of Charlie Parker.

Love Chant is even longer, running to 15 minutes. It's an excursion into extended form that comes off well, chiefly because of J. R. Monterose's probing tenor sax and Mingus' bass, both of which set deeply moving moods. Pianist Mal Waldron and drummer Willie Jones complete the quintet.

It's *Pithecantropus*, however, that contains the most significant music, both written and played. It promises to become one of the most discussed recordings ever issued. (J.T.) (Atlantic 12" LP 1237)

Phineas Newborn Jr.

Barbados; All the Things You Are; The More I See You; Celia; Dahoud; Newport Blues; I'm Beginning to See the Light; Afternoon in Paris

Rating: ★★★★★

This is the first LP, though not the first records (he was heard briefly on . . . was it Peacock? some years back) of the new piano sensation. It is clear from this album that he is one of the most impressive pianists to emerge in recent years, a gifted technician, a startling improviser, and a musician with a well-developed harmonic and rhythmic sense.

(Turn to Page 34)

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Desmond Digs



the blindfold test

By Leonard Feather

Because Paul Desmond is one of the most articulate of the poll-winning jazzmen, and because the infrequency of his trips to New York prevented us from getting together previously on a *Blindfold Test*, his visit was an event to which both of us had looked forward for some time.

Paul can claim to have enjoyed the fastest rise to jazz fame of all the name alto sax men. Born in San Francisco in 1924, he was an obscure sideman in bands such as Jack Fina's and Alvino Rey's as recently as 1951. Only two years after that, as a result of the resounding dual success scored by Dave Brubeck and Paul, he won the first *Down Beat* critics' award as New Star on alto sax.

For Paul's records on the test, I selected items by two of the men he names as his favorites (Lee Konitz and Pete Brown), as well as several items that afforded him an opportunity to air his views not only on the alto sax work, but on other soloists and on arrangements, ensembles, etc.

Paul was given no information whatever, either before or during the test, about the records played.



The Records

1. Sonny Stitt. *Stardust* (Roost).

I know it sounded like Bird, but I don't think it was, because I've never heard it before. I'd say about three stars. It sounded like someone was telling him to play the melody and he didn't much want to. I think it's an excellent imitation if it isn't Bird.

2. Duke Ellington. *The Jeep is Jumpin'* (Bethlehem). Johnny Hodges, alto.

It sounded like Johnny Hodges; but if it was, it wasn't my most favorite Johnny Hodges. I think it misses Ellington's ability to get the best out of everybody concerned. It lacks Duke Ellington's presence, but everything else is competently done. I have always been very partial to *Warm Valley* and the sort of thing Hodges does best in a more lyrical vein. I prefer that to the up-tempo numbers. Three stars.

3. Brother Matthew. *Linger Awhile* (ABC-Paramount). Brother Matthew (Boyce Brown), alto.

Listening to that record makes me realize why the alto sax is held in such low repute in Dixieland circles... He didn't seem to have anything: ideas, phrasing, harmonic sense or tone. As for the rest of the record, I can't think of very much else to say except that I guess you could say it had spirit. Give it two stars for the spirit.

4. Stan Kenton. *Recuerdos* (Capitol). Lennie Niehaus, alto; Sam Noto, trumpet; Carl Fontana, trombone.

That's the kind of record I very much like to listen to on a car radio of a convertible on a late summer night. It has a lush, wild quality that's very appealing. I like the alto player particularly. I hope it was Charlie Mariano because I don't think he's been recorded yet as well as he can play, although it could be at least three other guys I can think of. I don't know who the band is, but I like the trumpet and trombone very much. Four stars.

5. Pete Brown. *Tea for Two* (Bethlehem). Brown, alto; Gene Ramey, bass; Wallace Richardson, guitar; Rudy Collins, drums; Wad Legge, piano.

That sounded like old Pete Brown. I guess I should say "new" Pete Brown, obviously because of the background, but he's just about the same as he always was, which is perfect with me. I like the irrepressible bounciness in Pete's style. Four stars.

6. Julian (Cannonball) Adderley. *Cynthia's in Love* (EmArcy).

That sounds sort of like jukebox-style alto. It's well done, but there isn't too much jazz to it, and I don't really like it too much. It may be James Moody or Tab Smith. I'd say about 2½ stars.

7. George Wallington. *Together We Walk* (Prestige). Phil Woods, alto; Donald Byrd, trumpet; Teddy Kotick, bass; Art Taylor, drums; George Wallington, piano.

There's much more of a feeling of conviction to this than in anything I have heard so far today. Especially the alto and trumpet together, I thought was marvelous. There's a creative anarchy in this which is my favorite type of jazz. Was that the Jazz Messengers? Anyway, I liked it very much. The rhythm section sounded good, although they were better in the first part than toward the end. The piano seemed to run into difficulties in his chorus, but the rest of the time he sounded very good. Four stars.

8. Woody Herman. *Strange* (Capitol). Herman, alto; Dick Kenney, trombone.

It sounded like the Third Herd revisited, which is not a bad idea, unless it's an old record. Everybody played their parts real well. Three-and-a-half stars.

9. Benny Carter. *The Song Is You* (Norgran). Carter, alto; Buddy Rich, drums; Bill Harris, trombone.

Somebody at that date should be shot— whoever decided they wanted that particular sound. I don't know whether it was the engineer or one of the record executives, but if some time they would start making rhythm-and-blues records that sound like jazz records, instead of the other way around, it would be a good thing. All you could

hear was the drums and I didn't like them at all. I felt sorry for the other guys involved, although I have no idea who they are. Two stars.

10. Lee Konitz with Warne Marsh. *There Will Never Be Another You* (Atlantic).

It sounded like Lee and Warne. I think Lee's chorus on that is the most creative I've heard today. Listening to Lee always for me has the fascination of watching someone construct a mobile while riding a unicycle, when it comes off as it did there. I think Warne has sounded better—especially in the earlier records, where he just sounded fabulous—on those old Capitol ones. I think both he and Lee are not always right in their opinion of when they sound best, although I wouldn't want to disagree with them on that. I know Lee in particular has sounded wonderful to me under circumstances in which he has expressed dissatisfaction with himself.

The funny thing about this record—when they played together (which for them should be the strong point, because they have a genius for that) they didn't seem to come off as well as that number you played three or four records ago. (No. 7.) I would like to find out if the simultaneous improvisation on the other record was improvised or not, because they actually came off better, and that shouldn't be, considering Warne and Lee's talent for that. Four-and-a-half stars for Lee's chorus.

Afterthoughts by Paul

My favorite kind of jazz is where one or more musicians playing together come up with something which is greater than either of them could do apart, which is not always easy. I would say this has to be in small groups and demands a paradoxical mixture of freedom and discipline. When it comes off as it did in that record you played, it's very thrilling to listen to. Yes, I like Phil Woods very much. I'm still surprised that the counterpoint made it that well.

(Jumped from Page 32)

However, the best thing about this album fundamentally is its promise of better things to come. Newborn, who plays in a brilliant, flashing style reminiscent of both Powell and Tatum, has a certain coldness which may be the result of the fact that he plays as though he has to say it all right now.

There is less softness and quiet than one might wish, though when he plays simply, as in portions of the extremely effective *I'm Beginning to See the Light*, he is a convincing soloist. His own composition, *Newport Blues*, which he plays unaccompanied, is the least moving of the tracks, a rather flossy blues.

His treatment of *All the Things* is almost symphonic in concept and scope and displays his really impressive harmonic gifts. There are moments of sheer elegance in it. And his interpretation of John Lewis' *Afternoon in Paris* is the loveliest thing in the album.

Newborn clearly will grow in stature. He has a command of his instrument to make other pianists weep and an ability to say whatever he wishes. When his emotional development equals his technical equipment and he realizes that simplicity is not necessarily inadequacy, he will be something overwhelming to hear. George Wein's notes are sympathetic and helpful, and the cover is excellent. (R. J. G.) (Atlantic 12" LP 1235)

Willson Reveals Blunder, Tells Home Town Loyalty

By Don Freeman

MEREDITH WILLSON came to San Diego for this year's inaugural of the Fiesta del Pacifico, for which he composed *The California Story* music and conducted the symphony orchestra.

Willson was talking, of course, about his home town of Mason City, Iowa. Willson may talk quite a bit about good old Mason City, but the fact is, Mason City takes a very proprietary interest in his success as a musician, composer, orchestra leader, and radio-TV personality.

Some years back, when network radio lived on the grand style, Willson was music director of a show which was broadcast out of Hollywood and in one night alone had a cast including Joan Crawford, Robert Taylor, Clark Gable, Frank Morgan, Robert Montgomery, Mickey Rooney, Lionel Barrymore, James Stewart, Spencer Tracy, and Fanny Brice.

The world knew this eloquent program as the *Hollywood Show Boat*. The world—but not Mason City, Iowa. In the Mason City *Globe Gazette*, it was listed simply as *The Meredith Willson Hour*.

As for Willson himself, although he played under Toscanini and Sousa, conducted major orchestras, wrote symphonies and tone poems, and once had the distinction of having two of his songs on the *Hit Parade* at once, he has weathered his unfortunate days as well.

Nearly eight years ago, Willson recalled, he had his own show, *Sparkle Time*, constructed along the lines of Arthur Godfrey's *Talent Scouts*.

No stars had yet been discovered when four weeks remained on the *Sparkle Time* series. A young blonde singer turned up. Willson informed her that the four final shows had already been cast.

"I'd like to sing for you anyway," she offered.

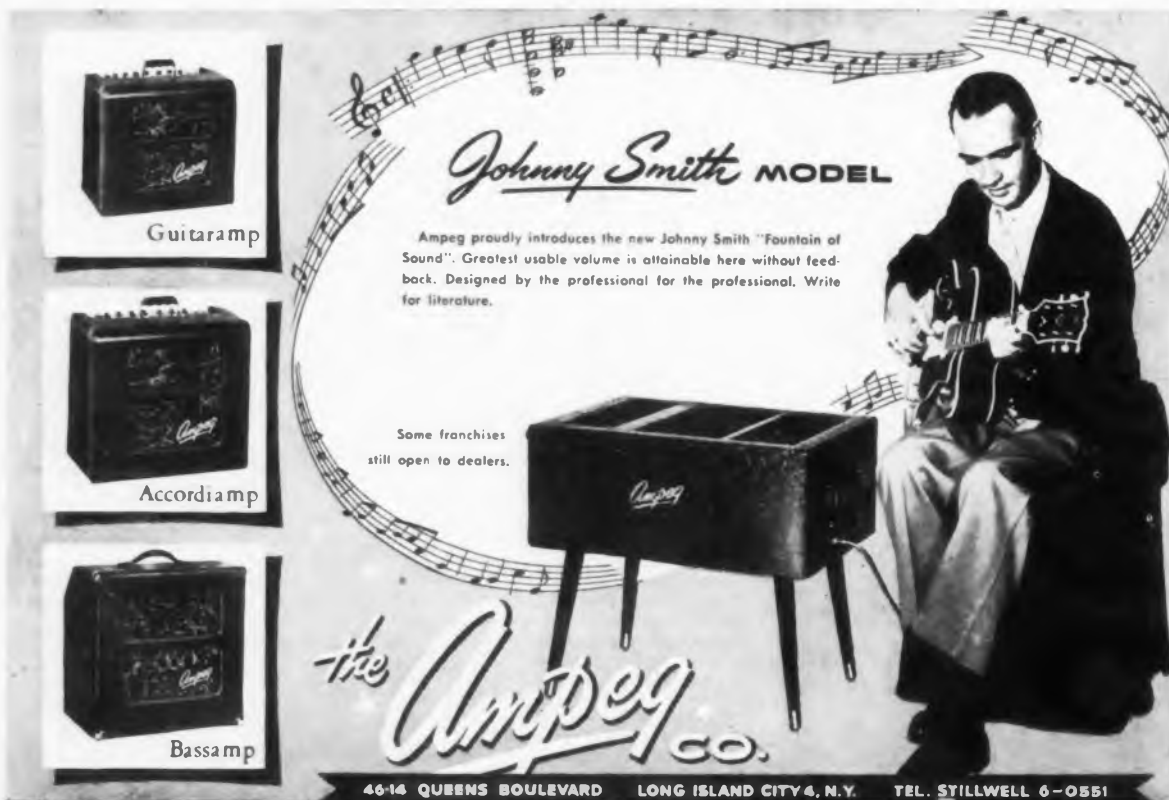
"Thanks, but not now," Willson said.

"One song?"

"I'm sorry."

"Well, I'll leave my name and phone number," she said. "Just in case."

Willson was saying that he has long since forgotten the number, but somehow the name stays within him—Doris Day.



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why fidelity?

By Michael Levin

IT IS MY PERSONAL feeling that many night club owners are damn fools. Look ye why: they connive, cajole, and conjure good acts into coming into their clubs. They spend money promoting the appearance. They tell the waiters they can't serve while the singer is singing, the bandleader banding, or whatever.



However, they normally make it impossible for the cash customers to hear a single blessed thing of what's going on.

They work this out with great effort by dint of buying the most unusable sound equipment possible for their clubs.

Note I said unusable, not cheapest.

For I have seen these self-same gentry pay a mint for specially designed sound equipment, put it in the front of the club, turn it on full blast, and wonder why the customers in front are screaming about noise, the ones in back unable to hear.

THERE IS A subordinate problem: the case of the gentlemen who play electric guitar and similar electronic moaners. If their equipment is fed into the sound equipment itself, unless a

professional mixer is handling the equipment, they drown everything out. If it isn't, the people in the back of the room never get any balance.

There is a club in New York which prides itself on its jazz and its sound equipment. They have the speakers mounted just above the bandstand. Turned on full, the intermixture of live and amplified sound is a thing of awesome distortion, even though the equipment itself is extremely good.

Now then, what are the answers (since I am always loaded with answers)?

First, realize that more and more sound men are discovering that the way to handle sound in a club (particularly those big city operations with large ground areas and low ceilings) is to have a variety of sources feeding straight down.

THAT IS, instead of using 15-inch coaxial speakers in the front of the



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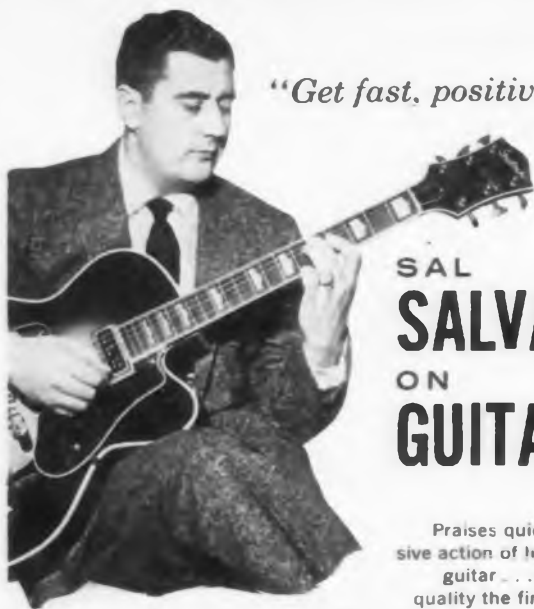
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room in groups of four or six, to use a good 10-inch speaker every 10 feet mounted in the ceiling feeding down. Doing this means accomplishing several things:

- You feed sound to individual tables without running the risk of blasting some and omitting others.

- You lower the cross feed between the various speaker sources by mounting them straight down.

- You are more able to control the problem of filled and empty rooms by just volume shifts, or if you want to be more elaborate, by switching off certain speakers.

This last problem is the bane of most clubs. A sound man comes in and sets the levels for a particular room grouping. Come more or less people, and trouble. Comes more or less humidity, and trouble. Comes more or less room noise, and trouble. Acoustics are a function not only of the sound supplied, but also the area in which it works—and believe it or not, a room filled with men, as opposed to a room filled with women in strapless dresses, acts completely differently—acoustically, too.

Actually, if the multispeaker layout is planned when a club is redecorated or built, it costs no more than the usual "let's put in 25 watts of equipment." Even if you are doing it as a late starter, it costs very little more in terms of what it means to customers able to see, hear—and accept back tables happily!

For the performer, it makes an enormous difference. There is no more agonizing sensation than working a club and knowing that part of the audience is having difficulty hearing you. You can see the front getting blasted and are afraid the back isn't getting it at all—and the result is only sweat and strain for the man working into the microphone.

WHEN IT COMES to self-speakered electronic equipment, it can be handled one of two ways: it can be fed directly into the system—in which case, there has to be a monitor speaker for the musician (these old-fashioned dolts who insist on hearing what they play). Also the musician must know the acoustics of the club well enough to be able to judge the "back-echo" and tell whether he is overbalancing the other elements of the band.

The second and preferable way to me is to use a second mike used to feed off the speaker of the guitar, and partially baffle it so that the feed is a semi-isolated sound. Then combined with the other elements which come through other microphones, the group sound as a whole will be maintained.

It's a strange thing: the standard union contracts of the various performers' unions contain requirements about billing, dressing rooms, pay, rest periods—but there is nothing stated about something that is literally bread and butter to the performers—making sure that their wares are adequately peddled so that the customers can hear and appreciate them properly.

You don't put Tiffany diamonds in a strawberry crate.

Nor should you peddle Ella Fitzgerald through the average night club sound system.

feather's nest

By Leonard Feather

TO THOSE WHO READ the statistical analyses growing out of my "twenty questions" column in which many of you participated a few months ago, it will come as no surprise that the colleges of America are providing jazz with a healthy and steadily mounting proportion of its revenue. As you may recall, the typical jazz fan turned out to be 20 years old, and further investigation could have revealed that more than half of all those who buy the records, attend the concerts, and patronize the clubs that help to keep jazzmen in business are within two or three years of that age, either on the plus or minus side.

One wonders whether all this is as new as we tend to think it is. Leaving the Randalls Island Jazz Festival with Count Basie, I commented on the phenomenal size of the crowd—a sure sign, it seemed to me, of the attainment of another peak of accomplishment by an art form that was almost completely discounted as a commercial force in the music business not so many years ago.

BUT BASIE remarked: "Have you forgotten the other concert at Randalls Island? That was around 1938, and it was the biggest swing festival I ever saw. It was going on all day long—Duke Ellington had to play somewhere else so he started here around 8 in the morning. Martin Block was the only big, powerful disc jockey in those days, in fact disc jockeys were a novelty, and he put on the concert. That was the biggest crowd ever!"

Strange, isn't it, how easily one forgets. Evidently there was an enormous yet seldom-tapped audience in those days, and in all probability the colleges and high schools accounted for a high percentage.

Later, over at the pleasant Seventh Ave. tap room known as Count Basie's, I sat discussing the evening's earlier events with a jazz fan who was old enough to remember when Pinetop spit blood, and perceptive enough to remember which blood type he belonged to. Among his reflections was the classic observation that you just can't beat experience, that some of these youngsters have great technique but where is the soul, and that the best-by-test veterans are the only real greats of jazz.

I WONDER. Judgments of this kind usually fall into the category of half-truths. While one can agree fervently with the complaint that giants like Coleman Hawkins, Roy Eldridge, and Ben Webster are bypassed while men with half their talent, at half their age, manage to outdraw them at the box-office and the record counter, it is also true that neither in the performance nor in the appreciation of jazz music the college-age advantages of youthful spirit, ambition, and academic qualifications be underestimated.

It's true that some of the most naively ineffectual jazz on records in the past couple of years has been produced by college groups; but it is also true that national publicity and major-



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company record deals gave them a premature exposure that was foolishly out of proportion. It is also true that college bands (and more particularly college bandleaders) often have gone on to produce something of lasting merit. I wonder how Les Brown's first teen-aged group would sound to us today if it were launched with all the hoopla that accompanied Stan Rubin's Tiger-town Five?

SIMILARLY, ON THE critical level, while usually the collegiate fan tends to become hyperemotional in his attitudes, and bases his opinions on a knowledge too rapidly acquired of an art that has been maturing for half a century, it is also true that today's hysteria may be tomorrow's calm reasoning, and that a healthy, fighting attitude, pro or con everything, may lead to a more objective approach that will combine intellectual maturity with musical authority.

The colleges that have provided Dave Brubeck's quartet with dozens of bookings during the past few months represent a factor that will be vital as long as jazz is with us: youthful enthusiasm. To those who object that you necessarily have to have 20 years' perspective to know (a) how to play jazz creatively or (b) what you are talking about, my answer is very simple. (A) Listen to Lee (Howdy Doody) Morgan, a trumpet player in Philadelphia who has already been offered jobs by such skeptical veterans as Art Blakey. Howdy Doody, who is by no means the sole example of this kind of precocity, has just turned 18. (B) Did you ever dig Leonard Ross, the stock market expert on that TV show? I'll take his advice against my broker's any time—and Mr. Ross, if memory serves, is just 10.

Conclusion: whether the subject be youth, age, music, or words, down with generalizations!

Russian Tour In The Works For Satchmo

New York—Can Moscow roll out the red flags for Tovarisch Satchmo?

After many months of speculation concerning a Russian tour for the Louis Armstrong band, it seemed probable at presstime that details might finally be worked out. Joe Glaser, though unable yet to give full details, says that in all probability Louis will cross the curtain in January or February after completing a motion picture in England.

As for Satch himself, he's convinced that the deal is in the bag and he's ready to wail. "If they want us over there," he said, "we'll play any place they ask for us if the deal's okay with Mr. Glaser."

Meanwhile, Glaser is involved in several other deals, including a possible exchange of Duke Ellington for a British band.

Tommy Whittle, the tenor sax star who was unable to tour here with Lionel Hampton because of union restrictions, will arrive early in October to appear as an added attraction with the Vic Lewis band, in an Irving Feld rock and roll unit.

Will Peaceful Coexistence Leave Read On A Limb?

Hollywood—Will Cecil F. Read, spearhead of Local 47's revolt against AFM President James C. Petrillo, be left out on a limb as the local's warring factions revert to a state of peaceful coexistence? Read and his close supporters deny it, but many observers feel that rank and filers in the local no longer are steamed up over the issues involved.

The last general meeting on Aug. 27 attracted only some 250 compared with previous meetings which had to be held at such spots as the Hollywood Palladium and the Shrine Auditorium in order to handle attendance that reached as high as 2,000.

LEADERS OF THE Read group said this was to be expected in view of the fact that no important action was expected at the meeting.

Stories to the effect that "peace moves" are under way continue to appear in daily papers. Spokesmen for the Read supporters insist that they are being "planted" by the Petrillo supporters.

Read admits that so far the financial assistance promised him in defraying the cost of his suit against Petrillo and the federation has not come up to expectations. He is getting no money from the Local 47 treasury.

Although Read is under a one-year expulsion, the trumpet player's right to work pending trial of his suit is protected by a court order.

THE ANTI-PETRILLO forces control Local 47 by virtue of their control of the board of directors.

One move indicating they still mean business in the scrap came as the board, under power granted by recent legislative changes, fired business representative Vincent Augustine. He was accused of having had a hand in securing a tape recording used to convict

Read at his AFM trial and before the AFM convention.

Augustine was replaced by Larry Binyon, who some old-timers may recall as a tenor sax man and associate of Bix Beiderbecke, Glenn Miller, and others in the early-day jazz scene.

—cmge

Howard Brubeck OK'd As BMI Writer Member

New York — The Broadcast Music Inc., office here has announced the admission to membership, as a BMI writer, of Howard R. Brubeck, Dave Brubeck's brother.

Like Dave, Howard is a former student of Darius Milhaud. He has composed more than 50 works, including incidental music for plays, chamber music and choral, and symphonic pieces.

His *Dialogues for Combo and Orchestra* was premiered in August at San Diego's Balboa park bowl, when the Dave Brubeck quartet was featured along with the San Diego Symphony orchestra.

Skitch Signs Record Contract With RCA

New York — Skitch Henderson, a Capitol recording artist back in his days as a bandleader, has returned to records after a long absence by signing a new deal with RCA Victor.

The contract will be tied in with Henderson's plans to expand his activities as a symphony conductor. Most of the material will be in the light-classical vein.

Band Betterment Group Meeting Set Nov. 23-24

New York—The second annual conference of Band Betterment Associates will be held here Nov. 23-24. The meeting will hear a series of concerts and demonstrations under guest conductors and view exhibits covering the field of band music.

The conference also will hear a special group of leading professional instrumentalists, performing under the batons of well-known conductors and composers of band music.



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By Les Brown

THE ALBUMIZED highlights of a Carnegie hall concert by Jussi Bjoerling—directly following a widely selling and similar LP of Beniamino Gigli—hints that a new recording trend is in the making.

It's a safe bet that there will be a rather steady stream of LPs henceforth preserving for all time some of the monumental musica events of our day. It's a safe bet, too, that recording companies eventually will overdo a good thing, making monuments of molehills,

but for the present we're pleased that RCA Victor thought to make the two recordings mentioned above.

What is gained by these concert hall-to-you recordings is of course a proximity to history and the thrill that comes with any live performance, the knowledge that an artist in concert can make only one take.

ALSO THERE IS THE audience to participate with, in its bravos and applause, and in the Gigli and Bjoerling LPs you want to do just that on several occasions.

Bjoerling At Carnegie Hall finds the great tenor in beautiful voice, his tones vivid and clear. Five arias are among the selections, the rest being art songs by Beethoven, Brahms, Schubert, Strauss and others, and the album

concludes with a moving version of *Jeannie with the Light Brown Hair*.

Bjoerling's performance is mostly marvelous, and the piano accompaniment of Frederick Schauwecker is fine throughout. The engineering may not put you in the first row, as it might in a studio recording, but it seats you no further than 10 rows back, and that's still excellent (Victor LM 2103). The Gigli-Carnegie package has already been favorably discussed in one of our recent columns.

A BARGAIN in classical recordings is the new LP entitled *Rubinstein Plays Liszt* (Victor LM 1905), which sells for only \$2.98. The pianist, as usual, is cogent and technically brilliant, the playing ranging from the graceful calm of *Valse Impromptu* to the dash and sumptuousness of the *Hungarian Rhapsodies*.

MGM lately has been recording a quantity of contemporary works, mostly for small or chamber orchestras, valuable contributions to the recording lists. Among the worthier opuses of this genre is the stimulating *Chamber Concerto* of Karl-Birger Blomdahl, one of Sweden's foremost composers of the present day.

Winner of the Sudwestfunk prize at the ISCM World Music Festival in Baden-Baden last year, the tightly constructed work is potently read on the disc by Carlos Surinach and a string orchestra. Accompanying the Blomdahl are the *Prelude and Allegro* for strings by John Verall and the *Soundings* for trumpet, bassoon, and percussion by Richard Donovan. All are tasteful, artfully wrought compositions which should prove exciting to the avant garde listener (MGM E3371).

ANOTHER NOTABLE LP pairs Francis Poulenc's *Concerto for Organ, Strings, and Tympani* with Howard Hanson's *Concerto for Organ, Strings, and Harp*.

While the Hanson gives greater leave for the organ virtuosity of Richard Ellsasser, Poulenc's well conceived and proportioned concerto is important for itself, from a composition standpoint. It is excellently constructed and emotionally charged. The organ, with its broad range and its spectrum of tone colors, functions here as the wind and brass sections of a fuller orchestra. Arthur Winograd and the Hamburg Philharmonia orchestra give the music its full dramatic impact (MGM E 3361).

While we speak of contemporary music, let us again recommend subscription to the Louisville Commissioning series for those interested in the main currents of today's serious music.

Recent releases in the series include a one-act opera, *The Wish*, by George Antheil; a one-act comic opera, *Double Trouble*, by Richard Mohaupt; a triolet for orchestra, titled *And the Fallen Petals*, by Chou Wen-chung; George Perle's *Rhapsody for Orchestra*, and Vincent Persichetti's *Symphony for Strings*. Alan Hovhaness, Mario Castelnuovo-Tedesco, Ernst Toch, Jacques Ibert, Carlos Surinach, Luigi Dallapiccola, and Darius Milhaud are among the other prominent living composers to have been represented this year in the series.

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chords and discords

(Jumped from Page 6)

magazine. Giving laudations, however (even though well-deserved ones), is not my main reason for writing this letter.

This is, though:

Don Levine (*Chords and Discords*, Sept. 5) spends four paragraphs condemning the critics for voting as they did in the critic's poll and then, apparently without realizing it, states the rebuttal to his own erroneous assertion when he says, to the effect, that everyone is entitled to their own opinions.

If you, Mr. Levine, think that Chet Baker is worthy of a vote as best trumpeter on the jazz scene today, then all right—that's your opinion. But if musically schooled men disagree with you, do not call their opinions "ridiculous." Jazz critics are not people like you who say "this is good because it sounds good" and then stop, without saying anymore, *unable* to say anymore. They are men, trained in music, who know *why* some things are good, have reasons for having their opinions, and state them in an intelligent fashion.

Critics are not hindrances to the jazz fan, Mr. Levine, but are, in fact, aids to the enjoyment and appreciation of our beloved music. Do not condemn them for having opinions. Thank God that they were given the intelligence to form those reasonable opinions.

If you cannot respect the intelligent ideas of another, Mr. Levine, keep your own unintelligent ideas to yourself.

J. Philip Dacey

A Favor . . .

1 Lyndhurst Rd.,
Burnley Lanes,
England.

To the Editor:

Would you be so kind as to do me a favor? It concerns all music lovers, both jazz and classical, and what I wish to do is to try and create an Anglo-American tape recorder club, so that people who own tape recorders can contact each other through this medium, and thus assist in welding together another firm link in Anglo-American relations. Another thing would be to finally culminate the club into the No. 1 international tape recorder club, but as you will see, I need assistance, and only by contacting people can this be done.

If you do print this letter, please ask the readers to send me a tape of themselves, large or small, it does not matter, along with their names, ages, and addresses.

Reg Dugerales

DeParis Concert

Boston—Wilbur DeParis' band and the Indian Chiefs, a seven-piece college jazz band from Dartmouth, will play a concert in Boston's Symphony hall Oct. 26. The Chiefs are led by trombonist Larry Elliott.

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"They are very good"—Houston High School, Houston, Pennsylvania

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Living Music Library: A west coast record label that has received far too little notice in the record review journals is Music Library Recordings, 2439 47th Ave., San Francisco 16, Calif. Its catalog is particularly valuable for its attention to contemporary, including American, works. Four examples of its venturesome programming and high professional standards of interpretation are:



Bernhard Abramo-witsch's performance of Roger Sessions' *The Second Sonata for Piano* and *From My Diary: Four Short Pieces for Piano* with notes by the composer (12" LP MLR 7003); a first recording of Ellis Kohs' *The Chamber Concerto for Viola and String Nonet*, a uniquely expressive piece, with notes by the composer (MLR 12" LP 7004); Poulenc's *The Story of Babar, the Elephant* with narration by Anthony Livesey and piano by Richard Cumming coupled with Cumming's playing of 7 *Pieces for Piano* by Poulenc (12" LP MLR 7053), and a brilliant, emotionally probing performance by Cumming of *The Piano Sonata* (1935) of Ernest Bloch along with the first recorded performance of his own *Piano Sonata 1951* (12" LP MLR 7027). I'd suggest you write for a catalog.

Woodwinds: A welcome summer freshet of woodwind recordings has come upon us. Louis Speyer directs the Berkshire Woodwind ensemble, consisting largely of Boston Symphony orchestra personnel, in two refreshing sets. *Woodwind Classics* consists of Beethoven's *Trio in G Major for Piano, Flute and Bassoon* and the first LP recording of a rarely heard work by an American contemporary of Beethoven, Oliver Shaw. Titled *Little Suite From "For the Gentlemen,"* it was probably the first published American piece for woodwind quartet (played here by flute, oboe, clarinet, and bassoon) (Unicorn 12" UNLP 1024). The same basic unit, again with assisting artists, is heard in a complementary collection of *Modernists*. These woodwind flights in varying instrumentations are by Walter Piston, Randall Thompson, Vittorio Rieti, and Joseph Jongen (Unicorn 12" UNLP 1029).

The flawless Philadelphia Woodwind quintet, all members of the Philadelphia Symphony orchestra, comprises William Kincaid, flute; John DeLancie, oboe; Anthony Gigliotti, clarinet; Sol Schoenbach, bassoon, and Mason Jones, French horn. Their most recent program combines works by Beethoven, Haydn, Bozza, Ibert, and the merrily astringent *Kleine Kammermusik*, Op. 24, No. 2 by Hindemith (Columbia 12" LP ML 5093) . . . Two flowing, thoroughly graceful *Wind Quintets* by the French composer, Anton Reicha (1770-1836), are interpreted by a superb French unit consisting of Jean-Pierre Rampal,

flute; Jacques Lancelot, clarinet; Pierre Pierlot, oboe; Gilbert Coursier, horn, and Paul Honge, bassoon (Oiseau Lyre-London 12" LP OL 50019, boxed).

Aspects of Strings and Some Winds:

The first compositions by the 19th century Austrian, Anton Bruckner, that have ever wholly held and moved me are his *Quintet for Strings in F Major* and *Intermezzo for String Quartet*, the only chamber music he wrote. Their first appearance on American LP lists is in a surging, warm performance by the Vienna Konzerthaus quartet with Ferdinand Stangler, second viola (Vanguard 12" LP VRS-480) . . . Two sensuous (but in quite different ways) *Sonatas for Violin and Piano* are illuminatingly combined on one LP in excellent performances by Joseph Fuchs and Artur Balsam. The composers are Richard Strauss and Debussy. Recommended (Decca 12" LP DL 9836) . . . The marvelously precise and yet lyrically sensitive Italian string unit, I Musici, can be heard in five concerti grossi by the 17th century Torelli, who was vital in the development of the concerto form and who had song-like ability to sustain his melodic inventions.

A delightful pairing is Mozart's *Divertimento No. 11 for Oboe, Two Horns, Two Violins, Viola, and Bass* with Schubert's *Five Minuets* and *Five German Dances* in crisp, al fresco interpretations by the Stuttgart Chamber orchestra conducted by Karl Münchinger (London 12" LP LL 1393). The same exemplary organization has made one of the best recordings of the six Bach Brandenburg concerti which have now been happily repackaged into two 12" LPs, boxed (London 12" LP LL 1457/8) . . . And if you are attracted by Johann Strauss, don't miss the sweeping, swirling, self-explanatory *Viennese Delights* with the Vienna Symphony orchestra (Epic 12" LP LC 3246).

Hi-Fi Testers: A literal test record for your system is Elektra's *Playback System Calibration Record* with a booklet of instructions (Elektra 10" LP 35) . . . Two figurative test LPs are *The Beast in the Basement*, a booming, informal program played on a Wurlitzer organ by Leon Berry, who does indeed house said beast in his basement (Replica 12" LP 33x509, Des Plaines, Ill.), and a salute-snapping, rattlingly martial collection of sturdy march staples by the Eastman Symphonic Wood ensemble conducted by Frederick Fennell. It's called *Marching Along* and contains six of the major Sousa marches, plus such other essentials as *The Billboard* and *Barnum and Bailey's Favorite* (Mercury 12" LP MG 50105).

. . . A more durable and, let us say, esthetically more fulfilling organ program than Berry's is Phillip Steinhaus' interpretations of Bach's *Prelude and Fugue in D Major* and *Toccata, Adagio, and Fugue in C Major* combined with Max Reger's *Variations and Fugue on an Original Theme*. The recording quality is first-rate and will stretch your set (Boston 12" LP B 700) . . . So, in an orchestral sense, will American composer-theorist George W. Chadwick's turn-of-the-century *Symphonic Sketches*, a many-colored suite for orchestra performed with brio by Howard Hanson conducting the Eastman-Rochester Symphony orchestra (MGM 12" LP MG 50104).

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Bobby Henderson Record Debut Set

New York—John Hammond's latest discovery (or rediscovery) was set to make his record debut here last week in an LP session for Vanguard. He is Bobby Henderson, veteran jazz pianist whom Hammond originally heard accompanying Billie Holiday in Harlem night clubs around 1933-34.

Henderson, described as a "modern Fats Waller," is also known under the professional name of Jody Bolden. He is said to be a distant relative of the legendary trumpeter Buddy Bolden of New Orleans.

Living in Albany, N. Y., for the last 14 years, operating and working at the Kerry Blue, Henderson has never previously been heard on records. Hammond has big plans for him, including a solo LP, a trio set, and a series of small-band sessions.

strictly ad lib

(Jumped from Page 8)

has set up his own label, Roulette Records, to promote his tunes; first sides were cut by **Bernie Knee** and **Larry Clinton**. Richmond will sell his masters to other companies in the event of any substantial reaction... **D. H. Morris** Music investing some \$25,000 in **Ben Bagley's** *Shoestring '57*, an off-Broadway musical comedy which probably will bow in mid-November at Carnegie recital hall, the 300-seat Carnegie hall annex. Lyrics and music will be by **Carolyn Leigh**, **Phil Springer**, **Norman Gimbel**, and others... **Sunny Gale** switched from Victor to Decca.

Chicago

JAZZ, CHICAGO-STYLE: The scrambling for name attractions among the several jazz spots hereabouts has become even tougher with the reopening of the fire-raised **Mr. Kelly's** on Rush St. **Beverly Kenny** is there now, with **Audrey Morris** and the **Connie Milano** trio, and **Carmen McRae** opens for four weeks on Sept. 26. On tap are **Buddy Greco**, **Jackie and Roy**, and maybe **Anita O'Day**. Business has been excellent... The Modern Jazz room has **Art Blakey** and the **Jazz Messengers** currently, with the **J. J. Johnson** quintet set for a fortnight beginning Sept. 26, **Charlie Mingus** for a like period starting Oct. 10, and **Max Roach** penciled to follow. The room has been open five months now, and management reports that best business was registered so far by **Stan Getz**, **Gerry Mulligan**, and **Chet Baker**.

The Blue Note has **Charlie Ventura** and the **Arvell Shaw** trio until Sept. 23, when **Matt Dennis** makes a return appearance. On the same bill will be **Phineas Newborn Jr.'s** quartet. The groups of **Calvin Jackson** and **Cannonball Adderley** make it on Oct. 10 for two weeks... The Civic Opera House opens its music season Sept. 29 with **Jazz at the Philharmonic**... **Erroll**

Down Beat

Garner is at the London House, mid-way in a five-week engagement. Ahmad Jamal's trio is working Mondays and Tuesdays there, supplanting Johnnie Pate, who has moved his bass, guitar, and piano to the Hotel Sutherland... Ex-Pate drummer Charles Walton heads a group at the Strand... Kai Winding, with four trombones and a rhythm section, winding up a very successful engagement at the Brass Rail.

Pianist Max Miller now keyboarding solo at the Scene... Sharkey Bonano and his Kings of Dixieland replace the Dukes of Dixieland at the Preview on Sept. 26... Leigh Travis and the Billy Wallace trio continue at Easy Street, which continues to do well with its Sunday afternoon jazz concerts... Jay Burkhardt's big band—16 pieces—plays Monday nights at Geno's, 83rd and Jeffery... Franz Jackson's New Orleans jazz band, at the Hunt club in Berwyn, numbers trumpeter Bob Shiffner and trombonist Al Wynn among its members.

ADDED NOTES: The Black Orchid, under new management, will be focusing on continental and offbeat acts in order to skirt competition with the jazz stylist at Mr. Kelly's. Sylvia Syme headlines the current bill, but Enid Mosier and her Trinidad Steel trio take over in October, making their first Chicago appearance. Incidentally, the club has reverted to a no cover-no minimum policy... The Blue Angel has cocktail hour dancing to the Tempo Latina trio. Also the club is in gear again with its annual bathing beauty contest, terminating Nov. 2... Dorothy Dandridge is at the Palmer House until October, when the room stages its annual fall revue, similar to that which once spawned George Gobel... Sophie Tucker and Tony Bennett are at the Chez Paree, Putti Page taking over on Oct. 12, and Louis Armstrong following on Nov. 2... Odeta Felious and Tom O'Horgan move into the Gate of Horn for indefinite engagements late in October. Present bill has Bob Gibson, Marilyn Child, and Big Bill Broonzy.

Hollywood

JAZZ SCENE: Nostalgia was keynote at the Stan Kenton reunion ball held in Balboa's Rendezvous ballroom Sept. 1 and 2. Promoter Sleepy Stein set Capitol Records bigwigs and the entire personnel of Stan's original band to show up there, without Kenton's knowledge, with a plaque for the boss... Bassist Bob Bates took leave of the Dave Pell octet to join Louis Armstrong at Lake Tahoe... Hump-ton Hawes had no drummer set at prestime for the trio's Tiffany hitch. The original tubman, Chuck Thompson, remained in New York.

MISCELLANEOUS NOTES: Reedman Paul Horn from Washington, D.C., opened with the Chico Hamilton quintet at Jazz City. Horn replaces Buddy Collette in the group. The very wild Bill Davis trio is now waiting at the spot... John (Streamline) Ewing replaced Bill Woodman on trombone with Teddy Buckner's 400 club boys... That summer jazz seminar led by the Light-house's Howard Rumsey at Loyola college was such a gas they may do it again next year... Pete Jolly's trio

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is now splitting the week with **Bobby Troup's** group at the Keynote on Santa Monica . . . **The Joe Venuti** trio opened at the Captain's Table Sept. 11 . . . **Earl Malby** sold the intimate Keyboard in Beverly Hills to fiddler **Jan Rubini**. New singing discovery **Carole Collier** has been warbling there Monday nights backed by ex-Beat ad rep **Bob Piper** on piano.

Buddy Collette's new quartet followed the **Curtis Counce** all-stars into the refurbished Haig nitery the 14th. Spot has had a complete face-lifting job under the new owners, **Sally and Lee Pearce** . . . **Eddie Bergman's** polished supper ork at the posh Statler Terrace room was augmented by a string section of four violins for the smash **Lillian Roth** engagement . . . The current **Nat Cole** stint at the Coconut Grove is breaking all kinds of records.

WAXED NOTES: **Dick Bock** will use an all-star jazz lineup including **Art Pepper**, **Harry Edison**, **Jimmy Rowles**, etc., on his upcoming **Hoagy Carmichael** album, **Hoagy Sings Hoagy** . . . Latin vet **Alberto Calderon** has first record under his own name out on **Tropicana's** **Con Sabor Latino** album . . . Looks like **Teddy Buckner** will sign with **Les Koenig's** **Good Time Jazz** label . . . **Freddy Slack** is reportedly signing with **Verve** . . . Singer **Ronnie Deauville** has a hot one on **Era Records** labeled **Smoke Dreams** . . . **Jimmy Giuffre** is doing an Atlantic album with the **MJQ** . . . **Bill Holman** is scheduled for a Bethlehem platter soon . . . **The Best of Max and Clifford** is title of new **GNP Records** entry which expands two previous 10" LP's by **Roach** and the late **Brownie** . . . **Paul Nero**, now recovered from his recent illness, is swinging again at his Malibu record shop, **Way Out Westcoast**, in addition to his activity with a new jazz quintet playing **Sundays** at **Santa Monica's Harbor Inn**, **Red Norvo's** current roost . . . **Jerry Fielding** will do one for **Kapp** called **The Hollywoodwind Jazz-tet**.

Chet Baker cut a new vocal album for **Pacific Jazz**, blowing first muted solo on record . . . The **Claude Gordon** band is set for a **Liberty** album this month, the first for **Claude's** clan . . . **Sonny Clark** recorded his first Bethlehem album backed by **Larry Marable**, drums, and **Leroy Vinnegar**, bass . . . **Herb Kimmel** recorded a **Marable** LP for **JazzWest** featuring **Larry's** discovery, **James Clay**, on tenor, **Sonny Clark**, piano, and **Chet Baker's** bassist, **Jimmy Bond**.

ADDED NOTES: The **Lighthouse All-Stars** probably the first jazz group to work the department store circuit. The **Hermosa** jazzmen recently played one-hour concerts at two chain store fashion shows . . . **Forest Westbrook**, piano, and **John Semple**, bass, have formed **The Jazz Duo**, and are currently working five nights a week at **Jack London's** in **Culver City** . . . **Warne Marsh's** new group, with **Ronnie Ball** on piano, may go into the **Topper** at **Whittier & Rosemead** . . . Newcomer on trombone, **Hub House**, raised a lot of eyebrows when he sat in with **Shelly Manne** at the **Tiffany** recently.

TELENOTES: **Hamp Hawes** trio made **KABC-TV's** **Stars of Jazz** Monday night show Sept. 10 . . . **Winsome Corky Hale**, who's forsaken the harp

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—tyman

San Francisco

Max Weiss, half of Fantasy, has bought the Tin Angel and the Fallen Angel . . . Shelly Manne did topnotch business at the Black Hawk at the end of August and the club is dickering for a return engagement as soon as Shelly has open time . . . Chet Baker opened there Sept. 4; Anita O'Day Sept. 17; Chico Hamilton comes in Oct. 2; Oscar Peterson Oct. 17; Cannonball Adderley—Nov. 20, and Stan Getz Nov. 30. Dave Brubeck will play the club off and on, weekends mostly, during the fall . . . Ella Mae Morse followed Cab Calloway into Fack's II Sept. 16. Billy Ward and the Dominoes, which worked the club before Cab, laid the bomb of the century.

Louis Armstrong opened at the Macumba on Sept. 18. Stan Kenton is due to play the club for two weeks and three days opening either Nov. 2 or 9. George Shearing comes in on Dec. 21. Bill Doggett opens in January . . . Ella Fitzgerald will be the last act to play the Venetian room of the Fairmont hotel. After her date which begins Nov. 27, the room will close . . .

Turk Murphy has signed until the end of the year with the Tin Angel. George Lewis, whose new LP on Cavalier is set for release this month, opens after New Year . . . Lionel Reason, formerly with Kid Ory, has taken over on intermission piano from Joe Sullivan at the Hangover . . . Bob Seobey returns to Storyville in October . . . Barbara Dane has joined Turk Murphy on vocals at the Tin Angel.

—ralph j. gleason

Boston

Trumpeter Joe Gordon back home after a bout with kidney stones, which caused him to leave the Dizzy Gillespie South American tour in mid-August. While recovering, Gordon is blowing with the septet at the Stable nightly, and learning the book for his old seat in the Herb Pomeroy band . . . Erroll Garner slated to open the fall season at Storyville with a week starting Labor Day. Upcoming at Storyville, George Shearing and the quintet, Marian and Jimmy McPartland, Bud Shank's group and Chris Connor, and Muggsy Spanier and his group . . . Singer Jan Arden reopened the newly decorated Blinstrub's. Lined up for week-long stays during September were Marguerite Piazza, Helen O'Connell, and Teresa Brewer.

Sylvia Syms had a 10-day stand at the Bradford Roof . . . Les Elgart, Ray McKinley and the Glenn Miller orchestra, Ralph Flanagan, and the Dorseys one-nited New England with stops at Hampton Beach Casino, Rhodes-on-the-Pawtuxet in Providence, R.I., and the Totem Pole ballroom among others . . . Tenor saxist-composer-arranger Jaki Byard of the Herb Pomeroy band opened his Newbury St. studio in August, where he and a teaching staff offer advanced composition and instrument technique . . . Either Boots Mussulli or Bob Freedman will take over the second alto chair in the Pomeroy band, bring-

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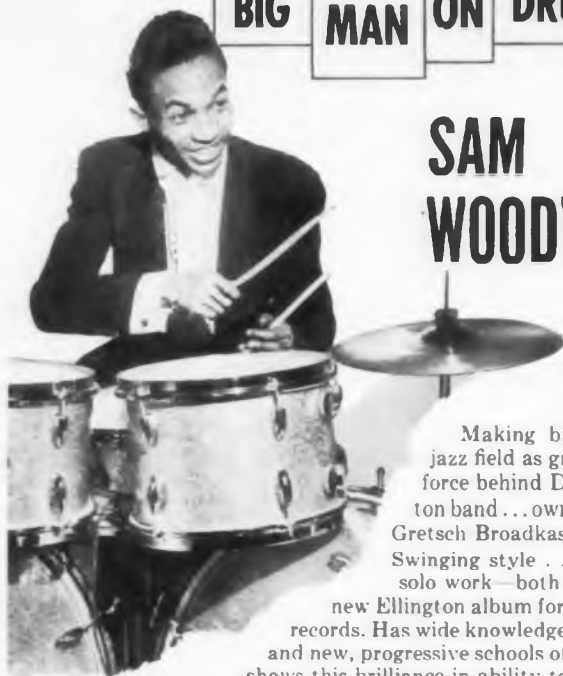
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ing the number of men to 16 . . . Toshiko cut an LP for Storyville, including her own compositions and some jazz standards.

—dom coralli

Washington, D. C.

Local musicians are listening closely to Detroit trumpeter **Claire Rockquemor**. He's been making the Sunday sessions at the **Marina** . . . The **Casino Royal** has altered its policy by signing **Erroll Garner** for a week in October. The club usually features pop record stars . . . New Orleans jazz is waiting out of the **Charles Hotel** on weekends . . . **Markey Markowitz** is working at the **Shoreham hotel** . . . The **Swope brothers, Rob and Earl**, teamed up for two weeks at the **Vineyard Sept. 5**. The **Vineyard** started with a two-night-a-week jazz policy but now has come up to four nights.

—tom tomlinson

Montreal

Norman Brooks opened **September** at the **Casa Loma** here . . . **Jon Re's** trio has been re-signed by **Columbia records** . . . **Billy O'Connor's** television troupe moved to **Ottawa's Gatineau club** after their **El Morocco** stint. **Della Reese** followed at the **El** . . . **Nick Ayoub** fronted the band at the **Fontaine Bleu** room while **Nick Martin** was on vacation . . . **Russell Thomas** is holding weekly **Wednesday night jam sessions** in town . . . Organist **Henrietta Carrick** is back at the **Indian room** of the **Chicken-Coop**.

—henry f. wiston

Jazz In Russia

(Jumped from Page 14)

seem to want to listen, or don't hear much when they do.

Mikhail is very familiar with **Berigan, Teddy Wilson, Tommy and Jimmy Dorsey, Tex Beneke, Krupa, Jess Stacy**, and the **Mills Brothers**. (His playing doesn't show it in any way, but he can play *Laura*.) He's never heard **Kurt Edelhagen, Ted Heath**, or any American moderns—yet he speaks a little English and has a short-wave set. In the best Soviet tradition, he has evidently been deprived of innate curiosity.

JAZZ IS IN THE same Soviet quantity as classical music. There seem to be no "new" composers.

An East Berlin opera singer whose name I cannot use told me, "**Shostakovich** until this year has written everything for some ideological purpose. He might change. **Katchaturian** has a new opera, but the score sounds like 1900-1930. A **Rimsky-Korsakov** student, on the other hand, also has a new opera, which is extremely popular. Russian music is simple, free of contrapuntal themes. Their opera is all overture. Ten bars of their compositions today merely equal one bar of their older music."

I don't think the Russians are ready for real jazz. They're afraid to improvise; to let in the light of purely individual creativeness. It's a drab situation, but then so is the USSR.

filmland upbeat

By Hal Ho'ly

Maybe it was the boxoffice marks set by *The Eddy Duchin Story*. Whatever the reason, Hollywood's moviemakers are wrapped up in the biggest cycle of films based on real-life music personalities in the history of the industry.

Completed, or nearing completion, are *The Wrong Man* (Warner Brothers), with Henry Fonda as Stork club bass player Manny Balestrero, the musician who was mistakenly convicted and jailed for a holdup he did not commit, and *The Best Things in Life are Free* (20th-Fox) with Gordon MacRae as the late songwriter Buddy DeSylva, and Dan Dailey and Ernest Borgnine as his associates in the publishing firm of DeSylva, Brown & Henderson.

A recap of musical biofilms pretty certain to be before the cameras before the end of the year includes:

● Warner Brothers' *Why Was I Born?*, new title for *The Helen Morgan Story*. Although near the starting point, no one had been announced for the title role at deadline, and our bet is that they are still dicker over Doris Day.

● Universal-International, the studio that did so well for itself with biofilms on Glenn Miller and Benny Goodman, is preparing *The Lonesome Gal*, from the story of girl disc jockey Jean King; and *Bojangles*, on the life of tap dancer Bill Robinson. There is talk, but only talk so far, of Sammy Davis Jr. for the lead.

● MGM's contribution will be *Your Cheatin' Heart*, based on the career of the late country and western star, Hank Williams.

● RKO has signed up to make *The Ben Bernie Story* and is still after Perry Como for the title role. But top television stars with established ratings are no longer in a hurry to make movies, possibly because films starring Liberace, Desi and Lucy, George Gobel, and Jack Webb were not exactly dynamite at the ticket windows.

So far, the only opus on the strictly symphonic side will be *The Franz Liszt Story*, in the works for months at Columbia and recently reactivated, although Howard Welsh Productions has announced a string of one-hour biofilms (*Masters of Music*) on famous composers, with Deems Taylor as commentator, which is to be released to theaters after initial showings on television.

And as of now, movie fans with jazz leanings have nothing to look forward to except *The Red Nichols Story*, which Paramount promises will be under way within the next couple of months with, as we have reported here previously, Danny Kaye in the title role and soundtracks by Red.

ON AND OFF THE BEAT: Well, ol' Elvis the Pelvis gets that movie break sooner than expected. With permission of Paramount's Hal Wallis, to whom Presley is under contract, the rockabilly — as coast teenagers call him — already has reported to 20th-Fox to star with Richard Egan and Debra Paget in *The Reno Brothers*, a Civil War period story. Elvis will sing a couple of old ballads but otherwise his part will be a straight dramatic role. . . . Another singer going "strictly dramatic" is Eartha Kitt, who goes to England to make *The Hawk* for Associated British Film Productions. She'll co-star with Juano Hernandez and Sidney Poitier.

New title for U-I's rock 'n' roll epic, formerly *Crazy Love*, is *The Living End*. But whatever they call it, there's going to be a lot of good guitar heard in the solos soundtracked by Barney Kessel, which will appear to be played by actor John Saxon. . . . Lisa Gaye, the little girl who looked so good with Bill Haley in Columbia's *Rock Around the Clock*, drew the lead in Sunset Productions' r&r entry, *Shake, Rattle, and Rock* (Fats Domino, Joe Turner, Choker Campbell band, et al). . . . Eddie Fisher recorded his songs from *Bundle of Joy*, his RKO starrer with Debbie Reynolds, in five different languages in addition to English—French, German, Italian, Spanish, and Japanese. No, Eddie doesn't speak any of those languages. He worked from specially prepared phonetic translations of the Mack Gordon-Joe Myrow songs.

United Artists will release a theatrical version of those Louis Armstrong film clips shot during Louis' tour of Africa

radio and tv

By Jack Mabley

THERE MUST BE SOME AROUND who remember when television stations didn't even go on the air in the daytime. (Some of us are so ancient we remember when radio stations had quiet nights, too). Well daytime television is a great big fat industry now. It pays about as much attention to music, relatively, as does nighttime TV, which is to say, not much.



NBC still is televising half an hour of its morning radio two-hour orchestra show, but on the day I tuned in, Art Mooney and an accordion and an electric organ were on exhibit, and I didn't stay long.

The soap operas have carried on from radio right into TV, with the suffering just as intense and plots just as fantastically slow.

THREE OR FOUR YEARS AGO some genius discovered that children came home from school for lunch. He defied all the laws of TV programming and put on a kid show at noon. A real goof. It got sensational ratings, so, of course, today there are nothing but kid shows, at least on the four stations on my dial.

The next genius will discover there are some persons at home at noon who are not engaged in feeding school children. He will break all the rules and program a show for adults, and another career will be made in television.

After we get the children out of the way and their mothers are wept out from the soapers, some better television comes along. It is above and beyond the call of a TV critic's duty to watch the whole works, but I did single out two which were aimed primarily at the females but which seemed quite acceptable to any but the crabbiest kind of male.

JOHNNY CARSON HAS GRADUATED from his entertaining nighttime variety program to a pleasant, unexciting daytime diversion. Tommy Leonetti mouthed a record of his which is selling well. They didn't tell us he wasn't singing, but we guessed. The squeaky little orchestra suddenly blossomed into a big commercial recording band.

Carson made jokes about California and movies and he saluted a little boy who got burned in a fire. All these daytime shows have to have a Heart Tug, so the drab little housewives can have some Emotion in their lives.

Well, it was a half hour, and not a great deal happened, but we still like Carson, his mildness, his satirical sense, and most of his shows.

Tennessee Ernie Ford is going in the other direction. He is graduating from a daytime half-hour to a major evening variety show, I believe for Ford cars on Thursday nights.

TENNESSEE ERNIE'S DAYTIME THING is basically musical, but he did seem to be trying to get a touch of Will Rogers into the proceedings. He made some homely comments on the conventions, although the most controversial remark he made was it is a great blessing we have four such wonderful men running for the two highest offices in the land. He won't get into much trouble at that pace.

Ernie rumbles a couple or three or four pieces and has four singers around. The show was extremely stingy with credit lines, but I believe I saw Skip Farrell and Dick Williams, who was one of the brothers in the fine act of Kay Thompson. Also on display were two of the cutest girl singers I've seen lately. One of them made the commercials downright pleasant. So what if they can't sing?

As we have mentioned a few times in this space, it is customary for daytime and late evening television stars to lay large bombs when they tackle nighttime TV because each seems to demand a different kind of chemical in its comedians and masters of ceremony. Ernie Ford is our nominee for the man who will make it day or night. In his self-confident, drawling way he is one of the most skilled showmen before the cameras today.

and France, portions of which you may have seen on CBS-TV's *See It Now* show. . . . Capitol signed up for the soundtrack album rights to Dimitri Tiomkin's score for *Giant* (Jimmy Dean's last picture) without even hearing it.

band routes

perspectives

By Ralph J. Gleason

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; b—bar; cc—country club; h—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AF—Alfred Pumprey, Richmond, Va.; AT—Abe Tuchen, 307 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 570 Madison Ave., NYC; GG—Gale-Gale Agency, 46 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 665 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Allan, Tommy (Maduro's) Whiting, Ind., b
Anthony, Ray (On Tour—Chicago Territory) MCA

Arden, Ben (Statler) Detroit, Mich., out 11/4, h

Armstrong, Louis (On Tour—West) ABC

August, Jan (Sheraton Astor) NYC, h

Bailey, Dick (On Tour—West) JKA

Baron, Blue (On Tour—Midwest) MCA

Barlow, Dick (Drake) Chicago, h

Bartley, Ronnie (On Tour—Texas, New Mexico) NOS

Beecher, Little John (On Tour—Colorado, New Mexico) NOS

Belloe, Dan (On Tour—Midwest) GAC

Benke, Tex (On Tour—East Coast) MCA

Borr, Mischa (Waldorf Astoria) NYC, h

Brown, Lew (On Tour—West) ABC

Butterfield, Billy (On Tour—East) MCA

Byers, Verne (On Tour—Texas, New Mexico) NOS

Canot, Chuck (On Tour—Dallas) MCA

Calanie, Bob (On Tour—Midwest) NOS

Carle, Frankie (On Tour—California) GAC

Carter, Tony (Stardust) NYC, h

Cavallero, Carmine (Holiday House) Pittsburgh, Pa., 10/1-7, nc

Clayton, Del (On Tour—Midwest) NOS

Collegians (On Tour—South) JKA

Commanders (On Tour—Midwest, East) WA

Crocker, Bobby (On Tour—West) JKA

Dav, Richard (On Tour—Midwest) GAC

Eberle, Ray (On Tour—East) MCA

Eigart, Les (On Tour—Chicago Territory) MCA

Ellington, Duke (On Tour—East) ABC

Ennis, Sklany (On Tour—South) MCA

Evans, Sticks (Wagon Wheel) NYC, nc

Fields, Shep (On Tour—Texas) GAC

Finegan-Sauter (On Tour—South Indiana, Ohio) WA

Flanagan, Ralph (On Tour—East, South) GAC

Foster, Chuck (On Tour—Chicago) MCA

Goodman, Benny (On Tour—Midwest, East) WA

Grady, Ed (On Tour—Midwest) GAC

Henderson, Skitch (On Tour—East) WA

Holmes, Allen (New Yorker) NYC, h

James, Harry (On Tour—West) MCA

Jerome, Henry (Edison) NYC, h

Jordan, Louis (Pep's) Philadelphia, Pa., 10/1-7

Kaye, Sammy (On Tour—Chicago Territory) MCA

Kenton, Stan (On Tour—Midwest) GAC

King, Henry (Shamrock) Houston, Texas, out 11/7, h

Kisley, Steve (Syracuse) Syracuse, N. Y., h

Leine, Buddy (On Tour—Midwest) OI

Long, Johnny (On Tour—South) GAC

Lombardo, Guy (Desert Inn) Las Vegas, Nev., 9/25-10/22, h

Love, Preston (On Tour—Oklahoma, Texas) NOS

McIntyre, Hal (On Tour—South) GAC

Mann, Mickey (Mutual Athletic Club) Battle Creek, Mich., nc

Maltby, Richard (On Tour—East) ABC

Martie, Ralph (On Tour—Southwest) GAC

May, Billy (On Tour—Southwest) GAC

Martin, Freddy (Ambassador) Los Angeles, h

Masters, Frankie (Conrad Hilton) Chicago, h

McGrane, Don (Radisson) Minneapolis, Minn., h

Most, Sam (Stage) Chicago, cl

Morgan, Russ (On Tour—East) GAC

Mooney, Art (On Tour—East, South) GAC

Morrow, Buddy (Palladium) Hollywood, Calif., 10-5-11/1, h

Munro, Hal (Milford) Chicago, b

Neighbors, Paul (Chase) St. Louis, Mo., 9/28-11/1, h

Pastor, Tony (On Tour—South) GAC

Pepper, Leo (On Tour—Texas) GAC

Prado, Perez (On Tour—Japan) MCA

Pett, Emil (Statler) Hartford, Conn., h

Price, Lloyd (On Tour—West) GG

Palmer, Jimmy (On Tour—Midwest) ABC

Rank, George (On Tour—West) GAC

Ray, Ernie (Avalon) Casper, Wyo., nc

Reichman, Joe (On Tour—Texas) GAC

Rudy, Ernie (On Tour—South) GAC

Red, Tommy (Muehlebach) Kansas City, Mo., 10-5-11/1, h

Regis, Billy (Palladium) Hollywood, Calif., 9/29-10/14, h

Roth, Don (Kansas City Club) Kansas City, Mo., pc

Sedlar, Jimmy (On Tour—New York State) MCA

Sonn, Larry (On Tour—East) GAC

Straeter, Ted (Plaza) NYC, h

Spivak, Charlie (On Tour—Texas) MCA

Sudy, Joseph (Pierre) NYC, h

Thornhill, Claude (Birdland) NYC, out 10/3, nc

Waples, Buddy (Van Cleve) Dayton, Ohio, h

Williams, George (On Tour—East) GAC

combos

Alberti, Bob (Tony Pastor's) NYC, nc

Alfred, Chuz (Terrace Club) East St. Louis, Ill., cl

Allen, Henry (Irid) (Metropole) NYC, cl

Australian Jazz Quintet (Storyville) Boston, Mass., 10/1-7, nc

Bellef, Al (Dream Room) New Orleans, La., 9/20-10/17, cl

Bruback, Dave (On Tour—Midwest) ABC

Davis, Eddie (Lackjaw) (Baby Grand) Wilmington, Del., 10/8-15, nc

Dixieland All-Stars (Hunt Club) Berwyn, Ill., #

Duke, Billy (New Frontier) Las Vegas, Nev., 9/24-10/21, h

Dukes of Dixieland (Grand View Inn) Columbus, Ohio, 9/24-10/13, r

Four Freshmen (CopaCabana) NYC, 9/20-10/10, nc

Gardner, Lynn (Phillips) Kansas City, Mo., out 10/20, h

Garner, Errol (London House) Chicago, out 10/14, r

Gibbs, Terry (Birdland) NYC, 10/4-14, nc

Hamilton, Chico (Black Hawk) San Francisco, Calif., 10/2-15, nc

Hunt, Pee Wee (Campbell's) London, Ontario, 10/1-7, cl

Jamal, Ahmed (London House) Chicago, r

Johnson, J. J. (Modern Jazz Room) Chicago, 9/27-10/5, nc

Kaleo, Alex (Ottawa House) Quebec City, 10/1-27, h

Kaye, Mary (Ko Ko Club) Phoenix, Ariz., 10/5-21, nc

Krupa, Gene (Jazz at Philharmonic) Jack Egan

McLaurer, Sarah (Frederick Lounge) Newark, N. J., 10/1-14, cl

McPartland, Marian (Theatrical Lounge) Cleveland, Ohio, 10/8-11/3, cl

Ory, Kid (On Tour—West) MCA

Fowell, Bud (Birdland) NYC, out 10/6, nc

Salt City Five (Caparella's) Buffalo, N. Y., nc

Shank, Bud (Blue Note) Philadelphia, Pa., 10/1-6, nc

Shearing, George (Red Hill Inn) Camden, N. J., 10/2-7, r

Stanton, Bill (Charcoal Pit) Muskegon, Mich., out 9/27, r; (St. Nick) Decatur, Ill., 9/20-10/14, h

Taylor, Billy (Composer) NYC, out 10/24, nc

Three Jacks (Wheel Bar) Colmar Manor, Md., nc

Towles, Nat (On Tour—Midwest) NOS

Troup, Bobby (Keynote) Los Angeles, cl

Tyrones (Rainbow) York, Pa., 10/1-6, cl

Williams, Dave (Apex) Buffalo, N. Y., out 11/2, nc

Vaged, Sol (Metropole) NYC, cl

Young, Lester (On Tour—Europe) GG

IN THE BOOM DAYS of the dance band business, the traveling bands were the graduate schools for jazz musicians. A kid took a few music lessons in high school, picked up a horn, played locally a bit, and then latched on to a traveling band or a territory band and learned his business the hard way.

Out of the ranks of the big bands of the '30s and '40s came almost all the jazz stars of that age and, almost without exception, the new bandleaders.

Today the band business is lean. There are only a handful of bands operating regularly on a traveling basis and the opportunity to learn the practical business of playing and the opportunity to study the business of leading a band is not the wide open proposition it was once. True, soloists have found a niche for themselves in small groups.

But by and large, these work clubs wherein the audiences are already housebroken and the leader need never depend on show business savvy to help him. That's one of the reasons why so many of the small groups are so dismal, visually.

THERE'S A LOT MORE to running a band, or a small unit for that matter, than having ability as a soloist and a suit that's different than the ones the guys are wearing. And where today can an ambitious kid with talent and a yen to be a leader go to study his business?

One of the most crying needs in the music business today is for just this sort of experience. True, the entire musical education situation is miles ahead of what it was a decade ago. You can't get out of school these days without some knowledge of music, and therefore more practicing musicians can read than ever before.

In addition, there are places in the country where actual courses in jazz arranging are given and where jazz workshops which enable the youngsters to hear what they have put down played exist. Still and all, it's not like working on the job for experience.

I HAVE YET to talk to a successful bandleader who hasn't said he learned his business this way. Tempos, presentation, how to handle men—all the varied aspects of the leader's job can only be learned in practice.

Today we are busily educating a public in jazz appreciation. Courses in it are being given all over the country. Colleges and night schools alike are turning out hundreds of additional jazz fans a semester. The jazz market is growing steadily and shows no signs of diminishing (if the lousy LPs can't kill it, its pretty husky). Where are the leaders to come from?

I hope that some solution to all this can be found in the realm of music education in the future. Woody Herman has been operating a post graduate clinic for leaders for years now just by keeping his band working. Maybe he ought to set up shop!

Art Waner, Ex-Leader, Dies Of Heart Attack

New York—Art Waner, bandleader who for 10 years headed the orchestra at the Latin Quarter here, died Aug. 23 in Detroit of a heart attack at the age of 42.

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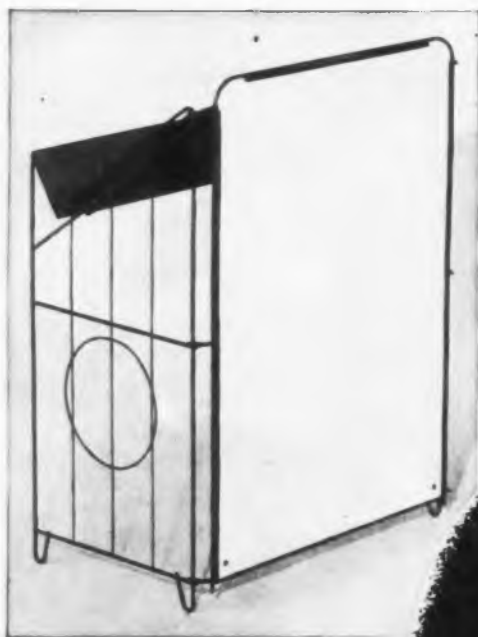
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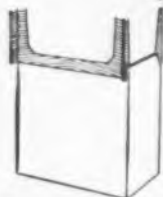
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West Coast Colleges Show Jazz Interest

(Ed. Note: An indication of the growing interest among college musicians in jazz can be seen on the west coast. Here's an idea of what's happening there.)

Hollywood—Jazz in the representative southern California college curriculum still is imprisoned in the curious academic status of an embarrassingly working-class relative who stubbornly refuses to lie down and die.

However, a survey conducted by *Down Beat* of a cross section of colleges revealed five active modern jazz groups in the ocean-to-desert region from Los Angeles to the Mexican border.

While none of these combos is actually an offshoot of college music departments, each is connected tenuously in some way with its school and, with one exception, each uses the college name in its billing.

● Santa Monica City College quartet, under leader pianist Dick Wittington, is one of the most active units in the area. In the lineup are Sid Levy, alto; Ed Ledel, drums, and Marv Shore, bass.

Originally formed in November, 1955, as a trio, Levy was added last February when he transferred to Santa Monica from another school. The quartet's steady gig is Sundays at the Lighthouse, Hermosa Beach, where they alternate with Howard Rumsey's All-Stars.

● Temporarily stilled during the summer vacation, the San Fernando Valley College All-Stars will resume playing in the fall semester. The lineup at the end of the last school year was Cy Johnson, leader and piano; Frank Vivino, tenor; Dave Stillwell, valve trombone; Clyde Hoggan, bass, and Jack Davenport, drums.

● Probably the most ambitious and energetic college group locally is the Long Beach City College Jazz Contemporaries. With leader Jack Lynd, drums; Ronnie Hoopes, piano; Bill Metz, trumpet; Dick Shoop, tenor, and Eddie Loring, bass, this group represented its school at the April Inter-collegiate Jazz festival at the Lighthouse.

Formed in September, 1955, the Jazz Contemporaries is composed of music majors at Long Beach City college. It had flourished in Long Beach with the help of a jazz-loving night club operator who opened his place to the young jazzmen until some neighboring citizen-squares legally compelled him to return to a jukebox-only policy.

● The Harmonaires from the University of California at Riverside use a book made up mainly of Chet Baker-Russ Freeman riffs, plus their own head arrangements. Working around their community as a commercial dance band primarily, they appear to be the most professionally active of all the groups. Gilbert Blount, a music major, fronts the quintet with Gene Huston, guitar; Danny Gilmore, bass; Mike DeBellis, tenor, and Conrad Driussi, drums. They organized about four years ago.

● The vigorous San Diego State College quintet was formed in the spring of 1955 under the leadership of trumpeter Don Sleet in anticipation

of that year's Lighthouse festival. Besides Sleet, there's drummer Johnny Guerin; Mike Wofford, piano; Bob Seravia, bass, and Barry Farrar, tenor and baritone.

In addition to Rumsey's annual Lighthouse event, the most consistent outlet for college jazz in southern California has been *Jazz International*.

At its headquarters in Jazz City night club in Hollywood, this organization has represented all the aforementioned groups from time to time at the weekly Tuesday night meetings. The initiative in this policy has come from J.I.'s founder and sponsor, Stan Kenton.

—lynan

Westlake College

A Whole School Goes Modern

IT WASN'T SO LONG AGO that the mere idea of teaching anything that smacked of jazz in a serious institute of learning would have reeked of heresy. It's a long, bold step from there to the unprecedented organization known as Westlake College of Modern Music, a Hollywood retreat for young persons who want to learn how to play in, and write for, dance bands.

Westlake, this writer found on a recent visit, is a modest building on Sunset Blvd. that looks more like a slightly oversized residential house. As you walk through the main entrance you may catch a glimpse, in a street-level room, of some 12-piece band of aspiring youngsters (usually from 19 to 21) trying out an arrangement written by one of them.

To Alvin Lerner, a distinguished, scholarly looking, affable man whose brain child this unusual college is, Westlake was the logical filling for a cavity in the molars of musical education.

"Only about 1 percent of musicians make their living playing classical music full time," he points out. "Yet only 1 percent of the music schools and colleges are geared for a career in popular music!"

Incensed at this disproportion, Lerner, who had been a teacher at USC, founded Westlake in 1946. He had four students. Helped by a government authorization to train veterans under the GI bill, he built slowly but surely and now has 110 students as well as a rapidly expanding correspondence course.

Lerner's teachers, in sharp contrast with the traditional music school professors, have real practical experience in pop music and jazz. Roger Segure, who wrote many scores for Andy Kirk, Jimmie Lunceford, Alvino Ray, and Louis Armstrong in the early '40s, is a staff instructor at Westlake.

Segure talks of his students as if he were the father of a huge family. "Listen to my kids bopping!" is the kind of unacademic remark with which he is likely to surprise you as you pass a classroom.

The \$1,000-a-year tuition, currently a two-year course, will probably be extended next fall to a four-year syllabus with a charter from the state authorizing the issuance of degrees.

It seems likely that the percentage of passing grades will be high, for each aspiring pupil must pass rigid tests; Lerner said about half are turned down as lacking the basic feeling for music. Youngsters have come from as far as Canada to take Westlake courses.

The results speak for themselves — Bill Holman and Bill Perkins are Westlake alumni; Woody Herman once dropped by and picked three men for his band; Les Brown found his drummer, Bill Richmond, at Westlake.

—leonard feather



North Texas State college's music department, under the direction of Gene Hall, has provided the first jazz courses of any accredited school. Many results have accrued, including the use of the lab jazz combo on Steve Allen's *Tonight* show the evening it emanated from Fort Worth.



School recently presented a jazz concert, also, which featured alumnus Jimmy Giuffre. Above at left are Gene Hall, along with Steve Lawrence and Skitch Henderson of the Allen program. At right are Giuffre and trumpeter Mickey Tull, lab band musician also featured as soloist at the concert.

North Texas State Boasts Only College Jazz Studies

By Gene Hall

(Director, North Texas State College School of Music)

VIRTUALLY IGNORED by schools of music in higher education is the largest area of professional endeavor, the jazz idiom. With the exception of North Texas State college, no accredited institution has made a discernible effort to provide training in this area. Seemingly America's only contribution to the art forms of the world is more highly regarded abroad than at home.

Why does this situation exist? Why is a study of our American music not included in the average music curricula? There are, of course, many answers but a strong reason has to do with musical snobbery.

Most music schools are staffed with persons who have academic qualifications, which is a dignified way of saying that those people are hired who have degrees. Degrees are conferred by conservatories (or schools of music which are patterned after conservatories) wherein an intensive study is made of European music.

Precedent has decreed that European music is acceptable and the only "good" music, so those who aspire to status in music circles must profess allegiance to and demonstrate competency in the area of European music (in the case of musicologists they "talk" a good solo).

SO, IT NATURALLY follows that music schools adhere to the acceptable patterns. Few have the courage to break away from traditional procedures, and, more deplorable yet, even fewer recognize the need for expanding their program. Schools of music are to a large extent preparing people for jobs that do not exist. Would-be symphony play-

ers and operatic singers end up teaching in the public schools for which they have not been prepared either professionally or psychologically.

At this writing, NTSE is the only accredited college in the U.S. (and, I suppose, the world) offering a four-year program of study in the area of jazz. Within a major requiring 130 hours for completion, 32 hours are devoted exclusively to the study and performance of jazz. This includes performing bands (last spring the Steve Allen show), arranging, improvisation, and a class devoted to listening to jazz recordings with discussions as to what is good, trends in jazz, etc.

Many additional credits are required in theory and harmony, ear-training and sight-singing, history, literature, composition, orchestration, etc. There are also requirements in English, government, and history. Actually the jazz major is not only a well-rounded musician but is on his way to becoming a decent and respected citizen of the community.

IN THE DEVELOPMENT of American culture we appear to be in a transition period. Our forefathers brought with them their music which has served us until the present. However, we are beginning to project a musical idiom which is evolving as a development of our way of life. More and more radio and television time as well as magazine space is being devoted to jazz. More and more young people are reaching adulthood with a background of an adherence to jazz. Many high schools now have their own dance bands, and the average teenager (and many adults) have jazz record collections.

I am not advocating that a study of

European music be discontinued in our music schools, but I do feel that programs should be expanded to include jazz. Within the next decade it seems possible that public pressure will bring about what music educators apparently fail (or don't want) to see.

I think jazz is an integral part of American culture, whereas European music is not. Instead of promoting European music, let's beat the drums for American music.

Trade Fair To Feature Imported Instruments

New York—A special section devoted to imported musical instruments will be a highlight of the U. S. World Trade fair here in the Coliseum next April 14-27.

To date, 23 nations are scheduled to be represented. West Germany also will have an exhibit. The nations are Brazil, Canada, Ceylon, Denmark, Finland, France, Britain, Greece, India, Ireland, Israel, Italy, Japan, Korea, Lebanon, The Netherlands, Norway, Pakistan, Sweden, Turkey, Venezuela, Yugoslavia, and the United States.

Weekly Meetings Doubled For Jazz International

Hollywood—Howard Lucraft, managing director of Jazz International, announced that his weekly gathering of fans and musicians at the Jazz City nitery now will be held twice weekly.

Previous meetings have proved so successful, Lucraft said, that an extra 7 p.m. Sunday event has been scheduled in addition to one on Thursday nights.

Sponsored by Stan Kenton, Shorty Rogers, and Dave Brubeck, Jazz International presents weekly guest all-star groups, college combos, and visiting jazz attractions.

Bellson Shows Drums' Bases

By Louie Bellson

RHYTHM, being an integral part of the world today, is best audibly interpreted by the drummer. Rhythm, the beat of our lives, is the fundamental metronomic accent by which all music is devised. The drum is the basic control instrument in this form of expression.

The stimuli upon which the rhythms of today are based are differences in ethnic cultures and influences in the world, whether the beat be that of Latin America, the tempo of the European schottisches, mazurkas, or polkas, the jazz tempo of America, or the classics. The instrument giving the basic rhythm is the drum—probably man's oldest musical device.

All civilizations have had a beat—the drums of the earliest cultures proclaimed the victorious armies, the birth of children, and the death of man, and when sound became advanced to reeds and horns, their soundings were made concordant by the tempos set to a drum beat.

IN THE EARLY DAYS when jazz came out of the Delta, greats of the drums emerged, such as Baby Dodds, and Zutty Singleton, and later Chick Webb. Today we have greats of tremendous stature like Gene Krupa, Dave Tough, Buddy Rich, Jo Jones, Jimmy Crawford, Cozy Cole, Ray Bauduc, Cliff Leeman, Moe Purtill, Ray McKinley, plus modernists with a new flair like Don Lamond, Ed Shaughnessy, Max Rouch, Art Blakey, Sonny Payne, and Jim Chapin.

Styles have been developed to a very high technical plane, and these drummers are known by their peculiarities of rhythmic projection. These greats and many, many more fine musicians with marvelous rhythmic talent have lent so much to our modern musical scene.

The harmonic development of drums changed from era to era, but the fundamental rhythmic pattern remains constant. The drummer of today studies just as much as the man of 20 years ago—probably a lot more—and he has the advantage of being able to listen to the recorded sounds and written music of these boys of years back.

It is my firm belief that great drummers are instinctively talented and are born, not cultivated. These are the naturals, the ones with the flair and flight that emerges into greatness.

THE BASIC DRUMMER is one whose artistry is attained by study and tutelage under the competent teacher, and he receives his inspiration from watching, listening, and absorbing what the naturally gifted drummer achieves. Today many youngsters with desire and ambition will become proficient and tremendously competent. But with all, the inspired ones are those born with a beat.

Elliott Sees Large Future For Jazz At College Level

(Ed. Note: Mellophonist-tribist-trumpeter-singer Don Elliott recently was interviewed by David J. Martindell of the Warlitzer Music Workshop to gain further perspective on the attitude of the professional jazzman to the growing interest in jazz on college campuses. The following questions and answers are a result of this interview.)

Q: Do you think jazz is well represented at our colleges and universities by outside professional and/or college groups?

A: In both cases I would say not yet, but the future holds a tremendous promise for a new era of jazz. As for professional outside musicians bringing jazz to college campuses, there should be more work along this line, for certainly the demand is there and merely needs some cultivating.

This, incidentally, is one of the primary reasons why we are planning college concert tours for the near future. I think jazz professionals should be brought onto more campuses throughout the country to educate and stimulate the college student to a music—jazz—which is an American tradition.

In the case of college students playing in jazz groups within colleges, or even publicly, while students, I think it is a wonderful thing that should be enhanced and encouraged. I have come in contact with some very talented jazz musicians who are college students. I only hope I meet many more with the proposed college tours coming up.

Q: In your opinion, should jazz be a recognized activity on college campuses, perhaps as a curricular activity?

A: Definitely. Not only does jazz tend to provide a musician-student with a knowledge of working together in a manner unavailable any other way, it also gives the student, sometimes under "learning" pressure, an excellent outlet for his creative desires.

Q: What about the college student who is also a serious jazz musician? Do you think it is wrong to mix jazz and college studies in that it may affect his future?

A: No. By the time he graduates, he is old enough and matured enough to know whether he wants music as an avocation or something else. Playing jazz while he is a college student can't possibly do him harm unless he lets it interfere with his studies.

Q: Did you go to college?

A: Yes. I attended the University of Miami.

Q: Did you play an instrument while a student?

A: Yes. Trumpet. I played in the college dance band and sang in the glee club.

Q: Through your jazz-association with colleges, have you noted a particular type of music interest?



Don Elliott

A: Yes. I find the interest is more toward modern sounds than any other music.

Q: Do you think more public interest should be developed in college jazz groups so the college jazz scene becomes more a part of the over-all jazz picture?

A: Yes. The college jazz musician, like any other jazz musician, should be trying to say something when he plays. He wants to be heard. And many of them have a lot to say. Music is communication. The jazz musician is speaking to his audience in the best way he knows how. If the college students playing jazz have something to say—and it seems to me there are a lot of them—let's get the public to listen to them.

Q: The inevitable question. What is your opinion of rock 'n' roll in relation to college jazz?

A: I have various opinions of rock 'n' roll. To answer this question only, I would say that rock 'n' roll is a new trend that will soon be passé, and it has not taken effect on the college student as much as it has on the teenager. On behalf of rock 'n' roll, in one aspect, I believe it has served a valuable service to jazz and the jazz musician. It has made the public conscious of a beat.

Modern jazz has the same beat but with so much more added that through rock 'n' roll as a stepping stone of learning, the public will become conscious of the higher level of the true jazz beat that prevails in progressive music.

Farmingdale Swings!

Here's What Can Be Done With A High School Band

By Willis Conover

FIVE SAXES roll into *Four Brothers*. Three thoughts flash through two seconds: It's Woody! No, but it's a band with a book! Hey, the reeds aren't quite making it.

Then you remove your blindfold—and the floor comes up: These are kids! Boys and girls, some of them barely reaching their feet to the floor.

No, the reeds aren't quite making *Four Brothers*, but only if you rate this band by the standards of a professional, adult, big, modern-jazz orchestra like Basie or Herman. And you're almost forced to, because you can't compare the Farmingdale Long Island, N. Y., high school dance band with a "kid" crew.

Fourteen years is the average age of these youngsters. And yet 17-year-old Margaret Tilgner, standing third in her class, playing French horn in the school's symphonic band, warmly admires Gerry Mulligan and convincingly demonstrates the understanding in her baritone sax solos and in the full, sure sound the bottom reed line gets.

Andy Marsala was traumatically impressed by Charlie Parker two years ago; today, age 13, he could blow respectable alto sitting in with any professional combo. Andy Titterton, valedictorian of the senior class, leads four trumpets that make all the notes precisely and with a real jazz attack.

THE TROMBONES are a section, not just three students aged 15, 13, and 12, and the 12-year-old a girl. The drummer obviously digs the Second Herd's Don Lamond, the bombs falling in the right places.

The band takes a break, and you talk with some of them. Clean intelligent, happy youngsters, they address you with genuine courtesy. Not goody-goody courtesy, not world-weary we're-adults-too courtesy, but the unawed respect of teenage and pre-teenage ladies and gentlemen who are also tasting the first healthy juices of adolescence.

Then they're back in their places. *Four Brothers* wasn't a curtain-raiser for *Heartbreak Hotel* or *Rock Around the Clock* or—what are those other things dredged up for our children? No, the guitarist doesn't go into sudden overamplified bleating; he's playing Freddie Green. The program is *Shorty Rogers' Morpo* and *Pirouette*, Mel Torme's *Born to Be Blue* (sung by a junior Sinatra, Stu Weintraub), tasteful arrangements of *It Might as Well Be Spring*, *Flamingo*, *Birth of the Blues*, *Can't We Talk It Over?*, *We'll Be Together Again*, *Harlem Nocturne*, *Stormy Weather*, *Moonlight in Vermont*, and *Three Little Words*, and swingers like *Flying Home*, *Stompin' at the Savoy*, and *One O'Clock Jump*.

The phrasing is true; the feeling is real. This is a band! You can't believe these are youngsters playing like this; if you do, you'll want to cry.

THE MAN who accomplished this is Marshall Brown, 35, band director for Weldon E. Howitt high school at Farmingdale. Formerly a professional bassist, Brown has a master's degree in music. The composer of more than 200 popular songs on record, Brown could relax on his royalties; but his enthusiasm for the student project, his affection for his student musicians, propels him from his just-off-Park Ave. apartment at 5 a.m. each weekday to make the long trip to Long Island.

It can be late getting back, too; many evenings, the band plays dances and shows. The children themselves receive no money; but this year they gave \$400 to the school yearbook, \$500 to the Industrial Home for the Blind, and \$1,000 to Farmingdale's Community Scholarship fund.

Weekends, three or four students are guests of Mr. and Mrs. Brown. The weekend I was there, the students fitted some playing into an evening with 25 United Nations members. The "relief band" was John Mehegan, John LaPorta, Lou Mucci former student Frank Venza, UN diplomat Mervin Brown, and Marshall Brown. Nothing formal, and no condescension or patronizing in either direction. Just a comfortable, high-level party-gathering, with some good jazz also happening.

Other weekends, Brown will take a group of students around to New York City's jazz night clubs. The managers all know him now and waive the usual house rule against admitting minors. One evening at Birdland, Slim Gaillard came onstage, looked down at the front table, saw Brown with a half-dozen children drinking milk—and almost fell off the stand. It was at Birdland where 11-year-old Andy Marsala first studied Charlie Parker. Brown gave Andy his entire collection of Parker records—literally giving action to the phrase "Plant you now, dig you later."

HOW DOES the Farmingdale community feel about all this? Well, some realtors advertise: "If you live here, your children can attend the Weldon E. Howitt high school, home of the Farmingdale high school dance band."

And the high school faculty? They regard the band with the same pride most schools have for their football teams. Students must maintain high scholastic standing in order to qualify for band membership; 95 percent of the band is on the school honor roll; and in most cases, after a student is elected to membership, his grades go up!

The other teachers are so "conditioned" now that if a student's grades tend to falter, instead of calling in the parents, they call a conference and discussion with Marshall Brown.

Then, too, all the young jazzmen and women also play in the school's symphonic band. But most of them feel their understanding of jazz fundamen-

Midwest Band Clinic Scheduled Dec. 5-8

Chicago—The Midwest National Band clinic will celebrate its 10th anniversary here with nine bands, one orchestra, 12 instrument clinics and exhibits by 30 major music publishers.

The clinic will run Dec. 5-8 in the Hotel Sherman. One of the highlights is expected to be the second All-American Band Masters band, rehearsed and conducted by Comdr. Charles Brendler, conductor of the U. S. navy band.

It is hoped to have representatives from the 48 states and Canada in the band, which will rehearse during the convention and present a concert Dec. 7. School bandmasters may apply for playing in the band by writing to Lee W. Petersen, 4 E. 11th St., Peru, Ill., by Oct. 10.

Van Damme Story On Book-Records

Chicago—Accordionist Art Van Damme's life story is told in an unusual book-record combination now on sale in music and record stores throughout the country.

The book is titled *Jazz Accordion* and is accompanied by a record in which Van Damme plays the music to two original scores contained in the book. Between tunes, Van Damme describes on the record the music and accordion techniques.

In addition to biographical material, the book contains Van Damme's views on the future of jazz accordion, how to use an amplifier, and what makes an electronic accordion tick.

tals makes them better symphonic musicians. By bringing them next to the emotional content of music, rather than limiting them to the transference of written notes from manuscript through fingers, Brown has brought music—all music—to life!

When his clear thinking has become an example for other schools, a quarter-century lag in the development of musical interest can be bridged in less than a decade.

Five years ago, when Brown began his project, there was little musical interest in the high school or the community. The present tremendous musical growth of Farmingdale, says Brown, is due to his introducing jazz into the curriculum. Musical interest, both jazz and classical, is probably much higher than in any other school and community in America.

AMONG THE TOWN'S teenagers, the rock 'n' roll interest is almost microscopic—they like Les Brown, Les Elgart, Basie, and Goodman. As John LaPorta (adviser to the band, who is—without jest—Uncle John to the sax section), says: "I wish I had had this kind of education when I was their age!"

There's another band in the school, the Junior Varsity dance band, made up of seventh-graders—the "farm team."

I want to hear this band in 1960!

Down Beat

'The World Of Alcina'

By Bill Russo

The World of Alcina is music for the ballet. It consists of five dances. The first of these dances has been rewritten for school orchestra and the extracted parts are to be found on this and following pages.

Originally, *Alcina* was orchestrated for a large jazz orchestra with woodwinds, horns, and tuba. The work as a whole is in many senses a jazz piece—at least it was written in terms of my background in jazz. The first dance, however, is less so than the remaining four. For this reason, in addition to no particular emphasis on wind instrument thinking, it did not present many problems of re-orchestration.

Despite the qualities in this music which are non-jazz, it should not be played quite as stiffly as is customary in current concert performances. It could easily accommodate more-than-usual discipline and cohesiveness of playing—without rigidity, though.

The tempo should be firm at all times. The slightly faster tempo of the trombone solo should be arrived at through even acceleration. There must be no rubato of the basic tempo, although the shorter value notes in the flute and alto saxophone solos may be played freely *within* the quarter note divisions.

The trombones and tuba when used as a section must attempt a blend which allows no individual voice to be heard separately. This is also required of the other concerted use of sectional choirs.

It is most important that this first dance be played with extreme grace and delicacy. The need for this care may be understood if it is known that these first three minutes of this ballet represent an idealized vision of woman.

'The World Of Alcina,' By Bill Russo

Trumpets (B^b) { I

slow $\text{♩} = 76$ Harmon Mute

Harmon Mute

Harmon Mute

Harmon Mute

Harmon Mute

Harmon Mute

Harmon Mute

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Harmon Mute

'The World Of Alcina,' By Bill Russo

Trombone (Bb) I

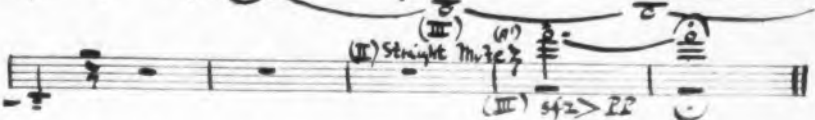
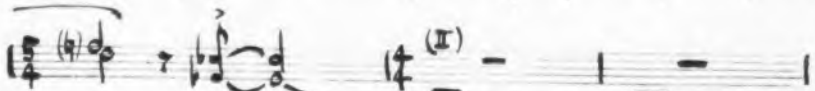
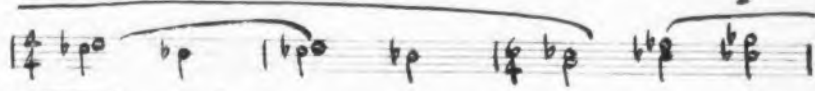
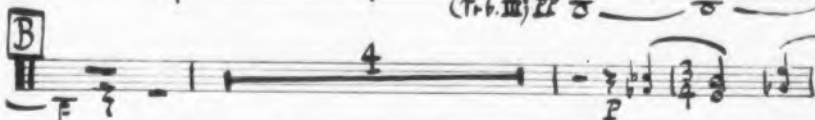
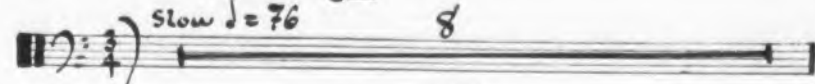
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'The World Of Alcina,' By Bill Russo

Trombones (Bb) { $\frac{II}{III}$

slow $\text{♩} = 76$

8



October 3, 1950

The World Of Alcina, By Bill Russo

French Horns (f) { I II

Slow $\text{♩} = 76$ *mute (A')*

open (A')

mute (A')

open

mute

(A') open

mute (A')

french Horns (f) { $\frac{III}{IV}$

slow $J = 76$

8

Handwritten musical score for guitar, featuring a 7/4 time signature, tempo "slow", and a metronome marking of 76. The score includes various musical notations such as chords, accidentals, and dynamic markings like "pp" and "p". It also contains handwritten labels "A", "B", "C", and "D" in boxes, and a section marked "open".

'The World Of Alcina,' By Bill Russo

Bass Tuba

slow $\text{♩} = 76$ 8'

Measures 1-10 of the Bass Tuba part. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

'The World Of Alcina,' By Bill Russo

Violini

Slow $\text{♩} = 76$ 8

no Vibrato

mp

B

Pizz. **A**
 sfz

Arco

C

mp

D

Pizz mf

October 3, 1956

'The World Of Alcina,' By Bill Russo

Violin II

slow $J = 76$ 8

No Vibrato

mp

sfz

Rizz.

Arco

mp

Rizz.

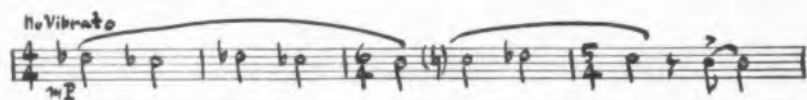
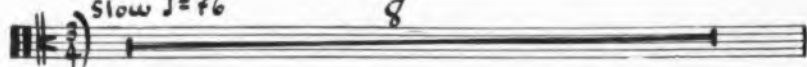
mf

'The World Of Alcina,' By Bill Russo

Viola

Slow $\text{♩} = 76$

8



'The World Of Alcina,' By Bill Russo

flute

slow $J = 76$ 6

A 2

Solo

B 3

C 5 D 2

Solo

3

October 3, 1956

'The World Of Alcina,' By Bill Russo

Clarinet (Bb)

Slow $\text{♩} = 76$

Handwritten musical score for Clarinet (Bb) in 3/4 time, marked "Slow ♩ = 76". The score consists of 11 staves. It begins with a treble clef and a key signature of one flat (Bb). The first staff contains a whole rest followed by a melodic line starting on G4. The second staff continues the melody. The third staff features a measure with a boxed "A" above it. The fourth staff has a whole rest followed by a half note G4. The fifth staff starts with a boxed "B" and a half note G4, followed by a five-measure rest marked with a "5". The sixth staff continues the five-measure rest. The seventh staff shows a melodic line with a half note G4. The eighth staff starts with a boxed "C" and a five-measure rest, followed by a measure with a boxed "D" and a half note G4. The ninth staff has a two-measure rest marked with a "2", followed by a whole rest and a half note G4. The tenth staff continues the two-measure rest, followed by a half note G4 and a whole note G4. The eleventh staff ends with a whole note G4. Dynamics include "p" (piano) and "pp" (pianissimo). A "42" is written below the final measure.

'The World Of Alcina,' By Bill Russo

Bass Clarinet (B \flat)

Slow $\text{♩} = 76$ 8

2 1 4 -

A - 1 4 - 1 - 1 4 -

1 4 - 1 4 pp 1 4 - 1 4 -

5

5

1 4 - 1 4 p 1 4 1 4 1 4 1 4 1 4 -

C 5 D 1 4 -

1 4 2 1 4 - 1 4 - 1 4 pp 1 4 1 4 -

3

'The World Of Alcina,' By Bill Russo

Oboe

Handwritten musical score for "The Rose Tree" on ten staves. The score includes a key signature of one flat (B-flat), a 2/4 time signature, and a tempo marking "Slow J = 76". The melody is written on a treble clef. The score is divided into sections labeled A, B, C, and D. Section A is the main melody, B is a variation, C is a variation, and D is a variation. The score ends with a double bar line and a final chord.

'The World Of Alcina,' By Bill Russo

Basson

Slow $J = 76$

4

5

5

5

5

5

3

3

October 3, 1956

'The World Of Alcina,' By Bill Russo

Alto Saxophone (E \flat)

Slow $\text{♩} = 76$ 8

Solo
mp

A

B 5

C 5

D Solo
mp

No Solo

3

sfz > II

'The World Of Alcina,' By Bill Russo

Double Bass

slow $J = 76$ 8

No Vibrato

m^f

p

Pizz. sfz

Arco p

f

Divisi C Pizz. mp

Unis D Arco

p

3

'The World Of Alcina,' By Bill Russo

Tympani

Slow J = 76

8

A

百

5

5

5

C

D

3

'The World Of Alcina,' By Bill Russo

Percussion

slow ♩ = 76

8

A

B

Triangle ♩ let ring

3

5

C

5

D

5

Triangle ♩ let ring



Jimmy Raney
(role: Geoff Galletly Photo)

Dawn B...



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