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## the first chorus

By Charles Suber

■ This is a brief story of giving and receiving.

The participants tell it in their own words. For painfully obvious reasons, I have substituted city of origin for some individuals' names.

The background: Theo. R. Grevers, Battle Creek, Mich., has been sending jazz records behind the Iron Curtain in a community backed drive called Jazz-Lift.

*Roman Waschko, Warsaw:* "Thank you very much for records received a few weeks ago . . . I received at the beginning six records only . . . I had to go to the post office and find out about the seventh, before giving you some reply. Now I have all complete as sent. I will write to each donor separately thanking them and also telling them what great happiness it gave me receiving these records and I want you to know also that these records will not only be used for my own purpose but will also be played to members of the jazz clubs all over Poland because I happen to be President of the Polish Jazz Federation."

*Prague, Czech:* ". . . the import

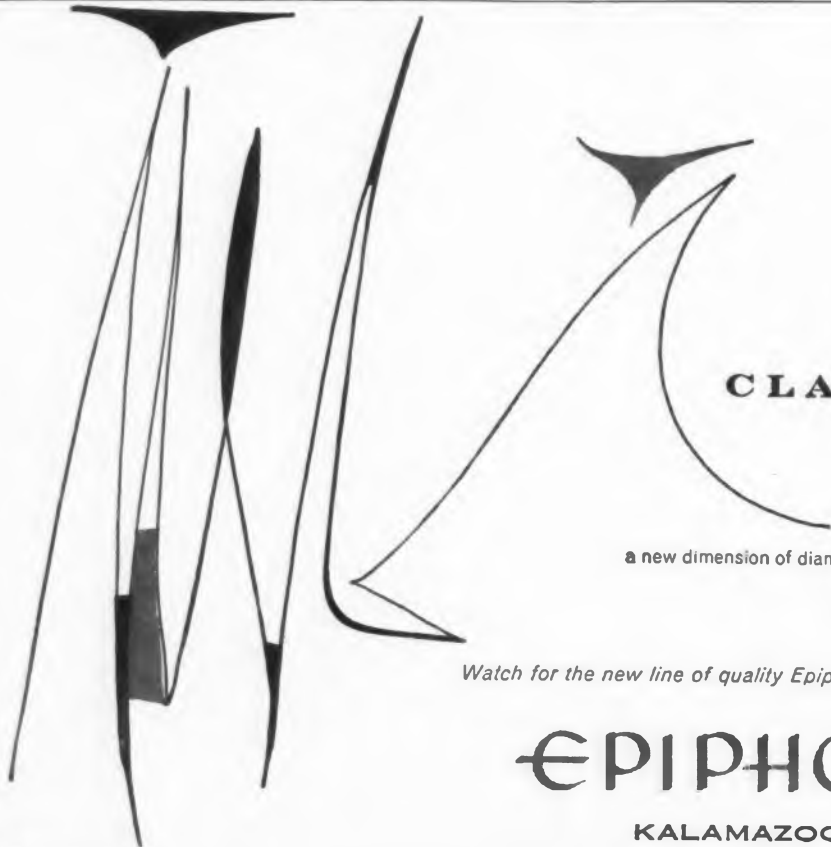
duty is not high and I paid it with pleasure—the value of the records is much, very much for me . . . I shall send you the picture of mine . . . but please, use it only for the purpose you mentioned, it is to show to your friends, I would be very unhappy if you would give it for printing somewhere."

*Zagreb, Yugoslavia:* ". . . I am 27, student of philosophy in college. Also jazz is my favorite hobby. I play drums about five years and my favorite is Max Roach. Here situation with jazz is very difficult because we haven't jazz records in shops. I have about 10 LPs. I have six with Max and Clifford Brown. Also I have one Basie (Atomic) . . . I have one Miles Davis Quintet with Philly Jo Jones. Very good drummer. I play here in dance band of radio Zagreb . . . Three years ago here was on tour Dizzy Gillespie and that was happiest days in our life. Two years ago was Ray McKinley and last year was alone Tony Scott. I listen "Music U.S.A." and I know all musicians and combos. Also here sometimes I receive one number of *Down Beat*."

*Joseph Balcevak, Gdansk, Poland (editor of Jazz Monthly):* "Please take my advice and be careful with some young unfair people who have their job of bothersome and unworthy begging . . . I should be delighted to get a snap of you to publish. I want people to see what an altruist is looking like (the sort of people that are dying out)."

*Theo. Grevers:* "As you know we are most interested in receiving high-quality jazz recordings, 45 and 33 rpm only. At present we are also experiencing financial woes. Up to now I have personally borne approximately 90% of the expense in this program. At present the 78 rpms are presenting a real problem, packaging and shipping-wise. We have 1,309 such recordings tested, packaged in heavy wooden crates, but are unable to ship them due to lack of funds. However, all 45 and 33 rpms donated to us are shipped out almost immediately."

*(Send your records, 45s and 33s only, or a dollar, or more, to help pay shipping costs to: JAZZ-LIFT, c/o Down Beat, Chicago 16, Ill. We can use all the friends we can get. Down Beat continues its policy of donating copies of the magazine to Iron Curtain jazz fans.)*



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# down beat.

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APRIL 2, 1959

## TWENTY-FIFTH ANNIVERSARY YEAR

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#### IN THE NEXT ISSUE

The April 16 issue of *Down Beat* brings the magazine's readers infinitely closer to the dance band realm. Lovers of dance band music will find answers to many of their questions in the April 16 dance band issue. Many of the answers will be contained in an exclusive chart of dance bands, giving booking and record company affiliation and descriptive information on each band listed. Features will cover some of the most important dance band leaders, too. And, of course, there'll be plenty of record reviews, news, and columns, as well.

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### Thank You Notes . . .

Thanks for naming me the Producer or Director Who Did Most to Emphasize Music in Motion Pictures During 1958 in your Movie Music poll.

On behalf of all our associates in the music department of the Walt Disney studio, I want to express warmest appreciation to the readers of *Down Beat* for the honor they have accorded us through their votes.

Hollywood, Calif. Walt Disney

Thank you very much for honoring Johnny Mandel. I am very pleased to know that there are uncommitted musicians in Hollywood who accorded him this well-deserved honor. Nothing could please me more. I am delighted for your sake and for his, as well as my own.

Beverly Hills, Calif. Walter F. Wanger

I wish to take this opportunity to express to you my great pleasure and satisfaction in having been selected to receive *Down Beat's* award for my music for the motion picture, *Vertigo*.

Not only is it an honor which I respect and value, but coming at a time when so much motion picture music is based on superficial formulas and joyriding on some popular tune, your award carries with it the added distinction of recognizing the contribution of creative music to the art of motion pictures.

North Hollywood, Calif. Bernard Herrmann

### More Timex Tirades . . .

Shame on all those critics who've slugged Timex . . .

Anyone want to bet that Timex did get a bundle of mail, and that most of it was

in favor of the type of production which was presented?

New York City J. Robert Mantler

Timex should redeem itself by reviving Bobby Troup and *Stars of Jazz*, a show worthy of sponsorship. And jazz fans should rally behind programmers who shut the door on R&R and squarephonic sounds. . . Philadelphia, Pa. Dick Cole

### The Living End . . .

Where does it end? It began with the 78. It was followed by the 45. Currently, it's the 33 $\frac{1}{3}$ . Will the future "it" be the 1 $\frac{1}{2}$ ?

Will Norman Granz' first release feature 23 days with JATP? What will follow stereo? Will the LP come with the artist himself tucked inside? Will we be able to convert stereo to monaural?

Where does it end?  
Brooklyn, N. Y. Allen S. Katz  
(Ed. Note: Only the Shadow knows . . .)

### The Living Present . . .

. . . Long have I wondered about the Rollinses and Monks, who act like you're putting them down when you applaud . . . One night at Birdland I saw a group scatter to different parts of the stand and blow facing the wall . . . I didn't appreciate the joke and was most happy when Maynard Ferguson, a dedicated and master musician, relieved the group.

. . . Play far-out, technically inside stuff, sneer at the squares who don't dig it, and in general act like a member of a superior, secret society, and the public will stay away in droves . . .

The so-called "Golden Age" is fast slipping away. If anything, the men who have the most to gain and lose are fast speeding it on its way.  
Wantagh, N.Y. Al Fisher

## Remember When?

(From *The Pages of Down Beat*)

### 10 Years Ago

Tony Scott was on clarinet and alto with Claude Thornhill's band . . . Lennie Tristano was working with Warne Marsh, tenor; Lee Konitz, alto; Billy Bauer, Guitar; Howard Granowsky, drums, and Arnold Fishkind, bass . . . More than 200,000 persons lined New Orleans' streets to greet Louis Armstrong, appearing as 1949 King of the Zulus at the Mardi Gras . . . Buddy Rich broke up his big band to go to work as a single — singing and dancing . . . Clarinetist Irving Fazola died at the age of 36 in New Orleans.

### 20 Years Ago

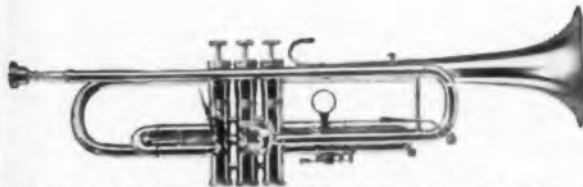
Pianist Teddy Wilson debuted with his own group at New York's Famous Door . . . Band-leader Lucky Millinder filed a voluntary petition of bankruptcy in New York . . . Cab Calloway was the star of New York's Cotton Club review . . . More than 30 bands performed for 12,000 at Buffalo, N. Y.'s Broadway auditorium; among them were the bands of Ted Lewis, Johnny Long, and Angie Lombardi . . . Stuff Smith, Jonah Jones, George Clark, and Bernie Addison were among the jazzmen working at Chicago's LaSalle hotel.



A few of the prominent stars who play Bessons

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## strictly ad lib

## NEW YORK

**JAZZNOTES:** The late-February jazz bash at Birdland for bassist Oscar Pettiford, seriously injured in an auto accident in Austria, netted more than \$2,000. A parade of jazzmen and celebrities took over Birdland, including Steve Allen, William Holden, the full bands of Johnny Richards and Sal Salvador (warmly received for its New York City debut), Gerry Mulligan, Mary Lou Williams, Mary Ann McCall, and scores more. Dizzy Gillespie assembled a big band of alumni, but misplaced the trumpet section book and it couldn't go on . . . Mills Music acquired publishing rights for Miles Davis' ad-libbed score to the French film *Stairway To The Scaffold* . . . The Columbia-Texaco *Swing Into Spring* LP will feature re-issues of all-time favorites by Benny during his 25 years as a band-leader (those years he was with Columbia, that is). Included are the show theme, *The Earl: Undecided*; *Rachel's Dream*; *Take It; Slipped Disc*, and *Pevsford*, among others. The TV show hits April 10 on CBS, and the LP hits April 11, at \$1.00 a copy at your Texaco station.



Oscar Pettiford

Harry James jumped from Capitol to M-G-M, where he'll cut singles as well as LPs . . . The Living Theater is set to present the music of Charlie Mingus and the poetry of Kenneth Patchen late in March . . . Benny Golson left the Art Blakey Jazz Messengers, and Hank Mobley succeeded him . . . Norman Granz heatedly denied reports published abroad that he is breaking up his Jazz At The Philharmonic tours, and promises that JATP will open in London in the spring . . . Willis Conover landed a half-hour jazz show

on WGMS, a strictly classical music station, Tuesdays 9:30-10 p.m., marking his return to commercial radio. He continues his Voice of America jazz and pop shows . . . Riverside has some goodies coming for collectors: *Birth Of Big Band Jazz*, featuring early Gennett and Paramount Ellington and Fletcher Henderson sides; *A Backward Glance*, with the Dorsey Brothers orchestra; and *George Lewis of New Orleans*, featuring Lewis with the Zenith band and the Eclipse Alley band.

Erroll Garner became the first jazz artist to play at the Indian Reservation at Window Rock, Ariz., when he appeared late in February in concert for the Navajo. The governor of Arizona and the mayor of nearby Phoenix greeted him during a hospital fund-raising affair . . . Blue Note has LPs coming by Sonny Rollins, George Lewis, Don Byrd, and Horace Silver, the last cut before Horace left on his European tour . . . Clara Ward and her singers were set to leave in March



Willis Conover

(Continued on Page 34)

Down Beat

## NEWS

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- Jazz
- Brown
- Jazz
- Sinatra

## Newport

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# music news

Down Beat April 2, 1959

Vol. 26, No. 7

## NEWS HIGHLIGHTS

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## U.S.A. EAST

### Newport's Five Year Plan

A permanent shell for the Newport jazz festival looms as a definite possibility for 1960, according to president Louis L. Lorillard.

He termed the construction of such a shell, with permanent seating and additional facilities, part of the festival's five-year-plan. Rhode Island's Gov. Christopher Del Desto recently agreed to sponsor such a project, and said in a speech, "Newport is going to have its music shell."

The shell would be large enough to house a symphony orchestra, and would be used for many civic events, as well as for the annual jazz festival.

Although the site for the shell has not been set, it is possible that Freebody park, an athletic field, will not be used. Among possibilities for the festival's home is a huge U. S. Army installation adjacent to the community which may be available, as well as considerable real estate in the immediate area.

### Brubeck Stands Fast

The story broke in New York's newspapers during Brubeck's stand at the Apollo theater.

His group's date at the University of Georgia, scheduled for May 4, was cancelled when the Georgia jazz society, sponsors of the concert, saw advance publicity pictures of the Brubeck group and learned that bassist Eugene Wright is a Negro.

A college spokesman explained that the university has a rule against mixed functions. He added that he felt the concert-goers might not have objected, but that he thought politicians might react because the university is a state school.

Brubeck reported that he had lost "the biggest TV booking of my career" as well as an engagement in Johannesburg, South Africa, because



The presentation of the grant for the first intercollegiate jazz scholarship competition made to the School of Jazz in Lenox, Mass. by the F. & M. Schaefer Brewing Co. (reported in the March 19 Down Beat) was a happy occasion. Shown here at the presentation are R. J. Schaefer III; John T. Morris, Schaefer vice president presenting the check, and School of Jazz trustees George Russell and Dizzy Gillespie.

he refused to replace Wright with a white bassist.

"All I know is that if they paid me \$1,000,000 they couldn't get me to drop Gene because he's a Negro. You can't buy self-respect," he said.

### One Of A Series

The Robert Harridge series of videotaped shows being produced at CBS will include one jazz episode rather than a series, as reported in *Down Beat* (March 19).

The series of shows, *Theater For A Story*, will be principally dramatic, with the single jazz show the telling of a story through music. Set for the half-hour program by Harridge and music advisor Nat Hentoff were the Ben Webster sextet; Billie Holiday and her group, headed by Mal Waldron; Miles Davis and his sextet; and the Charlie Mingus Jazz Workshop.

The jazz show will be videotaped April 2 in New York, and will be all music, except for very brief introductions. "These artists have a story to tell," said a show representative, "but they'll tell it with their music."

The series should hit the nation's TV screens late this summer or early in the fall.

### Local Boy Makes Good

Leonard Bernstein, musical director of the New York Philharmonic, continues to add awards and honors to his collection, now verging on vast.

Since the start of the year, Bernstein was presented the Institute of International Education's Distinguished Service award by Vice-President Nixon; the Sylvania Television award for 1958 for his outstanding contribution to creative television technique in serious music; and honors from the Bohemians club and the America-Israel Cultural foundation.

The New York Philharmonic, meanwhile, won the *Radio-Television Daily's* All America award for Best Musical Show on Radio; and the Thomas Alva Edison foundation Mass Media award for its televised young people's concerts.

### Five For 802

New York's Local 802 announced that it would award five summer scholarships to young string players in the New York area as part of the international Congress of Strings competition, sponsored by the AFM.

Winners of the competitions—two for violin, and one each for viola, cello, and double bass—will receive \$300 each in cash, and eight weeks of instruction at Greenleaf Lake near Tulsa, Okla., June 15-Aug. 8, with all expenses paid.

Entrants must be between 15 and 21, and may apply at 261 W. 52d St.

### Warners Jumps In

Until recently, Warner Brothers Records' jazz output has been limited to sets by Chico Hamilton and a few other items.

With its April releases, the fledgling label launched its "Jazz Festival" with a broadside release of albums aimed at all facets of the jazz public.

Hamilton's group has a set called *Gongs East*, emphasizing the drummer-leader's work on his instrument; Ruby Braff and a group, including Hank Jones and Al Cohn, jazz the score of Gershwin's *Girl Crazy*; and the First Piano Quartet introduces Bernie Leighton, Irv Joseph, Moe Wechler, and Morris Nanton as an eight-handed team.

Bob Prince used Donald Byrd, Phil Woods, Al Cohn, and Hank Jones to interpret his charts for a set called *Charleston 1970*, a modern interpretation of that music; Jim Timmens scored *Gilbert and Sullivan Revisited*, a jazz treatment of operetta highlights with such as Joe Wilder, Byrd, Jimmy Cleveland, and Tyree Glenn; and Morris Nanton's trio jumped *Roberta*.

Ten top trombonists were gathered to play J. J. Johnson's arrangements on both the west and east coasts for *Trombones Inc.*; Dixieland was served with *Four Button Dixie*; and Dick Cathcart portrayed Bix Beiderbecke's mood in a set called *Bix-MCMLIX*. Fred Katz wrote an album called *Folk Songs For Far Out Folk*.

The 11th set, a sort of sampler, puts together one side from the sessions for each album, but a side not appearing in any of the sets. By A&R topper George Avakian's electronic magic, the *Trombones Inc.* sample brings together the 10 trombones from each coast on one track, blowing simultaneously.

### Young Blood

The Newport Youth band, under direction of Marshall Brown, had its official debut set for March 15 at Carnegie hall.

Occasion for the affair was a concert, produced by Bill Fuller and Leonard Feather, and featuring the band, Lionel Hampton and his orchestra, and singer Carmen McRae.

The night following its debut, the 20-piece band of teenagers will play before President Eisenhower and other Washington figures at a Jazz Jubilee, emceed by Willis Conover. Willie (The Lion) Smith, Ernestine Anderson, Toshiko, Dizzy Gillespie, and Dick Cary's group are also set to appear.

### Theme—and Variations

Sascha Burland, composer of the theme for TV's *What's My Line* and many hip jingles, is collaborating with Maynard Frank Wolfe on pro-



Another American talent who had to leave America in order to acquire recognition is Chicagoan Ann Henry, shown here rehearsing for a British TV show. Miss Henry, a singer-dancer, went to London recently for a single appearance on the Granada Television Corporation's *On The Air* show. She was held over for 12 weeks, and has proved to be one of the most popular Americans to star on British TV.



Thom McAn's shoes will be swinging on television commercials soon, thanks to the combined efforts of the Count Basie band, arranger Will Schaefer, and composer Mitch Leigh. Shown here at the recording session are (right) Schaefer, Leigh, who composed the one-minute *Pin Stripe Rock*, and members of the Basie band.

duction of a 30-minute film called *Theme*.

Guitarist Barry Galbraith plays the soundtrack. The film will show the birth, growth, and final flowering of a simple melody in the mind of a young composer. Action will be implied through Wolfe's still photos, and there will be no formal dialogue.

The feature is aimed at both movies and TV.

### Padded With Songs

Joe Morgan's novel, *Expense Account* (Random House), is last becoming a musical comedy under the fingers of a New York husband and wife team.

David Dachs, who has written for *Down Beat* and other leading music publications, and his wife, Julie Mandel, are putting the show to-

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gether. Miss Mandel is composing the music, and Dachs is writing the book. The story deals with a hard-ware executive who lives a normal life concurrent with a dream life, the latter financed by his expense account.

The show is scheduled for production this fall or winter.

## U.S.A. MIDWEST

### Les Brown At Ravinia

Les Brown's band is set to represent jazz at this summer's Ravinia festival, in the Chicago suburb of Highland Park.

The Brown band has been set for festival appearances on July 8 and 10. Set, too, for Ravinia appearances is the Kingston trio, popular folk singing group, which will perform for Ravinia audiences on July 22 and 24.

Negotiations are underway to supplement the pop-jazz side of the schedule with appearances by either the Dukes of Dixieland or Al Hirt's Dixie band.

In previous years, jazz has been represented at Ravinia by Louis Armstrong, Dave Brubeck, Lionel Hampton, Duke Ellington, and Erroll Garner. Armstrong's 1956 appearance set an all-time one-night attendance record at Ravinia: 12,855.

### Send Your Boy To Musicamp

Ken Morris' musicamp, set for the Indiana university campus at Bloomington in late July, will be staffed by some of the top names in jazz.

Set to serve as top clinician is bandleader Stan Kenton. Also scheduled to serve on the faculty are John LaPorta, teaching reeds and conducting; trumpeter Don Jacoby, teaching brass; Laurindo Almeida, teaching guitar; Russ Garcia, instructing arranging, and Dr. Gene Hall, well known, jazz-oriented educator, serving as dean.

The camp is scheduled for the July 26-Aug. 1 period. Complete details on the program can be obtained from Morris, Indiana ballroom operator, at Box 221, South Bend, Ind.

### Jazz At Notre Dame

The wheels were turning in preparation for a jazz competition at Notre Dame university in late February.

To be titled the Midwest Collegiate jazz festival — 1959, the festival will encompass competition by jazz groups from approximately 80 midwestern universities and colleges. This competition will take place on April 11 on the Notre Dame campus.

Cash prizes will be awarded. The winning group will appear for at least two nights at Chicago's Blue Note jazz club and will audition for work at either the London House or Mister Kelly's in Chicago.

Judges will include a jazz writer, a musician-arranger, and an educator-jazz authority. Complete details on the festival can be obtained from F. William Graham, festival chairman, Notre Dame, Notre Dame, Ind.

### Meet Jazz In St. Louis

Jazz Central, one of the most active jazz organizations in America, continues to support — in very practical terms — jazz in the St. Louis area.

A summary of the group's current activities looks like this:

Concerts from 3:30 to 5:30 p.m. every Saturday at The Embers club, with 25 minutes carried over CBS outlet KMOX.

Regular Wednesday morning 45-minute educational concerts at St. Louis area high schools. To date Jazz Central has performed in more than 20 schools.

Concerts as part of the St. Louis Hawks basketball games at Kiel auditorium.

Concerts shared with the St. Louis symphony.

Performances at various colleges. The latest was a March 10 concert at Southeast Missouri state college, in Cape Girardeau, Mo.

The Jazz Central organization, composed of musicians and fans, has been presenting jazz to the St. Louis area public for many months. CBS-radio has picked up many of the group's KMOX broadcasts on the network during the past year.

### Final Bar: Baby Dodds

Warren (Baby) Dodds, the drummer who shared glory with Louis Armstrong in the early days of jazz — when it was more hot than cool — died in Chicago in mid-February. The 64-year-old jazzman had suffered four strokes.

From the days in 1918 when he played on a riverboat between New Orleans and St. Paul to the time he and his brother Johnny (who died in 1940) shared stands with Armstrong to recent years, when rare concert appearances were the only sessions in which he participated, Dodds led a colorful life.

On hearing of Dodds' death, trumpeter Natty Dominique said, "Baby was the best drummer ever put his foot to a pedal. He could knock the spots off paper. He was something, that Baby Dodds."



Composer Bill Russo's second symphony, to be performed by the New York Philharmonic in April with trumpeter Maynard Ferguson as soloist, has elicited interest from other orchestras. At presstime, the University of Miami orchestra and the Chicago symphony were considering presenting the work, with Ferguson as soloist.



Gwen Verdon, star of the Broadway musical, *Redhead*, led the original cast into RCA Victor's Manhattan studios just three days after the show's triumphant opening recently to cut an original cast album. The entire project was completed in a marathon 14½ hour session.



Benny Goodman and Ella Fitzgerald are pictured rehearsing for the April 10, CBS-TV (9-10 p.m. EST) *Spring Into Spring* spectacular. Goodman and Miss Fitzgerald will be joined by Lionel Hampton, Peggy Lee, Andre Previn, Shelly Manne, the Hi-Lo's and an all-star band for the second such show.

## U. S. A. WEST

### Music Oscar Nominees Set

With the final entries in the 1959 Oscar derby rounding the turn and heading into the last lap, an untouted Russian dark horse could be first past the post when winners are announced the night of April 6.

The *Bolshoi Ballet*, a Rank-Harmony picture (filmed in London's Covent Garden opera house last year) which was scored and conducted by USSR musicians Yuri Faier and G. Rozhdestvensky, survived hot American competition for the award, "Best scoring of a musical picture," when the nomination ballots were tabulated. It now battles it out with *Damn Yankees* (Warner Bros.—Ray Heindorf), *Gigi* (M-G-M—Andre Previn), *Mardi Gras* (20th Century-Fox—Lionel Newman), and *South Pacific* (Magna—Alfred Newman and Ken Darby).

Notwithstanding the Academy's category "Best music score of a dramatic or comedy picture," no comedy film score found its way into the final five. They are *The Big Country* (UA—Jerome Moross), *The Old Man And The Sea* (Warner Bros.—Dimitri Tiomkin), *Separate Tables* (UA—David Raksin), *White Wilderness* (Walt Disney Prods.—Oliver Wallace) and *The Young Lions* (20th Century-Fox — Hugo Friedhofer).

As predicted by results of *Down Beat's* recent poll of studio musicians, the three hottest contenders for the best original song award were voted into the final five nominations. They are (in order of place in this magazine's poll) *Gigi* by Alan Jay Lerner and Frederick Loewe, *Almost In Your Arms* (from *Houseboat*) by Jay Livingston and Ray Evans, and *A Certain Smile* by Paul Francis Webster and Sammy Fain.

The two remaining songs in the Academy's category, "Best song first used in an eligible picture," are *To Love And Be Loved* (from *Some Came Running*) by Sammy Cahn and Jimmy Van Heusen, and *A Very Precious Love* (from *Marjorie Morningstar*) by Paul Francis Webster and Sammy Fain.

### Sinatra, Norvo Team Up

The thin singer on the stage of Los Angeles' vast Shrine auditorium acknowledged the wave of applause, then held up his hand for silence.

"I'd like to introduce the fellas in the band," said Frank Sinatra, then proceeded to do so for the benefit of the capacity house attending the Disc Jockey Wives benefit for



Dr. Gene Hall, shown here fronting the dance band from North Texas State college, is a proud leader these days. The music faculty member at North Texas State, dean of the Indiana Musiccamp (see U.S.A. Midwest), and jazz educator, headed his school band to first place in the AFM's regional dance band competition recently. North Texas State is the only school in America offering a major in dance band music.

the City Of Hope's Alex Cooper cancer fund.

Then he added, "The higher up you get in this business, the more opportunity you have to work with the people you want."

He turned to face Norvo. "This is a man I have tremendous respect for, musically and personally—and I've always wanted to work with his band." He paused. "From now on," Sinatra told the seated thousands, "in our personal appearances we're going to work together."

So began one of the most fortuitous musical alliances in recent history. Norvo's quintet accompanied Sinatra in his recent engagement at Miami's Fontainebleu, hopped to Australia with him, then returned west for further dates at the Sands hotel, Las Vegas. A Sinatra-Norvo record date reportedly is in the offing.

With the replacement of drummer Karl Kiffe by San Franciscan Johnny Markham, the present lineup of Norvo's quintet is, in addition to the leader, Jerry Dodgion, reeds; Jimmy Wyble, guitar; Red Wooten, bass, and Markham.

Sinatra's longtime accompanist, Bill Miller, will continue to work with the singer.

### Few Filmicals in '59

A relatively sparse year for musical films lies ahead, with only seven straight musicals planned for 1959 by major and independent film producers, a survey of the Hollywood studios has revealed.

These do not include pictures with music business themes or with songs and incidental music featured as part of the screenplays. Three of the latter now being readied for production are Paramount's *Five Little Pennies*, Columbia's *Gene Krupa Story* and M-G-M's *The Subterraneans* (based on the Jack Kerouac novel).

Those straight musicals planned for 1959 production or release are

Sam Goldwyn's *Porgy and Bess*, Metro's *The Bells Are Ringing* and *The Boy Friend*, 20th Century-Fox's *Can Can*, Warner Bros.' *Fanny*, Paramount's *Lil Abner*, United Artists' *West Side Story*, and Allied Artists' *Fraternity Row*.

The chief reason for this cutback in musicals is poor reception in foreign markets accorded such Hollywood pictures. With the movie industry sadly sagging at home, distributing companies have come to rely more and more on box-office revenues derived abroad.

It is worth noting that of the seven musicals planned, six will be filmizations of Broadway shows. Movie distributors apparently count on added promotion and exploitation abroad of such shows through cast recordings, hit songs, and overseas stage performances of American successes.

### Baxter Sues Over 'Tequila'

While *De Rain* might not match *Tequila* in potency, it's worth \$325,000 to composer-conductor Les Baxter.

In a damage suit for that amount filed in Los Angeles' U.S. District Court last month, Baxter and Clark Productions, Inc., charged the hit *Tequila* was stolen from Baxter's original calypso, *De Rain*, first used in the picture *Bob Girl Goes Calypso*, which was produced by the Clark movie company.

Named defendants in the suit were Broadcast Music, Inc., CBS, NBC, ABC, Mutual network, Jat Music, Inc., and Capitol, Am-Par, and Challenge recording companies.

In asking the \$325,000 damages, Baxter and the Clark company declared that *Tequila* was "... misappropriated and copyrighted" by the defendants. The suit also requested an injunction, an accounting of the profits derived from performances of the Mexirock number, and attorney's fees.

## Cross Section

# Michel Legrand

'Miles Davis Is The  
Most Important Musician'



Michel Legrand, 26, burst on the American pop scene at the right time with the right product. His Columbia LPs, starting with *I Love Paris* and continuing through a half-dozen sets extolling the virtues of Rome, Vienna, Spain, the movies, Cole Porter, and Paris again, have been big sellers to travel-conscious Americans who also took to his brightly-voiced arrangements.

A prize-winner in piano orchestration, harmony, and composition at the Paris conservatory, which he entered in his early teens, Legrand arranged for the Blue Stars, the vocal group whose *Lullaby of Birdland* in French was an American pop hit. He is the son of Raymond Legrand, popular French orchestra leader, and is the brother of Christiane Legrand, a vocalist who has appeared on some of his records and may be best known to Americans for her singing on the main title of the Brigit Bardotte film. *La Parisienne*.

Legrand is a tall, wiry, unkempt person with a remarkably child-like face, a bubbling sense of humor, and a growing grasp of the English language. He is passionately interested in jazz, and last year wrote and conducted a Columbia LP called *Legrand Jazz*, featuring some 30 American jazz stars. He appeared at the Newport jazz festival in 1958 as an absorbed spectator, clad in slacks and a rumpled sweater, and seemed to be everywhere at once, digging the music and the musicians with that fervor that only the French seem to muster for matters artistic.

He popped into New York for the launching of his *Legrand Jazz* LP, but cut his trip short when he learned that his wife had given birth to their first son while he was in this country. While waiting for a plane back to Paris, he gave some candid observations on a variety of subjects for this *Cross Section*:

COLEMAN HAWKINS: "I think so many things about him, it's difficult to explain. I love his style, especially his heart. With music, that is the most important thing, the heart."

PARIS: "It's in France, isn't it? I think first of my son, Hervé, and my wife. It's my first son."

BOP: "It's in the past."

BRIGIT BARDOTTE: "Her's will be a short career, like a fire with a big flame and that's all. She is going to become like that."

LOUIS ARMSTRONG: "Oh, Louis Armstrong is a very important man. I heard his new album, and it seems he plays not in good key. Is it because he is older? He is a wonderful musician. His position is difficult now. He is the god of New Orleans, and his followers wait for something extraordinary. But others prefer modern and his appearances become difficult."

EDITH Piaf: "I have a great admiration for her. I don't know why. She is something very great, very big, very important. She is probably the most important musical artist we've ever had in France."

AMERICAN COFFEE: "Oh! In the morning we have it. It's not strong enough. It's very bad for my health, I'm sure. I think it's not thick enough."

STAN KENTON: "I have so many memories . . . I remember Kenton since 16 years old. He was every day in my room on records. It was a very important discovery. My first was Dizzy in 1917 in Paris. I never heard brass like Kenton had, never. Kenton was the first time I heard trumpets and trombones. It started a new school. Now, Kenton has been too many years the same."

GIAN-CARLO MENOTTI: "I like his style and theatrical sense. I don't like his music. The mixture is very good, but without seeing the stage, it is not good. It's good for films, to combine action."

MILES DAVIS: "Ah! Miles Davis. For me, the most important musician."

THE NEWPORT JAZZ FESTIVAL: "It is very interesting, very amusing, very funny, very raining, very sunshine, impossible to find a room, good music in the afternoon, bad music at night. But it is important to see what happened during the year. It is hard to make a point during the four days. There are so many musicians, it's impossible to hear them all. I would like to go to Newport every year."

STEREOPHONIC SOUND: "It is very interesting. I think we must be a little careful with stereophonic sound. It is progress in music recording, but I think we must plan ahead. I believe we must write for stereo sound. We must know where the mikes will be before writing. If not, we can have a bad surprise."

SIDNEY BECHET: "He makes me sick. He played so many years ago very good. Now he plays like a pig. He does not play well now and does not care."



LIONEL  
HAMPTON  
IN  
ACTION



### By Gene Tuttle

■ Known as the master of the vibes, king of the drums, and creator of the two-fingered piano, Lionel Hampton has endeared himself to millions of people throughout the entire world. But, it's not only his music that has brought about his popularity; it's his generosity.

As far back as 1936, the artistry of Lionel Hampton was recognized, when *Down Beat* magazine rated him the most exciting artist of that year. Since that time, Hampton has heaped more glory upon his humble person until, as Red Skelton recently said: "Hamp's the greatest exponent of jazz alive today!"

Hampton's 17-piece band enjoys itself while in action more than any other band in the country, because they prance all over the stand as they entertain the crowds. During their latest Las Vegas session in the Starlight lounge of the Riviera hotel, every star entertainer along the famed Strip turned out nightly to listen to his jazz.

"An entertainer's entertainer," is the way Hamp is known to all those in the business which has helped make him one of the most successful bandleaders in the world. Last year Hampton grossed more than \$1,000,000 and he did it without particular benefit from record sales.

The first instrument Hampton learned to play was the drum and this when he was a mere lad in a Catholic school in Wisconsin.

"You know who taught me to

play the drums?" asked Hamp with a grin. "It was a nun. She was strict! I wanted to play the skins left-handed, and she'd take the sticks and beat my knuckles. Man, she was a hard nun!"

When he was 16 and out of school, Lionel began his quest of music by visiting with bands and asking all kinds of questions. Seeing that the band future was on the west coast, Hamp headed for California where he worked at many jobs, but he didn't lose his rhythmic ideas.

He landed a drumming job with Paul Howard's Quality Serenaders and made his first records, singing some of the vocals himself. From this, he joined Les Hite's band, working in motion pictures. Then along came Louis Armstrong and Lionel joined him on the drums at the Los Angeles Cotton Club.

It was during this engagement that Lionel received his first national acclaim for his work. While recording with Armstrong, Hamp started to play around with the vibraharp in the studio, and Louis had him play it on record, *Memories of You*. It became a top seller, and from that point on, Lionel Hampton was on his way to the top, where he has been ever since.

It was during his recent stay in Las Vegas that Hamp dreamed up a new idea — a correspondence course in music for small children.

"Education in music is the finest thing that could happen to a child," said Hamp, as he outlined his program, which he hopes someday will develop into a series of music schools across the nation.

"Big Hamp's" system, which is now being instituted, has already received the approval of many orchestra leaders who are of the same opinion as Hamp regarding music and children. The new idea is in the form of a correspondence course at the present time.

"A lot of the success of this venture depends upon the parents," said Hamp. "They will receive the training information and then pass it on to the child so they can enjoy playing with the drums and vibraharp."

The Rogers Drum Company is cooperating with Hampton in making drums and vibraharps for children. Included with each instrument is an instruction sheet which displays scales and chords, using numbers to assist the youngsters in finding the right chord. Both instruments are miniature in size, and two octaves in range.

"When the child completes the primary course, the parents can send in

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for the advanced course," explained Hamp. "It's so arranged that a child of 3 or 4 can learn to play. When they progress through the courses, they will be ready to attend music school."

Hamp's idea is catching fire, and it should help to develop new musicians. Being a man of many ideas, he is never satisfied to sit back and let his music speak alone for him. He is always seeking new fields to conquer.

Most of Hamp's popularity is due to himself. Whether he's working on a chorus on a drum, hammering away on the piano with his famed two-finger technique, or improvising an intricate riff on the vibes, he always exudes a kind of spontaneity and exhilaration that's highly contagious.

He plays the drums and vibes in nearly every number and still leads the band, not with a baton, but with his body, throwing himself about like a dervish. He juggles drum sticks and hurls them into the audience; he tap-dances and turns somersaults. The only time he is still while on stage is when he's crouched over the vibes, and then the stillness is relative. He bounces up and down in rhythm, singing to himself in a sort of half-chant, half-grunt. The audience always picks up his tempo and joins with him.

When Lionel Hampton and Red Skelton got together at the Riviera hotel where they were both entertaining, things began to fly, and before one realized it, these two were mulling over an hour-long jazz show for television. Red loves jazz, and he spent his spare time in the lounge listening to Hamp as he beat out many of his favorites.

When Hamp and Red got their heads together, ideas flowed and most of them were taped. They planned the show right there in a hotel room, and are now working to smooth it out.

Hampton and his band will provide the jazz music to fit into a pattern narrated by Red Skelton showing the origination of jazz and its growth.

After several hours of battling the suggestions back and forth, both men agreed that this was really something. The information, music, and jokes are recorded on tape. It was the birth of a TV spectacular which may appear shortly on a national network.

"How can it fail?" asked Red. "Lionel's music is the greatest and with these ideas incorporated into it — it will be a success."

But Hampton has a very serious side to his nature. He is a great student of the Bible.

"I trust in God — and always turn to Him for help and guidance," said Hamp seriously. "I owe all my success to His guidance. He's one I can never forget."

One of Hamp's greatest thrills was playing in Israel at the personal request of President Itzhak Ben Zvi who asked that Hamp and the band come as a morale-builder.

"I went there and the welcome they gave us was beyond our wildest dreams," said Hamp as he recalled his 48 concerts played in four weeks at concert halls, Kibbutzum, and army camps. "In Beersheba, we played to an enthusiastic audience of 5,500 border guards near the Gaza Strip. They were mere teenagers. Just boys and girls—but they showed their appreciation by beating time to the music on the butts of their tommy guns. I'll never forget that day—and I don't think they will, either."

While in Israel, Chief Rabbi Herzog honored Hampton with the title, "Chief Rabbi of Jazz." Banners across the streets read: "America's Ambassador of Good Will" and "America's Heartbeat."

Hamp was received by Rabbi Herzog in his home. "I was armed with a newly-gained knowledge of Hebrew and I hoped to have a Bible discussion, but instead, the rabbi insisted on a lively discourse on boogie-woogie," he remembered.

After showing Hamp a treasured ancient scroll of the Torah and a scale model of an ultra-modern temple, Rabbi Herzog presented Hampton with a bible inscribed, "To a true friend of Israel, Mr. Lionel Hampton. May God watch you and

save you from any ill from now on and forever."

As Hamp left, the Rabbi whispered in his ear a lengthy Hebrew prayer that the Lord would protect him during his travels. America's "Jambassador" thereon astounded his Israeli friends by translating the prayer word for word in perfect English.

"Jazz speaks an international language," said Hamp. "No matter where we went, our music was accepted."

While traveling in Europe, Hamp and his band visited Italy, Spain, Germany, Luxembourg, France, Holland, Belgium, Norway, Sweden, Denmark, Austria, Switzerland, and Israel.

"I was privileged to be the first American jazz bandleader to perform in Spain and Ambassador John David Lodge honored me with his presence at our jazz session in Barcelona, where we played before 19,000 persons."

Later Hamp told Ambassador Lodge, "Man, we didn't bring any bulls there — but we had plenty of horns!"

Hamp's concerts in all the countries were memorable. He recalls that while playing in Paris at the Olympia theatre the fans danced in the aisles. In Berlin, the band drew 22,000 patrons in two shows at the famed "Sportpalast" — the same hall where Hitler condemned American jazz as "decadent."

In Brussels, 5,000 had to be turned away from the theater, so Hamp rounded up his band ahead of time and marched them out onto the sidewalk and did some numbers for the folks who couldn't get tickets so they could hear and wouldn't be disappointed.

"It was this same way in every country that we visited," explained Hamp. "The thirst for jazz seemed unquenchable."

Hamp thought over his past. "I've been a very fortunate man," he said softly. "And I owe it all to God. Without Him, I couldn't amount to anything."

During his fabulous career, Hamp has composed more than 100 tunes, all of which he presents with his never-ending enthusiasm. Every follower of jazz knows his book and while he appeared at the Riviera, they constantly called out requests for many of his popular tunes.

When asked about his plans for the future, Lionel Hampton grinned and replied, "Man, as long as people want to hear jazz, I'll give it to them."

By George Hoefler

■ "The future of jazz depends on young musicians, but where in the blazes are they going to play today?" cried James Duigald McPartland. "The best I can do is get an occasional stand for myself and a rhythm section. It's partly due to the 20 per cent tax and I can't blame the operators for feeling they can't afford a five or six piece jazz band. Why doesn't the union do something about it? Why can't they send a lobbying delegation down to Congress, as do other interests, and let the lawmakers know about how that tax cuts down the jobs for musicians. I'd be glad to go to Washington and make a speech, if the union would pay the expenses."

Jimmy has a good point. With the dance band business, especially for traveling name bands, a thing of the past, there just isn't an "apprentice shop" for the young musicians. The union frowns upon "sitting-in," although it is still done occasionally. The festivals, concert packages, night clubs, and even recording groups require units made up of all stars in order to make a successful showing these days. It just isn't the same as it was when Jimmy was a boy.

Young McPartland had not finished all the studies needed to obtain a diploma from Chicago's Austin high school, when he received a wire from Dick Voynow to come to New York and replace Bix Beiderbecke with the original Wolverines at the Cinderella ballroom on Broadway. He was barely 18 then (1925) and since that time he has played in every conceivable type of job available to the working musician. After almost 40 years of playing there isn't anything he would rather do than play his horn. That's why he resents anything that stands in the way of his opportunities to play, like that pesky tax.

McPartland doesn't look like a 40-year jazzman. The only musician characteristic in his appearance is the imperceptible tuft of hair under his lower lip that horn players feel is an aid in keeping up a good lip. Otherwise Jimmy would pass for a successful middle aged doctor, lawyer, or, if he wore a feather head dress, even an indian chief. Whenever this writer sees Jimmy the first thing that comes to mind is that he must have recently finished at a Big Ten university, where he must have played in the backfield and studied Shakespeare under Bud Freeman. He not only looks like an athlete, but even today considers participa-

tion in athletic activity of utmost importance to a horn player. "You can't play if you are not healthy mentally and physically," is a credo Jimmy has reiterated over and over during the years.

When he was with Ben Pollock's Park Central band in New York during the late '20s, he haunted the hand ball court whenever he was not on the stand or in the recording studio. Today he has three activities that tend to keep him busy when he isn't playing. In order, they are (1) golf — which he frequently plays with Dick Cary or Bud Freeman at a course near his Merrick, Long Island home, (2) swimming — an activity that tends to keep one's lung power developed, and (3) fishing — because it gives a guy a chance to think.

Musically, Jimmy is a swing man. He has been quoted as saying, "I can't stand two-beat; my personal taste runs to swing. Guys have got to progress musically, but some of the moderns are too far out with no beat, although I do like some of the rich harmonies they are getting in the new sounds." Jimmy agrees wholeheartedly with Bud Freeman's statement, "A guy can either play or he can't play. It makes no difference whether he plays Dixie or Bop."

Jimmy's father was a music teacher out in Chicago and started his son out at age 5 with a violin. He shifted to cornet and jazz 10 years later when he and his schoolmates heard the recordings of the New Orleans Rhythm Kings and Wolverines on Gennett. At this time both Jimmy and Frank Teschemacher put thumbs down on the violin and classical music to experiment with the music they heard on the records. Jimmy said if Tesch had lived and had a chance to develop his technique, he would have been the greatest clarinet player in jazz. His driving spirit and unique ideas have not been duplicated.

McPartland credited his older brother Richard, who played guitar, with teaching the Austin Gang all about harmony. Through the years Jimmy played frequently with Dick when he was around Chicago. During the depression Jimmy and Dick had a small group called the Embassy Four that played from table to table in the Victorian dining room of the Palmer House. It was the longest non-jazz job Jimmy ever had. The unit was made up of accordion, bass, guitar, and Jimmy's muted trumpet. It would have been fatal to take that mute out of his horn. Dick had also played with



Pollock for awhile and he replaced the late Eddie Long in the famed Mound City Blue Blowers. The guitarist was forced to give up an active music life many years ago due to a weak heart and went into a booking agent's office. He died of a heart attack in November, 1957.

Jimmy was a leader even before his Wolverine days. He was sort of an organizer around the "Spoon and Straw," the corner drug store where the Austin Gang hung out and played an old wind-up victrola, and contracted for jobs playing school dances, lake boat excursions, and summer resort jobs at the Wisconsin lakes. When Tesch couldn't make a date Jimmy would hire young Benny Goodman to play with them. The boys called themselves The Blue Friars and were a gang of music crazy kids who took every opportunity they could to go down on the south side to hear Noone, Oliver, Hines, and the kid, Louis Armstrong, from New Orleans.

Shortly after joining the Wolverines, Jimmy, who was the youngest member of the band, had the chance to take over the leadership from Dick Voynow. The band changed considerably after the New York engagement and eventually ended

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up back in Chicago with Jimmy at the helm. Husk O'Hare, who several years earlier had booked the New Orleans Rhythm Kings for their first Gennett records as "Husk O'Hare's Friar's Society Orchestra," got the Wolverines a radio deal over WHT (which stood for William Hale Thompson—Chicago's fantastic mayor during the Capone era) and they went on the air under the name of Husk O'Hare's Red Dragons.

After a short stint with Art Kassel's Castles In The Air on a Detroit job in 1926, Jimmy joined the Ben Pollock Californians at the Blackhawk cafe in Chicago, May, 1927. He was still with them when they opened the Little Club in New York during February, 1928. Then came the halycon days at the Park Central, which lasted until well into 1929. The hotel became famous when gambler Arnold Rothstein managed to get murdered within its confines. Pollock recorded for Victor under the title of Ben Pollock and his Park Central Hotel orchestra. Including recordings with and without Pollock and their regular salary, Jimmy, Benny, and the other boys were making from \$600 to \$700 per

week as sidemen—and no taxes to speak of.

One day in Plunket's speakeasy, Jimmy, Bud Freeman, and some other Pollock boys auditioned a trombone player from Texas who Pee Wee Russell had in tow. He played a solo on *Diane* that amazed them and McPartland went on a campaign to get Pollock to hire Jack Teagarden. He finally did when Glenn Miller decided he didn't want to go to Atlantic City with the band.

The Pollock band had been the first orchestra to feature a sister act singing the vocal chorus on records. They used the Williams Sisters from Scranton, Pa., who had worked with the Scranton Sirens, the band in which the Dorsey Brothers cut their eye teeth. Jimmy fell in love with Dorothy Williams, while Jack Dempsey chose her sister Hannah. But the marriage turned out unsuccessfully and later sent Jimmy on an escapist jaunt to South America.

Gil Rodin, the saxophone-playing business man in the Pollock band, booked recording dates galore on the labels that were sold in the dime stores. Jimmy, Benny Goodman, and Jack Teagarden made all of them. The sides came out on Banner, Perfect, Cameo, Lincoln, and

many other labels. There were as many different band titles as there were label names. They called themselves The Lumberjacks, The Whoopee Makers, the Kentucky Grasshoppers, Sunny Clapp and His Band O'Sunshine, Goody and His Goodtimers, Dixie Daisies, and for the Brunswick Company they were the Hotsy Totsy Gang. Their most successful sides were those on which they intentionally played what McPartland called a "cod Dixie" style, or a sort of burlesque of the popular playing style of the day. The recording directors thought *Shirt Tail Stomp*, a Goodman original based on the chords of the *St. Louis Blues*, was real hot stuff. Probably the best number they did during the long series of Mills' dates was a low down blues called *Dirty Dog* on which Teagarden and McPartland received composer credit.

Jimmy played with the Ben Pollock band in the pit during the *Hello Daddy* show on Broadway until it closed in July, 1929. It was shortly after mid-summer of '29 when Pollock fired Jimmy and Benny on account of an incident involving their wearing dirty white sports

(Continued on Page 39)

# A Dixie Session

It was a day for Dixie in Chicago. Jack Tracy, Mercury Records' jazz chief, assembled one of Chicago's best Dixieland groups at Universal Recording studios, for a re-creation of some of the sounds the group has been providing for years for Chicago Dixie fans.

Among the members of the group were leader Franz Jackson, clarinet; Bob Shoffner, trumpet; Al Wynn, trombone, Little Brother Montgomery or Rozelle Claxton, piano; Lawrence Dixon, banjo; Bill Oldham, tuba, and Richard Curry, drummer. The aggregate jazz experience of the group exceeds 265 years. And there's no sign of weakening, as the upcoming Mercury LP will indicate. Capturing some of the memorable moments of the session for *Down Beat* was photographer Jeff Lowenthal. The results of his explorations appear on these pages.



Portrait of a man with a horn. Bill Oldham, tuba firmly in hand, relaxes between takes.



Richard Curry, eyes on the front line, keeps time tenaciously as the sounds of Dixie fill the studio.



The front line charges, with Al Wynn, trombone; Bob Shoffner, trumpet, and leader-clarinetist Franz Jackson blending enthusiastically.

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Rozelle Claxton at the piano, blending his varied experience in jazz into the Dixie mood.



Stoical, but perceptive, banjoist Lawrence Dixon, the oldest participant, strums metronomically.



Leader Jackson listens intently to a playback, keeping time and checking on the group's performance.



Before session's end, Oldham reaches for that last idea.



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# music in review

- Jazz Records
- Popular Records
- Classical Records
- Blindfold Test
- Jazz Record Buyers Guide
- Jazz Best-Sellers
- In Person
- Radio-TV
- Films

## sounds in the round

### Reviews of the Latest Stereo and Monaural Records

#### Popular Records

One of the most tasteful vocal groups is the Smart Set. On *Informally Yours* (Warner Bros. 1258), the group weaves its way delightfully through a dozen standards, including *Hooray For Love*; *It's All Right With Me*; *A Sunday Kind of Love*; *I Hear Music*; *Mean to Me*, and *Nice Work If You Can Get It*. The studio band backing includes soloists Benny Carter, Ted Nash, Bob Enevoldsen, and Red Norvo. A good time was had by all. And you'll have one, too. Dig the cover, by the way.

Indestructible Maurice Chevalier confronts Broadway, as he has in years past, on *Maurice Chevalier Sings Broadway* (MGM 9738). Backed by Glenn Osser's studio orchestra, Chevalier gaily sprints through *Give My Regards to Broadway*; *I've Grown Accustomed to Her Face*; *Just in Time*; *I Love Paris*; *All of You*; and *Almost Like Being in Love*, among others. It's characteristic Chevalier and characteristically inimitable.

Julius LaRosa knows how to sing. On *Love Songs* (Roulette 25054), he glides through 12 standards, including *You Are Too Beautiful*; *I Remember You*; *When I Fall in Love*; *But Beautiful*, and *My Romance*. The singing is straightforward, honest, and appealing.

*The Garbage Collector in Beverly Hills* (and other work songs for the odd job holder) is Irving Taylor's latest adventure



in satireland. The satirist has followed up his initial Warner Bros. LP with this one (Warner Bros. 1254), delving deeper into the realm of stereotyped music in America. There's no point in giving away the objects of scorn, but some of the titles are: *Hawaiian Worm Raiser*; *Prison Interior Decorator*; *Honest John Henry*; *Rock and Roll Vocal Coach*, and *Cop in a Nudist Colony*. The members of the orchestra and vocalists interpret Taylor's message in pointed fashion.

Phil Harris rises again on an RCA Victor LP, *The South Shall Rise Again* (RCA Victor 1985). He works diligently and the results, for Harris fans, are rewarding. Among the tunes are *Is It True What They Say About Dixie*; *It Ain't Necessarily So*; *New Orleans*; *Lazy River*; *Crawdada Song*; and *Old Time Religion*.

Cha-cha-cha and mambo fans will undoubtedly ignite to the ferocity of *Cha Cha Chas and Mambos* (Decca 8836), by Socarras and his orchestra. The beat's the thing, as the band churns through *Tea for Two Cha Cha*; *Sixty Second Mambo*; *Par La Noche*; *Buck Dance* (the Woody Herman-Nat Pierce tune), and *Algun Dia*. It's good for losing weight.

Musical comedy devotees can enjoy two current Broadway shows on record. *Red-head*, starring Gwen Verdon and Richard Kiley, is available on RCA Victor 1048. *Whoop-Up*, starring Susan Johnson, Paul Ford, Ralph Young, Romo Vincent, and Sylvia Syms, is on MGM 3745. The former has more value than the latter, but both may well prove interesting to musical comedy students.

*Sammy Jumps With Joya* (Design 22) is a misleading title. Although Sammy Davis Jr. and Joya Sherrill are co-billed, they never quite get together during the course of the LP. Davis sings four tunes and Miss Sherrill sings six others. Davis manages to emerge relatively unscathed, but Miss Sherrill has her troubles. Both have been showcased better elsewhere.

#### Folk Records

Mort Sahl reappears on Verve (15004), crying out for sanity. Titled *Mort Sahl 1960 or Look Forward in Anger*, this LP

consists, as did Sahl's first Verve LP, of meandering observations and attacks by the pointedly articulate satirist. Not quite as effective as the first LP, it nevertheless is one of the most instructional records on the market. No music, just the pertinent preaching of Sahl.

Guitarist Roland Valdes-Blain, accompanied by an orchestra conducted by Rayburn Wright, is the center of attraction on *The Genius of Roland Valdes-Blain* (Roulette 25055). The Cuban classical guitarist performs a variety of folk and classical guitar selections, all quite capably. I'd like to hear more from him, preferably without accompaniment.

Vanguard has issued another in its series of *German University Songs*. The latest, volume three (Vanguard 2020), is a stereo gem, with Erich Kunz singing "comic, heroic, and sentimental" folksongs, supported by the chorus and orchestra of the Vienna State Opera. Among the selections are *Studentleben*; *Heidenroslein*; *Kommt ein Vogel Geflogen*, and *Tannenbaum*. Baritone Kunz offers them with infinite spirit and penetrating insight.

#### Classical Records

Out of the batch of current classical releases, the following merit listening:

On a Vanguard stereo release (2021), the Washington Cathedral Choir of men and boys, directed by Paul Callaway, sings an



array of liturgical music spanning four centuries, from Thomas Tallis to Samuel Barber. The performances are a fitting testimonial to the vigor and significance of such music.

Another Vanguard stereo release was designed as a stereo demonstration disc and more than serves that purpose. Vanguard Stereolab 109 includes performances of Haydn's *Symphony No. 100 in G* and *Symphony No. 101 in D* (the *Military* and *Clock* symphonies, respectively) by Mogens Woldike and the Vienna State Opera orchestra. The sound quality is excellent and the readings are illuminating.

I Solisti di Zagreb, conducted by Antonio Janigro, perform works by Rossini, Corelli, Albinoni, Boccherini, Paradies, and Haydn on *Serenata* (Vanguard Stereolab 2013). The 13-piece string group performs the works precisely, with impressive musicianship.

## Instructional Records

Home-style instrumentalists who want to sit in and solo can do just that, thanks to a series of 45 rpm discs (with sheet music enclosed) being issued on Ad Lib Records. Two in the series include backing by Fred Katz' quartet, with arrangements by Katz on such tunes as *Jeanie*; *Loch Lomond*, and *Swing Low, Sweet Chariot*. Most of it is quite bland, but square soloists may want to sit in. The records can be obtained from Ad Lib, 6300 Craner Ave., North Hollywood, Calif.

Of greater value is the Artist Workshop series initiated by Artist Workshop Records, 520 Fifth Ave., New York 36, N. Y., in cooperation with Buescher Band Instrument Co. and Carl Fisher, Inc. The first in this series includes a 45 rpm EP, of James F. Burke playing a trumpet composition, and a complete copy of the composition, with the solo portion specially outlined. The set offers a composition played by a professional, demonstration by the trumpeter, and adequate teaching material. These sets should be an aid to teachers and students. Price is \$1.60 per set.

Stanley Spector, who runs a drum school at 255 Newbury St., Boston, Mass., has developed his own course in jazz drumming. Titled *Stanley Spector's Lessons in Improvisation for the Jazz Drummer*, volume one is subtitled *Time and the 8 Bar Phrase*. Coordinated with an LP-teaching record, the book provides drum students with a substantial background in key aspects of jazz drumming.

—gold



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this swinging jazz session. Shelly's Men — stars, all — are: Victor Feldman, vibes and marimba; Conte Candoli, trumpet; Herb Geller, alto sax; Russ Freeman, piano; and Monty Budwig, bass.

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## jazz records

Records are reviewed by Dom Carulli, Don Gold, Richard Hadlock, John A. Tynan, and Martin Williams and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### Steve Allen

STEVE ALLEN AT THE ROUNDTABLE—Roulette R-25053: *Roundtable Boogie; Why Don't You Want To Go Home; I Got Rhythm; Even Stephen; I Thought About You; Baby, But You Did.*

Personnel: Allen, piano; Gos Bivona, clarinet; Mundell Lowe, guitar. Gary Peacock, bass; Gary Frommer, drums; Terry Gibbs, vibes; Doc Severinson (Track 6 only), trumpet.

Rating: ★★

One can't help admiring Steve Allen, a man who defies the age of specialization by sprawling his several gifts in half a dozen directions. To those who attended this session as it occurred at New York's Roundtable, the music probably seemed breathlessly exciting; on record it is a pedestrian jam session, transcending the obvious only when Doc Severinson sits in on the last number.

Doc is an example of the prodigious jazz talent that lies buried in TV studios. Given a first-rate rhythm section, this man might be playing on a par with the best trumpeters in jazz today.

Bivona is a well developed musician, but in this setting of raucous mediocrity he offers only stock clarinet "get-hot" mannerisms.

Allen plays creditable fraternity house piano, but lasting jazz seldom comes from the offhand play therapy of a hobbyist. I'm sure Mr. Allen would be the first to agree. (R.H.)

### Gene Ammons

BLUE GENE—Prestige 7146: *Blue Gene; Scamperin'; Blue Greens 'n' Beans; Hip Tip.*  
Personnel: Gene Ammons, tenor; Pepper Adams, baritone; Idrees Suleiman, trumpet; Mel Waldron, piano; Douglas Watkins, bass; Art Taylor, drums; Ray Barretto, conga.

Rating: ★★

For a blowing session such as this, the instrumentation is ideal. The horns complement each other from the standpoint of tonal balance, the rhythm section is strong and reliable and the charts (such as they are) are simple, uncomplex vehicles on which the guys happily ride to market.

*Blue Gene* is a slow blues with a typically intriguing Waldron lecture on the virtues of funk and a thoughtful Watkins bass solo. The aptly titled *Scamperin'* is an up-tempo hustler on which Ammons spends a lot of time generating a kind of Hamptonian pseudo-excitement. Adams fails to rise above ordinary level and Suleiman only just makes his destination after detouring through a couple of startling references to the song, *Dixie*.

*Blue Greens*, in a medium groove, has exchanges of fours between the horns in which Adams gets his point across most effectively. *Hip Tip*, Waldron's minor ballad, is marred a little by Gene's rather braying tone and somewhat stodgy conception. Piano comping and solo, though, are excellent (J.A.T.)

### Louis Armstrong

LOUIS AND THE GOOD BOOK—Decca DL 8741: *Nobody Knows The Trouble I've Seen; Shadrach; Go Down Moses; Rock My Soul; Ezekiel Saw De Wheel; On My Way; Down By The Riverside; Swing Low, Sweet Chariot; Sometimes I Feel Like A Motherless Child; Jonah And The Whale; Didn't It Rain; This Train.*

Personnel: Armstrong, trumpet and vocals; Ed Hall, clarinet; Trummy Young, trombone; Billy Kyle, piano; Mort Herbert, bass; Everett Barksdale, guitar; Barrett Deems, drums; Nickie Tagg, organ; the Sy Oliver choir and orchestra. On Tracks 1, 7, 10 and 12—Dave McRae replaces Hall; George Barnes replaces Barksdale. On Tracks 3, 5, 8, and 9—Hank D'Amico replaces Hall.

Rating: ★★½

Although Armstrong remains astonishingly unchanged, tastes and manners have shifted since Louis first scored with spirituals in the '30s. There is today something vaguely offensive about Trummy Young, Hank D'Amico, and Barrett Deems, superimposed on the Sy Oliver choir and orchestra, echoing Louis' invocation to "let my people go."

Not that Armstrong isn't convincing. Except for a moment or two of forced humor, he plays it straight, with results that could have produced inspired spiritual music if Decca had been more sympathetic. One organist, with the help of a real church choir, would have sufficed. Sy Oliver's sterile vocal group might as well be auditioning for Fred Waring or a Hollywood plantation scene for all it does to support Armstrong. The choir places its rhythmic emphasis on the first and third pulse of each bar, which explains in part how these virile songs came out flat-footed and unswinging. Flashes of tinkling Billy Kyle piano and dated band arrangements do nothing to enhance the proceedings either.

*Didn't It Rain* was "arranged and adapted by Milt Gabler," according to Decca. Small wonder that Louis wails *Nobody Knows The Trouble I've Seen*. (R.H.)

### Chet Baker

PRETTY/GROOVY—World Pacific 1249: *Look For The Silver Lining; Time After Time; Travelin' Light; My Funny Valentine; There Will Never Be Another You; The Thrill Is Gone; But Not For Me; Band Aid; The Lamp Is Low; Carson City Stage; Long Ago And Far Away; Easy To Love; Winter Wonderland; Butter Up.*  
Personnel: Chet Baker, trumpet; Bill Perkins, tenor; Jimmy Giuffrè, clarinet and tenor; Russ Freeman, piano; Carson Smith, bass; David (Buck) Wheat, guitar; Larry Bunker, drums.

Rating: ★★½

While the tunes on the B side of this album are reissues of the original Chet Baker quartet sides cut in 1953, five of the A side tracks are hitherto unreleased and feature tenorist Perkins (on *Silver Lining*, *Time* and *But Not For Me*) and Giuffrè, who enlivens *Another You* with sombre chalumau clarinet and blows reflective tenor on *Valentine*. Perkins waxes lyrical and strong on *Lining*.

The old Baker tracks retain their rather winsome charm, with Chet's delicately pretty horn and Freeman's punching piano. There's rhythmic drive aplenty, too, from the bass and drums team of Smith and Bunker. The great potentiality in Baker's playing at the time is clearly evinced by the lonely beauty of his approach to *Travelin'*.

Looking back to 1954, when the Perkins-Giuffrè sides were recorded, it is interesting to compare their playing then with current performance. If you do not already have the Baker quartet originals, this album is worth investigating. (J.A.T.)

### Basie Reunion

BASIE REUNION—Prestige 7147: *Blues I Like To Hear; Looz Jamped Out; John's Idea; Baby Don't Tell On Me; Roseland Shuffle.*

Personnel: Paul Quinichette, tenor; Jack Washington, baritone; Buck Clayton, Shad Collins, trumpet; Nat Pierce, piano; Freddie Greene, guitar; Eddie Jones, bass; Jo Jones, drums.

Rating: ★★

This set might be more aptly titled *Buck Clayton and Friends*, for it captures some of the best Clayton on record. Buck improves with the years, gradually integrating mechanical (tone, range, flexibility) and conceptual (lyricism, balance, phrasing) factors into an ever more mature and esthetically satisfying whole.

Other members of this mellow symposium perform unevenly. Especially disappointing is the rhythm section, which misses the traditional Basie steadfastness because Jo Jones rushes (a chronic ailment of aging drummers, it seems) and Nat Pierce drags. Lacking the crisp authority of Basie (or even Johnny Guarneri imitating Basie), Pierce fails to establish the stable groove that would free the soloists for more adventurous pursuits. Fortunately, the reliable Freddie Greene and bassist Jones keep things moving pretty well.

It is rather strange that Jack Washington, who has been playing alto recently, would attempt to blow baritone, with which he it obviously uncomfortable, for this date. Shad Collins is a nimble trumpet player with something to say, but he is not in Clayton's league. Quinichette spoils several otherwise thoughtful solo passages with vulgar bleating and a discomforting vibrato. His ideas, although frequently little more than unattractive caricatures of Lester Young, are at other times brilliantly conceived.

This is good, if not great, Basie fare. The notes, by the way, are the best of Ira Gitler (or almost anyone) that I have seen. (R.H.)

### Art Blakey

ART BLAKEY'S BIG BAND—Bethlehem BCP-6027: *Midriff, Ain't Life Grand; Tippin'; Pristine; El Toro Valiente; The Kiss Of No Return; Late Date; The Outer World.*

Personnel: Tracks 3 and 4: Blakey, drums; Walter Bishop, piano; Wendell Marshall, bass; Donald Byrd, trumpet; John Coltrane, tenor. On Tracks 1, 2, 5, 6, 7, 8, add: Idrees Suleiman, Bill Hardman, Ray Copeland, trumpets; Melba Liston, Frank Rehak, Jimmy Cleveland, trombones; Sahib Shihab, Bill Graham, altos; Al Cohn, tenor; Bill Slepin, baritone.

Rating: ★★

Bethlehem has torn itself away from the bargain bins long enough to release a couple of things it had in the can by December, 1957. Six of the eight tracks were made by the band; the other two are by a special quintet, a shade above the mayhem-bent aggregation Blakey led at the time.

Of course it was a fine idea, and of course one is glad to be able to hear Blakey playing with such a group, and hear how he does it. But under the circumstances what could it be? First, you try to get charts that are simple enough to be played easily and record in the time allowed by your budget. Then you hope you get musicians who can (a) cut the arrangements, (b) solo well if need be, and (c) know how to play together in a large group. Take *Late Date*. It is not an easy chart (more a series of effects than a composition) and it has several rhythms. The playing is sloppy and confused. *World* is also sloppily played and a good Suleiman solo doesn't rescue it.



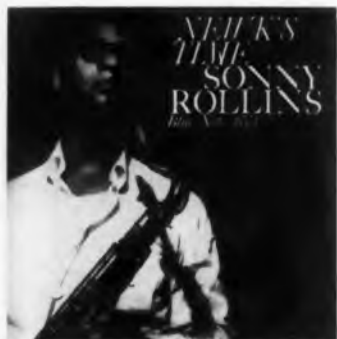
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At the other extreme, *Midriff* is the best. It is simple and not a little old-fashioned; like so much big band writing, it is derived from the kind of thing the Basie arrangers provided in the late '30s when they had stopped just writing down the old "heads" and were providing "originals". It is almost like a quintet side, except that the middle string-of-solos is surrounded by a larger group.

In between, *Grand* couldn't have been done if it weren't for Gillespie's 1947 band, but like a couple of the others, it has plenty of banal screaming brass alternating with Blakey's mallets banging around. *Valiente* is Latin stuff, but is essentially the same drum-brass bit. *Kiss* is a dull, bathetic ballad which Shihab's alto handles accordingly.

When he is swinging this group, Blakey's crisp sureness is something to hear. And a year ago, Coltrane seemed to me a lot surer of what he wanted to do with those chords than he has lately. (M.W.)

**Benny Carter**

**BENNY CARTER, JAZZ GIANT** — Contemporary C3555: *Old Fashioned Love*; *I'm Coming Virginia*; *A Walkin' Thing*; *Blue Lou*; *Ain't She Sweet*; *How Can You Lose*; *Blues My Naughty Sweetie Gives To Me*.

Personnel: Carter, alto (Tracks 1, 3, 4, 5, 6, 7) and trumpet (Tracks 2, 6); Ben Webster, tenor (Tracks 1, 2, 3, 4, 6); Frank Rosolino, trombone (Tracks 1, 2, 3, 4, 6); Jimmy Rowles (Tracks 2, 3) or Andre Previn (all other tracks), piano; Barney Kessel, guitar; Leroy Vinnegar, bass; Shelly Manne, drums.

Rating: ★★½

I am going to state my conviction that Benny is, with Hodges and Parker, one of the three original and major alto saxophonists jazz has had, but I'm afraid that so stating it will make him sound like some kind of "historical curiosity" and he is not. (Such a status may be just for "Stomp" Evans or Frank Trumbauer, but not for Carter.) And I hereby repeat the truism that the fact that jazz cannot put to better use Carter's further talents as composer, arranger, leader, and better-than-good trumpeter is deplorable and a sad commentary on how so many of the followers of jazz are capriciously committed to fashion and fad before talent and art.

That being said, I think I could use any of these tracks on which he plays alto to demonstrate his continuing ability and originality; I am not sure I could use them to demonstrate the major status he deserves. But that kind of thing might be true of anyone (how many "excellent" records are there by Armstrong or Parker?), but I could certainly come close with *Blue Lou*, *Sweetie*, or *Walkin'*, and might actually do it with his four choruses on *Ain't She*. I have heard it argued that the challenge of the innovations of the '40s led Carter into things which weakened his style (there are hints of that on *Virginia*). I do not agree: he knew what the younger men were doing, of course, and his sense of pace is strong enough for him to be able to incorporate whatever he has adopted from them with ease.

Ben Webster, like Carter, has an outstanding (and outstandingly relaxed) melodic imagination. There are very good solos by Webster, especially on *Lou*, *Virginia*, and *Sweetie*.

Perhaps you will be as willing as I with

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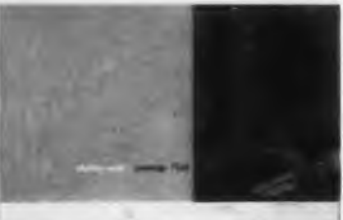
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Rosolino's proficient (and here better organized) borrowings, with Previn's modish glibness (he seems not to be swinging by the way), for the originality and strength of Carter and Webster. However, he warned that despite Rowles, Kessel, Vinnygar, and Manne, even the better of the two rhythm sections seems, collectively, a bit loggy somehow. Was it overloaded? (M.W.)

**Lou Donaldson**

**BLUES WALK**—Blue Note 1593: *Blues Walk; Move; The Masquerade Is Over; Play Ray; Autumn Nocturne; Callin' All Cats.*  
Personnel: Donaldson, alto; Herman Foster, piano; Peck Morrison, bass; Dave Bailey, drums; Ray Barretto, conga.

Rating: ★★

In some respects this is the most interesting Donaldson recital I have heard; I hope that in those same respects it is significant.

Of all the "followers" (i.e., imitators) of Bird, Donaldson has seemed the most academic, not only in his approach to Parker, but in his way of playing. He seemed to have only the notes and the runs down.

Parker's inflections of tone, his slurs, his dynamics—indeed his very way of playing a note—were intrinsically a part of his expressive equipment. Many who have attempted to capture these things in their imitations of him have ended up turning the beautiful into the grotesque, but Lou Donaldson sometimes did not attempt them at all.

That is the Donaldson to be heard here on *Callin'*, a man who seems to have just stepped out of a practice room in a music school. A man who has technical competence, good time, but who plays Parker's style as if he had never heard Parker (or, for that matter, much jazz) but had learned it all from transcribed notation and could play it back in his own sequence.

But another Donaldson seems to be emerging on the other tracks.

The *Walk* seems a rather odd concoction at first. Some eastern labels have used the gimmick of throwing a bunch of jazz players and R&B players together on records. Here Donaldson's solo even includes some of the little tricks that seem to have entered current R&R playing via that odd solo on *Yachety Yack*. These choruses do seem a little forced and deliberate, but by the time he has begun more complex improvising, Donaldson seems much less afraid of the "illegitimate" devices in tone and attack of jazz playing and seems to use them with some individuality and with little contrivance. His solo on *Move* has, in briefer form, the same advantage of structurally passing from expressive R&B-ish simplicity to jazz complexity.

In almost every solo, Herman Foster soon falls into block chords. It seems to me that if one is going to use them, he should make these chords sing; if one wants to play very percussive piano, there are other styles that work better. Foster's rapid pounding of these chords reaches almost a kind of parody on the up tempos of *Callin'* and *Move*, but his tremolo modifications of them on *Walk* makes sense.

There are times when the presence of a conga drum in a jazz group does make sense. If the drummer does well and steady enough with the basic pulse so that the bass player feels free to shade and slightly dis-

place his time now and then, the effect can be exciting. It seems to me that Morrison felt that kind of freedom here from time to time and in his exchange of fours with Barretto on *Callin'* (with Foster and Bailey sympathetically behind) climaxes things excellently. (M.W.)

**Bob Graf**

**THE BOB GRAF SESSIONS**—Delmar 401: *Street Of Dreams; Dear Old Stockholm; Stella By Starlight; Alley Blues.*  
Personnel: (Side A, Tracks 1 and 2) Graf, tenor; Ron Ruff, tenor and flute; Jimmy Williams, piano; Bob Maisel, bass; Al St. James, drums. (Side B, Tracks 3 and 4): Graf, tenor; Jimmy Williams, piano; Johnny Miran, bass; Al St. James, drums.

Rating: ★★

In the fiercely competitive jazz album market one wonders, in the first place, why this record was released at all. The recording, taped on location at Westminster College, Fulton, Mo., Jan. 11 and at St. Louis' Peacock Alley, Feb. 3, 1958, is quite poor. The supporting musicians are not at all up to Graf's jazz level and the ex-Herman tenor man himself takes things pretty easy, too.

*Dreams* is all easy-flowing Graf who blows with obvious Lester Young-Stan Getz overtones in a solo of taste and logic. *Stockholm* is much too long and is decidedly lacking in spirit. After the first few minutes it becomes a bore until Maisel's pizzicato and bowed bass solo resurrects interest momentarily. An obviously fine technician, Maisel is lacking in authoritative jazz expression.

Graf takes over with the rhythm section on *Stella* and the blues, taking opportunity on the latter to quote extensively from the Book of Prez. He is quite capable of more superior blowing than that in evidence here. (J.A.T.)

**Jonah Jones**

**JONAH JUMPS AGAIN**—Capitol 11115: *Jalousie; I'll Always Be In Love With You; Peonies From Heaven; Ballin' The Jack; I'm In The Market For You; Any Time; From The Inside; They Can't Take That Away From Me; Slowly But Surely; Poor Butterfly; No Fool Like An Old Fool; Similau.*  
Personnel: Jones, trumpet and vocal (on Track 2); Humphrey Brannon, bass; John Brown, piano; George Foster, drums.

Rating: ★★

This latest in the Jonah Jones series is, once more, a generous serving of solid, unpretentious trumpet playing with more than a dash of bubbly good humor.

The veteran hornman sings a vocal on *I'll Always*; otherwise it's muted and open trumpet throughout, backed by a good rhythm section that runs the gamut from heavy afterbeat to shuffle rhythm (on *Any Time*).

Jones kids the pants off *Ballin'*, larding his playing with phony corn. There's a good piano interlude on this track. On *Slowly* he gets a strong Roy Eldridge sound, in fact Little Jazz is never far away from Jonah's playing. *Butterfly*, taken very slowly, is marked by Jonah's hamming with sneers on the exotic *Similau* he gets a low down feeling going, almost growling in the mute.

The formula hasn't changed since his first album and there's no reason to suppose it should. After all, why spoil a good thing? And Jonah's records are doubly good because they bring the sound and feeling of jazz to a mass market. If you've got the others, you might as well get this too. (J.A.T.)

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### Philly Joe Jones

**BLUES FOR DRACULA** — Riverside RLP12-282; *Blues For Dracula; Trick Street, Fiesta; Tune Up; Owl!*  
 Personnel: Nat Adderley, cornet; Julian Priest-er, trombone; Johnny Griffin, tenor; Tommy Flan-agan, piano; Jimmy Garrison, bass; Jones, drums.  
 Rating: ★★½

The title track is in part a burlesque monologue by Jones on Bela Lugosi's movie character; it is rather like the one comedian Lennie Bruce uses, and I understand he and Jones share this fascination for Lugosi. It is accompanied and supplemented by Griffin's blues melody otherwise called *Purple Shades*. Some of Jones' lines are good low comedy ("Children, eat your soup be-fore it clots") and Jones' version of Lugosi's accent and speech patterns are almost good enough to be real satire. However, mono-logic and the music have nothing to do with each other and an attempt to paste them together with a line about the "bebop vampire" seems rather silly.

The most finished musicians involved are Jones and Flanagan — the latter playing with a kind of forcefulness (hear the *Blues*, especially) which is new in him to me. I do not mean that statement to neglect the musicianship, as such, of the others — and Priest-er's seems to be high. But a "blowing date" stands or falls on its solos. Except for Flanagan and for Jones (on *Fiesta*, on *Owl!* and, by gosh, even on the balcony's delight, *Tune Up*), and for a kind of fast *tour de force* by Adderley on *Tune Up* (which comes off cleanly) and for a good solo on *Owl!*, one by Griffin on the same track (where perhaps the fast tempo itself damp-ened his tendency to force himself and to interpolate), I think these fall.

Accompaniments can't make an LP. (M.W.)

### Jack Marshall

**18TH CENTURY JAZZ**—Capitol T1108; *Have You Met Miss Jones?; I Didn't Know What Time It Was; Star Eyes; It Might As Well Be Spring; I've Told Every Little Star; Jeepers Creepers; My Heart Belongs to Daddy; Supposin'; Like Someone In Love; Isn't It Romantic? Invitation; Sweet Georgia Brown.*

Personnel: Marshall, guitar, lute; Harry Klee, lutes and recorder; Edgar Lustgarten, cello; Milt Raskin, harpsichord; Red Mitchell, bass; Shelly Manne, drums.

Rating: ★½

Another of those releases in Capitol's fatuousness, can-be-jazzy series. Almost the only feeling and swing come from Manne and Mitchell—but try and stop them. And Raskin moves capably, as usual. The charts are probably skillful and varied enough to keep them a bit above the Muzak level, but only in the sense that they are pretty tricky.

One does get curious about what Marshall and Klee might do on less flabby assign-ments, especially since the former sneaks in something suggestive on *Jeepers Creepers* and the latter does, too, on several tracks. (M.W.)

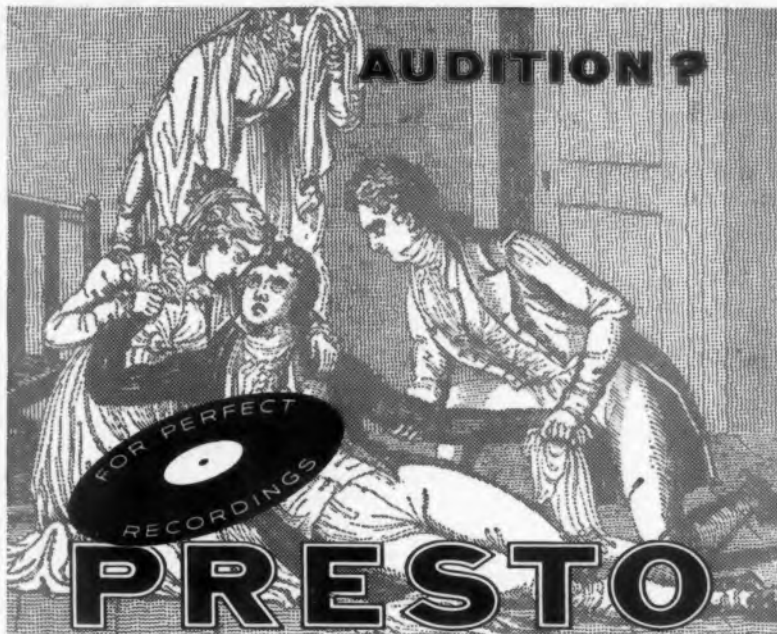
### Matty Matlock

**AND THEY CALLED IT DIXIELAND**—Warner Brothers B 1262; *They Made It Twice As Nice As Paradise And They Called It Dixieland; Louisville Lou; I'm Gonna Stomp Mr. Henry Lee!; China Boy; I'm Coming Virginia; Runnin' Wild; That's A Plenty; Lazy River; Who's Sorry Now; You Can Depend On Me; Three Little Words; Song Of The Wanderer.*

Personnel: Matlock, clarinet; Abe Lincoln, trom-bone; Eddie Miller, baritone, tenor; Stan Wrights-man, piano; George Van Eps, guitar; others unidentified.

Rating: ★★½

Although Matlock, Eddie Miller, and



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assorted Bob Crosby band brothers (notably Yank Lawson) were largely responsible for keeping "Dixieland" alive during the '30s, it seems unfair that they should still be required to wear the albatross. There are abundant signs of growth and development in this album, but there is never complete escape from the old "we-want-a-touchdown" approach.

Arrangers Matlock and Lou Busch seem to have carried the Bobcat voicing formula as far as it can go this time. It holds up remarkably well, but the rewarding moments come from experiments with new things, such as the engaging Gerry Mulligan-like opening to *That's A Plenty* or the charming *I'm Coming Virginia*, which is a bit like the unusual version that Brad Gowans recorded some 12 years earlier. Eddie Miller blows baritone on all but one of the tunes with provocative hints that he, too, is seeking a way out of the Dixieland blind alley.

Because men like Matlock and Miller are musicians first and "Dixielanders" second, they are able to absorb stylistic changes over the years without upsetting their conceptual balance or bogging down in borrowed clichés. Matlock's clarinet work is still fresh, imaginative, and undated.

We are not told who the exuberant trumpet player is (Clyde Hurley or Mannie Klein?).

A clean, swinging set by musicians who know what they are doing. (R.H.)

## Hal McKusick

CROSS SECTION—SAXES—Decca DL9201: *Whisper Not; You're My Thrill; It Never Entered My Mind; Stratusphunk; The Last Day of Fall; Now's The Time; Yesterday's; The End Of A Love Affair; Sing Song; La Rue.*

Personnel: Tracks 1, 5, 6, 10: McKusick, Frank Socolow, alto; Dick Haler, tenor; Jay Cameron, baritone; Bill Evans, piano; Connie Kay, drums; Paul Chambers, bass. Tracks 2, 4, 8: McKusick; Art Farmer, trumpet; Evans; Milt Hinton, bass; Charlie Persip, drums; Barry Galbraith, guitar. Tracks 3, 7, 9: McKusick, bass clarinet and alto; Farmer; Evans; Chambers; Kay. Scores: Tracks 1, 5: Ernie Wilkins; Tracks 2, 4, 8: George Russell; Tracks 7, 9: Jimmy Giuffrè; Tracks 6, 10: George Handy.

Rating: ★★★★★

The composer-arrangers are listed above because, foremost, this is their set. These men are in a peculiar position in jazz today, the position that the dramatist found himself in in the nineteenth century and that only the ballet, among the performing arts, has escaped. Just as the achievements of Henderson, Ellington, etc., were worked out originally with the specific talents of the members of organized groups in mind, so the best plays were created for continuing stock companies. Even when the dramatist later found himself cut off from such a source of inspiration, discipline, and tradition, he might write (as did the nineteenth century concert composer) vehicles for certain virtuosi performers. One cannot be absolute about cause and effect, but one can say that when such possibilities of inspiration no longer exist for the writer or composer, his art (and even his craft) seems to suffer.

Nowadays, the jazz composer-arranger writes with little in mind but his own work and, when he is done, considers who might best interpret it. The same is true when (as was probably the case here) he is asked to write for a specific number of instruments. One of the chief virtues of Henderson's and

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Ellington's writing is the secret kind of balance it makes among soloist, group, and total composition. In this respect, these men discovered how the heritage and identity of jazz might be both preserved and extended; if they had not solved that delicate problem so well, jazz might well have been carried off in a straight-jacket of paper.

It seems to me that therein lies Giuffrè's problem as a composer. He used to know the answer but perhaps his recent study and its consequent skills have forced him temporarily to work on other things. He has an individual talent (so individual that McKusick almost sounds like Giuffrè here), but at the same time that he has developed it, he has produced a music which, as Dick Hadlock has rightly said, one is sometimes forced to judge by concert-compositional standards. The improvising jazzman is neither the heart of the matter (as in early Basic), a 50-50 partner (as in Henderson or earlier Giuffrè), nor a subtly integrated essence (as in Ellington or Morton). Perhaps a subjective impressionism at the expense of emotional expressionism that one hears on *My Mind* is a key to the problem.

The best works here are George Russell's. He is, at his best, a splendid combination of sophistication and depth, of awareness of his heritage as a jazzman, and range and variety of skills. These things come together excellently on *Stratosphunk* and the soloists, especially McKusick, respond to it. The only failure, it seems to me, is *Love Affair*. It is a superior torch song, but in what I would guess was an effort to avoid its hints of melodrama, Russell came very close to cuteness.

Wilkins largely confined himself to skillful sax-section voicings on his two tracks which, for the transcribing of Parker's *Now's The Time* solo turns an expressive reality into a merely pretty object, I'm afraid. Handy's two scores are much the same; essentially conservative and capable sax-voicing and, I feel strongly, a decided relief from his flamboyant youth.

Bill Evans, in solo and support is so much something to hear throughout that I don't want to single out his *Stratosphunk* solo. Connie Kay, whether he is playing the one after-beat out of four on finger symbols (as assigned on Giuffrè's *Yesterdays*) or accompanying the blues, shows a combination of disciplined musicianship and expressiveness that jazz has rarely seen the like of. But those remarks are to neglect Charlie Persip and Art Farmer among others, and one shouldn't. (M.W.)

### Blue Mitchell

**BIG 6**—Riverside 12-273: *Blues March*; *Big Six*; *There Will Never Be Another You*; *Brother 'Ball*; *Jamph*; *Sir John*; *Promenade*.

Personnel: Mitchell, trumpet; Curtie Fuller, trombone; John Griffin, tenor; Wynton Kelly, piano; Wilbur Ware, bass; Philly Joe Jones, drums.

Rating: ★★½

Blue Mitchell is a young Floridian with good control, a soft-edged tone, and an awareness of originality. This debut based on his music (another is due soon on another label based on his name) puts him with some seasoned east coasters in a set of generally good blowing things.

*Blues March*, Benny Golson's piece, comes off best of all, largely, I suspect, because

of the nature of the piece and the dependence of the parts to that whole.

Mitchell is heard best on the ballad track, *There Will Never Be Another You*. Griffin has highs and lows throughout; the highs, oddly enough, compounded of the same ingredients as the lows. These are times when he can make excellent use of the stretching-out devices of a honk or a screech, and there are times when he cannot. Mostly, his playing sounds forced here. Fuller and Kelly play well, but neither seems more than occasionally inspired. Ware has a good solo on *Sir John*.

Although the set averages out to a better-than-usual blowing date, Mitchell deserves a hearing. The shows indications of doing more in a melodic sense than has been done on trumpet lately among the newcomers. (D.C.)

### Max Roach

**DEEDS, NOT WORDS**—Riverside RLP 12-280: *You Stepped out of a Dream*; *Filide*; *It's You or No One*; *Jodie's Cho-Cha*; *Deeds, Not Words*; *Larry-Larry*; *Conversation*.

Personnel: Roach, drums; Booker Little, trumpet; George Coleman, tenor; Ray Draper, tuba; Art Davis, bass.

Rating: ★★★

The modern jazz drummer has tended to move away from his traditional supportive role as time-keeper toward the position of an uncompromising puppet master, in whose hands soloists move as he directs. Roach has gone this way and further; he seeks, simultaneously, front-line status alongside the horns. Frequently delegating the job of maintaining pulse to the very capable Davis, Roach propels the group on this record with an agitated flow of rhythmic configurations, broken irregularly by percussive melodic outbursts.

Against this busy backdrop, the horn players in the new Roach quintet, especially trumpeter Little, flutter through their solos with convulsive intensity, seemingly afraid to alight long enough to be caught by the watchful Roach.

Little and Draper are potential strongmen, but at this time they seem to be playing over their heads. Coleman leans toward the tenor sound associated with Stan Getz (a welcome antidote to the more fashionable "hard" sound) and is the only soloist in the group who seems able to relax in the face of Roach's persistent prodding.

There is a healthy concern for lyricism here that may hasten the maturation process for Little and Draper; to build melody on melody is a far more difficult undertaking for the immature jazzman than, say, sprinting over the chords of *Cherokee*.

*Conversation* is a solo in which Roach sustains almost four minutes of brilliant drumming with melodic imagination (one is reminded of Baby Dodds) and a finesse that no other jazz drummer (save Sid Catlett) has ever equaled.

Although its rating is dragged down by uneven and superficial blowing, this album is worth hearing for the exposure it gives to Roach's distinguished drumming.

I would suggest examining this record before purchase is made; my copy was pressed off center, causing noticeable distortion in the outside tracks. (R.H.)



### The Record

1. Count Basie  
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## the blindfold test

# John's Special

By Leonard Feather



In the last issue, Johnny Mandel offered his comments on a variety of recent releases. Because he was the type of blindfoldee who makes exceptionally good reading, and because of his background as a sideman and arranger with Basie, we decided to extend the interview by adding a second session comprising entirely Basie recordings, and spanning two decades of the Count's recording career.

Oddly enough, one of the rare previous instances when a blindfoldee was extended to a double-session, because he was too good to let go, was that of another composer-arranger-trombonist, Bill Russo.

Only a little over five years ago Johnny was still writing and playing in the Basie band. Not long after settling in Los Angeles he got his toe in the film studio door, writing part of the score for a Dean Martin-Jerry Lewis opus, and he's been busy with the pen ever since.

In this special sitting dedicated to his alma mater, Johnny was given no information at all about the records played.

### The Records

1. Count Basie. *Topsy* (Brunswick). Basie, piano; Buck Clayton, trumpet; Jack Washington, baritone sax; Herschel Evans, tenor sax; Jo Jones, drums. Rec. 1937.

Well, you've been trying to throw curves at me. It sounds like most of the Basie band and it sounds like it isn't an original record. I think this sounds like an early recording otherwise . . . It's flat. I like the old recordings better than the new ones. At least I know what's playing and almost who's playing it. It sounds like *Topsy*. I know Buck Clayton played the opening, but it didn't sound like Jack Washington on baritone. It sounded more like Harry Carney to me. The piano — I don't know who it was, but it wasn't Basie. It sounded like Buddy Tate on tenor and I know I heard Earl Warren in the background. It sounded like Jo Jones, and it sounded like it might have been recorded in about 1940 or '41. That's about all I can tell.

I like it. I thought it wasn't very well played — like it was thrown together. In retrospect I'll say for what it was at the time, four stars.

2. Count Basie. *Wonderful Thing* (Victor). Rec. 1949. Comp. C. Q. Price; Harry Edison, trumpet, Freddie Green, guitar.

I've never heard that before. Well, right off there's no question that that was Basie on top, as far as the piano player was concerned. It sounded like Freddie Green with him, too. The trumpet player was Sweets . . . Sounded like it might have been one of Sweets' tunes, too. It sounded like there wasn't an alto involved in this tune at all — I'd say the chart was

terrible and the recording sound was bad enough to be Norman Granz, who I think has put the worst sound on records ever made — with probably the best talent involved. (I'm not making any friends this time, am I!)

I'm sure that was Basie and Sweets — that's about all I know. I know it was in A-flat. Two stars, and one of them because Basie was on it.

3. Count Basie. *Tootsie* (Columbia). Rec. 1950. Clark Terry, trumpet; Wardell Gray, tenor sax; Buddy De Franco, clarinet; Basie, piano; Freddie Green, guitar; Gus Johnson, drums.

I don't know what this is, but it sounds like it's Basie and Freddie Green again. It sounds like one of those sextet things he did in about 1950 . . . Buddy De Franco on clarinet and Wardell Gray on tenor. It sounds like Gus Johnson or Jo Jones on drums . . . I think it's Gus because it's settled enough to be him. As for the rest, I couldn't tell — nobody had anything to play. There was a trumpet in there . . . It was a blues in C — a bunch of riffs that he's used on a lot of things like *Gone with What Wind*, *Boogie Woogie* — it's come out under a lot of different names. I'll give it four stars for Basie. It's not a great record, but it's a good one.

4. Count Basie. *Ev'ry Tub* (Roulette). Basie's orch. with Dave Lambert, Jon Hendricks, Annie Ross, and Joe Williams, singers. 1958.

This isn't a hard one to peg as far as what it is. It's a very distinguished sound, but it's a very hard one to rate. I guess it's one of those *Sing*

*a Song of Basie* or *Sing Along with Basie* things — one of the Basie standards set to lyrics. I think the lyrics were very skillfully written but unfortunately they were such mouthfuls that I guess it's why they took the tempo much too slow on this thing and the rhythm section — although I guess it was Basie's rhythm section — sounds terribly mushy on account of it. A lot of that is in the recording, too . . . Again it sound like it's in a barrel. There's no presence from anybody except the singers, who are right on top of it.

Individually, I think the singers are all good and the lyrics are very good. Annie Ross I think is the best singer I've ever heard — in just about all categories. I'd like to hear a lot more of her, singing slow songs and everything else. I think she's a marvel and nobody can lay down time like this girl. She's got range, a voice that just does everything . . . She practically encompasses the whole piano keyboard. She's got a freak voice, but it's correct.

To hear this group even through one tune gives me the jitters. I don't know how to rate this record. It's got more talent on it and yet I can't say I like the sum total at all. It isn't because I have a sentimental attachment for the original record, but I just don't like the group as a group. I love them all as individuals, musically, but I can't stand to listen to a whole side of this. It was very well handled, both by Jon and Annie. Guess I'll give this three stars and an E for effort.


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## charivari

By Dom Cerulli

### ■ This I believe:

Bill Russo is one of the very few important composers of our time, and the first that jazz has produced since Ellington.

John Coltrane, Cannonball Adderley, Lee Morgan, and Joe Morello look like shoo-ins for new stars this year.

Maynard Ferguson's band will make it, financially and artistically, if it continues to develop its own sound and a ballad personality to match the excitement of its shouting personality.

The jazz boom looks good on paper, but the same musicians who were working steadily all along are still working, and those who weren't are still scuffling.

Most jazz singers aren't.

Nobody on this side of the Atlantic will consider publishing Roy Eldridge's autobiography unless it makes some noise in England . . . if anyone will publish it there.

People who knock poll results generally didn't vote.

Critics who are too close to some musicians tend to lose their own personal perspective on other artists and on records.

You should be hearing the name Roland Alexander more and more when young reedmen are under discussion.

Despite the views of some writers, jazz is not a substitute for church-going or the analyst's couch.

Running the changes efficiently rarely, if ever, results in good jazz.

Someday people will stop taking Billy Taylor for granted.

Some sort of medal should be struck for Johnny Richards, who does his own legwork and pays out of his own pocket to keep his band alive and working.

Columbia Records is missing the boat by not assembling such members of its jazz roster as Miles, J. J. Erroll, Teddy Wilson, Joe Wilder, with some kindred souls, for a blowing session.

Pepsi-Cola, or some such large corporation, should subsidize Duke Ellington so he could take off some time to write and still keep his band on payroll.

Syndicated gossip columnists who carp about jazz stars who didn't

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finish first in a poll despite the money they've made should remember that Academy Awards, for instance, rarely go to films which were the biggest grossers.

Outside the urban centers, jazz records are as hard to get in record shops as a discount.

Too many people who aren't interested in jazz or who don't understand or care for it are in positions controlling it.

The use of jazz as background music in TV whodunits will last about as long as jazz-poetry.

Musicians who lecture audiences in clubs on the importance of silence during their sets should remember that people will listen earnestly to what moves or interests them.

Jazz festivals will be the next fad, with any concert of more than two groups picking up the "festival" tag.

Norman Granz deserves an annual vote of thanks from jazz fans everywhere for having recorded such as Art Tatum, Ben Webster, Lester Young, Roy Eldridge, and many more, during their recent lean years.

Morgana King, Chuck Wayne, and Ernie Furtado make more beautiful music in one 20-minute set than many groups make in two weeks.

Jazz reissues on Camden and Harmony are the best bargains in music for jazz fans today . . . particularly Camden's series.

Dixieland has had it.

Joe Gordon should soon shake up the trumpet players on the west coast, and add some ginger to that west coast sound.

Nobody is really happy that Timex has apparently quit sponsoring jazz on TV.

Hilton Jefferson has the loveliest sound on alto in jazz today, with Johnny Hodges a very close second.

No one will ever write the jazz novel.

A good jazz record is one you bought and never regretted spending the money for, and one you worry about wearing out.

Any group without a trumpet denies itself the assertive masculinity of the most exciting instrument in jazz.

Nobody can outblow Ben Webster on a ballad.

Oh my! Such a lot of nonsense about jazz is being written on the backs of record jackets these days by people who should know better.

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## Strictly Ad Lib

(Continued from page 8)

for a tour of Europe, and possibly Israel . . . United Artists has scheduled for release: *Al And Zoot at the Half Note*, and Cohn and Sims with Phil Woods and Gene Quill at the Half Note, both groups backed by Mose Allison, Paul Motian, and Knobby Totah; *Bags' Opus*, with Milt Jackson, Art Farmer, Benny Golson, Tommy Flanagan, Paul Chambers, and Connie Kay; *Motor City Scene*, with Thad Jones, Billy Mitchell, Al Grey, and Flanagan, Chambers, and Elvin Jones; *Down Home Re-union*, an all-Memphis session, with Phineas Newborn, Frank Strozier, George Coleman, Booker Little, Louis Smith, Charles Crosby, and George Joyner; and an LP of authentic field recordings of Negro folk music.

**IN PERSON:** Mary Lou Williams shares the Composer bandstand with a group consisting of Joey Masters, Chuck Wayne, and Ernie Furtado . . . Irwin Corey, Ernestine Anderson, and the Nat Pierce trio did a week at the Village Vanguard, followed by the University of Virginia quintet . . . Will Holt, folk and specialty singer extraordinaire, opened at The Downstairs with his wife, Dolly Jonah . . . Randy Weston did two weeks at the Composer . . . Maynard Ferguson and his orchestra and Chico Hamilton and the quintet finish out April at Birdland . . . Turk Murphy's band is at the Roundtable . . . Bobby Hackett and Barbara Carroll share the stand at the Embers through the middle of April . . . The Half Note has the Bob Brookmeyer quintet with Bill Evans featured on piano . . . Larry Adler still opening eyes and ears at The Village Gate . . . Thelonious Monk is at the Five Spot through the middle of April . . . Ted Simons is at the Colonie Champagne, which is hardly a jazz club . . . Chet Baker's group, with Duke Jordan, Dannie Richmond, Lin Halliday, and Art Phipps played Jazz At The Back Room at the Hickory in Newark . . . Gene Krupa's quartet plays a concert at the Glenbard Township high school in Glen Ellyn, Ill., April 18 . . . Kai Windling and his trombones did a concert-dance bit at N.Y.U. in mid-March . . . Dinah Washington and the Red Garland trio did two March weeks at the Vanguard . . . Both the Johnny Richards and Maynard Ferguson bands played week-long stints at the Apollo recently.

Chicago

**JAZZNOTES:** Disc jockey Daddy-O Daylie, regularly on WMAQ, NBC's radio outlet here, has added a new daily jazz show on independent station WAAF, from 9 a.m. to noon. His WMAQ show continues: from Tuesday through Sunday from 1:35 to 2:30 a.m. and on Saturday from 10 to 10:30 p.m. . . . Bob Centano's band broke up—no jobs. Ex-Centano sideman Bob Ojeda is writing the entire book for a band he plans to form . . . Jam sessions continue on a once-a-month basis at the University of Illinois' Navy Pier branch . . . Singer-guitarist Frank D'Rone was held over at San Francisco's Hungry i; business was booming during his initial eight-week stand . . . Jam sessions continue at both Northwestern university and the University of Chicago. The former are held in Scott hall on the Evanston campus, the latter at Reynolds club on the south side campus. Both take place at 3:30 on Friday afternoons.

**IN PERSON:** Gerry Mulligan's quartet, with the lustrous trumpet of Art Farmer featured, is sharing the Blue Note stand with Art Van Damme's quintet, well known on radio and TV in these parts. Stan

Kenton will herd his horde into the Note on March 25 for a two week stand . . . Carmen Cavallaro, king of the cocktail pianists, is mixing a little jazz into the proceedings at the London House, where his group will be in charge through April 12. Ed Higgins' trio continues to hold down the Monday-Tuesday job at the London House, doubling at the Cloister on Wednesday and Thursday. Pat Moran's trio, by the way, is on the Friday-through-Tuesday Cloister shift.

Max Roach's frenetic quintet is at the Sutherland lounge. Organist Jimmy Smith's trio follows on April 1 for three weeks. Stu Katz' quartet continues at the Sutherland on Monday and Tuesday . . . Kaye Ballard and David Allen are at Mister Kelly's, where Dick Marx, Johnny Frigo, and Gerry Slosberg hold down the fort on Monday and Tuesday; Marty Rubenstein's trio assumes group responsibilities for the remainder of the week . . . Franz Jackson's band, pictured in the feature section of this issue, continues at the Red Arrow on weekends . . . Georg Brunis continues the 1111 club's Dixie policy . . . Art Hodes, at last report, continued, too, at Rupneck's.

Joe Segal's sessions roll along. On Mondays, he sponsors wild sessions, with a production line of soloists, at the Gate of Horn. Tuesdays finds Segal directing guests into the Club Laurel, on north Broadway, where Norman Simmons' big band rules . . . Gene Esposito's group is at the Pigalle lounge on north Ernst Court on Sunday afternoons . . . Ed Daley's trio is the Friday-Saturday attraction at the Stop Inn on Milwaukee at Central.

Rocky Lane's band opens at the Club Laurel — Sunday afternoons only — on March 31. Trombonist Lane heads the 11-piece band, plus vocalist Gail Foster . . . Dave Remington's group can't be budged from the pleasures of life at the Wagon Wheel in Rockton . . . The Black Orchid house group — an excellent jazz trio — includes Joe Parnello, piano; Jim Atlas, bass, and Mickey Simonetta, drums . . . Frank Strozzer's group is at the Pershing lounge on Monday and Tuesday evenings; Richard Evans' trio takes over for the rest of the week . . . Word has it that Jody Christian's trio is at the French Poodle on north Clark on a Wednesday-through-Sunday basis . . . Bob Owens' quartet, with Owens, piano; Andy Anderson,



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36 • DOWN BEAT

tenor; Bob Schnetzer, bass and vocals, and Skip Boesen, drums, is at the Huddle on north Elston on Friday and Saturday nights.

Xavier Cugat and his writhing wife, Abbe Lane, are at the Chez Paree. Dean Martin will follow, on April 5 . . . Phil Ford and Mimi Hines are at the Black Orchid. Frances Faye, something else indeed, returns on April 1 for two weeks . . . Dorothy Shay is at the Empire room of the Palmer House. If negotiations prove successful, Maurice Chevalier will be at the Empire room for four weeks, beginning April 2 . . . Johnny Janis is at Dante's Inferno . . . Calypso's the thing, as ever, at the Blue Angel . . . Don't forget Andres Segovia at Orchestra hall on Sunday afternoon, March 29, or Marian Anderson at the same hall one week later.

### Los Angeles

JAZZNOTES: Isn't there a blueprint in existence to convert the Hollywood Palladium into a bowling alley? Just asking . . . Drummer Lloyd Morales quit the Les Brown band. Something about a piano player . . . Because several L.A. fly-by-night clubs attempted to use the name "Jazz International" for promotional purposes, Stan Kenton and Howard Lucraft declared their intention to sue the next one that tries it. They point out that "J.I." is a registered California corporation of which Kenton is president. But right now, due to the jazz club sag, the organization is quiescent . . . Good news for fans who get their jazz via radio: KNOB-FM all-jazz station got FCC green light to boost power to 79,000 watts, will cover all eight southern California counties when the big blast begins in late April or May. KBLA, AM Valley station and home of the Jack Rose-Tommy Bee *Voice Of Jazz* all-night program, gets similar power hike to 10,000 watts in May or June . . . L.A. bassist Don Payne joined the Ralph Sharon trio which accompanies Tony Bennett, currently at New York's Copacabana.

Soundtrack music from Paramount's *Five Little Pennies* (Red Nichols biopic) will be released by Dot. Paramount owns that label, remember? . . . Connie Boswell is signed as a continuing character in Mark VII's *Pete Kelly's Blues* tele-series which bows on the NBC net March 31, *not* in the fall, as previously reported . . . The Ray De Michel band heads out on the road in April to tie in with the release of its new Challenge album . . . Rick Jones, erstwhile drummer-leader-A&R man and Edsel salesman, is now

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## LEBLANC

cracking back into the biz as a singer of some note.

Max Albright's sudden death of a heart attack, Feb. 23 shocked the Hollywood music world. The 35-year-old drummer was on NBC staff here, had worked with David Rose, Charlie Barnet, Boyd Raeburn, Frank Sinatra, Sammy Davis, Jeri Southern, Billy Eckstine, and Dinah Shore, as well as recording with the bands of Billy May, Nelson Riddle, Gordon Jenkins, Jerry Fielding, and many more . . . Music contractor Dave Klein succumbed two days prior to Albright's death, of a similar cardiac ailment. Klein had been contracting recording work here for more than 25 years.

**IN PERSON:** Bright spot on the local jazz club scene is the Seville, where Terry Gibbs' new big band has been roaring every Tuesday night and was set at presstime to play a week at the spot . . . But the Crescendo has the whopper of the year with the George Shearing quintet joining the Basic band, Dave Lambert, Annie Ross, and Jon Hendricks, the 19th . . . The Leroy Vinnegar quartet, with Teddy Edwards on tenor, continues at the Intime six nights a week. That's at 50th and

Western . . . Also working one of the rare steady jazz jobs is the Charlie Shoemaker quartet, at the Ventura Inn five nights (Sundays and Mondays are dark). Shoemaker's piano is accompanied by vibist Jim West, drummer Nick Martinis, and bassist George Stearns.

Singer Ann Richards opened at the Slate Bros. club Feb. 27, with Bob Harrington on piano . . . The Lighthouse offers the three tenors of Bill Holman, Jimmy Giuffre, and Bob Cooper on alternate nights through the week . . . Drummer John Demar's Wildcats purvey their own brand of swinging at the Old Vienna inn on Sunland Thursdays through Sundays.

**ADDED NOTES:** Marty Paich is writing the charts for Art Pepper's first Contemporary LP under the altoist's new pact. Pepper's nine-piecer will play 10 jazz standards old and new . . . Vic Feldman's next for Contemporary will be Spanish in idiom—ole, an' all that—played by tenorist Walter Benton, trombonist Frank Rosolino, bassist Scott La Faro, and drummer Nick Martinis, with Vic's vibes to the fore . . . Vibist-drummer Gene Estes (now with the Paul Horn quartet at the Club

Renaissance) cut his first album for Carlton Records, accompanied by guitarist John Pisano, bassists Bob Berteaux and Mel Pollan, and Jerry Williams, drums. The fine rehearsal band of Bob Florence also has an album upcoming on Carlton.

**San Francisco**

**JAZZNOTES:** Local competition for the AFM's dance band contest was held Feb. 15 at Oakland's Sands ballroom, with Eddie Walker, C. C. Pinkston, and Rudi Salvini the winners, in that order. First prize? Scale for the night! . . . Most swingin' chick in town is altoist Theresa Howze, a protege of Pony Poindexter. The two play impressive duets at Mr. Smith's, the new club that is already a favorite with musicians . . . Vince Guaraldi (who is also pianist in the Poindexter group) is playing with Dick Saltzman at the Jazz Workshop on Monday nights, when the Mastersounds are off . . . AFM local prexy Cannon gave an address to members on Feb. 24 . . . Snafu department: Mort Sahl ducked out of his deal with the Hungry i, so the club brought in Jon Hendricks, Annie Ross, and Dave Lambert for a couple of weeks; Ahmad Jamal cancelled his Black-



PASQUALE CARDILLO **HS\*** facing  
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hawk date on "doctor's orders", with Cal Tjader set to fill the gap in late March; Red Norvo, scheduled to hit Easy Street in January, was moved up to April after Turk Murphy decided to stay on (it's his club) until March, when Wally Rose opened there with a new band.

IN PERSON: Sonny Terry and Brownie McGhee were in a March 14 concert in Berkeley . . . The Stan Kenton band, plus June Christy, was at the Opera House Feb. 28 . . . Mantovani will be at the Masonic Temple April 11 and the Berkeley community theatre April 12 . . . Victor Borge frolicked at the Masonic temple for four nights, March 11-14 . . . Dick Oxtot's Stompers are splitting their full week between San Francisco's Bagatelle and a Sacramento pizza parlor called Kelly's . . . Singer Barbara Dane came into Easy Street March 3 . . . The Modern Jazz Quartet, on a night off from the Blackhawk, appeared in concert at Carmel's Sunset auditorium Feb. 23.

—dick hadlock

### Philadelphia

JAZZNOTES: Nina Simone's new Bethlehem album, *Little Boy Blue*, is selling well here, the home town of the singer-pianist. After being featured for years in local clubs, Nina now is in New York . . . Bernard Peiffer, who makes his home here, is featuring two area men in a trio he is leading on a concert tour. Jerry Segal of Philadelphia is on drums and Gus Nemeth of Trenton on bass . . . Jazz clarinetist Billy Krechmer, owner of the Jam Session club, has been booked for a session in the First Unitarian church. Billy will lecture on jazz and will demonstrate, with a small group. The church's building fund will benefit.

IN PERSON: The Ramsey Lewis trio, scheduled to play at the Red Hill, canceled the date to play at the Showboat. Ernestine Anderson made her first local appearance at the Showboat recently. Other recent attractions there included J. J. Johnson, Ray Charles, and Miles Davis . . . Faced with an open date by the Ramsey Lewis pull-out, Joe DeLuca brought Tony Scott into the Red Hill. Sarah Vaughan followed Tony into the Jersey spot. Oscar Peterson, featuring drummer Ed Thigpen as a replacement for Herb Ellis, was in next, followed by Thelonius Monk and a small group . . . Earl Grant brought his Nat Cole-like voice and his combo into the Celebrity Room.

—dave bittan

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# Jimmy McPartland

(Continued from page 17)

shoes on the Park Central bandstand.

For the next few years McPartland played with several name bands, the best of which was the short-lived Russ Columbo band that went on tour. Singer Columbo let them play the way they wanted, but the public didn't want to hear them. Columbo, who made a famous recording of *Sweet and Lovely*, was a grand guy whose style was enough different from Bing Crosby's that they wouldn't have been rivals, if Columbo had lived (he accidentally shot himself), according to McPartland. There was conjecture during the '30s regarding whether or not Bing would have been so famous had Columbo continued to be a crooner.

Other bands on which McPartland worked included Smith Ballew's (he had sung many vocals on Pollock records) which was under the musical leadership of Glenn Miller; Horace Heidt's; Harry Reser's Cliquot Club Eskimos, and during the early part of World War II, the Jack Teagarden road band. Most of the other bands he has played with have been his own.

McPartland's lyrical but hard driving style has been compared through the years to Beiderbecke's. He and Bix were very close friends after the older cornetist helped Jimmy get started with the Wolverines. They used to discuss a *Jazz Symphony* they both wished to write some day. Today Jimmy is inclined to think a jazz symphony wouldn't be true jazz.

Jimmy has a tendency to get over-sentimental at times, but that is because he is a sincere guy. This sentimentality sometimes gets the better of him when he is emceeing a jazz concert. It gets a bit sticky when he dedicates a number to Bix, or one to those dearly departed brethren who have gone upstairs—King Oliver, Bunny Berigan, Bessie Smith, and even Buddy Bolden. Otherwise he is one of the most articulate band-leaders in jazz, and is frequently called upon to emcee.

Back in 1953, Jimmy was the leader and made the opening announcement on the movie *Jazz Dance*, filmed and recorded at Central Plaza during a typical jamfest. He introduced himself as a "hood

from Chicago," illustrating a penchant he has for humor.


Back in Chicago during the period from 1935 through 1940, McPartland was a regular at two of the most famous jam session get-togethers in the Windy City. One was the famous Monday night gatherings at the late Paul Mares' P & M New Orleans Barbecue on north State St. These were the days the Bob Crosby Dixielanders were riding high at the Blackhawk. On their nights off they would join Paul Mares, the horn man with the New Orleans Rhythm

Kings, and play all night in the small room for kicks. This was the only time Paul played to any extent after he left the Kings in 1925. Jimmy, Boyce Brown, the Dodds Brothers, Teagarden, Jimmy and Tommy Dorsey, and others would join Fazola, Bauduc, Eddie Miller, and Bob Zurke for sessions that sometimes lasted until noon the next day.

The other similar gathering used to take place at "Squirrel" Ashcraft's home in Evanston. Squirrel, a prominent lawyer, had played piano oc-

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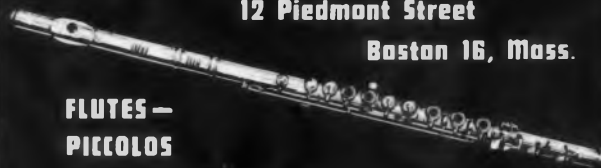
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asionally on jobs with the Wolverines and in a college band at Princeton. He was a close personal friend of Bix's. These sessions would also start on Monday nights (the usual off-night for musicians in Chicago) and would sometimes keep going for days at a time. Squirrel would return to his law practice finally and then go back home to find the boys still playing between naps.

One batch of records was made in a studio by the regulars on these sessions back in 1936. The band was called Jimmy McPartland and His Squirrels. They eventually came out on Decca. On another occasion they were recorded in Squirrel's house with portable equipment and it was decided to issue the recordings on John Steiner's Paramount label, as a memorial to Bix. The band was titled the "Sons of Bixes" and since Jimmy at the time was under exclusive contract to a major label his name was not used.

McPartland was a combat soldier in the Normandy invasion within a few weeks after leaving Jack Teagarden's band to enter the service. After the invasion he was transferred to a USO unit that entertained on the road to Berlin as the war neared its completion. Also on this trail was a British equivalent to our USO, which featured an English concert pianist named Marian Page. Marian and Jimmy were married at the first stop over the German line, a town called Aachen.

Jimmy's second marriage has had somewhat of a story-book quality. When they first came home, Jimmy introduced Marian to the world of American jazz, and she took to it. At first they organized a five piece band featuring traditional numbers and every night, sometimes twice a night, Jimmy proudly introduced, "Miss Marian Page will now play her solo interpretation of George Gershwin's *Rhapsody in Blue*." This was in spite of the fact Jimmy was drawing a strictly Dixieland crowd, although Jimmy balked at having his band tagged as a Dixie unit. The story of Marian McPartland's musical development during the past decade is now familiar to all jazz listeners. She has truly become one of the most admired jazz pianists, in the modern idiom, on the American scene today.

The McPartlands have stuck together like no other two jazz musicians, although their musical ways have tended to part. They help each other whenever possible. This writer had an occasion to get together a

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band in 1954 to play at the 50th anniversary of the 20th Century Limited to be held in Grand Central Terminal. The New York Central wanted a band to play such tunes as *Bicycle Built For Two*; *When You And I Were Young Maggie*, and other numbers identified with the turn of the century. It was specifically mentioned that since the celebration would be held alongside the train on the tracks, they wouldn't be able to use a piano. It was rather embarrassing in asking Jimmy to get together a group for the gig on account of the piano bit, which automatically eliminated Marian.

However, at the appointed time the band showed up at the Terminal building to don blazers and straw hats, and there was Marian. It perturbed me at first to see her putting on the 1900 garb, but the answer came when I spotted the accordion.

If there is anything else Jimmy would be happy doing besides playing it would be acting. He played a part in a television show several years ago and one summer he was featured in *Show Boat* at a straw-hat theater in Philadelphia. He was frequently mentioned for the lead in the movie of *Young Man With A Horn*, as was Bobby Hackett, but when they finally got around to making the picture the lead was given to Kirk Douglas who had to be taught how to hold a horn. The movie would have been much better and more authentic if they had given the part to Jimmy.

As mentioned earlier Jimmy has played every conceivable type of music job. Last spring he participated in a strange junket through the south with one of his oldtime bosses, Harry Reser. They rode a Trailways bus from New York to Atlanta and at every bus station they stopped at, a band would get out and play a Dixieland version of *Dixie*. Jimmy said they really brought the crowds to the bus terminals.

McPartland's favorite horn players are the ones who play a driving style. Of Dizzy he said, "the man goes like mad and keeps swingin' with tremendous drive." He also goes for Muggsy Spanier; "lots of drive" said Jimmy.

Jimmy's plans for the future pertain to the organization of a quartet made up of his trumpet backed by a rhythm section. The success of the Jonah Jones quartet and the fact that club operators do not feel able to employ larger groups due to the 20 per cent tax have been factors leading to this decision.

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# tangents

By Don Gold

■ For more than two years, I've preached various gospels in these pages. Now I'm moving on, to become Jazz Promotion Director at *Playboy* magazine.

I'll still be writing on jazz (for the Nat Hentoff-Martin Williams monthly, *The Jazz Review*), but my output will be reduced, as I attempt to move into the practical aspects of jazz (festival production, annual jazz publications, etc.).

As I reflect on the years at *Down Beat* — with the direct contact with all facets of jazz so much a part of them — one point comes specifically to mind.

Jazz needs more Renaissance men. It needs more figures like Bill Russo.

This, of course, is more than a plea for the same future of jazz. It is a plea for more creative efforts throughout the field of American music.

And Russo to me represents many of the best qualities of that music.

He is intelligent, well-informed, and strikingly articulate.

He is at ease in jazz and classical music.

He has had experience basic to jazz — as trombonist-arranger-composer for the Stan Kenton band, with his own groups, and as a part of the Newport jazz festival.

He speaks with dignity for American music. As this article goes to press, he is preparing the program for a concert of contemporary jazz in Chicago, selecting the musicians and the material (from the work of John Lewis, Jimmy Giuffre, Fred Karlin, and himself, among others). It will be presented as part of a classical chamber music series and will be the first of its kind in Chicago.

In April, the New York Philharmonic orchestra, under Leonard Bernstein's direction, will perform his second symphony, *Titans*, with trumpeter Maynard Ferguson as featured soloist. At presstime, several other orchestras have expressed interest in performing the work and several record companies have indicated a desire to record it.

In recent months, the versatile composer has orchestrated material for LPs by Frank D'Rone on Mercury and Lee Konitz on Verve, to name just two key projects.

He continues to fight for genuine criticism in jazz; his presentation at a 1958 Newport festival panel on that subject was among the few highlights of the panels last year.

In other words, Russo is a thinking, creative musician.

As a performer, composer, arranger (he'd probably term it re-composing, and he'd be correct), and overall force, Russo is unmatched in the realm of contemporary music.

Drawing on his rich experience in jazz, he continues to create valuable works of art. More concerned with structure than most of the horde of riff-creating jazz writers, Russo's work will exist as a part of American music literature long after the trifles of minor jazz writers fade.

Important, too, is the fact that Russo's stature enhances the reputation of both jazz and modern classical music in America.

As Russo and others like him acquire more influence, American music will benefit.

It will be a pleasure to behold the progress.

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