

Stereo NEWS

A Guide To Getting The Most Sound For Your Money

By Charles Graham

■ Stereo is to high fidelity today what last year's hi-fi was to pre-LP sound. It's a technical advance that when used properly, can extend the illusion of reality greatly.

Those who have been reading *Down Beat's* stereo section regularly know that stereo reproduction means playback through two amplifiers and two separate matched speakers. It also calls for two separate signals, fed from the upper and lower tracks of a stereophonic magnetic recorded tape or picked up from the grooves of a stereo disc by a stereo phonograph cartridge.

The two amplifiers of a stereo system may be built together physically, on one metal chassis, as they are in many of today's all-in-one packaged stereo phonographs. But the loudspeakers should be separated by several feet in the listening setup.

One widely advertised portable stereo phonograph, selling today for \$159, has two small speakers stored as part of the phonograph but which may be unhooked in seconds and placed several feet on each side of the main unit.

There are many different combinations and ways of getting stereo phonographs of the packaged, factory-built sort.

In reading advertisements for these sets, one must bear in mind that stereo is an advertising man's dream come true and that some copywriters are taking a few liberties with the truth about these sets.

Among the phrases beginning to show up are such as "TV set wired for stereo!", "These sets play stereo-

phonic records", and "Includes stereo jack".

Each of these phrases only means that this set, *along with other equipment*, to be purchased additionally, can go to make up a stereo system. So, if you consider buying a packaged stereo set, get all the details. And be very sure you're getting a diamond stylus in your stereo phonograph pickup. Stereo discs are much more likely to suffer from a worn sapphire stylus than are regular LPs.

The other way to get into stereo is by assembling high fidelity components. This allows use of the building-block method, which is often easier on the pocketbook. In addition it provides installation flexibility and allows step-by-step improvement of critical parts of the setup without obsoleting much of it.

Most important of all, you get the most sound for your money, spending time and effort in place of additional dollars.

If you are starting from scratch, building a stereophonic set from components, the least expensive way is to get a good monaural setup with a stereo cartridge (it's all right to play regular monaural LPs with a stereo cartridge).

Later, another identical amplifier and loudspeaker can be added and often a small stereo control unit as well, plugged into both amplifiers to permit controlling the volume of both channels together.

Be sure there is a tape recorder output jack (most modern amplifiers have them) on the amplifier you purchase. Too, it should be

made by a reputable manufacturer, so that parts will be available readily if you add onto your system.

Another approach, which costs more initially but less in the end, is to get a stereo amplifier right away, playing it through only one speaker temporarily, as a monaural system, until you can afford a matching speaker.

There are two schools of thought on the matter of matching speakers for stereo listening.

Generally, a good speaker and a much poorer one are not so desirable as two medium-grade speakers. On the other hand it's better to get the best you can afford for one channel, use a makeshift in the second channel, and replace it with another high-quality one as soon as possible. This is wiser than being tied to two so-so speakers that you may be dissatisfied with but feel you must keep because of money invested in them.

A convenient rule of thumb in purchasing components is to figure that a speaker system and enclosure should cost about three-eighths to one-half what the total system will come to, excluding tape recorder and installation costs.

Recently, jazz authority Leonard Feather decided he ought to have a stereo setup for his own record listening and reviewing, and also so he could conduct his *Blindfold Test* in stereo. He felt he'd like to be able to play both stereo discs and stereo tapes with his new system. And since he'd recently bought a new record player, he hoped to make

use of it in the new setup along with his professional tape recorder.

After looking over several possible sets of components, this is what Feather finally had installed:

Stereo phonograph pickup: GE Model GC-7, \$23.95.

Record player (already in use): Miracord XS-200, \$67.50.

Stereo amplifier (two 20-watt units on one chassis): Madison-Fielding 320, \$170.

Loudspeakers: (two, for living room): Acoustic Research AR2, \$86; (one, remote, for bedroom): Telematic model HF, \$30.

Stereo tape adapter (two-track head): Nortronic ST-100, \$23.50.

Speaker switch (three-way for remote bedroom speaker): Dynamic DS-80, \$4.50.

Steel slides (ball-bearing; two pairs): Grant Pulley & Hardware, \$4.

Before converting, Feather had used a crystal cartridge with a diamond needle in his record player, feeding it into the receptacle on his big tape machine marked "external input."

This tape recorder has a good hi-fi amplifier with separate bass and treble controls even though it's only intended for monitor playback in the tape machine. It drives a self-contained, heavy-duty eight-inch loudspeaker. These two units, record player and tape recorder, made up his sound system before the conversion.

He had considered using this amplifier and speaker (in the tape machine) as one of the stereo channels, with a new medium power (12-15-watt) amplifier and a medium-priced speaker, such as the Telematic Model HF that ended up as his bedroom speaker, for the other channel. But it was decided to go all the way right now, instead.

Before he converted, Feather had the record player in the middle of a cabinet, with the tape recorder on top of the cabinet, just as he retains it now.

But before, he'd had ample room to reach into the cabinet to place a record on the turntable or set the phonograph arm down on the disc. Now, with a new amplifier to be added high enough up to operate its controls, there would be no room to reach into the cabinet. It was decided to mount the record changer on steel ball-bearing slides.

The wooden base of the Miracord turntable was fixed with four small wood screws to the upper sections of a pair of slides and the lower

sections of the slides were taster down onto the wooden shelf with four more wood screws. Now the player could easily be pulled out more than far enough to operate it even though the new amplifier is placed over it inside the cabinet.

It also was decided to mount the Madison-Fielding amplifier on slides to make it easy to get at the cables and leads running to the amplifier's rear panel and also to provide access to the tubes.

Another temporary compromise he might have made with the high-quality sound he got from using new high fidelity loudspeakers would have involved using only one such loudspeaker for a while.

In place of the other speaker he could have plugged from the output of the second stereo channel of the Madison-Fielding directly into the "external input" receptacle of his tape recorder, still making use of the amplifier and small speaker in the tape machine until he wished to add a second new loudspeaker.

The Nortronic tape adapter bracket was mounted easily on the front of his tape machine with two screws. The adapter slipped into place on the bracket. Then two cables were plugged from the adapter into the tape preamplifier inputs at the rear of the stereo amplifier, and the setup was ready for stereo tape playback.

When four-track tapes are widely available, a four-track Nortronic adapter can be slipped onto the bracket in place of the present two-track tape head.

This setup is not the most expensive Feather could have installed, but it provides excellent sound and is a great improvement over many packaged stereo "hi-fi" sets costing a great deal more.

Many persons have asked what typical good, economy-priced components for high fidelity systems should cost. The prices that follow are representative of the lower end of the price range in which real high fidelity sound can be had:

Stereo cartridge, including diamond stylus: \$20-\$45.

Record changer: \$45-\$65.

Turntable: \$45-\$70.

High-quality arm: \$18-\$35.

Stereo preamplifier: \$100-\$150.

Power amplifier: \$50-\$100.

Loudspeakers: \$25-\$100 each.

Tape adapter: \$25.

Stereo tape machine (minimum): \$150-\$250.



Leonard Feather places a stereo disc on his Miracord XS-200 turntable which goes back into cabinet on ball-bearing steel slides. Stereo loudspeakers are Acoustic Research model AR-2, cost \$86 each.



Nortronic stereo tape adapter costs \$23, clips onto bracket on recorder. While cables run to back of Madison-Fielding 320 amplifier. At left of hand above is Dynamic three way speaker switch which allows use of remote bedroom speaker in place of or with main system speakers.



Madison-Fielding 320 Amplifier above has two complete 20 watt amps, separate bass, treble, volume controls, plus master volume control in center for adjusting both stereo channels at once. Record player is Miracord XS-200; stereo pickup is GE model GC-7, priced at \$23 with diamond stylus. Remote speaker is threeway Dynamic model DS-80, cost \$4.50.

3/12/58

Jazz Critics All Potential Showmen; Old Commodore Shop's Pro Amateurs

By RALPH J. GLEASON

San Francisco, March 11.

Jazz music is the one popular art in America where the amateur enthusiast tends, in great numbers, to turn into a professional participant. If the jazz buff becomes a jazz critic, with a byline, he's more than likely to end up producing jazz albums or promoting jazz concerts. It's the nature of the phenomenon.

Latest instance sends Jack Tracy to take over as jazz a&r man at EmArcy and Mercury. In fact it begins to look like you can't have a record company without a jazz aficionado on the premises to run a jazz line. Tracy was longtime editor of Down Beat.

Only recently, MGM tabbed veteran jazz critic Leonard Feather to do a series of jazz LPs as part of the general facelifting now going on at that label.

It's no news, now, that jazz is an important part of the U. S. record business but it might be instructive to recap just how many of the former habitués of the Commodore Music Shop are now busy a&r-ing in various capacities.

JOURNAL AMER. 3/10/58

New York Cavalcade:

Gotham Glamoranda

By LOUIS SOBOL

SNAPSHOTS AT RANDOM: Times Square spectaculars—the Glares

them into one of his frolicsome lyrics?... A coincidence at Harwyn—or perhaps it was so arranged to provide an item. William Black and his singing bride Jean Martin are seated at the very table vacated a few minutes before by Tommy Manville and the newest gal with whom he is linked, Wendy Whitney (now divorcing Peruvian Claude de Phillip). The Blacks own and reside at "Bon Repos," the Westchester estate long the residence of Manville and most of his wives...



SOBOL

At the Stork Club, we are told that during his hospitalization, Sherman Billingsley has continued to run the business by being on the phone a dozen times a day... An unusual form of entertainment in a nightspot—the Village Vanguard—Poet Langston Hughes reading his ode to jazz to some members of the town's literati—Emily Hahn, Jean Stafford, A. J. Liebling, Leonard Feather and Jack Kerouac... Reminds us of a night, so very long ago, in Texas Guinan's hotspot of the era—when the late actor Richard Bennett, father of Constance, Joan and Barbara, rose from his seat, held up a hand to silence the chattering drinkers, and solemnly recited "The Lord's Prayer"...

CASH BOX 3/15/58

B'way Score LP With Jazz Vocals



NEW YORK—(l to r) Jackie Paris (who appeared by arrangement with East-West Records), pianist-arranger Dick Hyman, Leonard Feather, singer Marilyn Moore; Jay Livingston and Ray Evans, writers of the score of "Oh, Captain!", are shown above at the MGM record session on which the Feather-Hyman All Stars, with vocals by Miss Moore and Paris, recorded nine tunes from "Oh, Captain!" in the first jazz show-tune album ever to feature vocals. The LP, which also features instrumental solos by Coleman Hawkins, Tony Scott, Harry Edison and many others, is being rushed by MGM for immediate release.

Special use are reviewed by THE CASH BOX

Melody Maker 2/22/58

Leonard Feather

LEONARD FEATHER AND HIS ALL STARS (EP) From Beverly Hills "The Goofer and I" (alt); Beverly Hills; East Coast-West Coast (East Side-West Side) (original title Sidewalks Of New York); (MGM EP631—11s, 118.) Buddy Collette (alt); Bob Enevoldsen (alt); Don Fagerquist (alt); Andre Previn (alt); Pete Rusolo (alt); Stan Levy (alt); Curtis Gourse (alt); Leonard Feather (supervisor); 1954. Hollywood. (Am. MGM.)

THIS little lot starts with a gimmick. They've got an instrument they call the vibroes. Actually it's a vibraphone played by a keyboard attachment instead of the usual mallets. And that explains how in Al Cohn's "The Goofer and I" Andre Previn achieves those staggeringly fast runs of chords as well as single notes.

As a matter of fact, it might not be going too far to say this disc is a gimmick throughout.

Buddy Collette is often worth listening to. Don Fagerquist and Bob Enevoldsen are not exactly exciting, but they are consistently musically. Andre Previn is hardly a mind stimulator, but he's invariably an ear tickler. The smooth rhythm section swings—at any rate sometimes.

Yet I seem to smell a rat—or, if you prefer it, sense a slight bulge in the cheek. Everything is a little too pat. That croony suite is a little too suave and pretty, a little too politely unhurried—all as though nobody had ever heard of a clock, but everyone knew that to get a good box office you had to cater for others besides the jazz intelligentsia.—Edgar Jackson.

001

2

57



ELLA FITZGERALD SINGS THE DUKE ELLINGTON SONG BOOK

with **DUKE ELLINGTON** *and his* **ORCHESTRA**

VERVE RECORDS 451 NORTH CANON DRIVE / BEVERLY HILLS, CALIF.

**ELLA FITZGERALD
SINGS THE
DUKE ELLINGTON
SONG-BOOK** *with
Duke Ellington
and his Orchestra*

Four 12-inch Long Playing Albums
*Volumes One & Two—
combined in special Album
Box; 16-page book
text by Leonard Feather;
Photographic Review
of Ella, Duke and
the Ellington Orchestra*

COMPLETE NO V-4010-4 \$19.92

side 1:

- Rockin' In Rhythm
- Drop Me Off In Harlem
- Day Dream
- Caravan
- Take The A Train

side 2:

- I Ain't Got Nothing But The Blues
- Clementine
- I Didn't Know About You
- I'm Beginning To See The Light
- Lost In Meditation
- Perdido

side 3:

- Cottontail
- Do Nothing Till You Hear From Me
- Just A Sittin' And A Rockin'
- Solitude
- Rocks In My Bed

side 4:

- Satin Doll
- Sophisticated Lady
- Just Squeeze Me
- It Don't Mean A Thing
- Azure

VOLUME 1 NO V-4010-2 \$9.95

side 1:

- I Let A Song Go Out Of My Heart
- In A Sentimental Mood
- Don't Get Around Much Anymore
- Prelude To A Kiss

side 2:

- Mood Indigo
- In A Mellow Tone
- Love You Madly
- Lush Life
- Squatty Roo

side 3:

- I'm Just A Lucky So And So
- All Too Soon
- Everything But You
- I Got It Bad And That Ain't Good
- Bli-Blip
- Chelsea Bridge

side 4:

- Portrait of Ella Fitzgerald
- 1st Movement: Royal Ancestry
- 2nd Movement: All Heart
- 3rd Movement: Beyond Category
- 4th Movement: Total Jazz
- The E And D Blues
- (E for Ella D for Duke)

VOLUME 2 NO V-4010-3 \$9.95

002

14-B Oakland Tribune
Sunday, March 9, 1958



Needle Talk: Duke and Ella Team for Hit

A great many persons have long wished that the talents of Duke Ellington, the most important figure in the history of jazz, and Ella Fitzgerald, the "First Lady of Song," could be blended in a recording session.

Through the magic of Norman Granz, one of the colossal djin of jazz, this amalgamation finally has been brought about. The result is a superb release by Verve titled, *Ella Fitzgerald Sings the Duke Ellington Song Book*. As befits a king and queen, the four longplay records comprising this landmark are made up in a deluxe package that includes an illustrated brochure in which Leonard Feather, who also did the liner notes, handsomely profiles the protagonists.

New By-Lines in Hi-Fi Music Jazz-on-records is flourishing as the *Laurus nobilis* these days, and we're delighted to announce that America's most distinguished writer on and evaluator of the subject (jazz, that is), Leonard Feather, will join us beginning with next month's issue. You'll find his column and reviews regularly in the real gone, most cool section of this magazine. Bernard Gabriel, concert pianist, lecturer, and teacher is another new member of our panel of record reviewers. His unique methods in teaching music to children have occasioned articles in *Time*, *The New Yorker*, and *The Readers Digest*.

12 • N. Y. AMSTERDAM NEWS, Sat., March 1, 1958

THEATRICALS

By JESSE H. WALKER

NBC-TV's George Norford is on 6-month leave from the Press Department to produce one of three educational television programs for noncommercial stations. American jazz, American foreign policy, and medical and scientific research will be the subjects of the three live 13-week program series to be presented by the NBC Educational Television Project in partnership with the Educational Television and Radio Center at Ann Arbor, Mich.

Norford is producer of the jazz venture, "The Subject Is Jazz" which will be hosted by Gilbert Seldes, the well-known writer and commentator on the popular arts. Leonard Feather and Dr. Marshall Stearns will serve as program consultants and guests will include such names as Duke Ellington, Benny Goodman, Willie (The Lion) Smith and others. Topics will include blues, ragtime, swing, pop and cool.

The program will be seen from Boston to Seattle. It will be telecast Wednesdays from 6-6:30 p. m., EST, starting March 26 and will run until June 18. In New York, it will be seen on a delayed broadcast on WRCA Channel 4.

N.Y. News Sunday 3/23/58

Decca LP.

The recent jazz-poetry sessions at the Village Vanguard featuring Langston Hughes' words and Charlie Mingus' music will constitute new MGM jazz head Leonard Feather's first LP for the firm under the title "The Weary Blues" . . . June Havoc has recorded with Westminster.

The Anatomy of Improvisation B
Gillespie, Eldridge, Young, Hawkins, A
Parker, Hodges et al. B
Verve MGV-8230 Hawkins



The majority of these premier jazzmen are universally regarded as top practitioners of the art. They are here assembled in 10 selections (recorded over the past decade) to illustrate a chapter in Horizon Press' "Book of Jazz", by Leonard Feather. The book shows the notes of these improvisations copied down, examined and discussed in detail. The record can be enjoyed without the score, but for any except professional musicians, following the solos along with the written notes will tremendously increase the richness of the experience waiting on these grooves. Of the many omnibus, survey, all-in-one jazz discs to reach us in the past couple of years, this record contains more inspired and inspiring jazz solos than any other. C. Graham

RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

It must be obvious to everyone that popular music, jazz and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

COMPOSITION (Top Letter)

A: Extraordinary
Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

B: Good

In general the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

C: Satisfactory

A collection that is highlighted by only a few numbers, yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

PERFORMANCE (Middle Letter)

A: Extraordinary

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

B: Good

In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

C: Satisfactory

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

RECORDING QUALITY (Bottom Letter)

A, B, C: The same as for classical recordings.

R: Indicates a re-issue.

4

CASH BOX 3/15/58

New York Age 3/15/58

Feather, Duke Sign For New Jazz TV Series

Jazz authorities Leonard Feather and Dr. Marshall Stearns, bandleader-composer Duke Ellington and Dr. Harold Taylor, president of Sarah Lawrence College, are on the guest roster for a novel television series on jazz this spring.

The series, which begins March 26, is sponsored by the NBC Educational Television Project in partnership with the Educational Television and Radio Center at Ann Arbor, Michigan. Programs will be sent out live to the country's interconnected educational TV stations over the NBC network for a 13-week period. It will also be carried on many NBC affiliated stations on a delayed basis by kinescope.

The jazz series, titled "The Subject Is Jazz," will mark the first time the form has been the theme of a live television series. Gilbert Seldes, writer-commentator, will be the weekly host. Each session will feature a jazz-playing combination and a noted musician or jazz authority. Topics will include blues, ragtime, swing, bop and "cool" music. The purpose of the series: to analyze the music by which the U.S. has, in Seldes' words, made "its first artistic conquest of the world" and to present facts about its past, present and probable future.

NBC-TV To Present 13-Week Series "The Subject Is Jazz"

NEW YORK — Duke Ellington, Benny Goodman and Wilbur de Paris are among the noted jazz musicians who will take part in "The Subject Is Jazz," a program series to be presented by the NBC Educational Television Project in partnership with the Educational Television and Radio Center, at Ann Arbor, Mich., starting Wednesday, March 26.

The program, the first live TV series to be devoted to jazz, will be one of three 13-week program series to be sent out live to the country's interconnected TV stations over NBC's regular network facilities this Spring. Many NBC affiliated stations will carry one, two, or all three of the program series on a delayed basis by kinescope.

Gilbert Seldes, well-known writer and commentator on the popular arts, will be weekly host on the program, which will be telecast Wednesdays from 6 to 6:30 p.m., EST, starting March 26. Dr. Marshall Stearns and Leonard Feather, both noted experts in the field, will serve as program consultants. Stearns, an associate professor of English literature at Hunter College, New York City, is author of "The Story of Jazz," and founder and executive director of the Institute of Jazz Studies in New York. Feather is author of "The Book of Jazz" and the "Encyclopedia of Jazz."

N.Y. JOURNAL-AMERICAN

Educational TV Will Send Jazz To Cool School

By ATRA BAER

The first live TV series devoted to jazz debuts Saturday, April 5 (5 to 5:30 p.m.) via WRCA-TV.

Titled "The Subject Is Jazz," the 13-program series will be beamed to the country's linked-up educational TV stations—cool schools, no doubt.

Operating on the theory that bop is a cynosure for eggheads, the Educational Television and Radio Center at Ann Arbor, Mich., is presenting the series as part of its Educational Television Project in cooperation with NBC.

TOPICS SLATED

Gilbert Seldes, author of "The Seven Lively Arts" will be emcee. Dr. Marshall Stearns, associate professor of English literature at Hunter College and director of the Institute of Jazz Studies, will serve as program consultant with jazz historian Leonard Feather.

Among the topics to be discussed: "jazz from primitive ragtime to progressive, the place of jazz as ranked with other arts, dominant voices and," a spokesman continues

solemnly. "international significance."

If this erudite bit doesn't scare the following cats away, they'll be guest stars: Duke Ellington, Benny Goodman, Jimmy Rushing, Tony Scott, Ossie Johnson and Billy Taylor.

The jazz-playing combination to be featured on each session will be made up of Billy Taylor, piano; Ossie Johnson, drums; Eddie Safransky, bass; Mundell Lowe, guitar, and Tony Scott, clarinet and saxophone.

Most of the shows will have as guest a noted musician or jazz authority. In addition to Goodman, Ellington and de Paris, the on-camera visitors will include Dr. Harold Taylor, president of Sarah Lawrence College, Bronxville, N. Y.; Willis Conover, of the Voice of America; Jimmy Rushing, blues singer; Stearns and Feather.

George Norford will produce the program, and Lynwood King will be the director. The NBC Educational Television Project is under the overall supervision of Edward Stanley, NBC Director of Public Affairs. Brice Howard is executive producer.

As outlined by Norford, the program will have as its aim to analyze the music by which the U. S. has—in Gilbert Seldes' words—made its "first artistic conquest of the world" and to present the facts about its past, present and probable future.

"What Is Jazz?" will be the theme of the first session (March 26). Subsequent shows will deal, in turn, with its performance (April 2), blues (April 9), ragtime (April 16), early jazz (April 23), swing (April 30), bop (May 7), cool (May 14), jazz and the other arts (May 21), dominant voices (May 28), international significance (June 4), the future of jazz (June 11), and a subject to be announced (June 18).

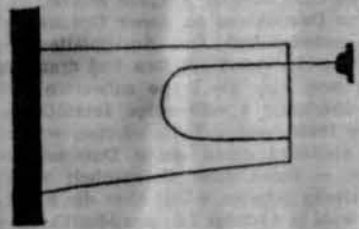
004

JAZZ PODIUM Jan. 1958

Disc (England) 2/15/58

Soeben hatte ich ein Telefongespräch mit Leonard Feather, der mir mitteilte, daß im Februar eine interessante Platte unter dem Titel „Talking with Willie the Lion“ erscheinen würde. Es handelt sich um seinen ersten Versuch, Jazzgeschichte auf Platten in Form eines Interviews festzuhalten. Feather ist von dem Resultat der Aufnahmen sehr befriedigt. Smith spricht über längst vergangene Zeiten und spielt dazu mit der Begleitung von Osie Johnson (dm) und Wendell Marshall (b). Sollte das Experiment ein Erfolg werden, will Feather weitere große Jazzpersönlichkeiten interviewen, und ich glaube, daß mit dieser Idee ein wesentlicher Beitrag zur Jazz-History geschaffen werden kann.

Feathers Platte „Hi-Fi Suite“ hatte übrigens einen großen Erfolg, zumal derzeit Hi-Fi sehr in Mode ist. Die Vielseitigkeit dieser High Fidelity-Geräte, die auf dem Markt sind, läßt sich kaum beschreiben. Die Tonqualität von Rundfunk-, Schallplatten- und Bandgeräten soll mit allen erdenklichen Mitteln immer mehr verfeinert und „völlig naturgetreu“ werden.



Auf der erwähnten Platte (MGM E 3494) wird versucht, die einzelnen Hi-Fi-Fachausdrücke wie Woofer, Tweeter, Feedback, Flutter etc. ins Musikalische zu übertragen. Daran bemühen sich u. a. so hervorragende Solisten wie Thad Jones, Jerome Richardson, Osie Johnson, Don Elliot, Don Lamond, Oscar Peterson. Zeichnungen: Josua

11

BEST of the LATEST in JAZZ

Mariano, now a West Coaster (alto solos, baritone in ensembles); Harry Johnson, a rhythm-and-blues type tenorman; Sonny Pruitt (piano and trombone in the ensembles); Morey Feld (drums).

It's difficult to define the combo's style. A sort of lustier Basic kick. Tutti is nearly all unfunny Jackson vocal and a waste of time. The others have good solo spots by the fruity, hustling Harris, the immature (at this period) but swinging Parker-idiom Mariano, the generally booting, Gene Ammons-like Johnson, backed by a driving rhythm section. Mabel is a medium-up riffer.

You could call this juke-box jazz (***).

LEONARD FEATHER—DICK HYMAN—"Hi-Fi Suite"

Feedback Fugue; Bass-Reflex; Wow!; Reverberation; Squawker; Tweeter; Woofer; Flutter Waltz; Hi-Fi Pie

(12 in. MGM-C-762)

An interesting idea which has worked out well. The album's three intentions are: "to offer some interesting music; to design this music to correspond with the titles in either their literal or musical meaning, and thus to provide hi-fi fans with a good work-out for their equipment, with a wide variety of frequency ranges and tone colours."

It's the brainchild of author-composer Leonard Feather and pianist-arranger Dick Hyman, who scored (and in places elaborated upon) Feather's basic themes.

Musically, it makes for most pleasant listening. Either intently or in the background. Some of the themes have more merit than others (a couple are quite corny). All are cleverly and contrastingly instrumented and scored (from piccolo to tuba) and beautifully played.

But what lifts it all from the realm of modern light music and gives it an overall warmth is the interpretation, full of feeling, by an all-jazzman group. Best solo spots are by Jerome Richardson on alto (he swings even playing piccolo!), Frank West (tenor and flute), Joe Newman, Thad Jones (trumpets), Penny Powell (trombone) and Oscar Pettiford (bass). The rhythm sections are excellent and there's some tremendous tuba by Bill Barber.

A well worth-while experiment. West Coast fans will be particularly pleased with the sound (***).

"Wailing" Jazz At GRE's Concert

Gamma Rho Epsilon fraternity will present its second jazz concert of the semester featuring dixieland, swing and progressive jazz. The "swinging" event, entitled An Evening of Jazz, will take place at the Paraglide in Hempstead Saturday night. Due to the Hofstra-Muhlenberg basketball game, the concert will not start until 10 PM.

Leonard Feather, Playboy magazine's Jazz editor and staff writer for "Downbeat", will M.C. the affair. Five professional groups will be there to "titillate your eardrums, hammer and stirrup." The Pete Brush Trio has appeared at the Cork 'n Bib and Pete himself is featured on piano at the Jazz Foundation of America headed by John LaPorta. The Lou Reno Quartet has also played at the Cork 'n Bib as well as other night spots on the Island. Lou has appeared with Chet Baker and the Sims 5 and has been featured with names as prominent as Max Roach and Max Roach who attended GRE's

first concert, An Afternoon of Jazz, will remember the wailing of the Rhys O'Brien Quartet. Rhys has played at many of Hofstra's dances and is a music major here. The Kenny Butterfield Sextet, a Dixieland band, has a reputation as one of the better advocates of traditional music and many members of this group have played with the Metropole All Stars. The Pinto-Rosalia Quintet is headed by two members of the Jazz Foundation of America and have been connected with the Farmingdale Dance Band, accompanying them to the Newport Jazz Festival.

As an added attraction there (Continued on Page 2)

HOFSTRA CHRONICLE

Vol. 23, No. 36 HOFSTRA COLLEGE, HEMPSTEAD, N. Y. 37 Friday, February 28, 1958

005

16 Jet 4/4/58

N.Y. Age

Blues Singer To Wed English Guitarist

Blues singer Bertice Reading revealed in London that she has been secretly engaged to 32-year-old white guitarist Terry Donoghue for six months. The buxom, 24-year-old blues belter from Chester, Pa., said she and Donoghue, whom she described as "the love of my life," met in Paris in 1955. Said Donoghue after the announcement: "I don't know when we will get married. I am waiting on the papers on my divorce to come through." Donoghue has a four-year-old son, which he said Miss Reading will care for. The singer has performed in Moscow and in *The Jazz Train*, and once announced, "I'm never going to shake with my right hand again," after shaking hands with Princess Margaret, who congratulated her on a performance. She has used the left hand ever since.

Set Showing Of Marian Anderson Orient Film

The CBS-TV film, *The Lady From Philadelphia*, featuring Marian Anderson, will be given its first theater showing March 31 when the National Urban League presents the prize-winning documentary at Carnegie Hall in New York. The film was originally produced for CBS by Edward R. Murrow and Fred Friendly.

Producers TV Series

Named producer of a new, 13-week educational NBC-TV series, "The Subject Is Jazz," George Norford (c.) huddles with consultants Leonard Feather (l.) and Marshall Stearns. Series is aired on 18 non-commercial stations.



65

SATURDAY, APRIL 5, 1958

Showbiz

By ALFRED DUCKETT

Sugar Ray Robinson making preparations to go back into show business . . . Johnny Mathis did fine on the Patti Page "Big Record" show Wednesday night . . . If you're interested in participating in the new Equity Integrated Showcase (skedded for May 4 and 5), write Alexander Cohen at Equity, 226 West 47th Street. This project is being handled by Cohen and Fred O'Neal to spur inclusion of Negro talent into all types of roles (not only racial) on Broadway.

We joined a large group of the press as guest of NBC-TV the other day when the network preemed Producer George Norford's first of a series of educational shows entitled "This Is Jazz." Duke Ellington was guest on the show and our friend, Leonard Feather, one of the consultants. We went straight down to Birdland for a whooping private party after the show.

Ellington introduced us to the gracious Mrs. Louis Lorillard who, with her husband, directs the Newport Jazz Festival when they aren't making cigarettes . . . George Weems, genius of the Festival, was on hand—just returned from a European tour where he assembled an international band for the upcoming Festival . . . Catherine Basie joined us in a Cutty Sark and we kidded her about her recent crusade for employment of a whiskey salesman . . . Count and Ellington had a private pow-wow about the music business . . . The stunning Ruth Ellington James asked us what you do when people write a lot of things about you that aren't true. We told her to forget it.

N.Y. Amsterdam News 4/5/58

is being chaired by . . .

• Much excitement here about "The Subject Is Jazz" series being produced by George Norford for the Educational Television Project presented by the National Broadcasting Company in cooperation with the Educational Television and Radio Center.



Billy Taylor

As outlined by Mr. Norford, the program's aim will be to analyze the music by which the U. S. has — in Gilbert Seldes' words — made its "first artistic conquest of the world" and to present the facts about its past, present and probable future.

The live series will feature Duke Ellington, Benny Goodman and Wilber de Paris. Gilbert Seldes, well-known writer and commentator on the popular arts, will be weekly host. Dr. Marshall Stearns and Leonard Feather, both noted experts in the field, will serve as program consultants. The jazz-playing combination to be featured on each session will be made up of Billy Taylor, piano; Osie Johnson, drums; Eddie Sufanski, bass; Mundell Lowe, guitar, and Tony Scott, clarinet and saxophone.

SATURDAY, MARCH 29, 1958

Showbiz

By ALFRED DUCKETT

OF HIS 410

LEONARD FEATHER, of MGM Records, called to say he had recorded poet Langston Hughes with 31 of Hughes' poems and jazz background which involved such greats as Red Allen, Vic Dickerson, Sam "Man" Taylor, Al Williams, Ocie Johnson and Milt Hinton, Charlie Mingus and Horace Parlan.

Welcome home to Lionel Ham-

APRIL 7, 1958

MUSIC AS WRITTEN

By BOB ROLONIZ

both clarinet and bary on the LP, and a fine actor. man Leonard Feather is now on a cruise with wife.

606

get on PM in ocated teatro. radio which is

San Bernardino, Calif.

Billboard 4/14/58

Fri., April 4, 1958 EVENING TELEGRAM—B-9

E N E

News of, by
And for Youth

JAZZ ★★

OH, CAPTAIN!

Leonard Feather - Dick Hyman All-Stars
(1-12") M-G-M E 3656

This is the first jazz show tune album with jazz vocals, and it's the first jazz set recorded by jazz critic Leonard Feather for the label. Yet in spite of a of this it is a dull waxing. This is not due to anyone's fault, as the All Stars with such names as Art Farmer, Coleman Hawkins, Osie Johnson, Tony Scott, Jimmy Cleveland and others play it well enough. And singers Marilyn Moore (a la Billie Holiday) and Jackie Paris, sing it well enough. The

Novelty of the jazz vocals may help get some sales.



for the
JIM ANGELO
RECORD



By JIM ANGELO

JAZZ AMERICANA — Informative and significant is Leonard Feather's BOOK OF JAZZ (Horizon Press, \$3.95). It's a guided tour through the entire musical field, with astute observations regarding jazz history, leading performers, instruments, improvisation, etc. The core of the book is a series of expositions on the role each musical instrument has had in jazz development together with an evaluation of the more influential musicians in relation to their instrumental contributions. Feather documents his material with customary thoroughness and incorporates some bibliographical notes and a discography. Actual musical illustrations are used to show the jazz improvisations of soloists Louis Armstrong, Lester Young, Charlie Parker, and others. Recommended.

JAZZ

OH CAPTAIN!



"OH CAPTAIN!"—the Leonard Feather-Dick Hyman All Stars—M-G-M E-3656 (1-12" LP)
The music from the hit Broadway musical comedy receives top notch jazz readings from the Leonard Feather-Dick Hyman Allstars. The All Stars, featuring such respected musicians as Coleman Hawkins, Tony Scott and Oscar Pettiford, are assisted vocally by Marilyn Moore and Jackie Paris, and one unexpected vocal by Osie Johnson who sings "Hey Madame". Worthy addition to the "jazzed up Broadway score" department. Could be a big seller in jazz circles.

16

April 19, 1958



Round
The Wax
Circle

NEW YORK:

Archie Bleyer, whose Cadence label is one of the hottest in the business today, gave a party at Al and Dick's last week for his artist roster including The Everly Brothers, The Chordettes, etc. . . . Congratulations to Mr. and Mrs. Freddie Bienstock on the birth of their daughter, Caroline. . . . Buddy Basch has been appointed to the Entertainment Committee of the MOA Convention by President George A. Miller. . . . Langston Hughes, distinguished author, poet and playwright, has cut his first jazz-and-poetry record album for MGM Records under the supervision of Leonard Feather. . . . Eydie Gorme headlines at the

007

LEONARD FEATHER PISZE DO NAS z N. JORKU:

Entuzjaści jazzu, dzięki którym rok 1957 stał się rokiem największego powodzenia tej muzyki — mają niewątpliwie szeroki wachlarz upodobań. Jakkolwiek około 80 procent z nich jest wg ostatnich obliczeń — w wieku od 13 do 22 lat, to jednak oklaskiwani przez nich muzycy reprezentują zarówno kilkunastoletnich jazzowych „fenomenów” z Farmingdale High School Band, — tych samych, którzy zrobili niespodziankę na sześciomiesięcznym letnim festiwalu jazzowym w Newport, jak i Duke Ellingtona („Don't Count Me Out”), który w wieku 33 lat cieszy się niespotykaną popularnością. O Count Basie'm, który ma 33 lata i doprowadza tłumy do „białej gorączki” — już nawet nie wspominać.

Wszystko świadczy o tym, że jazzmeni — zwolennicy każdego stylu, mieli obfity rok. Tak na przykład — sprzedaż płyt jazzowych w roku ubiegłym została niemal podwojona. Największym powodzeniem cieszyły się przeboje obejmujące serię z Ellą Fitzgerald — „Ella sings Rodgers and Hart” (Verve), „The Modern Jazz Quartet at Music Inn” (Atlantic), „Duke Ellington at Newport” i „Erroll Garner „Concert by the Sea” (Columbia).

Z początkiem ub. roku nagle powiodło Shelly Manne i Andre Preterina — grających utwory z komedii muzycznej „My Fair Lady” (Contemporary) dało początek nowej modzie: dziesiątki swingujących solistów odeszło od oryginalnego jazzu, sięgając natomiast po melodie ze sztuk granych na Broadwayu, jako tematu do swych indywidualnych występów.

Znamienne, że jazzowi i poważni muzycy dali serię wspólnych koncertów w Town Hallu — co jeszcze raz potwierdziło opinię, że pewne formy jazzu coraz to bardziej zbliżają się do muzyki klasycznej.

JAZZ WYCHODZI Z PIWNIC

Na jednym z koncertów Lionel



Rys. Wiesław Dymny

Takie gwiazdy, jak Kenton i „Jazz at the Philharmonic” Granza — uświetniły występy telewizyjne Patti Page i Nat King Cole'a. Rozgłośnia CBS nadała 3 specjalne programy jazzowe. Audycje radiowe, nadawane przez Mutual's Saturday Night Bandstand USA — bezpośrednio z nocnych klubów, przyciągnęły duże i wdzięczne audytorium.

Nie zdziwicie się też, jeśli natraficie wkrótce na jazz w którymś z Waszych kin. Takie filmy, jak „St. Louis Blues” i „Satchmo the Great” — zostały już przygotowane do wyświetlania. Zobaczymy również na ekranach Gene Krupa, Lionela Hamptona i Reda Nichollsa.

Tak więc — z rozszerzeniem się wpływu jazzu, jak gdyby jednocześnie zmniejszał się świat. Przyczynili się do tego i nasi muzycy, którzy odbywają tournée poprzez 5 kontynentów, niby synkopowe „spunktiki”.

KRÓLEWSKI APLAUZ

Zespół Basiego był niedawno oklaskiwany przez królową Elżbietę z okazji występu Command Performance, zaś Gerry Mulligan stał się

UBIEGŁY ROK w świecie JAZZU

Hampton i jego chłopcy grali „ramię w ramię” z muzykami z orkiestr symfonicznych — w czasie premiery „King David Suite” Hamptona — pod batutą Dimitri Mitropoulosa. Staje się coraz bardziej widoczne, że jazz wychodzi z zadymionych piwnic klubowych i nabiera szerszego, świeżego oddechu. Dowodem — festiwal w Newport, na Randall's Island i szereg innych festiwali, oraz mała jazzowa „rewolucja” urządzona w Central Parku. „Teatr pod Gwiazdami” (The Theatre Under The Stars) cierpiący na kasową anemię (po wystawieniu dramatów, wodewilów i po koncertach muzyki popularnej) — otrzymał solidną „transfuzję krwi”, gdy zwrócił się o pomoc do jazzu.

DRZWI ZOSTAŁY OTWARTE

Olbrymie tłumy, które ścigały aby usłyszeć Brubecka, Garnera i Shearinga wymownie świadczyły, że jazz stał się dziś bardziej popularny od tzw. „popularnej” muzyki. Niedostępny kiedyś dla jazzmenów hotel Waldorf-Astoria pobliż wszelkie rekordy powodzenia, otworzyłszy swe podwoje dla Basiego, Hamptona, Goodmana czy Sarah Vaughan.

Nową „Mekkę” dla combos stała

się dzielnica lokali muzycznych Greenwich Village; trio Jimmy Giuffre'go w „Vanguard”, Miles Davis w „Bohemian”, Charlie Mingus w „Half Note”, Thelonious Monk w „Five Spot” i Mary Lou Williams w „Cherry Lane” — dźwięki współczesnego jazzu trafiły i do tej dzielnicy, jej krętych uliczek.

W zakresie jazzowego szkolnictwa rok ubiegły był również rokiem rekordowym. Studenci z USA, Afryki i Brazylii zaprawiali się w grze na fortepianie, trąbce i perkusji pod kierunkiem tak znakomitych się profesorów jak Osear Peterson, Dizzy Gillespie i Max Roach, w jedynej tego rodzaju, letniej szkole muzycznej w Music Inn w Lenox, Massachusetts (załączam zdjęcia z wykładów).

Z górą 20 szkół i uczelni włączyło do swego programu kursy muzyki jazzowej. Sześć utworów jazzowych zostało dopuszczonych do programu uniwersyteckiego Festiwalu Twórców Sztuki. A czy wiecie, że w Tel-Awivie istnieje szkoła nowoczesnego jazzu?

Jazz zdobył również i telewizję.

prawdziwą sensacją w W. Brytanii. Pojawienie się Wilbura de Paris w Afryce — zyskało mu medal otrzymany z rąk Halle Selassiego, tłumy zaś entuzjastów w Buenos Aires, które obiegaly Louisa — omal nie wywołały rozruchów.

Dużym powodzeniem w Polsce i Jugosławii cieszyły się też zespoły Ray Mc Kinleya i Tony Scotta. Angielski big-band Ted Heath'a odbył triumfalne tournée po Stanach Zjednoczonych (szkoda, że występy innych brytyjskich zespołów w naszym kraju, jako że program ich obejmował przeważnie tandetę w postaci rock and rollu — przeszedł bez większego wrażenia).

Ożywienie jazzowe dało się także zauważyć w zakresie wydawnictw. Jedną z ostatnich publikacji jest książka „The Book of Jazz”, w której przedstawiłem dzisiejszy wspaniały świat jazzu. W czasopiśmie, gazetach i książkach roku 1957 poświęcono znacznie więcej miejsca jazzowi, niż w latach ubiegłych. Tak więc był to rok obfitości w świecie jazzu.

Nowy Jork, styczeń 1958.

N.Y. Age 4/12/58

"The Blinder W. C. Handy Became The More His Eyes Twinkled...."

A son of a Methodist minister was buried Wednesday from a Baptist church before a sea of integrated faces that bowed, strained in an attempt to hear, see and feel a rich muted trumpet.

A mournful "Coctie" Williams was playing his last farewell to his beloved W. C. Handy from the choir loft of Abyssinian Baptist Church, 132 W. 138th St., Harlem, his part of the one hour, 32 minute service.

Williams seemed to calm the tension ridden gathering. Programs didn't rustle as much and the agile Abyssinian ushers relaxed their order insuring pace.

Williams later said:

"I was never so nervous. I have never played for someone I knew so well. W.C. taught my music teacher. They chose me to open the W. C. Handy theatre in Memphis, Tenn., back in '48. I was never so nervous as I was today," he repeated.

One of the many speakers to face the returned faces from below and down turned faces from above, where mostly women sat, paused saying, "many of you know about W. C. Handy."

"I do," came an unexpected reply from somewhere in the rear center of Abyssinian, around where the American Society of Composers, Authors and Publishers delegation was seated.

Silent commotion ensued as a big, red-complexioned Negro in a camels hair coat was guided out by six ushers converging on him

from nowhere.

The Handy family was well composed, until the Rev. Adam Clayton Powell rose.

EYES TWINKLED

"The blinder W. C. Handy became, the more his eyes twinkled . . . no more the problems of Beale Street. No more the irritations of Memphis . . . no more . . . no more," Powell continued as the Handy family wretched as the emotional impact sank home. Open tears soon flowed.

And the sun burst through the church's East Windows as the clergyman took his seat.

Out on the sidewalk, the path was jammed. People clampered for standing space on steps as others leaned out of windows, six and seven stories up. The Prince Halo Masonic Temple band played, "Nearer My God to Thee," while Harlem, young, old, clean, dirty, white, fair skinned and black joined in.



HAPPIEST MOMENTS—With his wife by his side, his beloved trumpet, and musical lights, Leonard Feather and Dizzy Gillespie, W. C. Handy twinkles his delight at one of Dizzy's jokes. (Layne photo)

It was a respectful group. It was a courteous group—except for a few teenagers racing down 138th St. to peer into the windows of the low, long black cadillac driven by Ed Sullivan's chauffeur. Otherwise, it was a most courteous group—estimated at 150,000 by police.

CO9

6

Feather's Nest

By Leonard Feather

POLL RESULTS RARELY affect my blood pressure; I have learned to live with them and even to take a certain pleasure in seeing more and more of my own preferences acknowledged year by year.

I must, however, confess that a slight melancholy overwhelmed me when, on learning the results of this year's critics' poll, I found that two artists I had taken special pleasure in voting for were not elected by the jury of my peers. They were Helen Merrill, singer, and Bernard Peiffer, pianist.

I am less concerned with passing judgment on the results than in drawing attention to Miss Merrill and Monsieur Peiffer and in particular to Helen's very timely opinions, for she feels that the term "jazz singer" has been badly abused.

"I THINK YOU should expect the same thing from a jazz singer that you do from a jazz musician," she says, "with the exception, of course, of the fact that you have to deal with lyrics. Sometimes this makes it easier, sometimes more difficult.

"The minute you start thinking about being a jazz singer, you're not one. It should be something that's a natural part of you. . . . I don't think the ability to improvise, in itself, necessarily makes you a jazz singer. And it isn't a question of whether you're singing rhythm songs or ballads. You can have a jazz singer who sings strictly ballads and a non-jazz singer who prefers rhythm songs.

"Billie Holiday illustrates the point: she is much more famous for her ballads than for her up-tempo things, except for a couple of numbers such as *Them There Eyes*. And to my mind Billie was the greatest jazz singer of all time.

"YOU DON'T improvise," Helen points out, "simply because you *want* to improvise. You have to have a natural harmonic sense, and it has to make emotional, lyrical, and every other kind of sense. This is not something you think about and plan in advance. It's just something that comes to you through your natural instinct and environment.

"I think maturity has a great hand in shaping the final product. There's a period of time when you're spreading your wings, when you may do a lot of things that are experimental and that may turn out to be wrong.

"I think only time will tell us who is the great jazz singer of our day. So far, the only real contender that I can see is Carmen McRae—and probably Joe Williams." (Modesty prevents her from adding the name I'd like to insert here.)

"It really upsets me when people flip over one record, one showing of a new singer. In jazz, which is the hardest of all arts in which to establish oneself, it takes about 10 years to really determine whether or not a person is an important talent. I'm sure that Ella and Sarah didn't start out being patted on the back by everyone; I'm sure they had an awfully rough time of it in the beginning."

ALL OF WHICH demonstrates that Miss Merrill is a great deal more ma-

ture, mentally as well as vocally, than many of her contemporaries. I suspect that her views and her sounds will retain their authority long after the juvenile cries of the lesser voices have been relegated to limbo.

As for Peiffer, I can only echo Barry Ulanov's recent sentiments and urge you to stampede the stores for his *Wing* LP, which should be out about now. The man is not only a superlatively mature musician but has something of his own to say, one of the very few original piano stylists of recent years.

Until now his career in America has been a chaos of mismanagement, non-management, and sheer bad luck—a chaos out of which soon will arise, I trust, a dependable and rewarding order.

BALANCED PROGRAMMING



JAZZ GOES SERIOUS: George Norford, NBC producer of special series (left), seen with jazz clarinetist Tony Scott.

Top Jazz Names Climb NBC-TV Bandwagon

By CHARLES SINCLAIR

"It took 500 years to go from sacred music to arranged orchestral music, but jazz made it in 50 years. Jazz first existed as cellar music, with most people thinking of it as after-dark noise to arouse emotions. With jazz festivals and a growing jazz taste, the picture has changed. Today it's an important factor in balanced music programming."

The speaker is George Norford, young producer of "The Subject Is Jazz," a 13-episode series being televised as an educational project by NBC-TV in partnership with the Educational Television and Radio Center at Ann Arbor, Mich.

For a basically educational video project, "The Subject Is Jazz" has developed an impressive following. A total of 29 educational TV stations are carrying it, fed from New York on NBC's regular network cables.

And eight regular NBC-TV affiliates are airing the show on a delayed basis, as well as five of the network's owned-and-operated stations covering key cities like New York, where no educational channel is carrying the half-hour series. Total: 42 stations.

Norford, Director Lynwood King and NBC Director of Public Affairs Ed Stanley are trying to avoid any longhair feeling in the series of 13 half-hour shows even tho the whole project is a serious profile of the history, development and growth of jazz in all its forms.

No Longhair Talkfests

"We're going to try to keep each program about two-thirds music and one-third comment," says Norford. "With the aid of bandleaders like Benny Goodman and Duke Ellington, we'll cover jazz improvisations, blues, jazz arranging and jazz development. With musicians like Wilbur de Paris, Billy Taylor, Mundell Lowe, Tony Scott, Osie Johnson, Eddie Safranski and others we will be exploring everything from Dixieland to the 'cool' school."

Adds the producer: "We hope the series will broaden the musical horizons of everyone watching it, and provide commercial programmers with many new music ideas."

Noted figures in the jazz world have been quick to respond to the idea of a show treating the subject seriously. Gilbert Seldes, writer and commentator, is the program's regular host. Dr. Marshall Stearns, Hunter College professor and jazz authority, and Leonard Feather, author and jazz critic, are program consultants. Dr. Harold Taylor, president of Sarah Lawrence College; Willis Conover, Voice of America deejay; blues singer Jimmy Rushing, and composer Aaron Copland are on the guest roster.

"Jazz has grown so fast as an influence in American music that our big problem is wrapping up a prediction for the future," says Norford, who is on loan from his regular NBC publicity duties for the project.

"It's easy to look back and chart early jazz growth thru blues, ragtime and swing, and the developments after the war. It's not too difficult to analyze the international acceptance of U. S. jazz. But who can really say what the future trend will be?"

Jack O'Brian's TVIEWS

Better Late Than Square



Jack O'Brian

the Educational Television and Radio Centre at Ann Arbor, Mich.

What Manhattanites, and the surrounding ites tuning to Ch. 4 tomorrow from 5 to 5:30 p. m. will see is a TV recording of a very good program, the first of the jazz series, already telecast to NBC stations in Washington, Hartford, Pittsburgh, Columbus, Cincinnati, Miami. Viewers in said cities agree the series shows great promise.

Gilbert Seldes, who, if he didn't invent the lively arts certainly named them, is moderator. The orchestra is led by Billy Taylor, a fine pianist and conductor, an articulate young gentleman of the jazz beat who composes music and even writes light but learned essays on his once widely snooted subject of jazz for some of the most fastidious publications.

The band in the series is composed of Billy on piano, Osie Johnson on drums, Mundell Lowe, guitar; Tony Scott, clarinet and saxophone, and Eddie Safranski, bass.

THE PRODUCER is George Norford, on loan to the educational side from the uneducated or publicity department, a young fellow we've cut up touches with occasionally on such diverse topics as Tennessee Williams and Dizzy Gillespie. George has a tasteful and positive attitude toward jazz, a good sense of its visual problems (He has written plays, and realizes his needs) and within the constrictions of the mostly impromptu premises he has brought in a smart and simple show. It is remarkably similar to "Adventures in Jazz" CBS tried a decade ago.



GEORGE NORFORD

Smart Jazz Show

THE COMMENTARY to be heard in tomorrow's show is intelligent and to the point, no compromises; good straight stuff.

It was Norford's own idea for the show, but he isn't doing it alone, of course: Dr. Marshall Stearns, a jazz pundit, and jazz critic-composer Leonard Feather, who puns it on a lighter if just as effective level, are Norford's jacks of all jazz, or advisors.

We recommend the first in this educational jazz series for many reasons, if only to see jazz lifted out of smoky basements and inadequate side street saloons where the acoustics are mentioned only in aural horror.

It also has Edward Kennedy Ellington aboard, and The Duke will be there in person, quite alive, even a little edgy in his temperament, if not temper. It will be a TV recording but it will be a truly impromptu effect because first, The Duke refused to go over the script carefully before air time; second he chose not to be called a "jazz composer"; and finally refused to be made up.

So you will be seeing Duke Ellington in all his gloriously unretouched naturalism. It may even be fun to know The Duke was in-one-of-his-moods, the prerogative of all talented people; Duke being one of the most gifted of all, therefore a little mood might stimulate interest betimes giving the show's backstage technicians and planners cha cha lessons for their duodenals.

THE SHOW WAS—will be—in essence, a tribute to his great talent, but The Duke elected to equivocate on many points. That this upended format, timing and purpose didn't really matter.

Leading into The Duke's "It Don't Mean a Thing If It Ain't Got That Swing," the simple enough intentions of the commentary were sidetracked when Ellington suddenly voiced the strange opinion that "a beat" wasn't at all necessary in jazz.

There went that whole segment while Seldes tried valiantly to rescue the pieces with a hurried "Be that as it may" and tossed Billy Taylor the cue to a fast chorus of the tune, complete with "beat," anyway.

Still, the look of the show was good, the ingredients offered with high intentions and in respectful dosages, whatever Ellington's nagging exceptions. While it isn't the last word on the subject of jazz, that never really is written or voiced, but is somewhere in rehearsal or in some youngster's plans for a future, such as has enriched Duke Ellington, and America's finest folk art form, now grown beautifully from the blues shouters and field workers' hip hymns in slave days, to a point where the National Broadcasting Company gives it all the courtesy of its educational facilities.

N.Y. Journal-Amer 4/4/58

Billboard 3/30/58

Jack O'Brian's TVIEWS

And the Best Of All Is Ella



Jack O'Brian

Although it takes up such a large background part of all TV, good popular music does not always get the treatment dedicated jazz purists prefer.

In fact, good jazz on TV was almost at the minus point until recently. Now things are looking up. Last Sat. on Ch. 4 (And previously for the rest of the country which saw it sooner than New Yorkers) NBC-TV's educational jazz series got its first cultural down-beat. And while it was not entirely a fine show, mostly because Duke Ellington didn't choose to stick to the rules or script, it was a laudable try in the proper direction, using the better jazz instrumentalists and established, respected jazz experts.

Next Saturday "The Subject Is Jazz," the same NBC educational series, will star Billy Taylor; that show's already been seen elsewhere, and we will get it via TV recording next Saturday. Matter of fact, the third NBC school-for-jazz was to be presented today to the other network cities, starring Willie "The Lion" Smith. This one we get a week from Saturday.

AH, BUT TONIGHT there is something more promising than pedantic jazz blither than any schoolroom licks: "Swing Into Spring" is the title, and it will take the place of the old Kraft Theatre, which tonight gets a week off for its valve and transmission job under new management next week.

Tonight's jazz spectacular shows every likelihood of success—starring Ella Fitzgerald, the best all-around modern girl singer anywhere; Benny Goodman, who needs no introduction even at Carnegie Hall; Harry James, who can blow a sensationally hot trumpet (Tonight's hoopla will be more heated than cool, or bop) with one whale of a big concert, or carnival tone; Teddy Wilson, also needing no introduction to jazz buffs who know him as an impeccable craftsman whose beautifully swung piano tinklings are good enough for either Julliard or The Embers; Red Norvo, whose delicately effective hammers have never struck a wet note in our hearing; Jo Stafford, whose lovely thread of a voice can swing properly and with an enviably disciplined neatness; and then of course there are some stars of "Swing Into Spring" whose presence don't enchant us at all: For instance the McGuire Sisters, square as they come; and why they are included on a jazz show is something to conjure. Now if they'll only get out their saxophone, glockenspiel and corn, we'll know they're aboard for laughs. Certainly not for jazz.



JO STAFFORD
Swings Into Spring

BAMBI LINN AND ROD ALEXANDER will be in this one presumably as a change of pace; but someone here is missing the point: A jazz show running an hour doesn't need any distractions for visual purposes. The recently demised "Seven Lively Arts" had its most successful Sunday with a program all of a piece, all jazz, all Basie and Holliday and great instrumentalists playing the finest music. Its passing distractions of "production," arty little speeches on tapes and other fairly phony introductory matter, were looked on in retrospect as unfortunate, but minor deflections from the pure point of the program—good jazz. In the end, it was proclaimed not just a good simplified display of jazz, but one of the best ever encountered on TV.

Tonight's "Swing Into Spring" will have Dave Garroway as master of ceremonies; an ideal choice; Dave has a healthy respect for the performance of jazz and knows the value of simplicity, of economy of introductions, and of stepping out of the way when an Ella or Benny or Red is ready to catch fire. The inclusion of the McGuires and the Linn-Alexander dancers confuses us. It also may discourage a few viewers. Probably they have been included to haul in the audience someone suspects doesn't like its jazz straight, straightforward and simple. It will need no such changes of pace, sandwiched between such violent shifts of interest before (Father Knows Best) and after (This Is Your Life), which should be as galvanic a shift in mood as any old vaudeville booker might wish.

SEVERAL YEARS AGO CBS had a splendid notion for a full jazz show. By the time it got on the air it featured some jazz and too many rectangular types such as Burl Ives droning folk songs while Stan Kenton walted in the wings to talk too much and ballet dancers flitted and flounced. The title had to be changed from "Jazz" to just plain "Music," and the show lost the one thing it needed most—a point of view.

We can hope of course that Ella, Benny, Red, Teddy, Jo and the rest will be able to rise above the golden bantam of the McGuires, and the genteel leaps of Bambi and Rod.

Introducing Leonard Feather

If you are a jazz buff, you probably know more about Leonard Feather than we have



space to tell here, because his participation in this field has qualified him for top rank among jazz music authorities. This explains the very hearty welcome we extend to him as a new member of the staff of Hi-Fi Music. Starting with this issue, he will have a regular department of his own, and he will do the major part of the reviews of recorded jazz music.

Ever since Leonard came to New York from his native London, in 1935, he has devoted himself to furthering interest in, or contributing to, jazz music. In case your interest in jazz doesn't go back that far, here are a few high spots in Leonard Feather's career:

He is the author of "The Encyclopedia of Jazz", "The Yearbook of Jazz", and more recently "The Book of Jazz". This last work, published recently by Horizon

Press, is described as "a guide to the entire scene". If you have seen his articles in *Esquire*, going back to 1944, you will recall that he ran the jazz polls for that publication, and produced the memorable *Esquire* Jazz Concerts.

A musician and composer himself, Leonard has contributed music, lyrics, and arrangements to the Count Basie band and other noted jazz groups. He composed the music for two albums, "Hi Fi Suite" and "The Swinging Seasons", recently released on MGM Records. He has supervised jazz recordings for MGM since 1952, his newest being an LP of the "Oh Captain!" score in collaboration with Dick Hyman.

The first concerts ever given by Louis Armstrong, Dizzy Gillespie, and Woody Herman were organized by Leonard Feather; he toured Europe in 1954 with his own show, "Jazz Club U.S.A." Heard in his own radio series on ABC from 1953 to '57, he recently became consultant on NBC-TV's educational series "The Subject Is Jazz", the first national weekly series of its kind.

You can expect Leonard to add substantially to your knowledge of the jazz scene, and to your enjoyment of this increasingly popular music form.

011

12
Metronome April, 1958

Sunday N.Y. Times

4/20/58

Jazz in Books

... guiding by Leonard Feather

The *Book of Jazz, A Guide to the Entire Field*, by Leonard Feather (Horizon Press, \$3.95) takes the birthplace of jazz out of the New Orleans bordello and places it at no particular place. Other bones of contention: "Jazz is a social, not a racial music. Jazz is written as well as improvised. Jazz can be played

in four-four time, waltz time, or any other time."

Although these views are not as controversial as they once were, the author will probably be attacked by the "purists" on all four counts, regardless of the strength of his argument.

Logically, these views should have been argued in separate chapters, preferably in succession. To find supporting statements, however, one must search through a lucid and knowledgeable (but not very controversial) history of jazz. A chapter is given to each of the instruments, plus additional ones on the bands, combos, arrangers and composers.

The most ambitious and by far the most interesting section of the book, entitled *The Anatomy of Improvisation*, is given over to illustrations and discussion of the improvisation of 15 jazz greats. An LP, also entitled *The Anatomy of Improvisation* (Verve MGV-8230), intended to accompany this section, includes ten of the tunes from which the discussed solos were taken. The author makes some penetrating analyses of the solos, and comments interestingly on the art of improvisation in general. The book is well worth the price just for *The Anatomy of Improvisation*.—Ron.

One of Mr. Bradford's New York contemporaries, Willie the Lion Smith, recalls the Harlem jazz scene in the Twenties and plays some of his composition on *The Lion Roars* (Dot). Mr. Smith is still an able "stride" pianist and he has entertaining memories of Fats Waller, Duke Ellington, James P. Johnson and other early colleagues but as an historian he is almost too obliging. When Leonard Feather, who is currently hip deep in a campaign to discredit the idea that New Orleans was the cradle of jazz, asks Mr. Smith on this disk where jazz started, the Lion obligingly pinpoints its origin: The brickyards in Haverstraw, N. Y.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371

PRESS CLIPPING BUREAU
165 Church Street - New York

AUGUSTA, GA.
CHRONICLE-HERALD
Circ. S. 58,893

JUN 15 1958

Down Beat 11/28/57



Leonard Feather, Tommy Reynolds, and Guy Wallace

BANDSTAND U.S.A.

By Dom Cerulli clubs in Philadelphia, Washington, and

... on the p

Credit the M-G-M label with another "first." Jazz albums based on tunes from top Broadway shows have been with us for some time, but it took M-G-M to make one with vocals.

The show in question is the current success "Oh Captain!" done here by the Leonard Feather-Dick Hyman All Stars. "All Stars" is right—Coleman Hawkins, Osie Johnson, Tony Scott, Art Farmer, Oscar Pettiford, Jimmy Cleveland, Harry (Sweets) Edison and others.

Doing the vocals for the album (3-3650, \$3.98) are Marilyn Moore and Jackie Paris, with an assist by Osie Johnson on "Hey, Madame!" The vocals are effective and so are the instrumental soloists. The disc is well recorded and intelligently annotated by Feather.

Album Contents

Contents: "Femininity," "You're So Children," "All the Time," "Life Does a Girl a Favor," "Give It All You've Got" and "Keep It Simple."

012

Record Review

By DOUGLAS WATT

Ever since Andre Previn and His Pals jazzed up some "My Fair Lady" tunes for a Contemporary LP a couple of years ago, there have been jazz instrumental recordings of successful Broadway musicals in addition to original-cast recordings. Now, Leonard Feather, in behalf of M-G-M, has assembled a first-rate jazz band plus two jazz singers to present what is proudly hailed as the first jazz show-album with vocals, the subject being "Oh Captain!"

Now, presumably, the next move is to abandon original-cast recordings altogether, or else to replace the Broadway principals with jazzmen. In the case of "Oh Captain!" I don't care much; the majority of the tunes are commonplace and letting the jazz boys play around with them does not harm. As a matter of fact, they've laid off the best number in the show, "Surprise," which may have presented too many problems for them.

As far as the vocals go, let me ask what constitutes jazz singing? Weak voices? Marilyn Moore, heard in lyrics delivered by Jacquelyn McKeever and Abbe Lane in the show, is a pallid imitation of some of our finer Negro

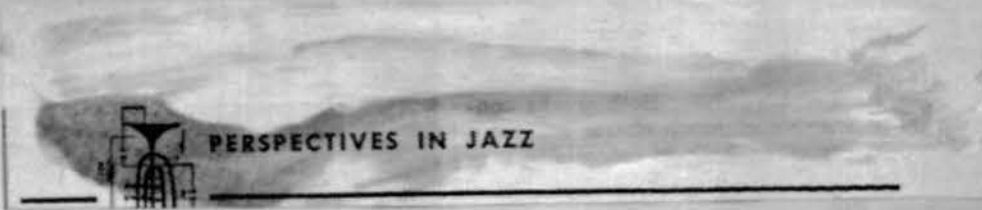


Shari Lewis

stylists. Jackie Paris, delivering works sung in the show by various males, is a more skilled interpreter but it must be confessed that he really doesn't have much of a voice. The boys in the band (pianist-arranger Dick Hyman, saxist Coleman Hawkins, clarinetist Tony Scott, bassist Oscar Pettiford, drummer Osie Johnson and others) make some nice sounds from time to time.

Along these same lines, I'd like

Saturday Review



PERSPECTIVES IN JAZZ

What lies ahead? Since the twenties, jazzmen have adopted show tunes off and on, more recently adding vocals—compare Armstrong's metamorphosis of "Mack the Knife"—but the transformation of any one musical comedy has yet to be accomplished. "Oh Captain" (MGM 3650), by the Leonard Feather-Dick Hyman All Stars, suggests the next step. For the first time, jazz vocals are effectively incorporated. Singer Marilyn Moore, for example, transforms "Give It All You've Got" into a deeply-felt and earthy blues. Musical comedy needn't be square. —MARSHALL W. STEARNS.

Syracuse Post-Standard
6/1/58

Another disc dealing with the score of Oh! Captain comes from M-G-M. This is billed as the first jazz show-tune album with vocals. Produced by Leonard Feather and Dick Hyman, the ensemble features such jazz greats as Coleman Hawkins, Osie Johnson, Tony Scott, Art Farmer, Oscar Pettiford, Jimmy Cleveland, and Harry Edison. Vocals are handled by Marilyn Moore and Jackie Paris. The approach is invigoratingly original. (E3650).
The score for Windhammer, the new

NEW YORK, NEW YORK

NEW YORK AGE

FEB 22 1958

RECORD SHOP

MGM'S Sol Handwerker notifies us that the company has made a deal with Leonard Feather which is designed to place the outfit firmly in the jazz LP field. Feather will produce a minimum of 24 jazz albums this year. The first album, which will be directed by Feather and Dick Hyman, will be a unique jazz treatment of the score of the musical "Oh Captain." Among the personnel will be Marilyn Moore, Osie Johnson, Coleman Hawkins, Tony Scott, Zoot Sims, Oscar Pettiford and others. MGM has released jazz albums only occasionally in the past.

Music Vendor - June 16, 1958

Rollins, Toshiko Signed by MGM

NEW YORK — Sonny Rollins, recently described in "The New Yorker" magazine as "the most important new saxophonist since Charlie Parker" and pianist Toshiko, have signed exclusive recording contracts with MGM as part of the label's expanded new jazz policy. Arnold Maxin, MGM Records' president, who announced their signing, said the artists would begin recording soon under supervision of Leonard Feather, MGM jazz head.

New York Mirror 4/27/58

PREVIEW OF TODAY'S TV TOPS

MORNING

11-11:30 (4) THE SUBJECT IS JAZZ. Leonard Feather and Dr. Marshall Stearns discuss the development of jazz with their guest Wilbur De Paris, noted band leader.
11:15-11:30 (9) CATHOLIC CHARITIES PRO-

Variety 5/14/58

May 14
Variety

Album Reviews

Leonard Feather-Dick Hyman All-Stars: "Oh Captain" (MGMA). This is a new twist on jazzing up showcores. The Jay Livingston-Ray Evans tunes for the current Broadway musical, "Oh Captain," here get a jazz treatment that extends beyond the music to the words as well. It's a nifty innovation since Marilyn Moore and Jackie Paris, who handle most of the vocals, add hep flavor to the

lyrics while various quartets, quintets and octets provide solo opportunities for such jazzmen as Coleman Hawkins, Tony Scott and Harry Edison. Drummer Osie Johnson also handles one vocal assignment on "Hey, Madame" with pleasing blues pipes.

New York Journal-Amer. 5/14/58

sky burlesque grade . . . Leonard Feather, the jazzman, wants to locate harpist Adele Girard we mentioned here last week (Adele—where are you?) . . . Leonard wants Adele for a "Hickory House Reunion" LP recording . . . Sylvania renewed "The . . . for another 50 weeks. . . . Odd that sponsor,

14-B Oakland Tribune
Sunday, April 6, 1958

Needle Talk: M-G-M Back On the Scene

FORTY-EIGHT STARS OF AMERICAN JAZZ (M-G-M; 44 minutes). M-G-M Records heralds its return to activity on the jazz scene with this compendium of 14 tracks, all but three taken from previous LPs. There are big bands and combos (Woody Herman and the original Shearing group for examples), with personnel that includes some outstanding musicians. It all adds up to an interesting cross-section of contemporary jazz. Liner notes list all participants.

BY JOHN LEWIS PIANO

DOWN BEAT
CHICAGO, ILL.

MAR 20 1958

Leo Decides To Roar

M-G-M Records, which in recent months lagged in the jazz field, decided in February to take in the slack and reenter the swinging scene.

Under Arnold Maxin, Leonard Feather was set to produce most of the 24 jazz LPs which is M-G-M's target for 1958. Included in the label's plans are expansions of Feather's *Cats vs. Chicks* and the *Swinging Seasons* LPs to 12-inch records.

One of the first releases will be Feather's jazz version of the score to the hit musical, *Oh Captain*, featuring jazz vocals of the show's tunes. Jackie Paris and Marilyn Moore started cutting the score with three groups, including such jazzmen as Coleman Hawkins, Sahib Shihab, Jerome Richardson, Art Farmer, Oscar Pettiford, Osie Johnson, and Milt Hinton. On some tracks, Tony Scott will play his first recorded baritone sax work.

Also upcoming is Dick Hyman's trio version of the score of the forthcoming film *Gigi*, with Don Lamond and Arnold Fishkind.

M-G-M spokesman said the label would seek to sign some jazz artists to exclusive contracts, in line with its jazz plans.

Burrelle's
ESTABLISHED 1884
BRADLEY 7-5371

PRESS CLIPPING BUREAU
165 Church Street - New York

GOTHAM LIFE
NEW YORK, N. Y.

MAY 3 1958

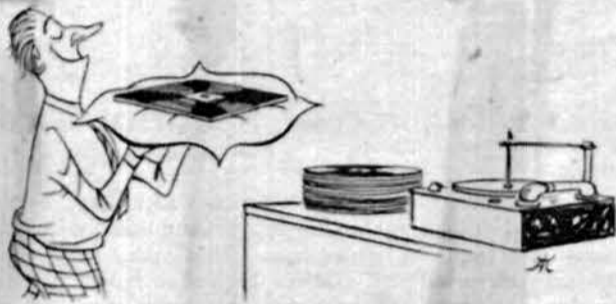
scribed his performance as "an arrogant example of self-centered irritation." . . . Leonard Feather blue-printing a "jazztacular" album for MGM of the top artists who have played at the Hickory House in connection with that spot's 25th anniversary this June. . . . Handsome Donn Arden, new producer of the Latin . . . is the largest

ANYONE YOU KNOW?

Jazzboes

By GENE GLEASON

ANCIENT HIPSTER: He's strictly from Storyville, bridling at any jazz style developed after 1917. Treasures a vast and scratchy collection of antediluvian Dixieland, work songs, field hollers, and signal-drum solos. So absorbed in the origins of jazz that he can't tolerate the finished product.



RECORD BUUF: From cellar to attic, his diggings bulge with discs of every speed, size, condition, and degree of rarity. Handles every one as if it were recorded on Ming porcelain. Woe, malediction, and doom to the visitor who accidentally chips one of them.

JIVE LINGUIST: This kid whistles a volley of hip gab so esoteric that working jazzmen are mystified. Professional musicians regard him with the instinctive distaste of a skilled surgeon hearing medical terms batted about by a high school freshman.

GRAND KLEAGLE: Recognizes only two categories of jazz: The 2%, he understands, and all the rest — obviously the creation of well-poisoners, corn-merchants, and betrayers of the bond. Viewing himself as Defender of the True Faith, he's actually the lonesome standard bearer of one of jazz's 2,000 fractional cults.

NAME-DROPPER: Mention Louis Armstrong (or anyone else in the Encyclopedia of Jazz) and right away it's "my old pal... good old Satchmo" and other terms of spurious intimacy. A lifetime wouldn't suffice to introduce him to the hot shots he represents as his boyhood boon companions. Still, he scores big — with kids under 18.



BEAU BOPSTER: Greenwich Village primitive in beret, shell-rimmed glasses, and goatee. A real avant-garde character when Yardbird Parker and Dizzy Gillespie were plowing fresh ground in the 1946 Bop Era, he's been relegated to antiquity by the Progressive, Modern, and West Coast movements. Endures as a kind of superannuated odd-ball.

FAR OUT: If there's one thing he can't tolerate, it's jazz with harmony, melody, or a perceptible beat. All he asks is a few atonal rumbles of unfrocked chamber music, a generous helping of premeditated sour notes, and he's off to the Promised Land.

NEW YORK CITY, N. Y.
DAILY NEWS
Circ. D. 2,156,137 - S. 3,586,789

FEB 17 1958

New Disc Deal

A jazz LP of "Oh, Captain!", with vocals, will be put out by MGM records under the guidance of Leonard Feather. It will be the first jazz show album to feature singers.

Wednesday, February 26, 1958

St. Clair Shores Herald - East Detroit Herald-

In a move designed to place MGM Records firmly in the jazz LP field, Leonard Feather has been assigned to organize an extended jazz program for the label. He will produce a minimum of 24 jazz albums during the next year.

First album to be recorded under the new arrangement is a jazz treatment of the "Oh, Captain" score, the first jazz show-tune album ever to include vocals. Among the all-star personnel directed by Feather and Dick Hyman are singers Marilyn Moore and Osie Johnson and jazz soloists Coleman Hawkins, Tony Scott, Zoot Sims and Oscar Pettiford.

Judy
Maril
Carol
John
schar
Gord
seff,
sici.
Sal
net E
thony
Paul
Moila
Oliver
More,
Sieber
Thomp
Michae
Betty
Janet
ard Ri
9B-

School Districts Get

CINCINNATI, OHIO
POST

FEB 28 1958

Jazz

Leonard Feather, jazz critic, is producing a series of 24 jazz albums for the MGM label. First one is a jazz version of the music from the Broadway musical "Oh Captain."

Those "Salute" LP'S

The Difference Between Authentic Re-Creations and Originals:
Fidelity *Vs.* Morality—By Leonard Feather

AMERICAN jazz enthusiasts who are old enough to have memories of the original Jimmie Lunceford orchestra in full flower, or young enough to treat a pursuit of its legend as a matter of archeological research, have a splendid choice open to them. They may buy "Jimmie Lunceford in Hi-Fi" (Capitol TAO 924), which on inspection of the smaller print is revealed to contain "Authentic Re-Creations of the Original Lunceford Style" played not by Lunceford but by an orchestra under the direction of Billy May; or they can turn to "Jimmie Lunceford in Hi-Fi" (Decca DL 8636), a title that on closer examination turns out to be preceded by "The Original Arrangements of" and to refer to performances by the band of Sy Oliver, recorded a full decade after Lunceford's death; or they are welcome to try "Rhythm Was His Business" (RCA Victor LPM 1301), subtitled "A Salute to Jimmie Lunceford: George Williams and his Orchestra," with the usual grandiose appendage: "A 'New Orthophonic' High Fidelity Recording".

Of course, there is a fourth option, but hardly anyone is likely to take it. This would be "Jimmie Lunceford and his Orchestra" (Decca DL 8050), which, it can be revealed here, is actually played by a band led by Jimmie Lunceford during his lifetime and is in full narrow-range low-fi, a system comparable with television in Glorious Black and White. The album has the additional disadvantage of not containing *For Dancers Only*, the band's most successful theme song, which is played by all three bands in the hi-fi LPs; nor does it have *Rhythm Is Our Business*, another Lunceford theme, also common to the May, Oliver, and Williams albums. A fifth possibility is presented by Columbia's reissue of original Lunceford band selections (Columbia CL 634).

The presence of all these albums on the already bulging jazz market raises several issues: moral, musical, and technological. One wonders how far the system of tributes and dedications can be driven, how much blood can be squeezed from a memory. Of the three leaders saluting Lunceford, Oliver has every moral right to record such an album, since it was his orchestrations that earned the original band its place in history; Williams' relationship with the old orchestra was short-lived and insignificant; while May never to my knowledge wrote for Lunceford at all.

Yet how, but for the recording quality, could one discern the difference between these "authentic re-creations" and the originals? Williams rules himself out immediately by using soloists like Conte Candoli and Jimmy Cleveland, whose technique and style can be compared with nothing that existed in Lunceford's heyday. Drummer Jimmy Crawford is the only member of the original band present. But the Oliver LP uses Crawford and a handful of others

who were with Lunceford at one time or another, while the May set, described as authorized by the Lunceford estate, more significantly uses such major Lunceford voices as Trummy Young, Dan Grissom, Willie Smith and Joe Thomas.

The brutal fact is that on some tracks, especially in the Oliver and May albums, the arrangements often carry all the impact and excitement of the old band, and more. Except for the giveaway hi-fi sound they could at many points easily be mistaken for the genuine article in any blindfold test. This brings up an important question: does the virtue of being the genuine original article, per se, lend to the actual Lunceford LP a musical merit absent from the others?

There are those who will point out that no frequency range on earth can compensate for the lack, in the revival albums, of the indispensable element of authenticity. But this resolves itself into a problem of reportage rather than of esthetics. Objectively, all the musical credit belongs to Lunceford, to the men who worked for him, and to the unique big-band team spirit they engendered; but subjectively, if the music they created is to be enjoyed to the full extent with all the advantage of 1958 engineering, then the new LP's must be recommended.

Even the souping up of old recordings by passing them through echo chambers is not relevant to the main question, which is, very simply stated, what sounds best to the present-day ear? In most cases the answer will tend toward the new recording with full-range frequency response; those who prefer the original may be guided partly by nostalgia, but some claim that they detect the kind of pristine mood of exultancy that dominated the great jazz orchestras of the 1930's and that cannot always be duplicated, no matter how trained and accurate the new performers, no matter how authentic the source of the re-creation.

What the listener has to decide for himself is where nostalgia ends and reality begins. If I were starting today as an investigator of the Lunceford legend, I would save up an extra four bucks and purchase both the authentic Decca, and either the May or the Oliver. In this manner the original qualities, observed without any doubt as to their authenticity, could also be compared in the light of the tremendous musical and technical advances made in two decades.

Nevertheless, it is high time the tributes slowed down. Another current case, now achieving the proportions of a small scandal, involves Charlie Parker. Since his death in 1955 every scrap of reject tape, every note he played whenever he blew within fifty feet of the most primitive tape, wire or disc recorder, seems to have found its way

onto the market. The jackals are

mercilessly throwing low-fi mud at Bird's memory while plundering his grave. Lunceford was a keen businessman himself and had an astute manager; Parker was merely a genius with no capacity for examining royalty statements. It is a fair bet that the pickings for his estate will be meager and that the current parade of "Salute to Charlie Parker" LP's will be of little value to his widow and children.

When the inevitable recession in jazz record sales sets in, as predicted here last month, it is to be hoped that the tribute-salute-dedication LP will be the first casualty. It is pleasant to be able to hear Jimmie Lunceford (or pseudo-Lunceford) from 16 through 15,000 cycles, but it is also uncomfortable to know that there may be a few more vultures hovering over Birdland to see who will be the next subject for a "Salute to Joe Doakes in Hi-Fi." I would rather see Doakes stick around for awhile and pick up the cash for himself.

16 18
Ridgewood, N. Y.
L. I. Daily
Advocate
Feb. 24, 1958

NOW ... READ THIS!
... By NAT PRESSER

Association's 12th annual masque ball will be held in the grand ballroom of the Waldorf-Astoria on Friday evening, March 28. The ball's Americana theme gives wide range to costume ideas from Columbus to Outer Space... Leonard Feather has been assigned to organize the jazz program for MGM Records. He will produce a minimum of 24 jazz albums during the next year... Sammy Kaye is negotiating with a network for a disc jockey-golfing show.

High Fidelity, Sept. '58

LEONARD FEATHER—DICK HYMAN
ALL STARS: *Oh Captain!*
M-G-M 3650. \$3.98.

This is proclaimed as "The First Jazz Show-Tune Album with Vocals." The vocalists are Jackie Paris, a hoarse-voiced, Sinatra-influenced singer who is capable of an unpretentious pop style; and Marilyn Moore whose babyish voice is glossed up with Billie Holiday mannerisms. Paris' performances are modest and pleasant, but neither he nor Miss Moore brings anything suggestive of jazz to the disc. That quality is provided by Coleman Hawkins, caught in an unusually mellow and relaxed mood; by Tony Scott, who romps from clarinet to tenor and baritone saxophones; and by Hyman, playing a slyly prodding piano. Yet despite all their good efforts, the score of *Oh Captain!* is not prime jazz material.

The Hollywood Reporter 2/14/58

MGM's 24 Jazz Albums

New York.—Leonard Feather has been assigned by MGM Records to produce a minimum of 24 jazz albums during the next year under guidance of Arnold Maxin. First of new albums will be a jazz treat of the "Oh Captain" score with Marilyn Moore and Osie Johnson doing vocals and featuring soloists Coleman Hawkins, Tony Scott, Zoot Sims and Oscar Pettiford. There will also be an anthology "48 Stars of American Jazz."

PHOToplay JULY 1958
Tommy Reynolds, whose monthly column "On the Record" appears in Photoplay, is producer of Mutual Broadcasting System's "Bandstand, U.S.A.," only live two-hour jazz festival series in major network radio or TV. A former bandleader, he digs the latest—for you



ON THE RECORD

by TOMMY REYNOLDS

Kenneth Patchen, whose "Memoirs of a Shy Pornographer" was a success d'estime, has made an album for Cadence with the Chamber Jazz Sextet. MGM announced that Langston Hughes, celebrated Negro poet, author, critic and playwright, has recorded "Weary Blues," under supervision of Leonard Feather. A combo comprising Red Allen on trumpet; Vic Dickenson, trombone; Sam (The Man) Taylor, tenor bass, and Osie Johnson on drums, accompanies Hughes.

41 auf einer Platte

Brunswick 87 014, 87 015, 87 016 / Leonard Feather: History of Jazz

Treue BRAVO-Leser werden einige Zentimeter weiter oben die übliche Aufzählung der Stücke vermisst haben, die auf den hier empfohlenen Platten zu finden sind. Das ließ sich in diesem Fall leider nicht machen. Wir hätten die Seite sonst erheblich anbauen müssen. Diese drei 30 cm-Langspielplatten enthalten nämlich insgesamt 41 Aufnahmen. Dafür kostet die komplette Serie auch 57 Mark. Aber natürlich kann man auf Raten kaufen. Wenn vielleicht auch nicht bei jeder einzelnen Platte. Aber doch eine nach der anderen. Außerdem handelt es sich hier um ein ausgesprochenes Gelegenheitsgeschäft. Wo kriegt man schon für diesen Preis die ganze Geschichte des Jazz? Hier bekommt man sie! In drei Kapiteln, auf jeder Platte eins: Die 87 014 ist der Abschnitt „Dixieland“, bei der 87 015 erfährt man alles über „Swing“, und die 87 016 befaßt sich mit dem Thema „Modern“. Der Name des Biographen garantiert dafür, daß nach bestem Wissen und Gewissen gearbeitet wurde.

Leonard Feather ist ein anerkannter Fachmann. Was er nicht nur mit seinem Lexikon „The Encyclopedia of Jazz“ bewiesen hat. Diese Platten waren als klingende Ergänzung dazu gedacht. Sie sind aber so großartig gemacht, daß sie auch allein von beträchtlichem und bleibendem Wert sind. Was zwischen King Oliver und Gerry Mulligan wichtig ist, kann man hier finden. Und der Taschentext sagt in Feathers Sorgfalt jeweils, was zu den Aufnahmen zu bemerken ist. Was aber Dickie zu dieser Serie zu sagen hat, das liest sich so: Duftel

BRAVO erscheint wöchentlich im KINDLER UND SCHIERMEYER VERLAG
 Verlag und Redaktion: München 8, Lucile-Grahn-Straße 37 - Tel.: 449891
 Telegramme: REVUE München - Fernschreiber: 65-23372
 Satz und Druck: Kindler und Schiermeyer Druck GmbH
 CHEFREDAKTEUR: P. H. Boenisch - REDAKTION: Hanni Bartenschlager, Erich Fecher, Hans Schwarz - CHEFREPORTER: Rudolf Roth - ANZEIGEN: Paul Offinger - HERSTELLUNG: Johann Kreuzer - VERTRIEB: Alfred Mochring - VERLAGSLEITER: Willy Roth - Abonnementsannahme: Verlag München und Verlagbüro, zuständig Postamt oder Briefträger. Monatlicher Bezugspreis DM 2,16 (zusätzlich DM 0,09 Zustellgebühr). BRAVO darf nur mit ausdrücklicher widerruflicher Genehmigung in Lesemappen geführt werden. Für unaufgefordert eingesandte Bilder und Manuskripte übernimmt der Verlag keine Gewähr. Rücksendung erfolgt nur, wenn Rückporto beiliegt. Wiederverwendung des Inhalts nur mit schriftlicher Zustimmung des Verlages. Verantwortlich für den redaktionellen Teil: P. H. Boenisch, München. Verantwortlich für den Anzeigenteil: Paul Offinger, München. In Österreich für die Herausgabe verantwortlich: Hans Kramer, Wien I, Freyung 6

Hi Fi Music at Home May, 1958

The Lion Roars
 Willie Smith & Leonard Feather
 Dot 3094

A
 A
 B

Most people, after playing "The Lion Roars", are likely to agree with an esteemed colleague of ours who reviewed it in just three words: "He sure does". Leonard Feather interviews Willie "The Lion" Smith at the piano as he recalls the good old days of jazz. Under Leonard's perceptive questioning the Lion reminisces, brags a bit (modestly), and explains (with examples) for almost an hour. He plays his own short pieces and a couple by James P. Johnson and Thomas "Fats" Waller, with whom he ranks in importance in jazz history. On Side 2 he's joined by bass and drums. Though one may question the validity of some of his theories ("jazz originated in Haverstraw, N. Y.") the spirit he communicates is accurate, and will fascinate expert and amateur alike.
 C. Graham

Variety 5/28/58

from the *Dot* catalogue
 "The Lion Roars" (Dot). This set falls under the heading of a jazz documentary, presenting the story of Willie (The Lion) Smith, a veteran Negro dixieland pianist. Smith, who in his comments tells why he regards himself as Jewish, also gives a fine keyboard display of the blues, ragtime and swing. Smith reminisces in an informal discussion with jazz critic Leonard Feather.
 Louis Prima-Kate Smith

TV What's On? **RADIO**

Oatburners Fill 15% Of TV's Evening Time

By BEN GROSS

Are you convinced there are more Westerns on shows? Well, you're wrong. That way. According to the



Hugh O'Brian Toshiko Akiyoshi

often even the most ardent aficionado can't tell them apart.
Air Record Session:

Plans are being made to air over NBC-Radio an MGM recording session from the Hickory House of great jazz stars led by Toshiko Akiyoshi, the Japanese jazz pianist. Presided over by Leonard Feather, the critic and musicologist, illustrious names of this form of music who started their careers in jazz impresario John Popkin's eatery will be featured.

Toshiko, known as Tosh, is heard, of course, twice weekly over the coast to coast NBC network from this spot with her piano-bass-drum unit. She has been on the Steve Allen and Robert Q. Lewis shows. Seven Live Arts, and has also appeared at the Newport Jazz Festival.

When George Wein, director of the Newport shindig, was in Japan during 1957, he happened to tune in on the radio one night

a native pianist who had completely mastered the modern American jazz idiom. This proved to be Tosh.

So when our State Department inaugurated its cultural exchange program, Wein helped to obtain a scholarship for the Japanese girl at the Berklee School of Music in Boston. And since her arrival here, she has won recognition from the foremost exponents of her art.

So it was only natural that eventually Tosh should come to the notice of Popkin. For it was his place that pioneered jam sessions in our town 25 years ago, bringing to public notice Buddy Rich, Hazel Scott, Joey Bushkin, Louis Prima, Jack and Charlie Teagarden and Charlie Burnett, among other legendary names of jazz.

"Oh, Captain!" (M-G-M Records)—Leonard Feather and Dick Hyman's Allstars featuring Coleman Hawkins, Tony Scott and Harry Edison with vocalists Marilyn Moore and Jackie Paris. The Broadway show, starring Tony Randall, is all about bigamy on the high seas. The album's all about the tunes from the show. Very good, too.

Variety Wednesday, June 11, 1958

Inside Stuff—Music

Toshiko, the Boston-based Japanese jazz pianist who parleys studying at the Berklee School of Music there with nitery appearances in George Wein's Storyville, opens for her summer vacation from school at the Hickory House, New York, tonight (Tues.). She has just completed her third year of advanced music on a four-year scholarship at the Boston school.

Toshiko is being rejoined by her original trio with whom she did two months at Hickory House last summer. Jake Hanna is leaving his drum post with Maynard Ferguson and bassist Gene Cherico separates from Herb Pomeroy. While at Hickory House, Leonard Feather, who recently inked Toshiko to an MGM Records contract, will feature her as the head of an International Jazz Quintet to include a Belgian tenor saxophonist, Bobby Jaspar; a German clarinetist, Rolf Kuhn; a Swedish drummer, Bert Dahlander, and an English bassist, Peter Ind.

Jazz Should Be Heard And Not Talked About

By KAY GARDELLA

This being the year when TV has gone all-out in discovering all over again that there is a music called jazz, we gave the NBC-TV "The Subject Is Jazz" another look Saturday afternoon. This is one of several big and small jazz shows currently available if you are a jazz buff and have almost anyday's program easily at hand.

After several weeks, "The Subject Is Jazz" seemed to be running smoother, to me at least, and also seemed not to have lost a single one of its basic faults. Let's take the good first. The orchestra—should I say band or combo?—was assembled and led by the brilliant pianist Billy Taylor. Billy is an oddity, if that's the word, among jazz musicians. He can play any kind of music. More important, he plays any kind of music, from classical to jazz, with the same zest, enthusiasm and studious attention. I wish I could tell you the names of the other expert modernists whom Billy assembled for this gig. But that's on the fault side and we'll consider same later.

Copland Is Guest

To stay on the credit side, the "veteran modernist" among classical composers, Aaron Copland, was the honored guest. Copland was fascinating, as far as he was allowed to be. He played some of his 1925 classical compositions, sneered at in their day, of course, and even to an untrained ear these sounded very much like progressive jazz.

Copland's talk, also, was easy to diagnose and interesting in its theorizing. He was interviewed, of course, by Gilbert Seldes. Seldes is self-admittedly the only qualified expert on "The Seven Lively Arts." For the lively art of jazz he needs as "consultants" such lively experts as Leonard Feather and Marshall Stearns,



Art Ford

Leonard Feather

Consulting together, these fellows, for me, make the greatest basic fault in "The Subject Is Jazz."

They talk too much. (The same holds true of Bobby Troup and his ABC "Stars of Jazz" last night.

Credits Inadequate

Example: I would have loved to know at the end of the program (since I'm not hip enough to recognize every face in the jazz art) who played what. True, I got these names in a quick run-down of end titles. But the names were snowed under by such an endless parade of who was assistant to the costume designer, who helped the makeup man, who held the chalk for the assistant director, who put the overalls in Mendell Lowe's guitar and who was in charge of "the center." The center what?

To me, the basic fault of this show is that it is essentially punditry and has that "look down" and "tell the peasants" attitude

which, even if you don't care about jazz, is a complete drag.

Ford's Formula

Watching the NBC mental approach to a music which even its own pundits explained and classified as extemporaneous and improvisational, we had to look back to the Art Ford "Jazz Party" on the hinterland Channel 13, last Thursday night. Everything we had found fault with on the NBC-TV jazz bit, Ford manages to transform into a sort of artistic virtue in "Jazz Party." He cheerfully admits, for instance, that he doesn't even know what the boys will play next or how they will play it.

Then he gracefully gets lost. Then musicians who seem to be

boss of what they happen to be doing take over and do what they know how to do the very best they can. Cameras follow as best they can. Mikes pick up sound. When everybody is through with the bit, Ford comes back and says hell, let's wait for a commercial, and look out, mgn, there they come again!

We can find the same singular fault here that we found with "The Subject Is Jazz." Ford doesn't identify his musicians, either. But we must give him credit in that he didn't give any of them a great anonymous, pundit buildup, either. When the ride out comes with the Ford show, it comes because there ain't no

time left—not even for more music, much less for dull talk. Jazz music, like children, should be heard and not talked about.



Metronome July, 1958

OH CATALPA — LEONARD FEATHER AND DICK HYMAN (MGM E 3650): nine songs from the Broadway musical, but this one has vocals by Jackie Paris and Marilyn Moore and accompaniment by a quartet, omitted and omitted, which were composed of such musicians as Coleman Hawkins, Tony Scott, Art Farmer, Harry Edison, Jimmy Cleveland, Dick Hyman, Oscar Pettiford and Ose Johnson, with the arrangements by Hyman. It seems to me that American musical comedy gains immeasurably in interpretation by a jazz group, and jazz vocalists, as in this case, add even to that — all this, largely because jazz groups are usually so much more sensitive and flexible to the moods and meanings of such songs than are the pit orchestras or such which produce the music for the show proper. In any case, that happens here. The results are good jazz, instrumentally and vocally and, perhaps, the only weak moment in the album is a kind of disconnected vocal performance by Ose Johnson, probably as much a fault of shyness as anything else. For the rest, all the soloists are fine (and this is Tony Scott's first recorded performance on harp, which he plays well), Jackie and Marilyn are fine in their performances although they don't really match the parts as I visualize them. That's not a real fault; though, and Marilyn's sneeze of *Feeling* (plus the accompaniment) actually underlines that lyric to a fare thee well, and *Give it All Your Got*, becomes a typical blues. The last track is an instrumental played by the octet with solos by all.

The Jazz Scene

Feather's Book Tickles Critic

By JOHN McLELLAN

Leonard Feather is the author of a new book on jazz. It bears the imposing title "The Book of Jazz" and is further described as "A Guide To The Entire Field." (Horizon Press, 280 pp., \$3.95)

Feather, who has been writing about jazz for a good many years, is perhaps best known for "The Blindfold Test." This is the interview column in DOWN BEAT that presents the comments of well-known musicians on a series of records about which they are given no information.



McLELLAN

His previous books include "Inside Bebop" which first came out around 1949.

I recall how impressed I was with this slim volume because it was the first I'd run across, which actually discussed jazz from an intelligent musician's point of view.

Rather than the subjective opinions of the jazz-fan-with-a-knack-for-writing, which characterized jazz criticism in the old days.

FEATHER ALSO A MUSICIAN

Since then, Feather has also put together "The Encyclopedia of Jazz," an alphabetical listing of something like a thousand jazz musicians with brief biographies and discographies of all, and photos of many.

You see, like Andre Hodeir, Leonard Feather's big advantage over other jazz writers is the simple fact that he is a musician.

I particularly remember the tunes "Ocean Motion" and "Tempo Di Jump" that he wrote for a wonderful Pete Brown session in the '30s. I guess that was about the first time Feather's name came to my attention.

But as much as his musician-ship serves him to good purpose, Feather's compulsion to prove a few personal opinions takes away from the over-all value of his latest book.

LOSES OBJECTIVITY WRITING ON MORTON

He loses his objectivity, for in-

stance, in trying too hard to kill off the "Jelly Roll Morton Legend" once and for all.

Granted Morton was a braggart and that he didn't swing, as we understand swing today. But, I still find many of his compositions ("King Porter Stamp") well written, his sole piano (particularly the tangos like "Mamanita") extremely moving.

And some of his Red Hot Peppers group recordings (notably the "Doctor Jazz" series of 1926) are among the best examples of the lilting two-beat obtained by early jazz groups.

This kind of jumping on an artist with hob-nailed boots is completely unnecessary. It's one of the few faults I find with my favorite book on jazz: Hodeir's "Jazz: It's Evolution and Essence."

In it the author picks Mezz Mezzrow's worst solo to "prove" that clarinetist's work valueless. At the least, it's unkind.

WORTH HAVING IN YOUR LIBRARY

What really makes Feather's book worth having in your library is the chapter on "The Anatomy of Improvisation." Here, with the help of Quincy Jones, Feather has transcribed the improvised solos of a number of important jazz musicians.

To the student jazzman, this should be a helpful analysis of the musical thought that goes into the improvisation of the mature musician who does more than run chord changes.

Even to the non-musician, these examples and Feather's comments should provide valuable visual understanding of the way a musician improvises.

Despite the fact that this is not "THE Book of Jazz," it is "A Book of Jazz" that both the fan and the musician will find informative and interesting.

John McLellan conducts the "Top Shelf" jazz program from 6:45 to 7 p.m. Monday through Friday, and from 7 to 8 p.m. Saturday on Station WHDH.

Your Life Insurance

N.Y. JOURNAL AMERICAN SAT. JULY 12 1958

Leonard Feather Writes:

Newport Jazz '58... A Successful Festival

By LEONARD FEATHER
Author of The Book of Jazz

Last week's American Jazz Festival at Newport, R. I., was the biggest event in the entire 60-year history of jazz in this country. Biggest in terms of the number of performances involved, the number of musicians hired (about 185), total salaries paid (over \$45,000), and tickets sold (a fantastic \$160,000 worth).

Biggest, too, in terms of the variety of music presented, and the extent of coverage on radio (a full sponsored CBS network hour on all four evenings) and in the press.

And what happened? The festival earned mixed reports from writers searching for ways to accentuate the negative and underplay the positive.

THE INTERNATIONAL Youth Band, rounded up during a tour of 18 countries by Marshall Brown, put on a performance that reflected the utmost credit on Brown's talent-scouting skill. After only ten days rehearsing the band in this country, he whipped it into such good shape that its performance certainly surpassed that of the orchestra led by a far more experienced leader, Benny Goodman.

Yet some of the carping critics complained that the music provided by Brown for this band was too far out, too complex, giving the members too little chance to express their solo personalities. All I can say is, don't believe a word of it!

Several of the arrangements were founded on the basic, traditional blues, or simple themes like "Perdido." Moreover, if some of the works were a little more advanced it was that much



ANITA O'DAY... Rated by Leonard Feather as a hit of the recent Newport Jazz Festival.

more of a challenge, showing that these men who could not even converse in a common language found ample and lucid communication in the international dialect of jazz.

ANOTHER CRITICISM: the "Blues in the Night" concert was an attempt to convert Newport into a rock 'n' roll shindig. But the critics neglected to mention that the best of rock 'n' roll does qualify as jazz.

Third criticism: Benny Goodman put on a mediocre performance. True. Neither Benny's band nor the programming of his concert had the variety or the musician-ship one expects from him. He should have brought in Gene Krupa, Harry James, Lionel Hampton and other alumni.

Fourthly, it was said of Duke Ellington that the set of new works played by his band lacked cohesion. Duke is so far above the criticism of his detractors and his music spoke so eloquently for itself,

that any adverse comments will be canceled out by the release of the recordings made at Newport during the Ellington night.

For me, the Newport high points came during the "modern jazz" matinee (with Horace Silver, Thelonious Monk, Sonny Rollins and an amazingly rejuvenated Anita O'Day), during Mahalia Jackson's magnificent mid-night gospel session, and in the long Sunday finale by the seemingly ageless Louis Armstrong.

Mr. and Mrs. Louis L. Lorillard, George Wein and the other festival directors had the impossible task of trying to please all of the people all of the time by offering just about every kind of music that could conceivably be designated as jazz. Regardless of critics, the audiences who broke attendance records during those four nights will agree that they came remarkably close to an unqualified success.

The man behind the Voice of America

America

ASIDE from the sandpaper sound of Satchmo himself, the best known voice in jazz today (overseas, though not at home) is probably that of Willis Clark Conover Jr., a tall, bespectacled, slim and rather dignified man.

Five days a week he is heard in a two-hour programme called "Music USA," broadcast by the Voice of America, an arm of the United States Government's State Department.

Few of his listeners know about the man behind the smooth, easily understood voice that has earned faithful listeners in five continents since the show was initiated in December, 1954, by the United States Information Service. Few are familiar with the exact system by which these broadcasts are brought to fruition.

Conover puts five entire programmes on tape, enough to last from Monday through Friday, in the course of two days spent in Washington. Since he spends most of the rest of his time in New York, I was able recently to probe into his background and into the workings of "Music USA."

"I was born December 18, 1920, in Buffalo, New York," Willis told me. "My father was an Army officer, so we traveled about quite a bit and I was shifted between a couple of dozen schools, which gave me a restless beat for the rest of my life."

Part-time

"While I was in one high school, we produced a little play about a mythical radio station, and they cast me as the announcer. Somebody told me that I sounded just like a real radio announcer in the rôle, and since I was about 14 at the time the compliment was a traumatic experience."

"The impression dug further when I got into the finals of a spelling contest that was being broadcast and the announcer came and said he had been listening to me and thought I should be a radio announcer."

"As a result, while I was still going to school I got a week-end job doing part-time radio work on a station in Maryland in

LEONARD FEATHER talks to Willis Conover, the man whose voice is known to jazz fans in every corner of the world.

1938, and took my first full-time job on a small station in late 1939."

"Music USA" is never broadcast live. It is taped and half a dozen copies of the tape are sent to relay bases around the world which broadcast them on the same day, about two months later, at a peak listening time for each area. The bases are in Tangier, North Africa; Colombo, Ceylon; Munich, Germany; Honolulu, Hawaii; North Luzon, Philippines; and Dixon, California.

Mailbag

A fascinating aspect of Willis' work is the mail the programme brings in.

A sampling of a typical week's mailbag, which may run to as many as a thousand letters, will include a request from New Delhi for a picture of Duke Ellington, a thank-you note from a Norwegian medical student; a report from the father of a nine-year-old listener in Copen-



Willis Conover (left) interviews George Shearing for "Music USA." Conover receives up to a thousand letters a week from over 80 countries.

hagen; a request for jazz records, books and magazines, from a group of enthusiasts in Switzerland; and an occasional indication that some of the listeners' knowledge is a little less than up to date—one listener wrote in requesting Bunny Berigan's address.

Thrill

"We probably get more mail from Britain than anywhere else," says Willis. "Probably because of the language situation and because English fans can hear it on three-metre bands during the first transmission and on two bands plus a long-wave transmission on the second broadcast of each show. They pick it up from both Tangier and Munich."

"Practically all the letters that are from foreign-speaking fans are written in English, and they almost invariably apologise for their English, quite unnecessarily. I don't speak any foreign languages, but I always try to

much the programme has meant to them.

"Look at this," he said, showing me a Polish magazine. "It's an index to jazz. See this part? Birdland, blues, Bolden, bop, Chicago, Christian, Clarke, combo, Condon, Conover!" Willis beamed. "This," he said, "thrills me."

Cash Box July 26, 1958

N.Y. Journal-Amer. 8/23/58



"THE WEARY BLUES" — With Langston Hughes—MGM E-3697 (1-12" LP)

Poet-playwrite Hughes, famed for his warm chronicles on Negro life, reads thirty-three of his "blues" poems backed by a sextet on one side, (directed by Leonard Feather), and The Horace Parlan Quintet on the other. What results is a natural association of Hughes's reflective works and the blue performances by the jazzists. Personnel in the sextet include Sam "The Man" Taylor, Osie Johnson, and Milt Hinton, and in the Harlan combo, Charlie Mingus, Jimmy Knepper, and Kenny Dennis. A formidable issue for the jazz-poetry following.

"It's What's in THE CASH BOX"

THE VOICE OF BROADWAY

Marlon's E

By DOROTHY KILGALLEN

MODERN MUSIC CONNOISSEURS will want to latch onto "The Weary Blues" with Langston Hughes. Dr. Leonard Feather supervised the poetry-with-jazz production in addition to writing some of the melodies. Last week's heat combined with her lengthy and strenuous part caused Sylvia

New York Age 7/19

Page 26

"Project 58," Poet Hughes Top Radio Fare

"Project 58," George Goodman's monumental project continues on WLIR-Radio with various programs of interest to the community every night at 8:30 p.m. except Saturday. One of the highlights is the second "Discrimination in New York State—Progress Report" with Comm. Charles Abrams to be heard Friday evening.

Also on radio (WOR-Saturday from midnight to 5 a.m.) is Langston Hughes, noted writer, who reads some of his jazz poetry via a new LP recording produced by Leonard Feather. Panelists who discuss Mr. Hughes' works are Charles Leedham, T.V. producer; Venable Herndon, associate editor of "Chelsea Review;" William E. Preston, Jr., author and artist; and Ben Isquitch.

Television Notes

7/16/58

James To Review Jazz Book At A.U.

Dr. Willis Laurence James, outstanding authority on the music of the American Negro, will review The Book of Jazz by Leonard G. Feather for the Atlanta University School of Library Service on Wednesday, July 9. The review will be at 7:30 p.m. in Dean Sage Auditorium.

Dr. James, chairman of the music departments of Morehouse and Spelman Colleges, director of the Spelman Glee Club and the Atlanta-Morehouse Spelman Chorus, is well qualified for his assignment. He has served as an authority on Negro music at the Newport, Rhode Island, Festival and has been invited five times to lecture on European and American music at the Tanglewood Roundtable. He was one of twenty-five people chosen by the American Council of Learned Societies to come in 1951 to the Library of Congress to consider the status of American music during the past one hundred years.

His compositions have been performed by the Bell Telephone Company Orchestra and Chorus and by leading college choirs and symphonic orchestras. He also writes about music, being the author of "Romance of the Negro Folk Cry." In 1955 he was awarded an honorary degree by Wilberforce University.

The public is invited to the review, which is the second in the summer series. Dr. Horace Mann Bond will be the final reviewer on July 30.

accident

Hi-Fi and Music Review

• THE LION ROARS featuring Willie the Lion Smith (piano, vocals, interview) with Leonard Feather. Carolina Shout; Portrait Of The Duke; Fingerbustin'; Zig Zag & 9 others. Dot DLP 3094 \$3.98.

While brass bands in New Orleans and a few other southern and southwestern cities ignited one aspect of early jazz, there was also a ragtime-based piano tradition along the eastern seaboard which was to lead to jazz figures like James P. Johnson, Willie The Lion Smith, Fats Waller, and Duke Ellington. The Lion, now 60, reminisces on both the Dot and Grand Award recordings concerning early jazz contemporaries of his; his own and others' compositions; and the social milieu of early Harlem jazz, among other subjects. He is an enthusiastic, expansive raconteur although he is apt to oversimplify the occasion. He also remains a vigorous, individual and rollingly swinging pianist—a virile strider and also a tender romanticist. The Dot is the better album because Willie doesn't sing on it, and because it contains six of his own compositions. There is some overlap in the talking on the two sets but not enough to make it a waste to have both.

N. H.

Time 8/4/58

The Lion Roars (Willie "The Lion" Smith; Dot). In an interview with Critic Leonard Feather, Harlem's most-storied stride pianist rambles through some richly colored reminiscences about the good, bold days of jazz. (Willie's earliest jazz school: the brickyards of Haverstraw, N.Y.). The Lion roars too much and plays too little, but a couple of his own compositions—Echo of Spring, with its lacy embroidery over a rolling bass, and Zig-Zag, with its propulsive drive—are worth the price of the album.

In Defense of Imitation

Marilyn Moore: Girl Who Sings Like Billie Holliday

Not so very long ago, a brief (5', 3½"), red haired girl singer caused an interesting controversy, when she recorded an LP for Bethlehem. (She is no longer under contract with that company.) Nothing was really "wrong" with the record. The girl simply sounded very much like Billie Holiday.

The gist of the controversy boiled down to this: which is better, a bad singer who is individual, or a good one copying some one else?

Perhaps the most telling argument in favor of the "good-singer-copying" view, came when the question was raised, "If you had been listening all evening to records by your favorite singer, then some one told you that it was not your favorite singer at all, but merely a carbon copy, would that spoil your entire evening? Does a name mean that much to you?"

Of course, there were some very convincing, traditional arguments to be made for originality, too. But, needless to say, the argument was never satisfactorily settled.

The singer's name is Marilyn Moore. She is the wife of saxist-arranger Al Cohn, and they make their home in Flushing, N. Y. In a recent interview, the writer and Marilyn exchanged the following words:

Ron: "It's been said that you copy Billie Holiday, too exactly. Would you comment on that?"

Marilyn: "Well, frankly, I was very happy to be in the middle of all that discussion. Publicity like that you couldn't buy. I'll say this. I'm influenced by Billie, but not that much influenced by her. At any rate, I sing the way I feel like singing. I get the impression that some people think it's sacrilegious to sound even faintly reminiscent of another singer. What nonsense. What must I do? Wait until Billie's dead before I sing? I wish more people were as open-minded about this thing as Billie herself is."

Ron: "By the way, what is Billie's reaction to all this?"

Marilyn: "Oh, she's one hundred per cent for me. We're good friends. I like her personally as well as professionally. What a big soul she has! That's why she can sing like she does. She's the greatest story-teller in the world when it comes to lyrics. Daddy O'Daylie (Chicago disc jockey), once said something very flattering about me that goes double for Billie. He said, 'Most singers sing a lyric; then, once in a great while you find a singer who can make a lyric sing.'"

Ron: "Billie has heard the record, I take it?"

Marilyn: "Yes — that is, two or three of the tracks. She was down at Juniors (musicians' hang-out on 52nd St.) one night and heard them on the juke box. 'For God's sake! They're finally playing one of my old records!' she said. Then after listening to a few bars, she said, 'No, that's my girl, Marilyn.'"

Ron: "What are you doing now?"

Marilyn: "Among other things, I'm looking for a good agent to handle my business affairs. I hate the business end of music, perhaps because I know so little about it. I have one particular agent in mind, because I feel that he would make every attempt to book me in the right kind of places."

Ron: "Exactly what do you mean by the 'right kind of places?'"

Marilyn: "Places where the people come mostly to hear the music. Eyes closed, ears open. That's my kind of crowd. If I can't make it with an audience like that, then I'll give up."

At this point, the interview was interrupted by some strange



Marilyn with Dick Hyman and Leonard Feather; Oscar Pettiford rehearses rhythm section

sounds from the basement. Lili, Marilyn's big, friendly schnauzer, had heard us talking and wanted to join the conversation. She came bounding into the room, eyed me curiously for several minutes, decided I meant well and challenged me to a wrestling match. I don't like to brag, but it was no contest.

At presstime, METRONOME learned that Marilyn has found a manager, John Levy, and that she could be heard on another record, this time on the MGM label. The tunes, from the Broadway musical *O, Captain!*, were recorded at three separate sessions. Instrumentalists at the first were Harry Edison, Coleman Hawkins, Oscar Pettiford, Ossie Johnson and Dick Hyman. The second was with a big band, and the third with the Tony Scott Quartet. Jackie Paris contributed his voice to three of the tracks.

Ron Dyke Interviews Singer Who Is Flattered By Similarity Controversy

N.Y. Age 8/2/58

New Album Features Hughes' Poetry, Jazz Background

If there are any squares around who have failed to recognize the dominant position of Langston Hughes as the "people's poet," it is to be recommended that they pick up a copy of MGM's "The Weary Blues" album on which Hughes reads his poetry with some superbly blended jazz background and accompaniment by some fine and sensitive musicians.

Mr. Hughes as recorded some of his interesting work before but mainly on labels which appeal to folk already committed to a live interest in poetry. On this album, however, he proves without a doubt that poetry is for people and can be so projected that the most prosaic individual — even those whose prejudice against or lack of appreciation for this art form — can get a tremendous bang out of it.

Tribute To Feather

The fact that this has been done is not only a tribute to the well-established talents of the lyricist but also to the directional genius of Leonard Feather, MGM executive who conceived the idea of waxing Hughes with the collaboration of such artists as trumpeter Red Allen, Vic Dickenson, tenor saxist Sam "The Man" Taylor, pianist Al Williams, bassist Milt Hinton and drummer Osie Johnson. All these musicians are featured on Side A of "Weary Blues" which is a blues montage assembled from many Hughes' pub-

lished volumes, notably from his recent important Langston Hughes Reader (George Braziller, Inc.)

The "B" side, equally as fascinating as its companion is illuminated by the gentlemen of the Horace Parlan Quintet with Parlan on piano, Jimmy Knepper, trombone, Shafi Hadi, tenor sax, Charlie Mingus, base and Kenny Dennis, drums.

Mingus and Feather did arrangements and conducting.

Deftly Humorous

Because his deep roots are in the traditions of the Negro, there is much of the incisive, deftly humorous touch which Hughes has often brought to his writing of the troubles of the Negro, his sorrows, his exuberances, his religion, his love and work. But there is a wide base of the concept and understanding of all human beings and what makes them tick underlying all the work.

Hughes — with similar music background — has done night club stunts projecting this same kind of performance. His recorded work in this area should meet healthy popular acceptance and

increase the audience for all poets.

Negro people, hearing this album will be able to affiliate, to be proud, to agree, to say "Yes, Lord, that's right." But all people with any humor or any memories should enjoy it tremendously.

Annual Boat Outing
 Sponsored by
SALEM METHODIST CHURCH
 Up the Beautiful Hudson River
 Hudson "HUDSON BELLE"

12
 ON SALE AT YOUR FAVORITE RECORD STORE

for the first time a perfect blend of

poetry

THE WEARY BLUES

THE WEARY BLUES — LANGSTON HUGHES

LP E3697

and jazz

LANGSTON HUGHES

featuring the Horace Parlan Quintet (Music by Charles Mingus) and the Red Allen Sextet with Vic Dickenson and Sam (the man) Taylor (Music by Leonard Feather)

MGM RECORDS

Sat. Review
9/13/58

Battle of Jazz: Eggheads Vs. Yahoos

The 1958 Newport Jazz Festival Will Focus Attention on Critics Who Vent Their Spleen on This Music Form and Its Makers—by Leonard Feather

IN THE early 1940's, jazz found itself stretched out on the tracks while two locomotives headed toward it from either direction, bent on wholesale carnage. A miracle, or perhaps a divine sense of rhythm, enabled jazz to nudge itself out of the way just in time to prevent its own devastation. The two forces engaged in this battle, for which words were the weapons, represented traditionalism (upheld by a large number of so-called "moldy fig" critics and very few musicians) and progress (insisted upon by many musicians and hardly any critics).

In 1958, we can look back in amusement on the desperate efforts of Charles Edward Smith, Rudi Blesh and other diehard critics to barricade the horizon against the inevitable arrival of new ideas. Today, Gillespie, Monk and Powell are internationally accepted; Smith, adopting the if-you-can't-beat-'em-join-'em technique, sings the praises of Jay Jay Johnson and others who represent everything he despised and rejected for a full decade; Blesh can be found as an enthusiastic member of the audience wherever such modernists as Sonny Rollins are on the stand. But now a new battle of jazz is manifesting itself. This time the opposition of ancient *vs.* modern is less directly involved; esthetic rather than stylistic values are the crux of the dispute.

Reduced to its essentials, the battle of jazz today could be called that of the Eggheads *vs.* the Yahoos.

Both sides will resent the use of these terms; they are used here because that is how each thinks of the other.

The Yahoos have been with jazz longer than the Eggheads and thus, by virtue of seniority, will be discussed first. A few samples of their thought processes can be found in the following quotes:

"Arthur Godfrey has a new mission. He has set out to rescue jazz from the intellectuals. For a long time, Godfrey has been watching the long-hairs drag this American treasure up the winding stairs of Carnegie Hall to their polysyllabic ivory tower. He believes it's time to bring it back to the man at the street level. 'It's getting so there are more experts and critics than there are musicians. There's a raft of guys now who write essays on the backs of LP record jackets and in the slick magazines. There are darn near as many books on jazz today as on child psychology,' said Godfrey." — CHARLES MERCER, *Associated Press*

"Mr. Condon is a professional minstrel who specializes in jazz and is also a sort of bum like me. . . . I don't like the way they are monkeying around with jazz, and especially the old-timey advocates like Condon. . . . I don't care about all the cultured approaches to jazz, where it is reviewed and analyzed and plucked apart, and called progressive or decadent. . . . Jazz needs a simulation of a murky New Orleans midnight or a low dive in Chicago. It calls for dim lights and lousy service and a bunch of

worthless people to make it jump, because jazz is about half audience participation anyhow." — ROBERT C. RUARK, *N. Y. World-Telegram & Sun*

"Whatever its merits or demerits, jazz does not deserve to rank as Exhibit A of 'culture, made in U.S.A.'; for export to the Soviet Union. This goes for all foreign countries." — DR. RUTH ALEXANDER, *N. Y. Daily Mirror*

"Most jazz musicians are irresponsible bums." — ROBERT SYLVESTER, *N. Y. Daily News*

The attitude reflected by these statements combines a mixture of naïvety, misinformation, paternalism and ill-timed humor. I doubt strongly that any malice is involved or even that any harm was intended by any of those quoted, with the possible exception of Dr. Alexander, who clearly has an ax to grind.

What the writers fail to observe is that the kind of jazz world they seek — a world in which most of them grew up two or three decades ago, when many jazz musicians were indeed guilty of drinking prohibition gin and few had graduated from high school, let alone college or music school — is not dead. It is not even being killed off by the remarkable acceleration in academic knowledge and musical scope shown among many jazz musicians today.

Hi-fi records, jazz concerts and festivals, far from limiting the simple, unlettered jazz sought by the Ruarks, have brought it to a wider audience than ever. In the days when our population numbered about 140 million there were in this country perhaps 5,000 dedicated jazz fans. The Ruarks and Sylvesters did not write, nor did the Godfreys broadcast, anything to encourage them or to increase their numbers. Today, among 170 million Americans, at least 100,000 are constant followers of one or another type of jazz — including considerably more than 10,000, I would estimate, on the Condon, or musicians-are-bums, bandwagon.

If there is a case to be made for the theory that jazz is becoming too sophisticated, that too much is being written about it and that its performers know too much about music and have never learned how to fall off a barstool in a gentlemanly way, the consolation should lie in this tremendous overall expansion, an expansion that has actually increased the number of those who perform it as "happy music" and nurse it as a mentally-retarded folk art. The optical illusion that has made this expansion a contraction in the eyes of the Yahoos is merely the result of the even greater increase in the number of musicians and *aficionados* who would like to see jazz move ahead.

Dixieland is not dead; the Yahoos need not worry; some musicians are still bums. But the Yahoos would do well, while nursing their nostalgic primitivist theories, to think twice before renewing their *Continued on page 58*

Book Reviews

THE JAZZ MAKERS—Edited by Nat Shapiro and Nat Hentoff. (Published by Peter Davies Ltd. Price 30/-).

The Jazz Makers is a book of 368 pages, handsomely produced and illustrated. (Of the photographs, Herman Leonard's shot of Art Tatum and one of a withered Pee Wee Russell assembling his clarinet in the Columbia studios are outstanding).

The body of the book consists of twenty-one essays by a panel of American writers on "the significant enrichers of the jazz tradition." Discussed in this light are: Jelly Roll Morton, Baby Dodds, Louis Armstrong, Jack Teagarden, Earl Hines, Bix Beiderbecke, Pee Wee Russell, Bessie Smith, Fats Waller, Art Tatum, Coleman Hawkins, Benny Goodman, Duke Ellington, Charlie Parker, Fletcher Henderson, Count Basie, Lester Young, Billie Holiday, Roy Eldridge, Charlie Christian and Dizzy Gillespie—in that order.

In all fairness to the editors I must explain that they do not claim the musicians selected are *the* most vital figures in jazz history (though, in fact, many of them do merit this description). Rather their aim has been to have representatives of all the major schools of jazz playing (hence, Baby Dodds for New Orleans jazz), plus several men of established greatness whose individuality defies identification with any one school. Also their intent has been to take the story of jazz *up* to the modern movement, and including Christian, Parker and Gillespie, but not to go beyond these three. Accepting these confines I believe the one grave omission to be Benny Carter.

Aside from his considerable solo abilities (and I am one of those who prize his alto playing even before the sensual Hodges) Carter has been second only to Ellington as an arranger and composer for big bands of the pre-modern era, and the equal of Ellington at *rehearsing* big bands. Quite recently the noted collector Norman Jenkinson had me undergo a blindfold test at his flat. Among the early 78's he played was one by the Willie Lewis band. I did not guess the band. I did not guess any of its musicians. From the opening bars though, I knew that Carter had written the arrangement and had rehearsed the band. The saxophone section, I remember particularly, sounded disciplined and fleet and marvellously sensitive. After this test I deliberately sorted out several Willie Lewis recordings—ones without the benefit of Carter's writing and rehearsing—and found the band very second-rate, and its saxophone section plain clumsy. Without Carter's guidance they were nothing.

I would have included Benny Carter in this collection, even to Fletcher Henderson's exclusion, but preferably to Bessie Smith's, who needs to figure in a similar collection devoted entirely to blues singers.

The editors were sufficiently shrewd to let the writers examine the jazz makers not only for their contribution to jazz but also as human beings. And herein lies the book's real importance. As human documentaries several of the essays are outstanding, certain of them likely to be the definitive portraits of their subject-musicians for many years to come.

Charles Edward Smith's essays on Teagarden, Pee Wee Russell and Billie Holiday are the best of these. Smith is a lucid writer, while incorporating a passion for the real human nature that would delight even Henry Miller. His subjects are musicians. He describes their music. He points out the roads down which it has taken them. However, they are also intensely personal beings, and as such Smith brings them into the centre of his stage. Once there he has the real truth out of them. And how he makes the truth live! And how the portraits live!

Pee Wee Russell I have never met. But Big T and Lady Day I have met—and the Smith portraits of them are so exact. ". . . . a big man, generally amiable and occasionally moody, with dark eyes and a lazy smile . . . the laziness completely disingenuous, reminding one of the friendly panther who, in the interests of a high protein diet, had just swallowed the Cheshire cat . . . he doesn't flaunt his background, and perhaps that's what makes him a real Texan, blood brother to the hard-drinking, hard-living pioneers." Who else but Teagarden? And the consuming tragedy that is Holiday; the beautiful-bitter-sweet voice and the big H she hated and fell for, and the stiletto temperament—all are in the Smith essay. He is warm to the singer but he does not gloss over her strident temper. "At the Grand Terrace in Chicago she threw a lethal threat and an inkwell at the manager, exploding in blind hostility just as she had as a small child when a boy had teased her with a dead rat. On that occasion she whacked him over the head with a stick. On another, in a 52nd Street club, she dunked a maid (who'd called



One of the musicians discussed in the book "The Jazz Makers" is Coleman Hawkins, photographed here by Bill Wagg while he was in this country with the "Jazz at the Philharmonic" group.

Dorothy Kilgallen N.Y. Journal-American
Aug. 1958

MODERN MUSIC CONNOISSEURS will want to latch onto "The Weary Blues" with Langston Hughes. Dr. Leonard Feather supervised the poetry-with-jazz production in addition to writing some of the melodies . . . Last week's heat combined with her lengthy and strenuous part caused Sylvia



JOE TURNER— earthy vitality

What is rock 'n' roll? Basically it takes three forms. There are the instrumental numbers, whose cloddish beat many youngsters find conducive to dancing. Though this music may be called jazz on a very primitive level, it is significant that when Count Basie's superb jazz orchestra was signed for a regular series of rock 'n' roll broadcasts in 1956, there were complaints that its beat was not obvious enough; Basie was canceled off the show by mutual consent.

Secondly, there are the innumerable vocal quartets, most of them operating on an appallingly low level, both in musicianship and repertoire, and bearing a dubious relationship to music of any kind, let alone jazz. The kind of material used by these groups is best indicated by the story of the music publisher who sat in his office playing a recording of his new hit, which had sold a million copies: "Isn't it amazing to think this was written by a thirteen-year-old child?" he said. "It is indeed," said his listener. "I should have thought it was written by a six-year-old child!"

Thirdly, there are the solo singers—the ballad vendors, whose melodic tones are a travesty of Tin Pan Alley's most nightmarish moments, and the blues shouters, some of whose work is genuine, unspoiled folk talent.

Today, during an automobile trip, these three types of performances may endanger your driving for hour after head-splitting hour, since it is hard to find anything else on the average radio dial.

The success of rock 'n' roll with the predominantly youthful record-buying public can be simply explained. It summons the emotions easily with its crudely-stated, heavy, off-beat rhythms; melodically and lyrically it raises no problems. One can hardly be amazed that the eighth grader by-passes the Kerns, Porters and Gershwins and prefers to wreck the Paramount Theater's upholstery to the chorus of "Great Balls of Fire" or "Jingle Bell Rock." Psychologists have pointed out that the neurotic, unsettled times in which we live are bound to release youthful energy in such demonstrations. With or without juvenile delinquency, rock 'n' roll was inevitable.

Where did this music come from? The best of it has common roots with early forms of Negro jazz (known during the 1930s as Race music and in the '40s as Rhythm & Blues); the worst of it is an offshoot of American country, western, and popular

music in general, its qualities reduced to their lowest common denominator.

Jazz, originally the product of a socially segregated group, developed into a healthy and artistically valid interracial art form. On the other hand, when the walls began to crumble for Rhythm & Blues, each group borrowed the other's least attractive characteristics: while the Negro ballad singer took on the shoddiest trappings of Tin Pan Alley, white artists offered pallid and synthetic performances that often robbed the music of the Negro folk artist's earthy vitality. Inequities multiplied: the recording of a tune called "Shake, Rattle and Roll" by Joe Turner, a great veteran blues singer, was pushed into the background when Bill Haley's Comets, who have access to many jobs unavailable to Turner, outsold him with a far inferior version.

To sum up: some rock 'n' roll is valid as folk music or as a sort of first grade in the grammar school of jazz. Even a few of Elvis Presley's records show that, disembodied from his manic gyrations, he can sing with warmth and a real blues feeling. (Joe Turner, he says, was a prime influence.) But generally, the best of rock 'n' roll is represented by the Turners and the other artists whom you are less likely to see on TV or hear in your auto.

But the parents of America may take heart from the surveys that reveal how many of today's most articulate and dedicated students of advanced modern jazz are yesterday's rock 'n' roll addicts. If the "big beat" does nothing more than lead the way to an appreciation of a more valid and less tempestuous art form, the esthetics of our civilization can be in no immediate danger. □



COUNT BASIE—
not obvious enough

LEONARD FEATHER is probably America's best-known authority in the field of jazz music. A musician-composer-impresario as well as critic and lecturer, he is a regular contributor to Esquire and Down Beat, is jazz editor of Playboy magazine and jazz consultant for the World Book Encyclopedia. He is the author of such serious jazz studies as The Encyclopedia of Jazz and The Book of Jazz.



Aktuell USA-profil: DONALD BYRD

Donald Byrd har snabbt utvecklat sig till en av de ledande inom den duktiga Detroitklick, som under de senaste åren invaderat New York. Ett tecken på den uppskattning han rönt är segern i trumpetarnas nya stjärnklass i Down Beats kritikeromröstning 1957.

Don, som föddes den 9 december 1932 i Detroit, är son till en metodistpastor, som alltid uppmuntrat honom i musikstudierna. Efter flera års undervisning i teori och instrumentkännedom, först vid läroverket i Cass och Wayneuniversitetet i Detroit, senare vid Manhattan School of Music i New York, var Don mogen för sin professionella debut. Två års militärtjänstgöring satte dock ett tillfälligt stopp för karriären. Mellan 1951—53 tjänstgjorde han vid flygvapnet och spelade med olika militärband.

Ströspelningar

Sedan Don muckat, ströspelade han i halvannat år runt Detroit med musiker som gitarristen Kenny Burrell, basisten Paul Chambers och åtskilliga andra, som sedan dess blivit kända namn i New York. Sommaren 1955 gjorde han entré på Manhattan och första engagemanget fick han som medlem av George Wallingtons kvintett på Cafe Bohemia. I bandet ingick Phil Woods på altsax, Teddy Kotick bas, trumslagaren Art Taylor och man gjorde också en LP för Prestige. Byrd stannade hos Wallington från augusti till oktober. I december började han med Art Blakeys Jazz Messengers. Sedan han lämnade det bandet för över två år sedan, har han huvudsakligen frilansat och medverkat på ett otal skivinspelningar med kapellmästare som Sonny Rollins, Lou Donaldson, Horace Silver, Jimmy Smith och Paul Chambers — alla på Blue Note — och dessutom har han själv stått som "borst" i några album på Savoy, Prestige och Transition. Tillsammans med Gigi Gryce bildade han också Jazz Lab Quintet och har hållit ihop med denna ganska regelbundet, men de resterande musiker i gruppen har växlat.

På tal om utvecklingen av sin egen stil berättade nyligen Donald följande:

"Jag studerar fortfarande och lär mig nya saker oupphörligt, men jag anser i alla fall att jag är på det klara med, i vilken riktning jag skall fortsätta. Jazz är en musikform, som ständigt förändras och det gäller inte minst trumpet-spelet under årens lopp. I början var instrumentet det ledande i alla orkestrar och det användes då i första hand för att accentuera vissa passager. Numera har dock stilen blivit mer diskret. När alla andra såg på trumpeten som ett både starkt och hetsigt instrument och de flesta solister tjöt fram det ena höga C't efter det andra, kom Miles och ändrade på hela inställningen genom att dämpa ner trumpeten och får den mer melodisk."

Eldigt och tystlåtet

"När vi nu har både Miles och Dizzy att lyssna på samtidigt, börjar trumpetarna komma underfund med att instrumentet kan vara både eldigt och tystlåtet. Naturligtvis måste en trumpetare kunna blåsa höga C också — om han orkar — men det viktigaste är att han kan lugna ner sig och lägga lite värme i spelet. Alla kan ju inte vara lika bra som Dizzy Gillespie — han är ju rena underverket! Att döma av vad både Dizzy och Miles själva säger, lyckades Clifford Brown och Fats Navarro mer än några andra förena eldigheten med ett mjukare spelsätt och det måste jag själv instämma i. I synnerhet Fats var en strålande representant för den stilkombination, som alla strävade att nå på den tiden. Tillsammans med Clifford var han den som ledde hela utvecklingen — de skapade den moderna trumpetstilen och det förhållandet börjar nu bli uppenbart för alla."

Fortsatte studierna

Sina studier har Donald tråget fortsatt med, trots den hektiska aktiviteten i både skrivstudios och på klubbar, och nyligen tog han sin examen vid Manhattan School of Musik, där han pluggat sedan 1952 med avbrott för en tids studerande vid Wayneuniversitetet i Detroit.

L. F.



Donald Byrd tillhör de ledande bland Detroit-musikerna i New York och har säkerligen de senaste åren gjort fler skivor än de flesta av sina instrumentkollegor.

29
Estrad June, 1958

estra



Kenny Burrell.

Aktuell USA-profil: KENNY BURRELL

Efter sin ankomst till New York 1956 har Kenny Burrell definitivt visat att han är ett av de klarast skinande ljusen bland de gitarrister, som kommit fram under senare år.

Kenny, som föddes i Detroit den 31 juli 1931, började leka med en gitarr redan i unga år. Instrumentet tillhörde han äldste bror, Billy. När Kenny fyllt tolv hade hans intresse flyttats över till saxofonen, men eftersom föräldrarna inte hade råd att köpa någon, fick han hålla tillgodo med en tiodollarsgitarr. Det kunnande han hade tillägnat sig under klinkandet på broderns gitarr plus tips från en trave övningsböcker blev Kennys bästa hjälp på vägen mot det hägrande proffsmusikeryrket. Bortsett från halvannat års legitima gitarrlektioner under 1952-53 har han aldrig fått undervisning på instrumentet.

17 år gammal fick han sitt första engagemang i Candy Johnsons sextett. Sedan Kenny gästspelat i ytterligare två lokala band (Count Belcher 1949 och Tommy Barnett 1950) började han huvudsakligast arbeta med sin egen grupp.

Sin första kontakt med de stora berömdheterna fick han då Dizzy Gillespie susade in i stan på ett gästspel och använde Kenny som gitarrist på det tillfälliga engagemanget i april 1951. "Det var sannerligen en upplevelse", erinrar sig Kenny. "Med Diz spelade Milt Jackson, John Coltrane, Percy Heath, Kansas Fields och jag själv. Det var då jag gjorde min skivdebut när Dizzy gjorde inspelningar i Detroit..."

Under de nästkommande fyra åren började Kenny bli riktigt omtalad och samtidigt utökade han sin trio till kvartett och sedermera kvintett. Men i mars 1955 fick han helt oväntat en chans att se lite mer av världen än bara Detroit då Herb Ellis plötsligt insjuknade. Oscar Peterson skickade efter Kenny som vikarie för några veckor. Kort därefter flyttade Kenny till New York. Han hade då ett nyligen erövat examensbrev på fickan, Bachelor of Music, vilket var frukten av studier vid Wayne University i Detroit. Han började snart göra sig hörd på Bohemia och andra liknande klubbar, både med egna och andras band. Sommaren 1956 medver-

kade han tillfälligt i Hamp Hawes' trio och har sedan dess frilansat.

Kenny, som vanligtvis också sjunger på sina engagemangsplatser och längre fram planerar att göra ett sångalbum, säger att hans närmaste mål är att komponera, lära sig mer om konsten att spela jazz på gitarr och att så småningom bli musikkritiker på något college. Han har tre favoriter på instrumentet: Charlie Christian, den så tragiskt kortlivade fadern till modernt gitarrspel; framlidne Django Reinhardt och Oscar Moore, som i mitten av 40-talet var medlem i King Cole Trio. Duke Ellington och Billy Strayhorn är Kennys val som kompositörer och arrangörer.

De senaste åren har Kenny Burrell varit en ofta och gärna sedd gäst under ett flertal skivinspelningar, huvudsakligen koncentrerade till etiketterna Prestige och Blue Note. Bland de LP-album han fått utgivna under eget namn kan i första hand två rekommenderas: Prestige 7088 samt Blue Note 1523 med bl. a. pianisten Tommy Flanagan som medverkande i bägge samlingarna.

L. F.

N. Y. SUNDAY TIMES 9/21/58

N. Y. Daily News 8/22/58

Broadway

By DANTON WALKER

Fred and Alice... dancers reunited for Serge Obolensky's "Cavalcade of the Dance" which will highlight the Astor Ball for the Fresh Air Fund Sept. 30. . . . Maxine Sullivan signed for a tour with Leonard Feather's "Encyclopedia of Jazz" troupe, starting at Wallingford, Conn., Friday as the result of her appearance on Art Ford's TV show. . . . Jack Teagarden's tour of Middle and Far East countries to be filmed by Joe Glaser for television.

OAKDALE MUSICAL THEATRE

WALLINGFORD, CONN.
WILBUR CROSS PARKWAY
EXIT 64
RESERVATIONS
CO 9-8715

OAKDALE
JAZZ
FESTIVAL

Only 2 hours from N. Y.
—right on the Parkway—

BEN SEGAL AND BOB HALL
present

FRIDAY—SEPT. 26

THE ENCYCLOPEDIA
OF JAZZ

LEONARD FEATHER

presents
60 YEARS OF JAZZ
with MAXINE SULLIVAN

DICK HYMAN • BUCK CLAYTON • COLEMAN
HAWKINS • GEORGIE AULD • TYRRE GLENN
DON ELLIOTT • BROWNIE MCGEE • WILLIE "THE
LION" SMITH • DON LANGRISH • WILT HINTON

SATURDAY—SEPT. 27

THE GREAT
ERROLL GARNER

SUNDAY—SEPT. 28

LIONEL • GERRY
HAMPTON • MULLIGAN
AND HIS SENSATIONAL
ORCHESTRA • AND HIS
QUARTETTE

PRICES \$4.20 - 3.85 - 3.00 - 2 P.M. CURTAIN
10% DISC. ON PURCHASE OF JAZZ SERIES

OAKDALE'S HEATED

New Leader 9/8/58

Feather on Jazz

The Book of Jazz.
By Leonard Feather.
Horizon. 280 pp. \$3.95.

Reviewed by Ira Gitler
Contributor to "Metronome," album annotator
for Prestige, Blue Note and Signal Records

LEONARD FEATHER, in his *Encyclopedia of Jazz* and the *Encyclopedia Yearbook*, opened up a new world for many people. His new *Book of Jazz* gives us comprehensive chapters on the history of various instruments, or instrumental divisions, through their myriad players. It also contains provocative sections on "New Orleans," "Jazz and Race" and "The Anatomy of Improvisation."

In the first of these sections, Feather explodes the theory that jazz originated in New Orleans alone. Through interviews with musicians like Wilbur de Paris, Willie "the Lion" Smith and Luckey Roberts, and composers like Eubie Blake and the late W. C. Handy, he shows that at the beginning of this century jazz activities were scattered around the country.

In "Jazz and Race," Feather provides an illuminating history of segregation and integration in the jazz world, and its bearing on American society as a whole. Yet he pays little attention to the superior attitude—based on musical "feel" rather than technical prowess—still displayed by many young Negro jazzmen.

Most of "The Anatomy of Improvisation" will be over the layman's head. But even if he does not read music or know anything about a G-flat augmented seventh, he will glean certain insights from the read-

ing. (A Verve recording with the same title—MGV 8230—reproduces ten of the solos mentioned here and may be recommended to the uninitiate as well as the musician.)

The bulk of the book consists of chapters about individual instruments, small combos and big bands. Lack of space apparently prevented Feather from discussing every musician at length, especially in the crowded sections on piano and tenor saxophone. But some of his choices are questionable. In the piano division, for instance, talents like Red Garland, Tommy Flanagan and Barry Harris are not mentioned, while Buddy Greco, Roy Kral and Ralph Sharon are included.

The book ends with a chapter on "Horizons: Jazz in 1984," in which a number of musicians, including Duke Ellington, Woody Herman, Dizzy Gillespie, Louis Armstrong, Voice of America disc-jockey Willis Conover and the author try to predict the directions jazz will take. Says Feather: "Jazz today is a young man's art and a young, immature art in itself." He reminds us that "the first century of jazz still has four decades to run."

Like Feather's earlier books, *The Book of Jazz* should be required reading for the neophyte. It will also be of value to the professional jazz listener.

29

St. Louis Post Dispatch 8/24/58

with a brilliant display of the pyrotechnics for which it is noted.

DURING THE FESTIVAL, there were two symposiums for which Father O'Connor served as moderator. Leonard Feather, well-known jazz critic, writer of books on the subject and himself a musician, was a panelist for both discussions. Others behind the pitcher of ice water for the first topic, "Jazz, Its Place in Our Culture," included Nardine, a jazz disc jockey, a long-hair music critic and a teacher of music theory. Questions from the audience were mainly concerned with why there aren't more jazz programs on radio and television.

In the second symposium, the basic elements of New Orleans jazz, swing and bop, as Feather prefers to group all contemporary jazz, were explained by panelists and demonstrated by instrumental groups.

During the symposium Gillespie, in swimming shorts and with towel around neck, sat on the fringe of the audience and listened. There was talk of flatted fifths, augmented elevenths, and the like.

"My, these fellows sound like college graduates," he said out loud to himself.

This symposium, held in the tent, attracted some 1500 listeners. Wein said it was a far bigger audience than has ever attended one of these sessions at Newport.

The jazz festival occupied one of four weekends being devoted to various types of music at French Lick this month. Country music is being offered this weekend, with Skeets Yaney's group from radio station WEW among the performers. Next weekend's programs will present classical music played by the Louisville Symphony Orchestra.

Everything played at the jazz festival was put on tape. Some of it may be issued on a recording or two for widespread enjoyment. It has been suggested that such an album might appropriately be entitled "Hot Licks at French Lick."

The Jazz Scene

4 Freshmen Feted Here

By JOHN McLELLAN

'JAZZ FOR MODERNS' AT SYMPHONY

"Jazz For Moderns" begins its tour at Symphony Hall on Friday night, Oct. 31. Included in the program are The Four Freshmen, the Dave Brubeck Quartet, the Sonny Rollins Trio and Maynard Ferguson's big band. Leonard Feather will m. c.

Of course, if you're heading for California, you might drop in on the three-day Monterey Jazz Festival, Oct. 3, 4, and 5.

John McLellan conducts the "Top Shelf" jazz program from 6:45 to 7 p.m. Monday through Friday, and from 7 to 8 p.m. Saturday on Station WHDH.

s have been accumulating here

Boston Traveler
9/25/58

New Yorker 11/29/58

metrojazz

A PROUD NEW JAZZ LABEL

PRESENTS

SONNY ROLLINS AND THE BIG BRASS E1002

UNITED NOTIONS TOSHIKO AND HER INTERNATIONAL JAZZ SEXTET E1001

BOTH NOW EXCLUSIVELY ON

METROJAZZ

RECORDED UNDER THE PERSONAL SUPERVISION OF LEONARD FEATHER

A PRODUCT OF MGM RECORDS

Inside Society

By Doris Lilly



Golfer-diplomat Earl E. T. Smith, our Ambassador to Cuba, and Mrs. Smith, the former Florence Pritchett, gave a small reception the other day at the Waldorf and en route I stopped off at Mr. John's to use one of his scented salmon-pink telephones.

"Where are you going, and why aren't you wearing a hat?" Mr. John said. "You look awful."

His words ringing in my ears, I surveyed myself in one of the long mirrors that line the room and thought, in a small humble way, that my suit wasn't so bad. In line with the warnings of the fashion magazine writers, the skirt had no ungainly billows, the collar didn't seem to be a bore, nor was it studded with ornamental buttons, and the jacket came to the hipbone, exactly.

But was this the suit for a woman, as the magazine said, who was, "clear of brow, the fearless-eyed, the woman who dares to hold her chin high?"



SOPHIE GIMBEL

I looked closer. There was a distinctly furtive air about the profile I saw. No "accentuated Greek coin clarity" here. Just a wistful reminder of Minnie Mouse cornered. The forehead looked seamed. I tried for the fearless eyes and all they did was bulge. The chin was out of the question. Mr. John was right. With practice and help these dismal failures might improve enough to allow me to venture out again if the light wasn't too strong.

"What shall I do?" I asked. "The lights will be very revealing at the reception."

"It's a small reception—maybe no one will notice you," Mr. John sighed and tossed a pea-green hat to one of his assistants.

He added, "It makes me sicker than a cat."

"Do you think a hat would help?" I pleaded, placing the scented salmon-pink telephone back on its carriage.

"It's your only chance," he said, "something in greige or chestnut." Greige, it developed, was "a shadow of sun color, the muted diffusion of light seen through a mist." Chestnut "is just that—the delicious deep tone of the chestnut, with its polished overtones." Mr. John allowed me to wear the chestnut and outside in the taxi I gave it an experimental rub with my cuff. Indeed it did have those polished overtones.

"Your Spanish lace coat is beautiful," I said to Sophie Gimbel at the reception. "Black is always with us, but what do you think of chestnut?"

"Too early for them," she answered, as Mrs. Donald (Millie) Tansill came by to say hello, also in black.

Society beauty Brownie McLean chose black over chestnut, too, but what else could you wear with a 32-carat diamond ring? Dolly O'Brien, up from Palm Beach, looked ravishing in her black dress, as did Cathy Murray McManus in black satin, with a new short haircut. Our hostess, the Ambassador's lady, wore green. There wasn't a chestnut in the whole room. It was just too bad all the beautiful ladies didn't know about those polished overtones yet.

Later we went to the Roundtable and author Leonard Feather, who passed by to say hello, said, "Look at that hat."

"It's chestnut," I said. "See all those polished overtones?" "What chestnut?" he said, pointing to what looked like a bush of scarlet quill feathers perched on the lovely head of Elizabeth Taylor.

"Polished overtones are for shoes," Leonard said. "Just let me look at a girl in a red feather hat."

The Jazz Scene

Newport Has Good Points

By JOHN McLELLAN

"Why don't you write a column about the good things that happened at Newport?"

The questioner was Elaine Lorillard. She and her husband, Louis, first suggested having a jazz festival at Newport, R. I.



We bumped into each other at the airport in Louisville, Ky. Together with jazz critic Leonard Feather and some other newspaper people, we were on our way to French Lick, Ind., to see how the midwest fared in putting on its first big jazz festival.

It's true that Newport has come in for some rough criticism at the hand of the critics over the past five years. Most of it, I feel, has been well deserved.

And, of course, both the Lorillards and producer George Wein are well aware of that festival's shortcomings.

JAZZ FESTIVAL GOOD IDEA

Still, she had a point in her question. So, I began to think of some of the worthwhile facets of Newport.

The basic idea of having a jazz festival is in itself a good one. It can provide a great deal of music to a great number of people. And it can do all this outside of the usual night club or concert hall atmosphere.

There's no question that the people who run the Newport festival have done their best to cure a lot of the ills that beset the first few summers. They've had five years to do it, and they've really made some progress.

One of the more impressive feats has been the efficient handling and control of crowds that range up to 15,000. The credit here goes to Wein's right-hand man, Charles

Bourgeois, who manages a staff of 200 ushers, police and Pinkerton men.

SOUND SYSTEM EXCELLENT

The people who paid for seats got to sit in them. There was no one obstructing their view. There was no surging forward of people from the peanut gallery.

The sound system this year was one of the finest outdoor rigs I've ever heard. It could be matched only by the one at the Boston Arts Festival.

This was a \$12,000 mixed stereophonic system built by Miles Rosenthal of the Renaissance Organ Co. With MacIntosh pre-amps and amplifiers feeding custom made James B. Lansing speakers, it was a joy to listen to.

Perhaps most impressive, from a long-range viewpoint at any rate, was the establishment this year of the Jazz Critics and Writers Symposium.

PERMANENT ORGANIZATION

This is to be a permanent organization dedicated to improving the quality of jazz criticism and writing. All jazz fans eventually will benefit through better interpretation and judgment on the part of those of us who engage in this work.

The Newport Jazz Festival does have its faults. Plenty of them. Pitifully inadequate housing and other facilities, over-commercialization, beer-garden atmosphere, and a few gross errors in programming.

But, Elaine Lorillard is right. Newport has its good points, too.

John McLellan conducts the "Top Shelf" jazz program from 6:45 to 7 p.m., Monday through Friday, and from 7 to 8 p.m., Saturday on Station WHDH.

The Lively Arts

By Milton R. Bass

ALL SUMMER I sit on the lofty eminence of my typewriter and tell the jazz musicians at the Music Barn what is right and what is wrong with their playing. So I thought it only fair at the last session of the School of Jazz to participate on a panel which had as a general subject: "Jazz Critics. Why?"

Bass was the smallest fish on the panel, however, as the other members were Leonard Feather, jazz pianist and composer and international authority, Dom Cerulli, editor of Downbeat, and Martin Williams, coeditor of the Jazz Review. These gentlemen operate in spheres of influence which can cause a musician to sink or swim while my underwater bubbles pop unnoticed on the open sea.

BUT THE criticisms directed by the jazzmen at the critical panel were similar to those I have heard from classical musicians, painters, sculptors, writers, actors, dancers and whatever sundry artists might be left over. It all boils down to the fact that these people tolerate criticism when it is favorable, and go stark, raving berserk when it is unfavorable.

It is quite understandable that an artist who has put blood (in the case of a sculptor who has missed with the chisel), sweat (in the case of a dancer with a heavy partner) and tears (in the case of an actress with a tough director) into his work should be tremendously upset by adverse criticism. After all, he has poured the best he has into whatever he has done. Who is anybody else to tell him it isn't good enough. The

artist will usually accept criticism from a teacher, but that is all part of a Freudian parent-child relationship and has nothing to do with real life.

NOT ONE of the musicians who questioned the panel had any knowledge of or interest in the relationship or the responsibility of the critic to the reading public. Each one could only see the critic according to his own needs and prejudices. One musician-arranger complained that for five years the critics kept harping that his arrangements for Stan Kenton were too loud. At the end of five years the arranger discovered what he was doing wrong and corrected it. But he felt that the critics should have pointed out to him exactly what was wrong and how it should be corrected. This would be a possible situation in the best of all possible worlds, but if this were the case, the critic could do the arrangement for Stan Kenton and the musician would be out of a job.

Critics are not omnipotent know-it-alls who can put their fingers on any situation and correct it with a word or two of sage advice. This would be the case if Thurber's Walter Mitty ever took up criticism, but the world of fiction is still beyond the looking glass. Critics are able to show only what is reflected, not what is on the other side.

I HAVE YET to meet an artist who approves of criticism. They all feel that simple praise is enough, and reverence from a layman is as rewarding as that from a trained observer. And yet they roar with displeasure if their efforts are ignored or scanted. They need to whet their emotional blades on cold print, and the polite compliments of a disinterested public frustrate their emotions and desires.

The crowning blow, of course, is that the public hasn't much regard for critics either. They regard them as an affront to their intelligence. I have in hand a letter from a bright young Berkshire County lady who says:

"People in this country are rather afraid to show their own taste. We have so many self-styled critics who tell people what 'good' art, theater, music and drama are. The people don't dare approve until they get the critics' nod. Why are there critics anyway? For evaluation, or to keep us from spending money on something we wouldn't like? Or is it to make us feel bad that we've spent money on something we shouldn't have liked? This sounds as though I'm dead set against them, and I'm not."

I THINK this young lady represents the average attitude toward critics. People sound as though they are dead set against them, but they are really not. If there weren't such "things" as critics, they would have to be invented.

Critics are like junior officers in a wartime army. During the rough training period the men hate them and swear to shoot them in the back the moment they get to a combat area. But once in action, the enlisted personnel are so grateful that there is somebody else who has to take the responsibility of leadership, whose job it is to point the way and correct mistakes that they follow along like gentle sheep.

Of course, the mortality rate of second lieutenants is second only to that of critics. But that is the price one has to pay for the privileges which go with the post.

We who are about to criticize salute you!

Variety Sept. 17

MGM Sets Up Metro Subsid Label For New Talent, Wider DeeJay Spread

MGM Records is swinging into fall season's sweepstakes with a new subsid label, Metro Records. It's MGM's third new label since Arnold Maxin took over the prexyship of MGM last January.

Maxin launched Cub Records, a rock'n'roll operation and Metro Jazz, a LP line of jazz disks produced in conjunction with Leonard Feather before the Metro label kickoff. He also reactivated the Lion line, MGM's lowprice album operation.

Formation of the Metro label is to pave the way for the showcasing of lesser-known artists and to relieve the roster load on the MGM label. Diskery figured that it will get a better deeJay exposure via a new label. Thinking here is based on the fact that the company execs believed that deejays have a tendency to brush off some records when a batch comes in from one single diskery. With releases split under separate label banners, the execs hope for a wider spinning spread.

Morty Craft, MGM's artists & repertoire topper, will act in a similar capacity for the new Metro line. Metro also will be handled by the MGM distributor network.

The label will see off the

Set Oct. 2, 1958

Denies Joe Williams Will Leave Basie Band

Published reports that singer Joe Williams will quit the Count Basie band to go out as a single under the management of Mrs. Catherine Basie, were denied by the bandleader's wife, but the singer told JET he has long been considering the move. Williams, who catapulted to fame on his recording *Every Day*, pointed out that he made one album without the band, and intends "to do a lot more without." Williams, who was an unknown singing at Chicago's Club DeLisa when he was discovered by Basie, added that he wants to make more money, and a single act, he is convinced, is the best way to do it.

Release Langston Hughes Poetry-With-Jazz Album

A new album, entitled *The Weary Blues*, featuring Langston Hughes reading his own poetry to a jazz background, was released by MGM Records. Receiving favorable reviews from the trade magazines, the album features jazzmen Red Allen, Vic Dickenson and Sam (The Man) Taylor, with music composed and conducted by Leonard Feather.

Jazz Festivities in the Midwest

By Robert Gustafson
French Lick, Ind.

As we rode from the airport in Louisville, Ky., to the Jazz Festival at French Lick, Ind., Leonard Feather of Downbeat magazine remarked about the tendency of many newspapers, even today, to write about jazz in a corny vein. He added that he wondered how many newspapers would use the phrase, "hot licks at French Lick." This was on Friday, Aug. 15.

On the following Monday morning we were glancing at the local papers, and in one, on the front page, we found a picture caption that read, "Hot Licks at French Lick." Mr. Feather's prophecy had come true.

But more than his prophecy was fulfilled between that Friday and Monday. George Wein, of Boston and Newport fame, discovered that midwesterners love good jazz, and that they want to hear more of it in a festival next year.

To call the first French Lick Jazz Festival, under the joint sponsorship of Mr. Wein and the French Lick Sheraton Hotel, a success, is an understatement. Many were disappointed as they were turned away. If the jazz was good, the audience was even better. On all three nights, the musicians were greeted by a well-behaved but exuberant, excited, and responsive audience.

Introduced by John McLellan, a disc jockey from Boston, Erroll Garner, with Eddie Calhoun, bass, and Kelly Martin, drums, got the Friday night program off to a tumultuous start. Combining a tremendous drive with a light touch, Mr. Garner made unexpected turns around corners that were barely there as he launched into one exciting improvisation after another. It seemed that his part of the concert was over only minutes after he had started.

Duke Ellington's portion seemed quite a bit longer. After a fresh beginning in which he played some exciting new compositions, he lapsed into a rehash of old tunes which went on far into the night. The presence of a vocalist who is new to the group helped to compensate for the deficit, however. Lil Greenwood, although not suited to Ellington's band, sang up a storm, and was greeted by a roar of applause.

On Saturday afternoon came the first of two symposia entitled, "Jazz—Its Place in Modern Culture." Although humorous, it was not particularly edifying. Despite the efforts of the Rev. Norman O'Connor, Roman Catholic chaplain at Boston University, who was the moderator, and Mr. Feather, a panelist, the other panelists seemed bent on following private courses and discourses.

The Saturday night concert opened with Barbara Carroll, who played with an effective touch which was at times dynamic, at times gentle. Her ar-

rangements were not particularly imaginative, however, and her improvisations were predictable. In addition, she was not aided by her rhythm group who, unfortunately, had left the imagination to her.

The Gene Krupa ensemble which followed her also lacked imagination, and distinguished itself only by Mr. Krupa's remarkable drumming.

The high point arrived with Gerry Mulligan's quartet. Mr. Mulligan provided the audience with the only real excitement of the evening. His efforts were enhanced by the trumpet of Art Farmer, who recently won the Downbeat critics poll. Mr. Mulligan and Mr. Farmer never once blew a stale note. Their colorful costumes of pink shirts and blue trousers seemed dull in the presence of their music. "Blueport" and their closing number, "As Catch Can," were especially bright.

In contrast to the modern group of Mr. Mulligan, Eddie Condon and his "All-Stars" presented the first Dixieland music of the festival. With the notable exceptions of Pee-wee Russell, clarinetist, and Lou McGarity, trombonist, who were in top form, the group was rather dismal.

This was due mainly to the efforts of Mr. Condon. He played his guitar inaudibly for at least eight bars, then spent the rest of the time wandering about the stage trying to find something to do. He never found it, and he even managed to misplace his guitar.

The Sunday afternoon symposium, entitled "Jazz—Modern, Swing, Traditional; an Explanation," was a success. The panel, again moderated by Fr. O'Connor, included Mr. Feather, Charles Meneses, music critic of the St. Louis Post-Dispatch,

Dale Stevens of the Cincinnati Post and Times-Star, Mr. McLellan, and Mr. Wein. The humor of Saturday's session was still prevalent, and it was coupled with a rewarding discussion. The panelists were aided by three local bands who demonstrated the three types of jazz.

The modern group of Al Cobine from Indianapolis provided an exciting surprise in the form of Dave Baker, whose trombone work revealed a high degree of talent and a higher degree of promise. J. J. Johnson may have serious competition in the not-too-distant future.

Sunday evening on the whole provided the best jazz and the largest audience, numbering 5,200. Dizzy Gillespie began with a barrage of sharp, humorous comments, and dedicated his first number to Fr. O'Connor. The tune was called "My Heart Belongs to Father."

Mr. Gillespie was as fresh musically as he was verbally. His angled trumpet was swinging as he proceeded through new jazz territory. His guitarist, Les Spand, who doubled as a flutist, although recruited locally at the last minute, proved equal to the occasion and did a topnotch job.

The impetus provided by Mr. Gillespie was carried further by the Dave Brubeck Quartet with Mr. Brubeck at the piano, Paul Desmond on the alto saxophone, Joe Morello on the drums, and a newcomer, Joe Benjamin, bassist. This is perhaps the best group that Mr. Brubeck has brought together.

He rewarded the audience's enthusiastic greeting by playing all new works. His "Eurasian Impressions" was the climax of the weekend, and it was performed as brilliantly as it was written. Mr. Brubeck received the first standing ovation of the festival.

The second standing ovation by the amazingly unpredictable audience went to the Four Freshman, who occupied 40 minutes that could have been capably used by Mr. Brubeck. The passable instrumental work by the group was hopelessly marred by saccharine smiles, full-volume singing, and clownish antics.

A fresh breeze was provided by the modern, big band of Stan Kenton, composed of many new personnel. With the exception of a weak drum section, the band was up to its usual high standards, made even higher by the saxophone of Bill Perkins. Finishing with a flourish, Mr. Kenton played "Clear Out of This World" as the closing number of the festival.

To end the weekend on a note of anticipation, Mr. McLellan, who did an extremely capable job as master of ceremonies, announced that there will definitely be a festival next year. It is safe to say that the audience can hardly wait.



Barbara Carroll, pianist, who appeared with her trio at the French Lick Jazz Festival, French Lick, Ind.



Why, It's a Funky Purple Critic Eater

Ralph J. Gleason

ONE of the most sensible commentaries on the jazz music scene that I have read in months was written by John Conly, editor of High Fidelity Magazine, in the current issue.

After pointing out that "professedly modern composers" have been "battering at the Romantic barrier" for 40 years with only middling success and there is no reason to expect the jazz men to outstrip them in the same assault, Conly goes on to offer some tips on how jazz might help itself:

"First," he says, "the gentlemen who write promotion for jazz, on record jackets and elsewhere, should eschew pretentious patter and get back to English. When I read that a combo is endeavoring to utilize the utmost in intra-group tensions and togetherness, oscillationwise, to extend its area of improvisatory reference within a variant frame of rhythmic

limitations, I quietly put the record back in the dealer's rack . . .

"Second, it probably is a mistake to imply (to the unwary Brahmsian, the potential convert) that all jazz is good jazz. The ecstatic moment when Jess Stacy matches Maurice Ravel does not come often; it couldn't possibly. Sometimes we have routine performances, enjoyable and nothing more. Let's keep the claims modest.

"Finally, speaking of conversions: jazz is now more than a half-century old, and its maturity is not graced nor its appeal enhanced, by shrill combative cries we continually hear exchanged by cultists of the sundry schools — cool, dixieland, what have you. A little dignity is in order."

It might please Conly to know that this veteran observer of the jazz scene agrees with this so completely that he wishes he had written it.

The bombast that has passed for critical jazz writing in the past couple of years has got so bad that Leonard Feather in the current High Fidelity in the Home magazine takes off on the liner notes of the Paul Desmond-Gerry Mulligan album as an example of obfuscation. It's no accident that both of these magazines hit on parts of the same problem simultaneously. The situation is pretty bad.

A little humor would help bring that dignity Conly asks for. Too many jazz critics, and too many jazz musicians as well, take themselves entirely too seriously. It's gotten so bad that a friend of mine made up a parody on "Purple People Eater" using favorite words of a well known jazz critic—"You're just a prolix, arcane, funky Purple People Eater," it goes in part. When you get so far out that even your friends begin to tell you—and Conly is a friend—and parody is in order, look out!

The New Records

Leonard Feather and MGM Records have come up with a winner in their album "OH CAPTAIN," billed as the first jazz show-tune album with vocals.

The laid among jazzmen has been to take the songs from a Broadway hit and provide their own liberal interpretation to the music. The lyrics, meanwhile, are ignored. Jazz critic Feather, now producing MGM albums, thought the listener couldn't get much of a message from the melodies unless the lyrics were used.

So he and leader-pianist Dick Hyman rounded up two talented but unappreciated vocalists, Jackie Paris and Marilyn Moore, added jazzmen like Coleman Hawkins and Tony Scott and came up with an album worthy of purchase by any jazz fan — or music lover.

Paris, a small-voiced but swinging vocalist, comes across particularly well on "You're So Right For Me," a tune which could become a jazz standard. Miss Moore, so much like Billie Holiday that it's painful, is at her languid best on "Give It All You've Got," given a blues twist.

Scott, star clarinetist also featured here on baritone sax, proves again that he is among the most talented of jazzmen. Tenor saxman Hawkins is great, as always, and the pair receive good support from Hyman, an under-rated pianist; trumpeters Harry Edison and Art Farmer and other top jazz artists.

N.Y. Daily News 9/25/58

N.Y. Journal-Amer. 9/25/58

Broadway

By DANTON WALKER

Broadway Roundup

new name: The Den in the Duane. . . 76-year-old Pat Rooney gets a gold plaque at Roseland Dance City Sept. 30, his 67th anniversary as a dancer. . . MGM to record Leonard Feather's "Encyclopedia of Jazz" concert at Warwick, R. I., Sunday. . . Andrew ("Look Homeward, Angel") Price's hometown, Augustus, Ga., starting a dramatic scholarship fund in his honor.

Tenor David Palzer is back on New York City's scene for the first time in years.

Daily News Fri. Sept. 26th

On the Town

By CHARLES McHARRY

who is program . . . now. She credits him with giving her that all-important first big push—right out of Buffalo. . . A new chapter in Leonard Feather's "Encyclopedia of Jazz" will be unfolded in Wallingford, Conn., tonight. Maxine Sullivan, Billie Holiday, Coleman Hawkins and Buck Clayton are taking part. MGM will tape proceedings.

Frank Costello, provided he remains unfettered.

Jack O'Brian's TVIEWS

Nat's Nag Starts New Year Right



Jack O'Brian

"Bilko" creator Nat Hiken's horse "War Empress" marked the new year 5719 right by winning the 7th at Belmont yesterday and paying \$12.50. Owners Hiken & Hershkowitz couldn't attend the triumph because it happened on Yom Kippur. . . Let's have a big charity tear duct contest between Arthur Godfrey & Jack Paar; Paar is our man. . . He cries at red hats. . . Peter Lind Hayes says he cries at menus

Leonard Feather's big modern bash "Encyclopedia of Jazz" tomorrow night at Wallingford, Conn., will be a "History of Jazz" in a format framed as a possible TV show, maybe for ABC, the bustling network. . . Egad, Reed Hadley is a bunco artist on "Wagon Train," but on "Racket Squad" he's the fellow who arrests the bunco guys. . . Sounds like the Gentle Bopster, Blossom Dearie, on the "Soft" commercial. . . Another year goes by and still NBC won't announce its lifetime contract with Jimmy Durante. . . Jack Paar's "Poogie van Astor" character sank dully in its own luxury last night.

SIX RECORDS

(continued from page 46)

greatest trombone sounds in this world, and the arrangements are the kind that will never go out of style.

Next, *Ella Fitzgerald Sings Cole Porter*. Actually, of course, anything by Ella would do the trick; she's just the best there is, and she never lets her style overpower the song.

Then an old Columbia LP called *The Voice*. This is early Sinatra and it includes his recording of *She's Funny That Way*, which isn't too well known, and which I think for sheer tenderness of approach is unsurpassed.

After that, I'd like *Mark Murphy Sings*. On his ballads I think Mark is just another very good singer, but when it comes to a rhythm number he deserves to be recognized as one of the top talents of our day. You catch him doing *Exactly Like You* or *Fascinatin' Rhythm* and you'll see what I mean.

Lastly, any album by Erroll Garner is OK with me: he's the original Charles W. Mood when it comes to playing ballads, and of course he knows how to jump too. Care for a drink? I did.

My final candidate was a musician I've always admired as one of the most articulate of jazzmen, Gerry Mulligan. But Jeru's immediate reaction was caution. "I'll have to give that some serious thought, Leonard. Mind if I write out my answer and mail it to you?"

The next morning a fat dispatch in the Mulligan handwriting arrived, lengthy and detailed enough to show that he is no less loquacious on paper than in person. Gerry wrote:

"Since being stranded in a penthouse is highly theoretical, my choice of records is assembled in a similarly unrealistic way. I'm making up six 12-inch LPs from tunes that have already been cut by a whole slew of musicians, and putting them together according to my own whims. I commence forthwith."

At this point Gerry proceeded to squeeze every last millimeter of music into the allotted space, using eight tracks per side. The first album, first side, would consist of Red Nichols' *Battle Hymn of the Republic* ("with Joe Sullivan, Adrian Rollini and others I don't know but like"), Jelly Roll Morton's *The Chant*, Coleman Hawkins' *Body and Soul* and *Woody'n You* ("the latter with Gillespie"), Georgie Auld's *Co-Pilot* ("also with Dix") and *Mo-Mo*, the old Billy Eckstine band in *Blowin' the Blues Away* ("with Dexter Gordon and Gene Ammons on tenors") and Woody Herman's 1941 chestnut *Three Ways to Smoke a Pipe*. Overleaf Gerry had Shaw's two-part *The Blues*, the Gene Krupa band in *Leave Us Leap*, the 1945 *Shaw Nuff* by Gillespie and Parker, Lester Young's *Let's Fall in Love*, Parker's *Mood* by Bird, and *Blues for Norman*

("a Jazz at the Phil track") with Bird and Lester.

Sprinkled through the next two discs were a half-dozen Ellingtons (*Jack the Bear*, *Do Nothing till You Hear from Me*, *Moon Mist*, *Main Stem*, *Johnny Come Lately*, *C Jam Blues*), three Benny Goodmans (*My Old Flame*, *A String of Pearls*, *How Deep Is the Ocean*), three Basies from the late 1930s (*Taxi War Dance*, *Texas Shuffle*, *Twelfth Street Rag*), two apiece by Harry James, Tommy Dorsey and Claude Thornhill (*Flash and Carnival*; *Not So Quiet Please* and *Well Git It!*; *Where or When* and *Lover Man*), and Glenn Miller's *American Patrol*.

Supplementing these vintage swing-era big-band items were the Vaughan and Holiday versions of *Lover Man*; Buzzy and *Donna Lee* by Bird; Miles Davis' *Godchild* and *Move*, and five items by some of Gerry's own groups: *Lover Man* ("Yes, again") with Lee Konitz; *Carioca*, *Line for Lyons*, *Ballad and Walkin' Shoes*.

Then, Leonard, I'd like to include a couple of my favorite vocals, romantic style, such as Sinatra's *Wee Small Hours* or Jeri Southern's *When I Fall in Love* . . . but I'd better start on my classical selections before I run out of sides."

Gerry thereupon compiled an LP from Hindemith's *Kleine Kammermusik*, Stravinsky's *Ebony Concerto* played by the Woody Herman band ("And, what with microgroove technique, there should still be room on this side for, say, Ravel's *Pavane pour une Infante Defunte*"); and Rachmaninoff's *Fourth Piano Concerto* ("I'm afraid this might take up the whole other side, but if we could squeeze in Stravinsky's *Capriccio for Piano and Orchestra* I'd be very happy!")

The fifth album, on Side One, has Hindemith's *Mathis der Maler*, backed by Richard Strauss' *Till Eulenspiegel*.

Lastly, reported Gerry, "I'd like Ibert's *Paris of Call* or Stravinsky's suite from *Petrouchka* for gayer moments, and something of Alban Berg's, possibly his violin concerto, for more somber moods. Of course, these would more than fill one side of an LP, but I need the other for the remaining jazz things I'd want."

And for that closing side: two Mulligan items cut at concerts in Paris and Los Angeles respectively ("*Love Me or Leave Me* featuring Bobby Brookmeyer and Red Mitchell, *Blues Going Up* with Jon Eardley's trumpet"); two Modern Jazz Quartets, two Brubeck Quartets, and Stan Getz with Brookmeyer on *Have You Met Miss Jones?*

"Now, Leonard," Gerry concluded, "If you're any sort of fellow, you will include in this fantasy an amiable listening companion, about 5'4", 110 lbs., 35-23-35. And thanks for a nice vacation."



THE AIRNET
The Sport Shirt That Breathes
ONLY \$7.50 PPD.

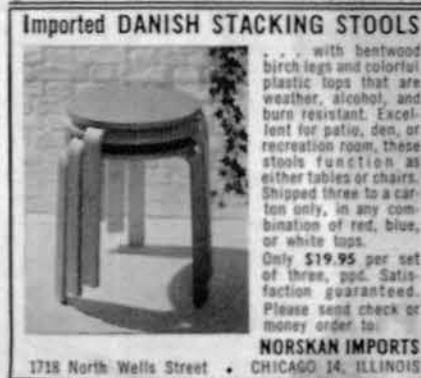
Here's the cool, breezy summer shirt that the Vikings would have envied. And why not? Its luxuriant open weave is adapted from their fish nets, but its distinctive styling is strictly our own. Woven of the best Egyptian Pima cotton for soft strength that makes you feel like a man and keeps you cool and fresh on the hottest days.

Available in White, Moize and Blue. Sizes: S, M, L & XL. Satisfaction guaranteed.

Send check or money order to
COPELAND'S
LAKE FOREST, ILLINOIS



HOLDS 200 RECORDS!
Black wrought-iron cabinet is just waiting for your collection to grow. Holds "three-inches" over 200 long-playing record albums of either 10" or 12" size; or numerous 78 RPM albums. Ten individual compartments in five rows collect by eras, genres, genres, ballads, jazz, folk, chamber and show music. Substantially constructed and fully assembled. In someone 20" x 22" x 10" with vinyl-lined top. Please rush \$9.95 with order, or charge your Discover Club Airt. Small business share collected on delivery. **MONET-BACK GUARANTEE!**
©LESLIE CREATIONS • Dept. K246 • Lafayette Hill, Pa. **\$9.95**



Imported DANISH STACKING STOOLS
with bentwood birch legs and colorful plastic tops that are weather, alcohol, and burn resistant. Excellent for patio, den, or recreation room, these stools function as either tables or chairs. Shipped three to a carton only, in any combination of red, blue, or white tops.
Only \$19.95 per set of three, ppd. Satisfaction guaranteed. Please send check or money order to:
NORSKAN IMPORTS
1718 North Wells Street • CHICAGO 14, ILLINOIS



Smart! Modern! Round balls screw onto ends of bar. Keys easy to get on and off. Holds up to 15 keys. Solid brass, silverplated, German made. Lifetime service. Most acceptable gifts. Money back guarantee. 69¢ ea. 3 for \$2. By air 18¢ extra.
B. M. LAWRENCE & COMPANY
244 California Street • San Francisco 11, Calif.

Billboard sept. 1958

Warwick Theatre JAZZ FESTIVAL

Sunday, September 28th
8:00 P. M. SHARP

*Leonard Feather's
Encyclopedia of Jazz*

Maxine Sullivan

- BUCK CLAYTON
- DON ELLIOTT
- URBIE GREEN
- COLEMAN HAWKINS
- GEORGIE AULD
- DICK HYMAN
- WILLIE "The Lion" SMITH
- DON LAMOND
- BROWNIE MCGHEE

— ALL SEATS RESERVED —
\$2.50 — \$3.30 — \$4.00

TICKETS ON SALE AT
Theatre Box Office Now

ALSO AVAILABLE AT
Axelrod's Music Store
251 Weybosset Street - Providence
Kaye's Drug Store - Warwick Neck

Feather Sets Jazz-in-Tent Weekend Date

WALLINGFORD, Conn. — Leonard Feather's Jazz Encyclopedia, Erroll Garner, Gerry Mulligan and Lionel Hampton, will be the highlight attractions Friday thru Sunday (26-28) here when the Oakdale Musical (tent) Theater presents a weekend of jazz. During the summer months, the theater presents revivals of Broadway musicals and operettas.

The Feather production (Friday, 26) will feature such popular performers as Buck Clayton, Don Elliott, Coleman Hawkins, Georgie Auld, Tyree Glenn, Milt Hinton. (Continued on page 10)

THE BILLBOARD

Jazz-in-Tent

• Continued from page 6

Don Lamond, Willie (the Lion) Smith, Maxine Sullivan and blues cat Brownie McGhee. Co-producing the scene with Feather will be Dick Hyman, who will also perform.

The Saturday (27) concert will be Garner's only appearance within easy reach of New York, until his January Carnegie Hall concert. It's reported that the announcement of Garner's Oakdale appearance had immediate repercussions 15 miles south of here in New Haven where Yale University students promptly stampeded ticket brokers for ducats to the tent bash.

Meanwhile shortly after his Connecticut appearance on the 26th, Feather will be ready to hit the road as emcee of a three-and-a-half-week jazz concert tour set by promoter Ed Sorkesian of Detroit to feature the Dave Brubeck Quartet, the Sonny Rollins Trio, Maynard Ferguson's band and the Four Freshmen. The tour opens October 31 at Symphony Hall, Boston, plays Carnegie Hall on November 7 and winds up November 23 at Philadelphia's Academy of Music. The tour will also reach various locations in the Midwest.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, SEPTEMBER 30, 1958

Jazz Festival in Connecticut

By Robert Gustafson
Wallingford, Conn.

We found ourselves about an hour late for the first session of the Jazz Festival last Friday at the Oakdale Theater, which is a tent. As it happened, the performance was to be recorded, and the recording engineer was also late. We were the only members of a rather sparse audience who didn't grumble about the tardy start.

When the concert finally began, it soon became evident that the wait by the rest of the audience was worthwhile. Leonard Feather, a distinguished jazz

musicologist and historian, presented his "Encyclopedia of Jazz," an anthology of 60 years of jazz.

It was informative and entertaining. Mr. Feather kept his skilful narrative to a minimum, and the session flowed quickly and easily. He presented a formidable barrage of musicians, which included Brownie McGhee and Billie Holiday, blues singers; Willie "The Lion" Smith, pianist; Buck Clayton and Don Elliott, trumpeters; and on tenor sax Georgie Auld and the eminent Coleman Hawkins. Musically, Mr. Hawkins contributed the most. He was in

top form, and his playing was imaginative and swinging, especially in Duke Ellington's "It Don't Mean a Thing." His "If I Could Be with You" was warm and expressive.

Driving stride piano was expertly demonstrated by Willie "The Lion" Smith, who enjoyed himself immensely. A storm of applause greeted Billie Holiday, who had not been billed on the program, and she graciously earned every bit of it. In the modern vein, the ensemble performed "Feedback Fugue," composed by Mr. Feather and Dick Hyman who ably sat in on the piano during most of the performance.

Much credit must go to Mr. Feather. He conceived the unusual idea for such a program and did a marvelous job in producing it.

Saturday night was devoted to the pianistic wizardry of Erroll Garner, accompanied by his extremely capable rhythm section of Eddie Calhoun, bassist, and Kelly Martin, drummer.

K
re
n
ce
ti
it
D
M
N
in
in
A
li
d
w
p
it
K
S
E
E
I

UC's Jazz Battle Tonight

The phenomenal growth of jazz, attributed in part to a renewed interest on the college campus, reaches some sort of climax at the University of Cincinnati tonight with the largest local jazz bash yet.

The occasion is the first annual Battle of Jazz, in which nine local jazz units will compete for the title of the best jazz group in Cincinnati.

With \$300 in cash prizes at stake, two of America's leading jazz critics have been flown in to judge the event, along with The Post and Times-Star's Dale Stevens. He'll make the journey by auto.

The national critics are author Leonard Feather ("Encyclopedia of Jazz," "The Book of Jazz") and boss of the Blindfold Test feature in Down Beat magazine; and Down Beat's managing editor and columnist, Don Gold.

The contest, open to the public at \$1 a head, is possible through the co-operation of the local musicians' union, which is permitting its members to compete against a few non-union musicians, and for only the possible prize money.

Without that permission, such a jazz battle wouldn't be possible.

The nine jazz units, all small groups, vary widely in concept, from hard bop to more quiet, sophisticated sounds. Mostly, it's a horn or two backed by rhythm, a few of the groups momentarily deserting their money-making rock-and-roll jobs to play the jazz they prefer.

The event is scheduled to run from 6 to 8 p. m. at Wilson auditorium on the campus. It is expected to end in time for the UC-Houston football game.

The inspiration of UC jazz columnist Paul Schreiber, who will act as MC, the Battle of Jazz will be recorded by WLW and presented on radio from 10:15 p. m. to midnight tonight. George Relsing, Ruth Lyons show producer, will supervise.

Leonard Feather will offer a special commentary to start the battle.

And his appearance here has a unique interest for two Cincinnatians, Don Maslov and Nate Rodner. They were entertained in London in September of 1943 by Feather's parents when both were U. S. soldiers. Neither has met Leonard.

New Jazz Disciples Win City's-Best Title at UC

BY DALE STEVENS

The New Jazz Disciples are the best jazz group in Cincinnati. And they've got a huge trophy and \$150 to prove it.

The Disciples, who play nightly except Monday at Babe Baker's jazz corner at 3128 Reading, cut eight other groups at the University of Cincinnati Battle of Jazz Saturday night.

Second place went to Ronny Jenks' quintet, steady performers at Sammy's 21 Club, also on Reading. Tom Schofield's quintet, presently unemployed, were third.

The New Jazz Disciples so impressed the judges that critics Leonard Feather and Don Gold of Down Beat magazine, world-famous for their jazz opinions, spent the rest of Saturday night at Babe Baker's.

Like the UC audience, they were intrigued with Bill Kelly's unique normophone, German-made instrument that sounds like a trombone and looks like a sax.

The hard bop group includes Curtis Peagler on alto, Bill Brown on piano,

Ron McCody on drums, Lee Tucker on bass, and can hold its own with most of the name groups in the business today.

In fact, they'll be host to Julian (Cannonball) Adderly, who comes to Babe Baker's Tuesday night for a six-day stand. Adderly ranks as one of the most important new alto players and has been working with Miles Davis.

SATURDAY'S CONCERT was an eye-opener from the standpoint of the amount of jazz it proved can be found in Cincinnati, and the excellent musicians and singers available.

The New Jazz Disciples are an exciting quintet with a great flair for humor. Their mounting reputation has upped attendance at the jazz spot 20 per cent since they started there in March.

Ronny Jenks' quintet is a warm bop group fronted by Sam Kidd's trombone and Joe Angalone's tenor sax, plus Ron on drums, Mike Fleming on bass, Sonny Kidd on piano.

Schofield's quintet fea-

tures Lee Stolar, a funky, humorous pianist; Tom on tenor, Frankie Brown's legit-ish trumpet, Norm Ridge on drums, Glen Horn on bass, with Patti Eagle singing somewhere between Billie Holiday and Mary Ann McCall.

Mentionable, too, are pianist Frankie Payne and his singer, Eve Rene. And Mike Andres of the Moderns, who plays alto like Lennie Niehaus, and a particularly good clarinet.

AMONG THE back-stage points made by Leonard Feather and Don Gold:

Music schools are not fulfilling their function today, because they're not teaching jazz. However, several colleges have begun regular courses in jazz. Both suggested that schools such as UC have "guest" instructors in jazz.

To learn to play jazz today, Feather noted, "you have to get together with a jazz musician or hang around the night clubs. You can learn to play classical music by learning to read music, but that isn't true of improvisation."

Cincinnati Post 10/6/58



Dale Stevens

Variety 10/8/58

H.F. Music at Home
Oct. 1958

MONDAY

MGM's 50 Albums And Stereo Debut In Oct.-Nov. Fest

MGM Records has scheduled 50 albums for release within the next two months. The LP program will be promoted under the overall banner of "MGM's Fall Album Festival."

Breakdown of the October-November schedule includes 13 pop packages, 10 classical, 10 stereos, seven jazz sets (with two in the new MetroJazz line), and 10 low-priced Lion label entries.

The fall program marks MGM's entry into the stereo field. Diskery will use the same disk label on its stereo platters to retain diskery identity with a "stereo" marking on the label to denote the new recording technique.

Highlighting the stereo packages are the "Gigi" soundtrack and the "Yesterday" and "Today" sets by Maurice Chevalier. In the pop monaural releases are albums by David Rose, Jane Russell, Sallie Blair and Toni Carrol, among others. These have also been cut in stereo but will only be issued for the monaural market for the time being.

The jazz releases marks the introduction of the MetroJazz line with two packages produced by Leonard Feather. The sets are Toshiko's "United Notions" and Sonny Rollins' "The Big Brass."

Leading the low-price Lion line will be the soundtrack set of "Tom Thumb." Diskery execs have put this package in the \$1.98 category, figuring that it can catch on with the juve market at which the George Pal pic is pegged.

In the longhair field are sets by the Arthur Winograd orch, Maro and Anahid Ajemian, Richard Fillescu and the Little Orchestra of London conducted by Leslie Jones.

BOARD of REVIEWERS

Introducing the Experts who
prepare the Reviews of New
Records and Tapes



LEONARD FEATHER

Leonard Feather is best known as author of "The Encyclopedia of Jazz", the principal reference work in the jazz field. Published in 1955, it was followed in 1956 by "The Yearbook of Jazz", featuring Feather's unique Musicians' Musicians poll. In 1957 Horizon published "The Book of Jazz", a textual handbook in which Feather tells the story of jazz, instrument by instrument. He has written music, and sometimes lyrics and arrangements, for almost 300 compositions recorded by top jazz artists, and is himself a recording bandleader, his recent albums including "Oh Captain!" by the Feather-Hyman Orchestra and "The Swinging Seasons", a set of originals produced in collaboration with Dick Hyman and Ralph Burns.

London-born, he came to New York in 1935 and has contributed to *Down Beat*, *Playboy*, *Esquire*, *The New York Times*, *Red Book*, *The Saturday Review*, the *World Book Encyclopedia*, *Look* and numerous foreign music publications. As a talent scout, he discovered George Shearing and brought him to the U. S. in 1946. Also, he arranged and supervised the first recording sessions of Sarah Vaughan and Dinah Washington. As an impresario, he staged the only two concerts that ever featured jazz at the Metropolitan Opera House (the *Esquire* All Stars in 1944, Ellington in 1951).

From March through June 1958 he was a consultant on "The Subject Is Jazz", an educational series presented over NBC-TV, the first network series of its kind. He also served as co-producer of the "Critics' Choice" concert at the 1958 Newport Jazz Festival.

Good Time Jazz + Contemporary Records
News October 1958

GIGI Tickles Feather

"The two men who started all the show-tunes-in-jazz pother two years ago with their MY FAIR LADY (C3527) collaboration, Andre Previn and Shelly Manne, are reunited as Andre's trio (with bassist Red Mitchell as a powerful third) tackles the score of GIGI (C35-48)," writes Leonard Feather in October *Playboy Magazine*. "Andre recently said: 'I do so much writing for large orchestras at the MGM studios that it is a great relief for me to be able to think in terms of a free-wheeling small group. Besides, what Shelly does on drums is equivalent to 12 men.' Amen on both counts. Highlight is the frenetically swinging treatment of *It's a Bore* and never did a performance fail more dramatically to live up to its title."



JAZZ
JAZZ
jazz

WORLD OF JAZZ 1958

No Other U.S. Art Form Has Earned More Prestige, Has Had More Influence on the World Than Has This Music Born from the Hearts of the American People — By Leonard Feather

THREE WAS more than comedy in the cartoon that appeared a few months ago in *The New Yorker*. A group of politicians was seen seated around a conference table listening to the chairman's solemn pronouncement: "This is a diplomatic mission of the utmost delicacy. The question is, who's the best man for it — John Foster Dulles or Satchmo?"

The inference can be drawn that jazz today not only has gained respectability and acceptance as an art in its native country but has made incredibly powerful headway as a goodwill ambassador; moreover, the whole domain of jazz has taken on cosmopolitan overtones that deserve thorough inspection and analysis.

Jazz was born in this country; not in Africa, not in New Orleans, but in the United States — a natural, rhythmically generated folk music that was weaned slowly from the folk songs and field hollers of the deep South, the spirituals and gospel songs of Negro churches in almost every state of the Union, the ragtime guitars and banjos and pianos of the Middle West and the Eastern seaboard. But today jazz is no more the exclusive property of the United States than the English language is of Great Britain. During 1958 there has been overwhelming evidence that any human being on this planet, given an adequate education and the appropriate musical associations and experience, can become a jazzman — not a genius, perhaps not even more than a journeyman soloist, but at least one who, slipping quietly into the company of native American musicians, could pass undetected, whether he was born in Poland or Peru.

But the arrival of such phenomena as the Newport

International Band, directed by Marshall Brown and introduced at the 1958 Newport Jazz Festival, and the release here of innumerable jazz LPs featuring foreign musicians (recorded here and abroad) were not achieved without a long struggle, the background of which is probably unfamiliar to many readers.

Before World War II, it was almost always possible to distinguish between an American jazzman and a foreign musician trying to play in this much-imitated but seldom-successfully-duplicated idiom. An example of the limitations inherent in jazz performed by musicians of another country can be gleaned from some of the early British jazz available on the London label played by various combos during the 1930s. England was probably ahead of other countries in its attempt at assimilation, but the rhythm sections still seemed largely incapable of swinging in the American manner. It is a matter of fact, not a generalization, that the only jazzman abroad to create a personal style, indigenous both to jazz and to the gypsy music that provided his early milieu, was the Belgian-born guitarist Django Reinhardt. His records with a group known as the Quintet of the Hot Club of France, featuring Stéphane Grappelly on violin, along with two other guitarists and a bassist, have dated dismally, particularly from the rhythmic standpoint, but some of Reinhardt's solos, particularly at the slower tempos, reveal that he had found a way of his own, borrowing little or nothing from the American jazz styles he had heard.

The ability of the jazzman overseas to develop a natural swinging style seemed to grow in direct proportion to his exposure to live American jazz. The building of a deep feeling for the art apparently could not be accom-

ed simply by hearing phonograph records; it was necessary to associate with visiting musicians, or to reverse the procedure by visiting them. Both systems were adopted, in that order, by George Shearing. The results on two levels are striking. As Shearing's early recordings (still available on London) clearly illustrate, during the 1930s and early '40s he was still struggling for a style, and was often handicapped by incompetent bassists and drummers. Not until he had settled in the United States and surrounded himself with a group of compatible American musicians did he develop the completely personal style that established the Shearing Quintet as one of the jazz sensations of 1949. Before long, other groups were imitating the sound of the Shearing combo, other pianists were emulating his techniques (which originally he himself had drawn from a study of other Americans), and even Bud Powell, considered by experts the father of modern jazz piano, became a Shearing enthusiast, voted for his quintet in a musicians' poll as the great jazz combo, and recorded several of Shearing's composition.

Shearing deservedly earned a great deal of acclaim in his first years as a jazz name in the U. S., but simultaneously, in his native country, there were other developments, less well publicized, that indicated a great awakening on the British jazz scene. Shearing's place as the poll-winning pianist in England was taken by Ralph Sharon, who subsequently followed the pattern George had established by immigrating to this country. Aside from the numerous other instrumental soloists who have risen to prominence in England in the past decade, there has been the much respected band of Ted Heath, who, though his music often represents a compromise between genuine jazz and expert instrumental dance music, has earned the admiration of musicians on both sides of the Atlantic and has a musical status roughly paralleling that of the Les Brown band over here.

Many musicians and critics, including this writer, feel that the best band England has produced is that of Johnny Dankworth, a highly competent alto saxophonist and arranger, whose first LP was recently released on Verve. Though Dankworth has not yet visited the U. S. under the exchange agreement that has brought about many effective trades since the two music unions reluctantly let down the barriers in 1955, it can be predicted that he will be met, by musicians at least, with an even warmer welcome than was accorded Heath on his tours in this country.

For reasons that have eluded the jazz world and might even baffle sociologists, the country that has been closest to the U. S. in the conviction and spirit of its best jazz performances is generally acknowledged to be Sweden. After awarding a wild welcome in 1947 to Chubby Jackson's sextet, the first modern jazz combo ever to visit Scandinavia, the Swedes were quick to show an interest in the new jazz forms.

While the English and French for the most part remained bogged down in tradition, the Swedes produced such soloists as Stan Hasselgard, the superb clarinetist who came to the U. S. in 1947, worked with Benny Goodman's sextet the following year (he was the only

clarinet soloist other than Benny himself ever to be featured with the combo, and met an untimely death in an automobile accident late in 1948); Lars Gullin, baritone saxophonist, a Swedish Gerry Mulligan and the first foreign musician ever to win an American jazz poll (new star award winner in the *Down Beat* Critics' Poll in 1954); Rolf Ericson, a first-class trumpeter who has spent most of the past decade in this country and is currently to be heard on various West Coast LPs; and Goesta Theselius, a gifted arranger whose brilliant treatment of *Summertime* can be heard in the album "New Stars from the Old World" on Blue Note. This LP, incidentally, featuring poll-winning musicians from Sweden and England, was among the first of a flood of foreign jazz albums to hit the American market in the 1950s. A discography of Swedish jazz today might hit a total of 40 or 50 LPs, many recorded especially for the American market.

There are many curious differences in jazz tastes to be found in the various European countries. While the Swedes tend toward a concern with styles that are an outgrowth of the Gillespie and Parker developments of the 1940s, the Germans have evolved a special interest in the cool school represented by Lennie Tristano, Lee Konitz, *et al*; the English, though they have developed some fine modern soloists, still reserve much of their enthusiasm for Dixieland and have had, in the bands of Humphrey Lyttleton and Chris Barber, the local equivalent of such American phenomena as the Wilbur De Paris and Turk Murphy bands. The French, though always in the vanguard with their critical interest in the subject, were generally incapable of practicing what they preached; only in the past four or five years have they developed more than a handful of capable modern jazz soloists, among whom are the youthful tenor saxophonist Barney Wilen and the guitarist Sacha Distel, both heard with John Lewis in Atlantic Records' "Afternoon in Paris". Bernard Peiffer, a U. S. resident since 1954, is a pianist of amazing technical dexterity, which he allies with a great soul and relentless drive that have made him one of the handful of completely original pianists in jazz today.

While all the developments cited above were taking place during the last decade, there was a steady influx to the U. S. of foreign musicians who felt drawn to this country as their spiritual home and settled here to merge without any trouble into the maelstrom of the music business in New York and Hollywood. Among those who have made considerable headway since their arrival here and are now fully accepted as part of the American jazz scene are the following: England's Ronnie Ball and Marian McPartland, piano; Victor Feldman, vibraphone; Peter Ind and John Drew, bass. From Germany: Rolf Kuhn, clarinet; from Sweden: Bert Dahlander, drums. From Belgium: Bobby Jaspar, flute and saxophones. From Scotland: Joe Saye, piano. From Turkey: Arif Mardin, composer-arranger. From Australia: some (not all) members of the Australian Jazz Quintet. From Ghana: Guy Warren, drums. From Japan: Toshiko, piano.

The majority of these musicians, since arriving here, have recorded LPs as leaders of their own combos. All have worked with leading American groups; few have

had any difficulty obtaining fairly regular employment. A few months ago I had the idea of assembling an international jazz combo under the leadership of Toshiko for an MGM album. Several of the musicians listed above were included on the date. There was no language problem (most foreign jazzmen, by the time they reach these shores, have learned English through a combination of schooling, socializing with U. S. jazzmen overseas, and listening to the *Voice of America*). More important, however, there were no musical problems; the extraordinary degree of variegation in their backgrounds did not prevent the musicians from achieving complete unity in their performances.

A much bolder experiment, on a far larger scale, was conducted this past summer by Marshall Brown, a former high school teacher who in 1957 astonished Newport Jazz Festival audiences by producing passable dance music from an 18-piece band comprising boys and girls in their mid-teens, members of the Farmingdale, New York, High School. Early this year, during a tour of 18 countries made jointly with Newport producer George Wein, Brown assembled a band in which each member came from a different country. A \$30,000 budget was allocated out of the festival's non-profit funds to enable Brown and Wein to make the tour, bring the men over, lodge and rehearse them.

The method by which this band was assembled certainly is unique in jazz history and seems likely to remain so for some time. Brown and Wein contacted scouts in each country and asked them to start sifting through jazz musicians in preparation for auditions. The scouts included editors, critics, recording executives and impresarios. An itinerary was set up allowing for two or three days of auditioning in each country. The auditions were greeted with tremendous press, radio and TV coverage.

In typical schoolmaster style Brown carried report cards with him, and by the time he returned home he had dossiers on some 700 musicians, including comments on their solo talent, reading ability, appearance, deportment, and every other relevant qualification. "I switched back and forth, my report cards spread out in front of me, along with a score," says Brown, "and tried to sing to myself the way this alto man would play this part, and whether we would be stronger with an Austrian or a Spaniard

playing lead alto." Thus the choices were narrowed down.

When he had the band set in his mind, Brown assembled the men at a meeting in Paris June 12th and brought them to New York for ten days of rehearsal, sightseeing and socializing with American jazzmen.

While in the United States, in addition to playing twice at Newport (the matinee on July 4th and the evening session on July 6th), they made TV appearances on the Arthur Godfrey and Bob Crosby shows. Two weeks after the festival they left for Europe, playing in Amsterdam July 27th and at the Brussels World's Fair July 29th through August 3rd. Soon after, they had to disperse to their various jobs and countries, but in their few weeks together they had done more for jazz than most orchestras could hope to achieve in a lifetime. Indeed, in the opinion of many who heard it, the International Band at Newport gave a performance that eclipsed by far the musical accomplishment, at the same event, of the Benny Goodman orchestra, which could have learned a great deal from Brown's polyglot sidemen in terms of teamwork, freshness and enthusiasm. (Goodman's arrangements for the most part were the same superannuated material he has been employing for two decades; Brown had sought out such highly individual modern composers as Bill Russo, John La Porta, Adolphe Sandole, Jimmy Giuffre, and the Belgian, Jack Sels.)

The world of jazz in 1958 is one in which national boundaries have been proven no more important than racial lines. Today it is impossible, on a blindfold test basis, to distinguish an American musician from an imported soloist. Jazz has penetrated so far and so deep that even the Iron Curtain countries, starved for live performances, are expected to mob and hero-worship Louis Armstrong and other American jazzmen who manage to crash through to Moscow during the coming year, as it seems highly probable they will. Already the Dave Brubeck quartet has been received with heartwarming acclaim in Poland and Tony Scott had what he described as the most moving experiences of his life during a trip to Yugoslavia.

In this era of international tensions, our prestige teeters in fragile balance on the global level, while on the esthetic plane, musicians and their followers form a classless, biasless society that is helping to provide a firmer base for the world of tomorrow.



N.Y. Journal-American 11/6/58

~~Iowa University paper~~
Iowa State Teachers College

FRIDAY, NOVEMBER 21, 1958

JUST FOR THE RECORD

Mr. Ley Writes Of Mr. Feather; Mr. Feather Writes Of Jazz

by Terry Ley

One of the country's foremost jazz authorities will be on-campus next week to emcee the tenth annual Dimensions in Jazz concert. Leonard Feather, jazz musician, listener, writer, and critic, is the man of whom we speak.

Feather is not a "favorite" in any one location; he is generally known and respected by jazz musicians and appreciators throughout the country.

As a writer, perhaps Feather's major opus has been The Encyclopedia of Jazz. Duke Ellington, in writing the foreword of the publication, commented that too often music critics think it necessary to pigeon-hole a performance as either good or bad—"always one extreme or the other."

"I don't think there are enough words in the English language to do all this right," Ellington continues, "and unless a man has a grasp of other languages it may be impossible for him to find all the shadings, the nuances and subtleties, the varying degrees of quality, in music. Leonard Feather's knowledge of the romance languages has contributed a lot to his music vocabulary and also to his department of weights and measures, insofar as dividing these things up and giving them their proper pigeonhole is concerned."

In concluding the same foreword, Ellington pointed out that everybody who listens to jazz should have "The Encyclopedia of Jazz." We would add to this statement that everyone who listens to jazz should at least be acquainted with the book even if he can't afford to own one.

The 360-page book, published in 1955, is just exactly what the title implies; it is a collection of facts concerning jazz and its leading personalities.

Besides artist biographical sketches, which range from Abney to Zurke, one can find scores

of photos and lists including a basic collection of jazz records, jazz organizations, record companies, and a glossary of terms used by jazz musicians. These are, of course, matter-of-fact items, but they are arranged and written interestingly.

On the creative level, Feather has attempted—quite successfully—to relate the history of jazz (clearing up misconceptions along the way) and to give a "musical analysis" to jazz.

Feather is also the author of Inside Bebop, which was reissued in 1955 with the title, Inside Jazz.

The Encyclopedia of Jazz is available in many book stores, and the ISTC library has two copies which are available to students for reference and pleasure reading.

In beginning to read of jazz as described by Mr. Feather, one cannot help but wonder at the vast field the term, jazz, includes. To aspects stands to be compared cover so thoroughly these various with any Herculean task you might recall.

Perhaps not. Perhaps this writer, "unhip"—or is the term "un-cool" now—to the understanding of jazz as he is, is just overly-impressed and under-informed. No, even after taking this into consideration, it seems that when Leonard Feather steps on stage for those performances next week, American jazz could not be better represented.

ISTC should be proud to have him.



Ley

Jazz Concert

Leonard Feather, noted jazz critic, lecturer and author, will be the narrator of "The Jazz for Moderns" concert at Carnegie Hall tomorrow evening.

The stars of the concert will be: the Dave Brubeck Quartet, the Four Freshmen, the Sonny Rollins Trio and the Maynard Ferguson Orchestra.

CARNEGIE HALL

TWO BIG SHOWS — 8:30 P.M. & MIDNITE

FRIDAY, NOVEMBER 7

ALL SEATS RESERVED: \$2.75, 3.75, 4.00, 4.75 tax incl.
ON SALE: CARNEGIE HALL BOX OFFICE & BIRDLAND
(Open Daily & Sunday)

3^d ANNUAL **JAZZ** IN CONCERT
ALL IN PERSON for MODERNS

The DAVE BRUBECK Quartet
WITH PAUL DESMOND ★
The FOUR FRESHMEN ★

★ The SONNY ROLLINS trio

★ MAYNARD FERGUSON and his Orchestra
★ LEONARD FEATHER M.C.

BOWLING

Open Bowling:
Every afternoon;
Tuesday, Wednesday,
Thursday, Friday at
8:45; weekends
ARMORY LANES
316 Washington, Cedar Falls
Phone CO 6-9959

Jazz and Shubert Alley

Jazz Versions of Hit Musicals Are a Bone of Contention Among Artists and Public. Here Are the Pro's and Con's of the Battle — By Leonard Feather

WHAT HATH MANNE WROUGHT? Ever since the Shelly Manne trio edged its way onto the best seller list with an LP featuring slick rhythmic versions of the score of "My Fair Lady" there has been a new field of battle on the jazz front. Not content with limiting themselves to piano trio sets (Manne's album, though under his name, was in effect a solo set by André Previn) the artist-and-repertoire executives lost no time in expanding the concept to other fields. Now we have quartets and medium sized combos and even big bands offering jazz treatments of everything from "South Pacific" to "The Music Man". We have had the Jazz Messengers playing Lerner and Loewe and, unlikeliest and perhaps unhappiest of all, a New Orleans style band trying to grapple with the complexities of Cole Porter.

The situation raises several questions. At what point will this whole business be run into the ground through overextension — if it hasn't been already? What is being accomplished *musically* by these unorthodox fields trips?

In search of the answers to these and related questions, I broached the matter recently to the man who started it all, André Previn. An MGM music director at the incredible age of 19 (just ten years ago), and ensconced in the studios as composer-conductor ever since, Previn was in New York on his annual sabbatical, playing trio jazz for kicks.

"The original 'My Fair Lady' idea came out of left field," he told me. "Les Koenig of Contemporary Records had the idea that instead of taking one or two songs from a Broadway show we ought to use all the music. I didn't know the more obscure tunes, so I went out and bought the original cast LP. We played every track before making our records.

"I had no idea of the commercial potential; in fact, I told Les this was going to be the most expensive record for use just in his own living room that had ever been made! The album luckily doubled crossed me and was a big hit.

"We didn't think so many people would jump on the bandwagon and use the same idea. But I don't think it's been run into the ground; maybe some record companies have made strange choices in artists and material, but by and large I do feel this policy beats doing tunes that everyone has heard over and over again."

"One thing that bothers me," I said, "is that when the tunes are too unfamiliar, the jazz variations lose a certain amount of their value if you don't know what it is that's being varied."

"You can say that," countered Previn, "about any jazz original."

"Well, at least jazz originals are written with that kind of treatment in mind."

"That's an awfully fine point, because whether they're written for that purpose or changed for that purpose, you still arrive at the same conclusion. And it's fun for a jazz player to take a tune that isn't meant as a jazz tune and see how he can change it, without distorting it too much melodically, into a jazz tune."

"You said without distorting it melodically, but actually after the first chorus what you're really doing is making variations on the harmonies, not the melody; just using the chord changes."

"That's true when you're using *Night and Day*, too," Previn observed. "Even if you only use the first and last chorus for the actual melody, the rearranging of the opening and closing passages in any jazz interpretation is fun to figure out."

"In 'My Fair Lady' I took certain things that were originally bright and Broadwayish two-fours and did them as ballads or funky blues, and it was kind of fun. Also you very often find that the lesser-known tunes from a show are as good as, or better than, the ones that become hits. By using these you are discovering a whole area of tunes you might never have come across. If this had been the practice of musicians in the past, it wouldn't have taken 20 years for *Funny Valentine* to become a standard.

"I know that during a week in Detroit I had as many requests for *Get Me to the Church* and other lesser-known numbers as I did for the so-called hit tunes from 'My Fair Lady'. So you're helping out the songwriter, helping yourself because it's fun, and you're adding to your repertoire and to the audience's knowledge by playing songs that otherwise might become 'lost'. Also, these days, with the unbelievable number of LP's, an A & R man or a record company is loath to make an album without an idea behind it, and you can't do *Joe Doakes Plays George Gershwin, Volume 27*. So when a show comes along that's a good show, I think it's a good idea to make a jazz album.

"I will say this: I think that some shows are hit shows for many reasons, sometimes *not* for musical ones, and I think you have to be judicious in your choice of shows to record. There's no denying that "Music Man" is a smash, and it probably well deserves to be one, but although there were lots of albums from it, I, for one, took a look at the score and didn't find anything that interested me from a jazz player's point of view."

Previn, were he a little less modest, might have added an important concluding point. When *Continued on page 69*

Continued from page 29

a talent of his caliber takes charge of the jazzification of a Broadway score, the chances of a successful outcome are perceptibly multiplied.

Possibly before long Previn may pioneer in another area; the use of new and modern jazz orchestrations in the scoring of future hit songs for a typical Hollywood version of a musical has yet to be attempted. If jazz and Shubert Alley have hit it off so profitably, it would be hard to imagine a more logical and desirable extension of the same technique. Or a more suitable innovator than Previn to launch the venture.

Variety 11/12/58

'Jazz for Moderns' Pulls Solid \$17,400 Gross In Carnegie Hall Date

"Jazz For Moderns," a touring unit packaged by Joe Glaser's Associated Booking Corp., hit New York's Carnegie Hall last Friday night (7) in a double-header performance that racked up a solid \$17,400 gross. First show at 8:30 p.m. was a near capacity at a \$4.75 top, but the jazz buffs are apparently early-to-bedders and the midnight attendance sagged.

The package, emceed by Leonard Feather in a terse and literate style, has been put together as a jazz display in its solo, small combo, big band and vocal aspects. As such it shapes as an interesting attempt at programmed jazz, although, as always, the individual performances are what count.

Leading off, Sonny Rollins, backed by a rhythm duo, delivered the standout performance of the night, exhibiting a clean, virile tone on his tenor sax and taking off on some superb improvisations. Rollins should be spotted later in the show rather than providing the high spot at the outset.

Top name on the show was Dave Brubeck's quartet, with Paul Desmond on alto sax, a combo which as achieved wide popularity via disks. The familiar Brubeck heavy piano styling is unchanged while Desmond still emits pretty and fragile sounds from his instrument. A relative newcomer to the group is drummer Joe Morello who's given his reins on a long drum solo. This was an unusual display of commercial showmanship for such a serious group.

Second half of the concert spotlighted trumpeter Maynard Ferguson's 13-piece band. Ferguson, who revved up in the Stan Kenton school, tends to screech on his horn and his band also indulges in frantic noise-making. The band, however, is capable of controlled dynamic effects which should be exploited more. Winding up the bill are The Four Freshmen, a vocal-instrumental combo, which are midway between jazz and pop. This group features tricky vocal arrangements which frequently register as affected. *Herm.*

11 G In Pitt

Pittsburgh, Nov. 11.

"Jazz for Moderns" jammed the 3,800-seat Syria Mosque for its one-nighter last week, setting slightly over \$11,000 at \$4.95 top.

FROM SUBTILITIES OF PAUL DESMOND—

Jazz Concert Was Great

— To Blaring, High Flying Ferguson Band

★ ★ ★
Daily Iowan Review
By JIM WILKE

Well, what did you expect? When you roll that kind of talent together and present it all in one package, and have a man like Leonard Feather to hold it together, it's bound to be great. From the subtleties of the Paul Desmond alto, intricately interwoven with the Dave Brubeck piano, to the blaring, exciting, high flying Maynard Ferguson Band, a tremendously wide range of jazz was performed last night in the Fieldhouse. Of course, there isn't room here to hand out the bravado to all who deserved it, however, the high points included the following.

A totally unexpected surprise in the bassist with Sonny Rollins — Henry Grimes. Here is truly one of the fastest, most accurate bass men to be heard in the jazz field. Rollins himself was a pleasant surprise. This reviewer did not expect the sensitivity of Rollins' tenor that was heard. All records released up until this time somehow do not carry it off, but it is

truly something beautiful to hear in person. Now we know why he is so influential in the modern tenor school.

Drummer Kenny Davis was solid, smooth, and polished.

Next on the stand was the Dave

★ ★ ★ Police Stop Sale Of Jazz Programs

University Police stopped members of the Maynard Ferguson band from selling souvenir programs 10 minutes before concert time Wednesday night.

A ticket-taker said police objected because at university functions programs are given out not sold.

John Srabian, business manager of the show, said he felt many more programs could have been sold. "I think the students wanted to buy them," he said.

The programs, printed in Oakland Calif., contained sketches on Leonard Feather, the show's emcee, and the four performing groups.

★ ★ ★
Brubeck Quartet, with Desmond smooth as silk as per usual. Included in the set were a couple of selections from the new Brubeck album, "Impressions Of Eurasia," the most interesting of which was "Pakistan." Joe Morello, at the drums, performed with all the grace he is widely noted for, and Paul Desmond's alto became almost flute-like at times, fitting the "Swinging Shepherd" role nicely.

Maynard Ferguson's Band made a nice contrast against the gentle strains of the Brubeck Quartet. The power, pace, and stamina of this little (13 men) band was most amazing, especially the pace.

There were a couple of disturbing factors. Ferguson danced for one thing. The band could have done just as well without his hip wiggling. (Double meaning of "Hip" not accepted). Jimmy Ford, (Alto sax with Ferguson) was too much—literally. It's really too nervous. He did a fine job of selling programs before the concert, though.

The Four Freshmen drew the most applause, not because they are the greatest musicians, but unfortunately more for their clowning and good audience contact. And so, it got kind of sticky towards the last with the Freshmen singing some of the Big Hits, punctuated by the Ferguson band with much frivolity and name-calling.

Still, a big pat on the back to Leonard Feather who brought these talents together and holds them together on this road show. Leonard is one of these men who really knows the inner significance of the music of jazz. His understanding of the music shows in the calm way he talks, his poise, and the wonderful gift of saying just enough at just the right time. The polish and truly professional character of this show is evident when you consider that these men are currently on a 36-night string of 1-nighters. Tuesday in St. Louis, Wednesday in Iowa City, Thursday in Minneapolis, and on and on... not knowing where you're going to sleep tomorrow night, or where your next clean white shirt is coming from. This, in itself, is a tremendous thing to apply oneself to, and then to compose, spontaneously, on the horn, each and every night, this is something to which only such dedicated men as Dave Brubeck, Paul Desmond, Sonny Rollins, Maynard Ferguson, and all the others can and do apply themselves to, and do it successfully. Maybe it's a true love for the music. Yes, I'm sure that's what it is.

NOVEMBER 10, 1958

MUSIC AS WRITTEN

By BOB ROLONTZ

The First Annual Capitol City Jazz Festival was held at the new Raleigh State Fair Arena Sunday (9). Artists included the Dave Brubeck Quartet, the Four Freshmen, the Maynard Ferguson Ork and the Sonny Rollins Trio. . . . Leonard Feather, jazz authority and a.&r. man, officiated. . . . Speaking of jazz, this is to commend the leaflet called "Jazz Report" put out each month by Bob Koester of the Delmar Record Shop in Chicago. It's good reading. . . . Organist Richard Elsasser is breaking records on his Midwestern concert tour. . . . Louisa Field, assistant to the director of publisher relations of BMI, died last week after a short illness. She was 51 years of age. Miss Field was trained as a concert pianist, and worked with the Walt Disney office and for Capitol Records prior to joining BMI. . . . Flack Mildred Fields has set up a new promotion firm called "Special Services" to handle record promotion on a one-shot basis. She last handled promotion-publicity for the Eastern office of World-Pacific Records.

N.Y. Post 11/7/58

Boston American 10/27/58

Feather to MC Jazz Concert

Leonard Feather, author of the Encyclopedia of Jazz, will be master of ceremonies for the Symphony Hall concert, "Jazz for Moderns," on Friday at 8:30 p. m. Featured artists will be the Four Freshmen, Dave Brubeck Quartet, Maynard Ferguson Orchestra, and the Sonny Rollins Trio.

Carnegie Hall, 57th St. and Seventh Av., tonight, 8:30 and midnight:

"Jazz for Moderns," Dave Brubeck Quartet, Four Freshmen, Sonny Rollins Trio, Maynard Ferguson Orchestra, Al (Jazzbo) Collins, Leonard Feather.



BRUBECK

Central Plaza, Seventh St. and Second Av., tonight and

43

Philadelphia

Leonard Feather emcees "Jazz for Moderns" at the Academy of Music (Nov. 23) sponsored by Quaker City Lodge, B'nai B'rith . . . Jimmie Rodgers current at the Latin Casino followed by Georgia Gibbs, Nov. 17-22. In their first double booking Tony Bennett and Count Basie work the Latin, Nov. 24-Dec. 6. Jimmy Durante into spot week of Feb. 6 . . . Folksinger Pete Seegar at Town Hall, Nov. 22 . . . Freddie Bell & his Bellboys off to Las Vegas where they are set for an average of 16 weeks a year plus another 10 in Florida . . . Donnie Owens, Dickie Doo & the Don'ts and Mary Swan skedded for the Erie Social Club, Nov. 15, 16 . . . Tommy Dorsey Orch. under Warren Covington slated for El Rancho, Nov. 16 . . . Buddy Lee orch into Sunnybrook, (Pottstown, Pa.) Ballroom, Nov. 15.

Variety 11/12/58

Mpls. Tribune 11/11/58

"JAZZ for Moderns," show in Northrop auditorium, University of Minnesota, Thursday at 8:30 is designed to show off different types of instrumental and vocal jazz, chief exponents in the latter department being the Four Freshmen.



Feather

It will be heavy on instrumentals, however. The Freshmen provide their own instrumental accompaniment, a fact which has given them a fast buildup and practically permanent popularity.

On stage also will be the Dave Brubeck quartet, no strangers here; the Maynard Ferguson big band, and, as instrumental soloist, Sonny Rollins with his trio. Master of ceremonies will be Leonard Feather, long-time writer and turer on jazz.

Mpls. Star 11/12/58

JAZZ
for moderns
The Four Freshmen
Dave Brubeck Quartet
Sonny Rollins Trio
Maynard Ferguson Orchestra
Leonard Feather M. C.

All in One Spectacular Program
Thursday November 13 8:30 P. M.

Tickets on Sale Now
\$1.50 \$2.50 \$3.00 \$3.50
105 Northrop Auditorium, U. of M.
Downtown Ticket Office, Mark
Field-Schuck, St. Paul

NORTHROP AUDITORIUM
UNIVERSITY OF MINNESOTA

Cedric Adams
Mpls. Star 11/12/58

NORTHROP AUDITORIUM, of all places, is really going to bounce tomorrow night when the jazz workshop lets go with one of the greatest entertainment offerings in that category we've had in the area. The package includes the Dave Brubeck quartet, the Four Freshmen, the Sonny Rollins trio, Maynard Ferguson and his orchestra plus Leonard Feather as master of ceremonies. Feather is jazz editor of Playboy magazine and has been a steady contributor to the Saturday Review, the London Melody Maker and jazz publications on the continent. He also authored the monumental Encyclopedia of Jazz. His addition to the performances of the artists can't help but add immeasurably to the full evening. The package is billed as "Jazz for Moderns."

ED SARKESIAN

Presents

JAZZ FOR MODERNS

A Concert Package, featuring

DAVE BRUBECK QUARTETTE

THE FOUR FRESHMEN

MAYNARD FERGUSON

And His Orchestra

SONNY ROLLINS TRIO

LEONARD FEATHER, M. C.

Oct. 31—Boston; Nov. 1—Northampton; Nov. 2—Worcester, Mass.; Nov. 3—Allentown, Pa.; Nov. 4—Harrisburg, Pa.; Nov. 5—Pittsburgh, Pa.; Nov. 6—Toronto, Canada; Nov. 7—Carnegie Hall, N. Y.; Nov. 8—University of Va. (Afternoon), V.P.I. Blacksburg, Va. (Evening); Nov. 9—Raleigh, N. C.; Nov. 10—Indianapolis, Ind.; Nov. 11—St. Louis, Mo.; Nov. 12—University of Iowa; Nov. 13—Minneapolis; Nov. 14—University of Wisconsin; Nov. 15—Chicago, Ill.; Nov. 16—Detroit, Mich.; Nov. 17—Columbus, O.; Nov. 18—Rochester, N. Y.; Nov. 19—Toledo, O.; Nov. 20—Louisville, Ky.; Nov. 21—Cleveland, O.; Nov. 22—Buffalo, N. Y.; Nov. 23—Philadelphia, Pa.

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

745 Fifth Ave. 203 N. Wabash Ave 407 Lincoln Rd. 2419 Sunset Blvd.
New York 22, N.Y. Chicago, Ill. Miami Beach, Fla. H'wood 46, Calif.
Phone: Phone: Phone: Phone:
MLaza 9-4600 CEntrol 4-9451 JEfferson 8-0383 OLympia 3-9940

Variety 11/12/58

Boston Herald 11/9/58

JAZZ NOTEBOOK

At 10:45 tonight WXHR will highlight Paul Nossiter's Jazz Notebook, a weekly feature devoted to outstanding jazz and interviews of famous personalities in this field. As his guest for this week, Mr. Nossiter will interview Leonard Feather, author of the "Encyclopedia of Jazz," recognized as the standard reference book on this subject.

Some Numbers Music, Others Noise

Mosque Jazz Concert Is Varied

By JOHN NUSSBAUM

Some jazz is music, and some is noise. Both kinds were heard last night at the Jazz for Moderns concert at Syria Mosque.

It was a varied program that lasted three full hours and ranged from the excellent musicianship of Dave Brubeck's quartet to the buffoonery of the Four Freshmen.

Musically, it was a good program, with a few exceptions. As a show, however, it was a bit sloppy.

ED SARKESIAN, who produced the traveling show, threw together four jazz groups and added an emcee to cement the gaps. The emcee is Leonard Feather.

Feather is a composer in his own right and an excellent jazz critic. As a jazz concert emcee, however, Feather is a bit too heavy. He tends to lecture on jazz instead of introducing it.

As to the music itself: in a show that varied, you are bound to hear music you like and some you don't. Put me down as a guy who digs Dave Brubeck.

HIS GROUP includes Gene Lark, bass; Paul Desmond, alto sax, and Joe Moratta, drums, besides Brubeck at the piano. Now here are four accomplished musicians.

Their music is always jazz and their jazz is always musical. They have more than just

rhythm—they have a fine ear for sound quality, and they display perfect teamwork. When all four play together, you can hear all four. Not a note is swallowed in the din, as is the case with lesser jazz groups.

Even during the wildest rhythms and the flightiest improvisations, their playing is always clear and harmonious, never muddled.

THE HIGHLIGHTS of their presentation were two selections from a recent Brubeck composition which consists of a series of "impressions" of various places the group visited during their overseas tour early this year.

The impressions they played

last night were of Germany and Istanbul, Turkey.

They were colorful and imaginative, and after hearing the two selections, I'd certainly like to hear the entire work.

AT THE END of their part of the program, Brubeck's drummer performed a solo. If you think drums are for rhythm and not for music, this should have shown you the error of your ways. It was a revolution.

It was fascinating to hear as well as watch. Moratto went into some hair raising rhythms, but it was more than just a flashy display of technique. It was musical throughout.

After the Brubeck quartet, I thought the Sonny Rollins Trio was pretty cool, too. Playing the sax, Rollins' imagination and vivacity make up what he lacks in clarity.

THE STRONG POINT of the Rollins Trio was not Rollins' sax, but the bass, under the swift, light fingers of Harry Grimes. This bass player doesn't ride on the coat tails of his noisier collaborators. He has something to add to the playing, and he make himself heard.

For me, Brubeck and Rollins would have filled a perfect evening. The shrill variety of jazz of the Maynard Ferguson Orchestra is too overpowering.

Each member of the group, I am sure, is a fine musician, but together under Ferguson's grotesque "conducting" they have the effect of a skyscraper collapsing while you are trapped in the revolving door on the ground floor. Enough to give you audio-claustrophobia for life.

As for the Four Freshmen, they put on a good night club act.

Pittsburgh Sun-Telegraph
10/20/58



EMCEE: Leonard Feather, prominent jazz critic and author, who will be the master of ceremonies in the Jazz for Moderns show at Syria Mosque Nov. 5. The Four Freshmen, Dave Brubeck and his Quartet, Maynard Ferguson's orchestra and the Sonny Rollins Trio will be on the bill.

Allentown, Pa. Morning Call 11/4/58

Dave Brubeck Serves Jazz Concert Treat

One of the finer a la carte servings of jazz in recent memory gave happy nourishment to a couple thousand music-hungry souls in the Allentown Fairgrounds Agricultural hall last night.

It is not every day that a jazz musician the caliber of Dave Brubeck performs in the local area. Nor does a combo like The Four Freshmen breeze through

every other week. And a Sonny Rollins Trio or a Maynard Ferguson, with orchestra, are not part of the daily scene.

So then, when a jazz concert comes to town that offers all four of these groups on the same bill, it is a rare day indeed. And the response of the crowd that turns out for such an offering is even rarer. Last night's audience was not the biggest ever to have attended a show in the Agricultural Hall, but it may well have been the most appreciative.

"Wild!" said a fan from Sellersville. He apparently could have spoken for anyone there. Who could say more?

Emcee Leonard Feather brought Sonny Rollins' three-piece combo onstage for the opener. The trio's long suit—the strong theme from the "Martin Kane" series, a Cole Porter bit.

Dave Brubeck and company followed. Among their standouts—"I'm in a Dancing Mood" and a nameless, contagious piece of spontaneity featuring a shattering solo drum passage by Joe Murrelo. Paul Desmond with alto and Gene Wright on bass were very definitely there and very large.

Maynard Ferguson's 12-piece big band offered many numbers but several were beautifully head and shoulders above the rest—"The Man Chopin," a Chopin-like style with a modern jazz twist by Ferguson's able "slide" Hampton. "Tenderly" and "Mark of Jazz" more than held their own.

The Four Freshmen came on with "Day by Day" and "Blue World" and put out for size a quippy novelty thing, "Lorraine," and the walls came tumbling down.

Ferguson came back to close with a Willie Maiden concoction, "The Broadway Bit," but it didn't work out that way. Popular demand and all that pulled a second number out of them before they could call it a day.

It had, to borrow a word, been wild.

A. J. PERRY Makes Them All Happy
TONITE 3 Show Starts 8:30 Doors Open 6:30
Allentown, Pa.

Fairgrounds
AGRICULTURAL BUILDING
ALL IN PERSON
THE KING OF JAZZ
DAVE BRUBECK
THE FOUR **FRESHMEN**
MAYNARD **FERGUSON**
and His Orchestra
SONNY **ROLLINS** TRIO
LEONARD **FEATHER** M.C.

Tickets: Reserved, \$7.25, Tax Incl.; General Admission, \$1.35, Tax Incl. Tickets on sale at Speedy's Record Shop and the Campus Shop, 7301 Liberty St., Allentown.

MADDOCK TWO WEEKS

'Jazz for Moderns'

By Melvin Maddocks

Leonard Feather, master of ceremonies, hopefully explained a touring entertainment package labeled "Jazz for Moderns," which came to Symphony Hall last night. It presented, he said, four aspects of jazz—solo, combo, big band, and vocal.

To a skeptical listener, its programming might have appeared less shaped by the history of jazz than by the considerations of the box-office. For example, this "logical" arrangement placed the Four Freshmen, a jovial vocal quartet with vaudeville in their hearts, at the climax of the evening.

Jazz is a flexible term that will stretch and stretch. But, whatever their merits as a "pops" ensemble, the Freshmen expand it well beyond the snapping point.

Even less defensible was the cavalier treatment of the most exciting artist on the program, Sonny Rollins. In the opening category of soloist, Mr. Rollins was thrown to a cold audience and given exactly three numbers to warm up the house. For practical purposes, he was made to serve as a kind of second warning buzzer.

Yet in his brief and awkward situation, Mr. Rollins provided more challenge, perhaps, than the two hours that followed.

He represents a trend toward firmer disciplines in form, partly reversing the so-called "bop" revolt of the late 1940's against the restrictions of traditional jazz. Having made their vers-

libre escape, jazz musicians now are trying to reach a compromise based on an awareness that spontaneity without outline becomes meaningless, that a certain amount of restraint stimulates invention.

They are, in short, a bit tired of playing tennis without a net.

Mr. Rollins, to begin with, has a new firmness of attack on his instrument, the tenor saxophone. He plays it almost like a trumpet, preferring clean, staccato lines to glissandi.

Rather than improvising on chord structures, he sticks recognizably close to the melody. He is continuously and strictly aware of tempo, even when he is taking exception to it. Probably no jazz soloist today "plays" more interesting rests.

He loves to leave out notes the way a good cartoonist leaves out lines, playing a "stop" chorus—that most confining, yet most demanding of jazz conventions—with the terse economy of an early Armstrong.

And with it all, he is a thoroughgoing "modern." Later jazz musicians proved to earlier ones that the discipline of technique did not kill spontaneity. Mr. Rollins is proving what earlier musicians already knew—that the discipline of form will not kill it either.

The combo category was represented by Dave Brubeck, whose quartet continues to go its interesting, stylistically un-integrated way. In the center of the picture Mr. Brubeck blocks out ideas in chords, charges at them again and again in repetitive phrases, and finally crashes his way out through sheer dynamics.

Circling about him, Paul Desmond's saxophone evenly and imperturbably glides where the Brubeck piano gropes, limpidly solving every problem he sets himself. And off in a corner, Joe Morello, drums, and Gene Wright, bass, play private musical jokes.

Maynard Ferguson's brassy Kenton-like orchestra represented the big band. Big it was in sound, a little too fascinated with piercing whole notes and avalanche slides of rhythm to be supple or subtle—slightly muscle-bound by its own mechanical powers.

JAZZ Serious Playing Scores Success

By MERCER CROSS
Minneapolis Tribune
Staff Writer

Minneapolis needs more of what it got for 2½ hours Thursday night at Northrop Memorial auditorium.

What some 4,300 Twin Citizens got was the first jazz "package" show to appear on the Northrop stage.

By and large, the "Jazz for Moderns" concert was a notable success.

A LARGE part of it was devoted to the serious playing of modern jazz by some of the finest individual and collective talents in the country.

The program was divided into four sections: performances by an individual virtuoso, small instrumental group, big band and vocal group.

Sonny Rollins, the soloist, started the show with a wallop. With the help of drum and string bass accompaniment, he quickly showed why he has been acclaimed as the outstanding new tenor sax man in the United States.

Dave Brubeck and his quartet were at their best, as they generally are on a concert stage instead of a noisy bar.

THE 13-PIECE Maynard Ferguson band reached some high peaks of excitement, particularly with its brass choir.

It was a young, quietly appreciative audience, completely lacking the "go-go-go" element that ruins so many jazz concerts.

Northrop's acoustics accentuated every subtlety that normally goes unnoticed at a jazz concert.

WITH only four acts, the musicians had ample time to stretch out and play, unhampered by the usual horde of "names" that clutter package shows.

The Four Freshmen vocal and instrumental quartet was the final and weakest part of the program. Its commercialism and clowning, while admittedly entertaining and funny, partially destroyed the high tone set by the rest of the show.

Jazz Artistry, Humor Mark

By JOSEF MOSSMAN
Music Critic, The Detroit News

It was nearly midnight when the "Jazz for Moderns" show was completely assembled last night in Masonic Auditorium.

"There's a phrase in jazz, 'I've been there and back,'" pianist Dave Brubeck told the audience of 4,000. "Now I know what it means."

Brubeck, arriving onstage at 11:15 p.m., had just made his second trip of the day from Chicago to Detroit. He took a plane from Chicago early in the afternoon, but after circling the field here 1½ hours in the fog, the plane returned to Chicago.

RETURNS BY CAR

Brubeck then hired a car and drove to Detroit while other jazz groups entertained the crowd.

At the 8:30 starting time, the show's stars were distributed between Chicago, Cleveland and Detroit.

The other three members of Brubeck's quartet, Paul Desmond, Gene Wright and Joe Morello, had left Chicago ahead of Brubeck. They were flown by air to Cleveland and returned from there.

Identification of cere-

monies Leonard Feather, famed jazz encyclopedist and critic, as the "Paul Desmond Trio," the three were playing when Brubeck hastened onstage, sat down at the piano and took up his part in the number in progress.

OTHERS ARRIVE AT 12

The crowd gave tumultuous welcomes to Brubeck and to the even more delayed Four Freshmen, who arrived to start their part of the show at midnight.

The earlier part of the concert was given by the Sonny Rollins Trio and Maynard Ferguson's band.

The Jazz Beat

Leonard Feather Is Unable To Escape Burden of Critic

By GEORGE T. WEIN

(Mr. Wein is the entrepreneur of Storyville, instructor of the history and evolution of jazz at Boston University and musical director and vice president of the Newport Jazz Festival.)

At the concert next Friday evening at Symphony Hall, which features the Four Freshmen and Dave Brubeck in addition, Maynard Ferguson and Sonny Rollins, one of the leading critics of jazz, will serve in the capacity of master of ceremonies. Leonard Feather doesn't like to think of himself as a jazz critic, and perhaps his accomplishments allow him to escape the stigma of this designation to some degree.

Leonard reviews records and concerts and so must bear the cross of the jazz critic, however. Leonard's desires go far beyond the limited field. First of all,

Leonard is a musician. While not an adept pianist, musically he is certainly quite knowledgeable. He has written several compositions that have been recorded. He is an active A & R man for MGM records. He is constantly striving for unique approaches to the recording of jazz.

Album Successful

Sometimes he is successful, as in the case of his latest album with Langston Hughes reciting his fine poetry accompanied by jazz musicians. At other times "the gimmick" seems to take preced-

ence over the musical conception. His "Encyclopedia of Jazz" has received amazing acceptance considering the \$10.00 price tag.

In my observation, it has become the number one book in any jazz library, and the yearly supplements keep it up to date. To any one concerned with information on jazz, Leonard's encyclopedia is invaluable.

Feather is also quite an experienced producer of concerts. At present he has conceived of a very interesting "History of Jazz" program that could quite possibly do well touring the country. Among his other accomplishments are many feature articles on jazz in the slick

magazines over a period of years, and also the "Blindfold Test" in Down Beat, of which he is the originator. He is also jazz editor of Playboy magazine.

As a master of ceremonies it cannot be said that Feather projects to the audience with a high degree of excitement. However you can be assured that his comments will be intelligent and educational.

Influence Grows

For example, Sonny Rollins is not too well known a figure to the general public. I imagine that Leonard's introductory remarks will explain quite clearly how important a figure Rollins

has become in modern jazz, both as an influence on other musicians and as a fantastic virtuoso on the tenor saxophone. Rollins has a trio that consists of bass, drums and himself. It is a tribute to his talent that without the aid of another melodic voice, Rollins can maintain a musical pitch of intense interest. In fact, Rollins' ambition is to give a concert as a solo performer, much the same as a great violinist might perform an evening of unaccompanied Bach violin solos. Rollins just might be able to carry off this difficult feat some day.

Of course, Maynard Ferguson, Dave Brubeck, Paul Desmond and the Four Freshmen are well known in New England. The popularity of the Freshmen is quite phenomenal and deserved. The Brubeck Quartet, featuring Paul Desmond, has a secure place as one of the leading groups in jazz. Ferguson's young band has been heard at Storyville twice over the past year or so, and jazz

fans know it as one of the most exciting bands in America.

Tickets are now on sale at the Symphony Hall box office and are priced at \$2.20-\$3.30 and \$4.40.

THE TOWN CRIER

Bad Show Town?—Not Detroit



BY MARK BELTAIRE

A trio of events happened in the last few days, and another is scheduled for Tuesday, that make this prejudiced old heart beat a little more proudly. All are concerned with the entertainment field, and all go a bit farther in knocking out the ancient canard that Detroit is a bad show town. I say "ancient" because it has been disproved over and over again, though it dies hard in the mind of some people whose approach to entertainment is: "So there's a fight at the Garden tonight. So let's go. So who's fighting? So who cares."

ANYWAY, the National Symphony Orchestra of Mexico moved into Masonic Temple early in the week. The house was comfortably full, and there wasn't a quiver of disapproval when it was announced that the Soloist for the Beethoven 4th Piano Concerto was ill and would not be able to appear. The fine orchestra was warmly received and given a full ovation when the concert was over.

THEN, ON SATURDAY, Erroll Garner brought a different kind of music to the same spot and was also taken to the hearts of a huge audience. But Sunday night, with a tremendous crowd of 4,300 in the building, the real proof of the type of audience Detroit can muster was given. Dave Brubeck and the Four Freshmen were scheduled as the headliners, with Maynard Ferguson's band, Sonny Rollins' trio and modern music commentator Leonard Feather on the bill.

THERE WAS a reception scheduled ahead of time at the Park Plaza Motel. Brubeck and the Freshmen planned to fly in from Chicago to make sure they would have plenty of time to rest and clean up before the reception. You may recall that the clouds closed down and the fog rolled in and Brubeck and buddies had to make a frantic dash from Chicago by hired car. Nary a chance for an airplane to come anywhere near a Detroit airport.

But Maynard and men came in on a bus and so did the Rollins group. Show time was delayed for a half hour before Feather strolled on stage and good humorously told the audience what had happened. The audience accepted the announcement as one of those things that couldn't be helped, gave fine attention to Rollins, and then really took the 13-man Ferguson group right to its collective heart. These boys stayed on stage for an hour, running through most of their musical vocabulary which is sharp and driving, and sold themselves as they could not possibly have done under routine circumstances.

Brubeck dashed on stage at 11:15, unshaven and minus his glasses which he'd left in his coat pocket, and received a tremendous hand. The show ran until a half hour had spilled over into Monday morning, but nobody seemed to mind. Promoter Ed Sarkesian, who won his bet of theater tickets with Martha Glazer when his show outdrew Garner by \$4,000, was a whipped but happy guy when it was all over. He summed up: "Anybody seemed to mind. Promoter Ed Sarkesian, who won be dead."

Toronto Telegram 11/7/58

Jazz Fans Crowd Massey Hall

By HELEN McNAMARA

Jazz for Moderns, a package concert emceed by Leonard Feather, the New York jazz critic and author of the Encyclopedia of Jazz, drew a near capacity house in Massey Hall last night.

On hand were the Dave Brubeck Quartet, the Sonny Rollins Trio, Maynard Ferguson's orchestra and the vocal and instrumental quartet, The Four Freshmen.

With such a combination, it was not surprising that the concert attracted close to 2,200, for there was something of everything from the Freshmen's comedy routines to the artistically rewarding jazz of the Brubeck quartet to please.

It is to the credit of the large audience that the Brubeck four drew as much if not more applause than the Ferguson band, a powerhouse outfit that still gains its greatest effects with unceasing, dynamic effects.

THE MOST

Of its writers, trombonist Slide Hampton, with his My Man Chopin and Fugue (as at the Stratford Festival) showed the most, if yet to be fully realized, talent.

In the solo department, Maynard's beautifully controlled trumpet playing, not quite so stratospheric as usual, was outstanding.

It was, by the way, the first time the Montreal-born musician had brought his band of "foreigners" to play in Toronto where several years ago he was a mainstay of the local Palais Royale dance hall.

While the orchestra may be the answer for dance band devotees, jazz fans could appreciate much more the Brubeck quartet, which is probably at its peak these days, thanks to Joe Morello now on drums and bassist Eugene Wright, the newest member.

Along with Brubeck's piano and Paul Desmond's alto sax they offer the ultimate in chamber jazz, most effectively presented in the gentle Bach-like strains of Brandenburg Gate.

AMIABLE GROUP

The first and better half of the concert featured Brubeck along with the Rollins Trio.

Since the young tenorman is recognized as one of the most important jazzmen of today, it was disappointing

that he was not allowed more than three numbers.

His meagre contribution indicated though, that he is a worthy successor to the great tenorman of the past.

Music of a much more commercial nature was presented by the Four Freshmen. An amiable group, they sing well, but more in a popular than jazz tradition.

St. Louis Globe Democrat

THIRD ANNUAL FESTIVAL OF JAZZ

"Jazz for Moderns"

With America's Foremost Jazz Recording Artists—ALL IN PERSON



DAVE BRUBECK QUARTET

High Priest of Contemporary Jazz



THE FOUR FRESHMEN

America's most popular vocal-instrumental recording stars

• SONNY ROLLINS TRIO • MAYNARD FERGUSON and His Orchestra

• LEONARD FEATHER, M.C., Celebrated Jazz Critic, Composer

Author of "THE ENCYCLOPEDIA OF JAZZ"

ONE NIGHT ONLY TUESDAY, NOVEMBER 11th, 8:30 P.M.

KIEL Opera House 14th and Market

PRICES: 3.75, 3.25, 2.75, 2.25, 1.75

Tickets Available at Box Office

MAIL ORDERS ACCEPTED. Many CASH or MONEY Order payable to "Jazz for Moderns", 14th and Market, enclosed self addressed, stamped envelope

Courier-Journal

Louisville, Ky. 11/21/58

Wm. H. King Presents

TONITE—8:30

"Jazz for Moderns"



DAVE BRUBECK Quartet



THE FOUR FRESHMEN

Maynard FERGUSON & Orch.

Sonny ROLLINS Trio

Leonard Feather, M. C.

Tickets Now On Sale
CENTRAL TICKET OFFICE
438 SO. 5TH ST.

and FAIRGROUNDS BOX OFFICE
\$4.80—\$3.60—\$2.50 Tax Incl.

KENTUCKY FAIR & EXPOSITION CENTER

Chicago Sun-Times

MEDINAH TEMPLE • Wash at 6:30
TONIGHT ★ 2 BIG SHOWS
7 & 10 P.M.
"Jazz for Moderns"
DAVE BRUBECK quartet
The FOUR FRESHMEN
Maynard FERGUSON Orch.
Sonny ROLLINS Trio
Leonard FEATHER, M.C.
SEATS AVAILABLE BOTH SHOWS
AT BOX OFFICE • \$4.50, 3.50, 2.50.

THE COURIER-JOURNAL, LOUISVILLE, KY.

FRIDAY MORNING, NOVEMBER 11, 1958

Brubeck Has Sparse Audience Clamoring for More

By ROBERT HERMANN

Dave Brubeck took a sparse Freedom Hall audience by storm last night.

The gaunt piano pounder from California had them rocking, clapping, and yelling for more of his flamboyant keyboard athletics in a "Jazz for Moderns" concert.

After work he got acquainted for the first time with an uncle, Philip H. Brubeck, 2730 Field. The Louisville Brubeck is a parking-garage manager, show-horse owner, and himself a pianist of sorts.

The California Brubeck was easily the favorite in

the four-unit show. His quartet combined the evening's best piano, saxophone, drum, and bass work.

Classically trained, Brubeck plays in a muscular, at times violent style, ripping out huge savage chords. Paul Desmond contributes delicate intimately personal alto-sax solos. Joe Morello and Gene Wright set fine brisk tempos and add rousing solos on drums and bass.

For the appetizer there was the lean trio of tenor-sax star Sonny Rollins. This one with just bass and drums for background, is strictly for hardened jazz buffs who dig Sonny's dazzling virtuoso excursions.

The Four Freshmen, highly rated vocal and instrumental group, clowned, played, and sang in fine style.

But their voices, or the amplification devices, at times were not adequate for the wide-open spaces of Freedom Hall.

Maynard Ferguson's pocket-size "big" band (12 pieces) wanders between Stan Kenton and Count Basie in search of a style. The band expended its considerable power and precision mostly on frenetic material, undistinguished except for a lush setting of "Tenderly."

An effort was made to pare down Freedom Hall's space with drapes, creating a "house" of 4,500 seats. Local promoter William H. King said 2,200 attended and he lost \$4,000.

11/21/58

John McLellan

Worcester, Mass. Telegram 11/4/58

SHOW RUNS TOO LONG

Friday night brought with it "Jazz For Moderns" at Symphony Hall.

The overly long concert was a mixture of delight, disappointment and disgust. Incidentally, I seem too often concerned with the length of jazz concerts, it's because promoters tend to let them begin late and run on interminably.

Two hours is long enough for most sports events and movies and concerts. And there's no earthly reason why jazz programs can't be tailored to the same measurements.

Sonny Rollins opened the program. This tenor saxophonist seems destined never to play for more than a few moments. At Newport, he was allowed only two numbers. And Friday night, he played only three.

There was a brief flash of Sonny's brilliance in some stop-time choruses on "After You've Gone."

Otherwise, he never really got warmed up.

Since drummer Frankie Dore of the Maynard Ferguson Band joined bassist Henry Grimes to back Rollins, I assume Sonny's own drummer hadn't showed up. This may also have accounted for the late start & short set.

BRUBECK QUARTET DELIGHTFUL

The Dave Brubeck Quartet followed with a delightful program. This is such a different, joyful kind of jazz, it's difficult to relate Brubeck and Paul Desmond to most of the angry young men of today's hard bop.

Of course, drummer Joe Morello and bassist Gene Wright are there to remind us that this is still jazz. But the type of improvising that Dave and Paul did is so unlike anything else.

Desmond, in particular, is so lyrical on such ballads as "For All We Know," that I am reminded of, (of all people,) Jelly Roll Morton one of the most melodic improvisors I've ever heard.

Brubeck was best on the Chopin-esque "Dziukuje," a piece inspired by the quartet's visit to Poland.

Above all else was the marvelous sound of the group at Symphony. The PA system which has ruined so many performances there was mercifully cooperative. No mikes shoved inside the piano, and no distorted over-amplification.

BAND POWERHOUSES WAY THROUGH SET

The Maynard Ferguson Band power-housed its way through the first set following intermission. The band still seems to suffer from the nervous tenseness of trying to swing at extreme tempos. It's hard enough for a well integrated small group to do. But for a big band, it's futile. Everything becomes a game of follow the drummer.

If it were not for the fact that Ferguson is a virtuoso on trumpet (and plays pretty good jazz, too) this band would have practically nothing to commend it.

The concert, which had been heading downhill, reached its nadir with the Four Freshmen. This immensely popular jazz-oriented vocal group was just too cute for words.

Most objectionable: the quartet's spokesman Ross Barbour. Only saving grace: a remarkable mellophone solo by Ren Ahlbers.

The group's singing is terribly strained. And their phrasing is about as anti-swing as possible. But, I suppose their presence on the program helped account for the \$300 who paid to get in.

In contrast to the cornball antics of the Freshmen was the musicianly singing of Mel Torme. This first-rate jazz singer made an all too brief four night stand at George Wein's Storyville.

I can't remember when I've enjoyed a singer more.

Sometimes at center stage, sometimes singing from the piano while providing his own accompaniment, and even sitting in on drums, Torme swung with ease, taste and boundless good humor.

To crib a summation from "Peter Gunn."

"It was a profound gas."

John McLellan conducts the "Top Shelf" jazz program from 10 to 11 p.m. Saturday on Station WHDH.

Something missing!

Dave Brubeck Quartet Heard Here

By WALTER SMITH
Telegram Staff Reporter

The Dave Brubeck Quartet, which a few years ago was playing jazz of a rare spontaneity and inventiveness, is apparently doing so no longer.

At least, the group displayed little of these qualities at a concert last night in the Auditorium with the Four Freshmen and the Maynard Ferguson Band. (The Sonny Rollins Trio, which was scheduled to appear, never showed up. The audience was given no reason for this.)

Force, originality, excitement—these the Brubeck group used to have. Possessed of great rhythmic power, Brubeck on piano would play this off against the melodic and harmonic complexities spun by his alto man, Paul Desmond.

Counterweights

The two served as counterweights for each other. Desmond's feeling for the melodic line kept in bounds Brubeck's tendency toward wildness. Brubeck's drive galvanized the sometimes meek Desmond.

The two of them, singly and together, would play off their ideas against the bass and drums, which not only established the basic rhythmic patterns, but also punctuated these patterns with comments of their own.

Cross rhythms and rhythms on top of rhythms (some of which were definitely antagonistic to each other) were everywhere. So was excitement, power.

Still Together, But

Brubeck and Desmond are still playing together. Where there was once free-wheeling but highly sophisticated improvisation, there is now self-consciousness. The pair know more tricks, and know they know more tricks, but who cares?

Brubeck chug-chugged along last night like a locomotive with a malfunctioning boiler. Desmond was mired in his own cliches. His tone, which once had a thin-brittle brightness, was fuzzy, without a center.

Neither Brubeck nor Desmond seemed to care much about what they were playing. Nor should they have. There was little, except for occasional flashes, that merited anyone's concern.

The quartet's drummer and bass player are fairly new additions. With a less unusual pair of solo voices they would show off to better advantage, for they are quite competent at doing the

standard things that jazz drummers and bass players everywhere do. However, with Brubeck and Desmond, they only serve to slow down matters further.

Ran Dry, Perhaps

Perhaps what appears to have happened to the Brubeck group is indicative of a danger that can affect any jazzman. Jazz, as Brubeck and a man he admires, Duke Ellington, have said many times, must be a music of improvisation. Perhaps you can improvise for only so long without running dry.

And, to be fair it must be said, perhaps last night was indicative of nothing, although that is doubtful. It could have been just an off night. Improvised music is always subject to this.

The Four Freshmen, who sing pleasantly, were more interested in humor than song. While they were on stage, there was an awful lot of kidding around between

numbers and even during some numbers.

Their high regard for their own comic sense is unfortunate. They should stick to singing.

Couple of Nice Jobs

When they finally settled down to it, though, they did a nice job on a couple of standards, "Day by Day" and "It's a Blue World." Their arrangements of these, with harmonies once only used by modern jazz bands, are still fresh.

Maynard Ferguson, as a sideman with the Stan Kenton Band, gained fame as high-note trumpet player. This, he still is. It is of limited interest.

His band, like so many others, is loud and "frantic". Its music is mediocre.

Buffalo, N.Y. Evening News 11/22/58

JOE RICO presents . . .
"Jazz for Moderns"
 TONIGHT, 2 SHOWS
 7:30 P.M. and 10:30 P.M.
KLEINHANS MUSIC HALL
 ALL IN PERSON
THE DAVE BRUBECK QUARTET
 Featuring PAUL DESMOND
THE FOUR FRESHMEN
 PLUS
MAYNARD FERGUSON AND HIS ORCHESTRA
SUNNY ROLLINS TRIO
Leonard FEATHER, M.C.
 Tickets \$2.20—\$4.30—\$4.40
 ON SALE at Joe Rico's Record Dept.,
 1001 Broadway, 1st Floor, New York 100
 1001 Broadway, 1st Floor, New York 100
 Choice Seats Available at Box Office

POLITICAL ADVERTISEMENT

Billboard 11/24/58

Variety 11/26/58

N.Y. Times Sun. 11/30/58

NEWS REVIEW

New Jazz Yearbook To Debut

The New Yearbook of Jazz, Leonard Feather's latest addition to what appears to be a running chronology of the idiom, makes its bow via Horizon Press, Friday (28). Like the first two editions of the Encyclopedia, Volume Three focuses much attention on artist biographies, with close to 50 of the 188 pages, given over to this purpose.

The bios, of course, would be of considerable value to such jazz deejays as there are, but on the other hand this kind of material can always have a strong appeal to the just plain jazz fan. In fact, it might be said, Feather's work here is highly suited to this element, since it is written clearly and understandably, has a lot of facts and figures about the field and contains a number of photos of the big jazz names of this day in action.

Unlike various books on the subject, it is not confusing nor does it appear that the writers (Feather and guest chapter authors) are ever seeking to "snow" the uninitiated with imposing and ponderous critical prose. In short, the book does not seek to take positions and defend them. It does provide historical matter and facts of interest.

In a chapter headed, "Jazz U. S. A." there's a readable account of the gathering acceptance and growing respectability of jazz in 1958. Another chapter deals with the development of jazz on records. Guest authors from many foreign nations have also contributed accounts of the development of the art in their countries. On the directory side, there is an extensive compilation of winners of various jazz polls here and abroad, a list of organizations, record companies, schools, and commonly used abbreviations as well as a list titled, "How to reach the stars." Another list of jazz critics would seem to find its value strictly along trade lines.

In all, the book provides a fine wrap-up of jazz in our time, with particular value to the lay jazz fan who wants to know more about such things as traditional, mainstream, modern, etc.

Ren Grevatt.

'NEW YEARBOOK OF JAZZ' A GOOD FEATHER WORK

The jazz scene gets a nifty updating in Leonard Feather's "The New Yearbook of Jazz" (Horizon Press; \$4.95). It's the third volume in author's "Encyclopedia of Jazz" series and brings the jazzophiles up to the developments in the jazz world through mid-1958 via text and pictures.

Feather has arranged it craftily and without the pomposity that usually takes over in the jazz-writing field. His "Jazz U.S.A." roundup is precise and clear and so are his editorial assists from Benny Green on Great Britain, Daniel Filipacchi on France, Carl-Erik Lindgren on Sweden and Joachim E. Berendt on Germany. Bill Russo's "Jazz and Classical Music" and Martin Williams' "Jazz and the Other Arts" are other texts that help clear the picture.

The photos, the biographies, the bibliography all help to bring the new jazz scene into proper focus. *Gros.*

Variety 11/26/58

St. Paul, Minn. Dispatch 11/29/58

Jazz Lovers, It's Way Out!

THE NEW YEARBOOK OF JAZZ by Leonard Feather. Horizon. \$4.95.

Jazz historian Feather compiles cherished jazz facts to enlighten and thrill the avid collector—brief biographies, pictures of the notables, history and views of the jazzman and classical music, the jazzman as a critic and the jazzman overseas.



Feather

The work is volume three of the Encyclopedia of Jazz series by the same author. "New Yearbook" merely updates the previous editions with information on some 200 musicians who have become

prominent since 1936, plus the old standbys.

Feather's publication makes a cool reference book to have around the house for people who are hep on way-out sounds. I. M. L.

Rundown In Rhythm

THE NEW YEARBOOK OF JAZZ. By Leonard Feather. Illustrated. 187 pp. New York: Horizon Press. \$4.95.

By CHARLES EDWARD SMITH

THIS is the third volume in Leonard Feather's Encyclopedia of Jazz series, of which the first was the excellent and extremely useful "Encyclopedia" itself. Published in 1955, the bulk of it was devoted to biographies. In the current "Yearbook," the biographies section is carefully documented, lacking only a cross-reference to previous volumes. Of the 524 biographical references, more than 200 entries appear for the first time though the book does not make clear which these are. This biographical listing, together with those appearing in previous volumes, makes a grand total of almost 1,500 entries, constituting one of the most formidable research achievements in jazz. The number of errors are surprisingly few.

The major achievement in the "Yearbook," in addition to the biographies, is the summary, in various articles, of jazz as it exists today, both in relation to American and world culture. Though not profound, this commentary is often stimulating and will interest both laymen and musicians.

In discussing jazz and problems related to desegregation, Mr. Feather might well have mentioned, on the credit side, the amalgamation of Negro and white American Federation of Musicians locals in Los Angeles, in which jazz musicians were active. Charles Graham's article on "Jazz and the Phonograph" is an attractive rundown, whether you're historically minded or a hi-fi fan.

ROUNDING out the survey begun by Mr. Feather, Martin T. Williams' incisive report on jazz and the other arts (including the work of the painter Piet Mondrian and modern poetry), concludes with some reassuring comments on bona-fide jazz dancers. Succinct and often warm comments, along with some merely hilarious judgments, distinguish "The Jazzman as Critic," based on a Down Beat feature, "The Blindfold Test." Bill Russo's "Jazz and Classical Music" is a perceptive appraisal of the changing nature of the inter-relationship of jazz and concert music.

Some parts of the book are slight, and the section devoted to biographies of critics is admittedly incomplete. Nevertheless, this is a first-rate review of the contemporary jazz scene, as well as an admirable addition to the author's "Encyclopedia of Jazz." Included is an introduction by John Hammond and many photographs chosen to illustrate the text. Of the latter, Charles Baird Parker, age 5, steals the show.

Mr. Smith is co-editor of "Jazzmen."

JAZZ FOR MODERNS ITINERARY

- Oct. 31--Boston--Symphony Hall--1 show at 8:20 P.M.
- Nov. 1--Northampton--John M. Greene Hall--Smith College at 8:30
- " 2--Worcester--Worcester Memorial Aud.--1 show at 8:30 P.M.
- " 3--Allentown--Fair Ground Aud.--1 show at 8:30 P.M.
- " 4--Harrisburg--Zembo Mosque Aud --1 show at 8:30 P.M.
- " 5--Pittsburg--^{Pittsburgh 3 a.m.} Syria Mosque--1 show at 8:20 P.M.
- " 6--Toronto--^{leave 9:30 a.m. - arrive 6 p.m.} Massey Hall--1 show at 8:20 P.M.
- " 7--New York--Carnegie Hall--2 shows at 8:00 & 12:00 P.M.
- " 8--Charlottesville--Un. of Virginia--Matinee at 4:00 P.M.
- " 8--Blacksburg--Virginia Polytechnic Inst.--1 show at 9:30 P.M.
- " 9--Raleigh--^{5:00 P.M. Raleigh} North Carolina State Fair Arena--Mat. at 2:30 P.M.
- " 10--Indianapolis--Indiana Thea. Bldg.--2 shows 7:30 & 10:30
- " 11--St. Louis--Kiel Aud.--1 show at 8:30 P.M.
- " 12--Iowa City--Un. of Iowa Field House--1 show at ^{7:30} 8:00 P.M.
- " 13--Minneapolis--Un. of Minn. Northrup Memorial Aud.--
1 show at 8:00 P.M.
- " 14--Madison--Orpheum Theatre--2 shows at 7:00 & 9:30 P.M.
- " 15--Chicago--Medina Temple--2 shows at 7:30 & 9:30 P.M.
- " 16--Detroit--Masonic Temple--1 show at 8:20 P.M.
- " 17--Columbus, Ohio ~~Ohio~~ ^{Andover, Mass}
- " 18--Rochester--Auditorium--1 show at 8:00 P.M.
- " 19--~~St. Louis~~ T.O.L. EDOYON ~~St. Louis~~ --1 show at 8:00 P.M.
- " 20--Louisville--Coliseum--1 show at 8:00 P.M.
- " 21--Cleveland--Masonic Aud.--1 show at 8:00 P.M.
- " 22--Buffalo--Kleinhaus Aud.--2 shows at 7:30 & 10:00 P.M.
- " 23--Philadelphia--Acad. of Music--2 shows at 3:30 and
8:00 P.M.

Sat
Sun

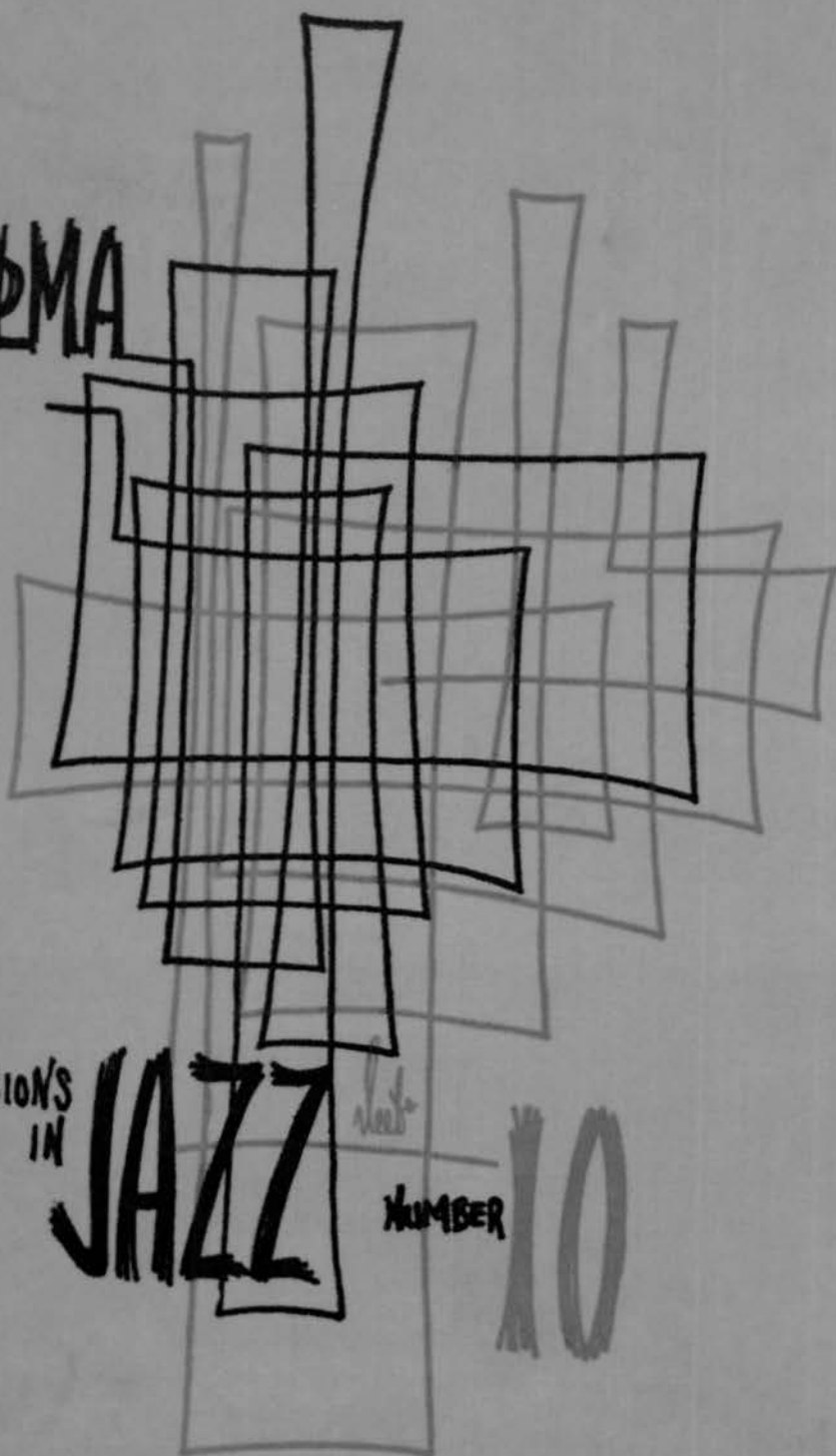
Sun
Mon
Tue
Wed
Thurs

30
Fri
Sat
Sun

(Gains
Playhouse
2241 11th and
W. 4th)

40 Steel
CA 6-4983

ΦMA



DIMENSIONS
IN

JAZZ

NUMBER

10

Beta Nu Chapter, Phi Mu Alpha Sinfonia
Department of Music
Iowa State Teachers College, Cedar Falls

DIMENSIONS
IN JAZZ NO. 10

with

LEONARD FEATHER

8:15 p.m.

ISTC Auditorium

November 24 and 25, 1958

Executive Committee

Chuck Mandernach, Dennis Smith, Norm Peters, Jon Hansen,
Bob Nordman, Dee Silver, Patricia Samson

"THE GOVERNORS"

If we had signed all in a wad Duke Ellington, Dave Brubeck, Bobby Troup, Norman Granz, John Hammond, Leonard Bernstein and Leonard Feather to em-cee DIJ #10, we'd have to run this one 40 days and 40 nights to afford the package.

It was not necessary to sign them all. All we needed, if we wanted a composer-arranger-pianist-jazz-host-producer-d.j.-promoter-entrepreneur-lecturer-critic-author-columnist-and-you-name-it-he's-it, was to invite the last-named gentleman. So we did, and Leonard Feather is here. We're in a mood for being obvious: Oons! what a Feather in the TC beanie! [That old-English "Oons!" is out of respect for our London-born guest.]

A hundred years from now we don't know which of his services toward the clarification and understanding [and in this

country, the acceptance] of jazz will be considered the most valuable, but we suspect it will be "The Encyclopedia of Jazz" and the "Yearbook" companion volumes which are happily following it [the new one is just out]. These volumes are as necessary basic compilations to jazz as a dictionary is to a language.

Even without this series of volumes [and his superb "Book of Jazz"] Feather would still be what he is: surely the most respected jazz critic on the world scene. This comes from his intelligent, sensible contributions to just about everything you can name . . . the New York Sunday Times, Esquire, Down Beat ["Feather's Nest" and "The Blindfold Test" are regular features], Playboy [he's jazz editor], Saturday Review, etc., and abroad, London's Melody Maker and publications in France, Sweden and Germany. And listeners all over the world have heard his JAZZ CLUB USA series on the Voice of America.

Feather comes to us right off the em-cee platform of "Jazz for Moderns," the tour of Brubeck-Rollins-Freshmen-Ferguson which ended Sunday night in Philadelphia. Paul Desmond of the Brubeck Quartet has just sent us a small message about Mr. Feather and the tour:

"Aside from his numerous incontrovertibly invaluable contributions to jazz, Leonard Feather is the best Scrabble player I know."

"THE LOBBYIST"

With the exception of a small few, the DIJ #10 orchestra is composed largely of students. Offhand we can't remember when the student percentage has been this high. Certainly not in recent years. There are advantages and disadvantages. In theory, it should probably be this way, since these concerts are as much for the edification of those who perform as for the edification and enjoyment of those who come to listen. In practice, however, the question might arise: "But can a quality jazz ensemble be attained with a preponderance of musicians quite new to jazz?" [which is the case this year]. Fortunately DIJ has not had to worry too much about the answer to that. There have always been enough jazz-oriented student musicians in the DIJ orchestra to guide those newcomers to the art, and the question of edification has so far resolved itself.

We wish to thank the genius of President Orville K. Snav, of Snav Tower, Mason City, Iowa, without whose Improved #7 BunaB this soiree would never have got off the ground. [What? You don't own a BunaB? Ask Jim Crowder. The son of the most famed No. 1 Assistant to the President is a sophomore here.]



Thanks also to D., who suggested "Statehood," and to P. and E., whose help entitles them to honorary citizenship Up There.

Phi Mu Alpha extends particular thanks to Dick Martin. His many gracious and interested mentions of DIJ #10 on "Moonglow with Martin," WWL, New Orleans, have all been appreciated.

Rehearsal sounds, or Encore-Une-Fois Department:

Jon Hansen [puzzled]: "How come we got 12 bars here and you've only got 11?" Mandernach [confidently]: "Never mind, man, we got that all straightened out."

Christensen, singing: "Day-ay-ay-ay. . . ."

Mandernach: "Well gee, man, if you're gonna do THAT, we gotta have a hold and bones have to come in on that second beat!"

Mandernach: "Let's take it again from E . . . ready? One, two . . . uh, what's the matter, man?"

Nordman: "I got no E on my score here."

Mandernach: "It goes where it starts 'Pop-da-doo-doo-DAH.'"

Mandernach: "OK, everybody ready? One, two, th---"

Nordman: "Hold it till I write my E in. I just now found the 'Pop-da-doo-doo-doo-DAH.'"

"STATE REPRESENTATIVES"

ISTC is proud of its own. The Mark V Quintet, formed in spring, has made unusual forward strides for being a college-based group and not yet full-time careerists. How many other new vocal groups have, in their first months, been praised by Ellington, performed in Chicago's Black Orchid with Eckstine, sung with Herman, and toured with Goodman? MVQ is surely the only new group to have such a professional history. Benny heard them here last month, and, impressed, added them to his TC concert and took them along to the Universities of Nebraska, Iowa and Purdue, and Orchestra Hall in Chicago. Move over,

DIJ always was particularly fortunate in solo vocals. This year is no exception; the two newcomers have talent. Lovely Donna Musgrove, along with MVQ membership and her gigs with Vance Dixon, has now the added distinction of her weekend-ago solo stint in the East with Benny Goodman. It's not every day DIJ has ex-Goodman singers, and we've got five! Donna is of course now one-up on the quintet.

Gerry Christensen comes to DIJ through auditions for male vocal post. He was the only one, but would have been picked anyway! You don't let fine, resonant equipment like that get away. Besides, there's a Roy Hamilton influence that matches the equipment. We fail to fathom his being an English major, since his past music history includes the Roger Wagner Chorale, and his future includes bass-baritone end of Waterloo's "Messiah."

"STATE SUPREME COURT"

Friends, here: Mandernach's 2nd year as a DIJ writer, and his busiest. Senior music major, president Phi Mu Alpha's chapter Beta Nu, chairman DIJ exec committee, lead bone, rehearsal conductor, not to mention practice teaching in Independence, where lessons have to be given in a coal bin. [Yes, man, we MUST improve Iowa's schools.] . . . Sophomore Bezemer's first DIJ writing. Should have called it "Pizza for Two," since Circles are in order. Beinke, French horn, is a '58 grad teaching at Aplington. Is chief arranger for MVQ and his DIJ celebration tune, "Tenth Dimension," utilizes an unusual handling of the group. Peters, founder of MVQ, shares credits on "Crazy Rhythm" with Dave "Vance Dixon" Kennedy, music faculty. Smith is DIJ French [this explains the beret] horn and baritone with MVQ.

Friends, away: Among those whose services have made up DIJ #10, one dates back to DIJ #1, 1951. This is Alta teacher Reggie Schive, one of the pioneers and founders of DIJ. He's seldom skipped a year with us and has three charts on the books tonight. John Nielsen, twice rehearsal conductor and teacher at West Branch, has two. Thanks to these ex-DIJers.

Friends of friends: Third year for Prince Shell, 702nd Air Force Band, Offutt Air Base, and the slow, moody stuff so typically Shell . . . note "Angel Eyes." Iowan Clark Gassman, Morningside alum, is on a fellowship at Southern Methodist U., Dallas. Herbie Hancock attends Grinnell. DIJ goes international this year with a chart from Liverpool, England: the composition of Ellington clarinetist Jimmy Hamilton. [Well, they forgot to mail it before they went abroad on tour!]

"FOLK SONGS"

- I. TOP BRASS ORIGINAL: HERBIE HANCOCK
- II. COUNT 'EM QUINCY JONES
ARR: PRINCE SHELL
- III. GERRY CHRISTENSEN SINGS:
MY FUNNY VALENTINE RODGERS-HART
ARR: REGGIE SCHIVE
PENNIES FROM HEAVEN BURKE-JOHNSON
ARR: REGGIE SCHIVE
- IV. CENTRAL 119 ORIGINAL: CAL BEZEMER
- V. SPECULATION [COMBO] HORACE SILVER
ARR: HERBIE HANCOCK
- VI. THE MARK V QUINTET SINGS:
CRAZY RHYTHM MEYER-KAHN
ARR: NORM PETERS-DAVE KENNEDY
THE THRILL IS GONE BROWN-HENDERSON
ARR: DENNIS SMITH
LULLABY OF BIRDLAND SHEARING
ARR: JIM BEINKE
- VII. MOUNTAIN GREENERY [COMBO] RODGERS-HART
ARR: CHUCK MANDERNACH
- VIII. WITHIT-NESS ORIGINAL: CHUCK MANDERNACH
- IX. LAUGHING ON THE OUTSIDE } RALEIGH-WAYNE
[DRUM GO—TAKE FIVE]* }
HANK'S OTHER TUNE } HANK MOBLEY
MEDLEY ARR: PRINCE SHELL

*LIKE, MAN, INTERMISSION

- X. VIOLIN TUNER ORIGINAL: JIMMY HAMILTON
- XI. DONNA MUSGROVE SINGS:
IT'S ALL RIGHT WITH ME PORTER
ARR: JOHN NIELSEN
HOW LONG HAS THIS BEEN GOIN' ON G. & I. GERSHWIN
ARR: JOHN NIELSEN
- XII. HERE'S DAVID ORIGINAL: REGGIE SCHIVE
- XIII. ANGEL EYES MATT DENNIS
ARR: PRINCE SHELL
- XIV. DEFINITION [TRIO] ORIGINAL: CLARK GASSMAN
- XV. T AND S [TRIO] ORIGINAL: CLARK GASSMAN
- XVI. TENTH DIMENSION [WITH MVQ] ORIGINAL: JIM BEINKE
- XVII. STATEHOOD FOR JAZZ P. SAMSON
NARRATED BY LEONARD FEATHER
- XVIII. FLASH GORDON COPPOLA
ARR: PRINCE SHELL

dimensions in jazz no. 10

have you ever attended one of the phi mu alpha jazz concerts? it is true that music designed for dancing does not make a very satisfactory one and one-half hour concert. even some of the so-called name bands leave much to be desired as they have simply lifted "music for dancing" out of the dance hall and placed it on the concert stage. not so with the phi mu alpha boys, they have adapted each number to the concert stage and this, along with some excellent individual playing and ensemble work, assures one of a most enjoyable evening in the realm of jazz.

the master of ceremonies this year, mr. leonard feather, should bring a wealth of casual information about jazz and jazz musicians, to popular music lovers, as he is the editor of the "encyclopedia of jazz."

the boys in phi mu do a most commendable job of staging a major production in a business-like manner, with a minimum amount of interference with their regular school activities. we are looking forward to this annual event.

myron e. russell



rehearsal director headaches

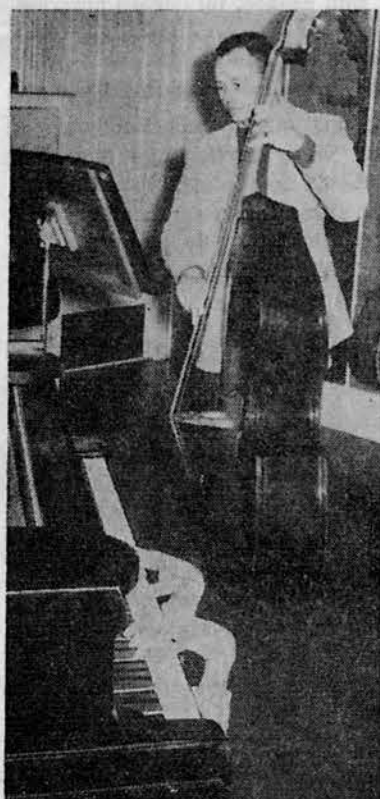
feather to emcee



"jazz authority"



hey, man ...



dig those crazy hands

internationally-hailed jazz authority, leonard feather, has been engaged by the beta nu chapter of phi mu alpha to act as master of ceremonies for dimensions in jazz no. 10.

as a concert personality, feather has organized concerts for louis armstrong, dizzy gillespie and recently completed an eight-country european tour. feather precedes his appearance as mc for dimensions in jazz no. 10 by a tour with "jazz for moderns," a concert group featuring the dave brubeck quartet, sonny rollins, the four freshmen and maynard ferguson's band. (this show will be at the university of iowa, iowa city, on november 12, a fact worth noting.)

since 1953 feather's coast to coast music quiz show has been heard over the abc network and listeners all over the world have heard his jazz club usa series beamed to them by the voice of america.

a professional musician, feather has written over 200 compositions recorded by duke ellington, benny goodman, billy eckstine and others, but the pinnacle of his fame has not been mentioned yet.

feather is the author of the monumental encyclopedia of jazz, released in 1955 and now in its fourth printing. it is virtually the bible of the entire jazz world. this book has been followed by an equally well received series of yearbooks, including one which has just recently been released. Writing about jazz is nothing new to feather, for he has written articles for look, esquire, metronome, downbeat, playboy and many other magazines here and abroad.

a man of boundless enthusiasm and broad success, leonard feather is the most internationally celebrated of all contemporary jazz critics. in the words of dr. sigmund spaeth, sinfonia man of the year, "i believe his appearance in cedar falls will be of great interest..... and will bring considerable prestige to the fraternity and to the college as a whole."

the

m
a
r
k

v



left to right: norm, denny, donna, bill, and jim

the mark v quintet is a group of tc students that has been doing surprising things in the entertainment world. donna musgrove, dennie smith, bill murray and jim hammond were enlisted by norm peters last february and since that time have entertained thousands of people in various parts of the country.

the group has been lauded by band leaders duke ellington, woody herman, al belletto and benny goodman, and have received words of encouragement from the four freshmen, four voices, mello larks, billy eckstine, dukes of dixieland

and the diamonds. jazz men joe parnello, bobby tucker, russ freeman, eddie de haas and roy burns have joined them in offering constructive criticism and compliments.

for dij they will sing the arrangements of tc grad jim beinke and norm peters. making its debut on this program will be dennie smith's arrangement of "the thrill is gone."

according to norm peters, manager of the group, the mark v's biggest achievement to date has been a two week engagement at

the black orchid supper club in chicago, sharing the stage with billy eckstine himself, and the several personal appearances they recently made with the benny goodman orchestra during their tour of the states.

their style is said to hit a happy medium between the hi los and the four freshmen and their goal is to further modern music. they are hoping that someday they will go into the entertainment business full time. as for now—studies and rehearsing take up most of the quintet's time.

vocal soloists

holding the vocalists' spotlight this year are donna musgrove and jerry christensen. this year will be the first dij for both.

donna, a junior, is a voice major at tc. for the past two years donna has been the featured soloist with Vance Dixon's orchestra. recently she has been featured with the Benny Goodman orchestra.

a cappella choir and tau sigma delta sorority hold donna's extra-curricular interests. opera has held its own in donna's activities; this year she is singing one of the leading roles in the musical comedy "Kiss Me Kate." her two selections for this concert are, "it's all right with me" and "how long has this been going on."

in the male vocalist spotlight this year is jerry christensen, an english major at tc. jerry transferred from the university of southern california and morningside college. while in service, he strengthened his musical career by singing with various combos in korea, and was employed in night club work while stationed at Tokyo, Japan. the year following his discharge from service jerry performed with the Roger Wagner Chorus.

at tc jerry is active in phi mu and a cappella choir. he is also a member of the Waterloo Choral Association where he will be performing the bass solos for the presentation of the Messiah.



donna and jerry



chuck, the "director"

what is phi mu?

the annual "dimensions in jazz" concerts are produced by beta nu chapter of phi mu alpha sinfonia, known locally by the shortened appellation, "phi mu." phi mu is the oldest men's national professional music fraternity and dates from its 1898 founding at the new england conservatory of music in boston. the 155 chapters in the united states comprise about 27,000 active and alumni members.

primary aim of the fraternity, which is, "to advance the cause of music in america." at beta nu chapter, this might well read, "to advance the cause of american music in america."

one of the earliest problems tackled by the national organization was that of bringing the listening public to recognize the american-born, american-trained musician. during the early part of the twentieth century, a musician was not recognized until after years of european study, or unless he were european-born and trained in the first place.

phi mu was among the many organizations and persons to alter this, and beta nu's jazz concerts have been expanding this recognition to include the american art form, jazz.

membership in phi mu is not limited to music majors, nor is membership a thing of college-duration. it is a lifetime affair, and an alumnus is welcome to attend and participate in the meetings, activities and functions of the chapter of his origin, or the one in his city or nearest him.

phi mu contributes significantly to the musical life of america. each chapter of the national fraternity presents annually at least one concert devoted to music of american composers. at the present time this activity each year brings to the public at least 155 concerts of music by american composers. through the national composition contests, performances of new works at conventions and on college campuses, and the symposiums held by some of the local chapters, sinfonia is helping american composers to overcome their greatest problem. one of phi mu alpha's worthiest activities lies in encouragement to young american composers to advance and enhance their creative talents. locally and nationally, phi mu alpha offers cash awards for valuable contributions to american musical literature, but more important, perhaps, are the opportunities provided through phi mu alpha for new compositions to be heard by a growing american public.

president of beta chapter this year is chuck mandernach of calebolt, iowa.

who's making the sounds

trumpets:

bob nordman: sophomore from clarksville, single, phi mu, tc band 2 years, 1st dij, trumpet.

dee silver: sophomore from belle plaine, single, phi mu, tc band 2 years, tc orchestra 2 years, 1st dij, 4th trumpet.

gary yarrington: freshman from waterloo, married, 1st dij, go-trumpet.

don winters: '57 grad. teaching at hampton, single, phi mu, 5th dij, lead trumpet.

trombones:

chuck fuller: 2nd trombone, senior from blue earth, minn., married, phi mu, tc orchestra 2 years, 2nd dij.

jon hanson: 3rd trombone, junior from waterloo, single, phi mu, tc band, 3 years, tc orchestra 2 years, 2nd dij.

chuck mandernach: 1st trombone, senior from odebolt, single, president of beta nu chapter, phi mu, tc band 4 years, tc orchestra 2 years, 3rd dij.

dave richardson: 4th trombone, freshman from algonia, single, tc band 1 year, 1st dij.

saxophones:

larry collins: tenor saxophone, junior from cedar falls, single, phi mu, 2nd dij.

cal besemer: tenor saxophone and piano, sophomore from webster cley, single, phi mu, tc band one year, 2nd dij.

loren long: alto saxophone, clarinet and oboe, junior from cedar rapids (transfer from coe college), single, phi mu, tc band and orchestra 1 year, 1st dij.

bob richardson: baritone saxophone, freshman from cedar falls, single, tc band 1 year, 1st dij.

dick scott: lead alto saxophone, tenor saxophone and clarinet, freshman from eldora, single, tc band 1 year, 1st dij.

rhythm:

ralph blankenship: stringed bass, senior from cedar falls, married, phi mu, 3rd dij.

dean kelson: piano, freshman from waterloo, single, 1st dij.

miscellaneous:

jim beinke: flute, '58 grad, teaching at applington, married, phi mu, 2nd dij.

dennis smith: french horn, senior from nichols, single, tc band 4 years, tc orchestra 3 years, 3rd dij.

dick sorensen: tuba, sophomore from spencer, single, tc band 2 years, tc orchestra 2 years, 1st dij.

don wendt: violin and bassoon, faculty member, married, phi mu, 2nd dij.

vocalists:

donna musgrove: junior from waterloo, single, tc a cappella choir 3 years, 1st dij.

jerry christensen: junior from cedar falls, married, tc a cappella choir 1 year, 1st dij, phi mu.

mark v quintet:

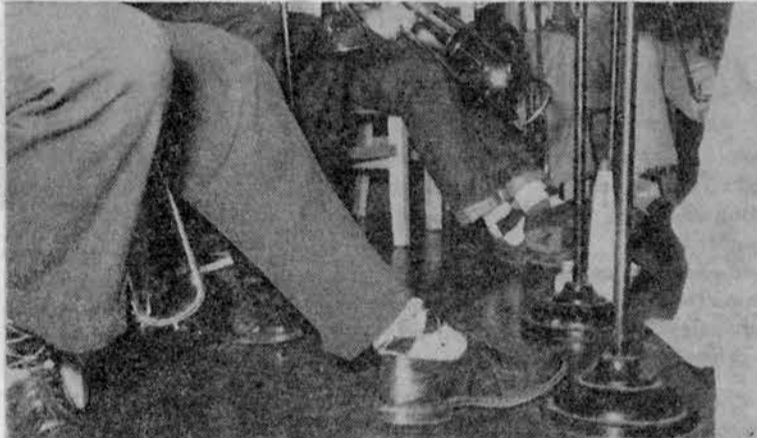
jim hammond: 1st tenor, sophomore from waterloo, single, phi mu, tc a cappella choir 2 years, 1st dij.

bill murray: 2nd tenor, sophomore from belmond, single, phi mu, 1st dij.

donna musgrove: lead.

norm peters: bass, junior from cedar falls, single, phi mu, tc a cappella choir 3 years, 2nd dij.

dennis smith: baritone



go man go, but don't lose your head

the charts

among the charts this year are compositions from one of the dij's pioneers, reggie shrive, who teaches at alta, iowa. he has arranged three charts: "my funny valentine," "pennys from heaven," and "angel eyes," and written one original, "here's david." Other debut performances are jim beinke's "tenth dimension" along with chuck mandernach's arrangement of "mountain greenery" and his original "with-it-ness."

starting the program is "top brass," an up-tempo tune by herbie hancock. soon following is "speculation," a combo arrangement by hancock. prince shell who arranges for the 702nd af band, offut air base, has arranged two selections for dij no. 10: "count 'em" and a medley: "laughing on the outside" and "hank's other tune."

john neilson, former dij program director, has arranged two vocal scores: "it's all right with me" and "how long has this been going on." other vocal arrangements are "crazy rhythm" by n. peters and d. kennedy, "the thrill is gone" by dennis smith and "lullaby of birdland" by jil beinke.

thanks...

committee and acknowledgements
committee heads for this year's dij are, production: c. mandernach, d. smith, n. peters, b. nordman, j. hansen, and d. silver. publicity: h. duenow, j. crowder, i. mitchell, b. patnaud, c. bezemer, r. blankenship, and c. fuller. stage and lighting: r. meeker, r. haring, b. erikson, b. hartman, and m. trittle. tickets: d. davidson, g. ammeter, h. james, c. olsen, and l. collins. house crew: j. curry, c. steinmetz, w. searcy, j. raines, v. hockett, and h. holmstrom. design: d. leet and r. meeker. posters: b. j. forgeron.

man, real groovy that's jazz talk!

axe instrument on which one wails
bootin' swinging (as applied to wailing drummer)
box piano or phonograph
bread money
bring down to hack
bug to drag
cat one who makes it
chart that from which one wails
chang verb, to play with properly placed accents
comes on unsuccessfully attempts to make it
cozy all purpose term meaning swinging
cut out to leave
dig be cognizant of
down tempo marking, slow
drag to bring down, or noun, that which brings down
flip to gas
edge from the beginning
funky adjective meaning, well, like, man
gas to flip
gas, gasser noun, that which flips
gig job
groovey (revived term) crazy
hack to bring down
hassell bad scene

hep makes it
heppy noun, a cat
hungup to be hung up, what else
juiced stoned (archaic)
kaek out verb, to rest or sleep
later term used when cutting out
makes it yeah!
man! form of address or exclamation
off the wall doesn't make it
pad house
scene happenings
short noun, wheels
tin noun, record
sounds noun, sounds
split to cut out; to quit the scene
swinging describes that which makes it
threads dry goods
tubs drums
up tempo marking, fast
wail to blow, beat, bow or sing in a swinging manner
z-z-z-z noun, pronounced "zeez," means sleep
archaic: wheels car
gold bread
smashed sfashed
top, northwest corner from beginning

Leonard Feather is the author of *The Book of Jazz* (Horizon Press), described by the publisher as "a guide to the entire field." His previous books include *The Encyclopedia of Jazz* and *The Yearbook of Jazz*. He is currently at work on a new *Yearbook of Jazz*.

A musician and composer himself, he has produced albums for MGM Records since 1952, his latest being *Oh Captain!* (MGM E 3650), and *The Swinging Seasons*, a set of jazz tone poems by Feather, Burns and Hyman, on MGM E 3613. He has written for numerous music periodicals, and has served as consultant to *The Subject is Jazz*, the first network television series on jazz ever presented, for NBC since March 1957.

jazz

FIRST, a caution. I do not claim that the records recommended below are necessarily the "best" jazz LPS over any given period, for with jazz discs emerging at the rate of at least 25 a week, each containing some 40 minutes of audibility, no critic who has to eat, sleep or go outdoors can possibly find time to digest more than a small fraction of what is going on. The records below, however, are all guaranteed as superior samplings of various schools of jazz and are all well enough recorded to satisfy a reasonably fractious pair of ears.

BOB BROOKMEYER: *The Street Swingers*
WORLD PACIFIC PJ 1239

A remarkable example of informal, modern jazz in which Brookmeyer's value trombone is backed by two inventive guitarists, Jim Hall and Jimmy Raney, plus bass and drums. Material comprises six originals, two apiece by the three principal soloists. The witty program notes by Brookmeyer constitute a valuable bonus. Excellent recording and balance.

VIC DICKENSON: *The Vic Dickenson Showcase, Vols. 1 & 2*
VANGUARD 8520-8521

These are transfers from 10-inch LPs recorded four years ago. Representative of solo styles of the 30's, both sets offer excellent solos by Dickenson, trombone; Edmond Hall, clarinet; Ruby Braff, trumpet; and others. Though the engineering is first-rate, recording is not to the taste of this listener, who prefers more presence on the horns, less room tone, and less prominent rhythm guitar. Nevertheless, these details do not interfere with the enjoyment of a happy pair of sessions.

ELLA FITZGERALD: *Ella Fitzgerald Sings the Duke Ellington Song Book*
VERVE 4010

This jumbo project is available in the above 4-LP set, or, can be had in either



BY LEONARD FEATHER

of 2-LP packages on Verve 4008 and 4009. About half the performances offer Ella accompanied by the Ellington band itself. Other tunes by Duke and his associates are sung to the accompaniment of a small combo whose personnel includes Ben Webster, Violinist Stuff Smith, and on a few tracks, Oscar Peterson. Many moments of exultant excitement, despite some inconsistencies and a lack of recording definition on the band, at several spots.

ARNE DOMNERUS: *Swedish Modern Jazz*
CAMDEN-CAL 417

Recommended mainly as a bargain. Though not substantially different from the many other admirable examples of Swedish jazz now available, at \$1.98 it is a worthwhile buy for Domnerus' alto sax and clarinet (the latter is heard to great advantage on a blues entitled *Relax*). Most tracks are played by a guitar; the rhythm section swings consistently. Adequate recording.

GIL EVANS: *Gil Evans And Ten*
PRESTIGE-7120

Long a gray eminence in jazz, arranger Evans at last has his own album and speaks with an authoritative voice through a ten-piece band that includes soprano sax, bass trombone, French horn and bassoon. Orchestration and solo work are eventfully blended in pop and jazz standards, one traditional theme and one original. Good recording and balance on the horns.

BENNY GOLSON: *The Modern Touch*
RIVERSIDE-RLP-12-256

A new object of respect among musicians, both as composer and tenor saxophonist, Golson becomes a leader in this successful sextet of neo-bop performances. Kenny Dorham's trumpet, J. J. Johnson's trombone and a perfect rhythm section comprising Wynton Kelly, Paul Chambers and Max Roach lend a smooth, modern touch to three Golson originals, two by Gigi Gryce, and a standard. Gol-

Record Review

son is a sure bet for jazz poll honors during the coming year. Good quality recording.

JUANITA HALL: *Juanita Hall Sings The Blues*
COUNTERPOINT-CPST-556

An item of dual interest, in that this is a comparable Stereo disc as well as a pleasant musical surprise. Recorded in the Westrex 45/45 system, it has extraordinary presence on stereo hearing, also makes better than average monaural listening. Never noted as a blues singer, the original Bloody Mary of South Pacific sings a dozen items associated with the late Bessie Smith, well-accompanied by Claude Hopkins' sextet, which include Coleman Hawkins and Buster Bailey. Also highly recommended is a Bessie Smith set sung by LaVern Baker, on Atlantic 1281.

DAVE LAMBERT SINGERS: *Sing A Song Of Basie*
ABC PARAMOUNT-223

A unique and delightful musical and technical achievement. Multi-tracking makes an entire vocal orchestra out of the three participants: Dave Lambert; Jon Hendricks, singer and lyricist, who achieved the impossible by fitting lyrics to every note of every improvised solo and ensemble passage taken from old Basie records; and Annie Ross, whose amazing range and insistent beat may well qualify her as the most flexible jazz singer living.

BILL HARRIS: *The Harris Touch*
EMARCY-MG-36113

This is even more interesting than Harris' previous LP, which marked his solo debut. For this set he used both classic and electric guitar and was accompanied by a rhythm section. Though normally buried in his role as accompanist to a rock and roll group, Harris deserves recognition as perhaps the only jazz guitarist in recent years to extract full chordal and single-string value from his instrument. Adequate recording.

VINCE GUARALDI: *A Flower is a Lovely Thing*
FANTASY 3257

Guaraldi, a San Francisco pianist formerly with Woody Herman, reveals depth and emotional scope in this eloquent trio session with guitarist Eddie Duran and bassist Dean Reilly. The title tune, written by Billy Strayhorn, is a thing of almost soloist-proof beauty; there is also an intriguing treatment of *Softly as in a Morning Sunrise*. As annotator Ralph Gleason observes, here is an LP "suitable for day-in-day-out listening, whatever mood you're in." If it's a melancholy mood, the blues-drenched treatment of *Willow Weep for Me* will be the highlight. The recording measures up to Fantasy's high quality level. You'll find it a worthwhile addition to your collection.

[Continued on page 94]

Popular Records

[Continued from page 56]

HI-HO

Mary Martin with Tutti Camarata Orchestra
DISNEYLAND WDL 4016

Mary Martin fans should enjoy this album. With Camarata's able and unique backing, she wraps up a bundle of Disney tunes in fine style. Quality of pressing—at least mine—could be better, though I must say I enjoyed it anyway. Most of the songs are from the picture "Snow White and the Seven Dwarfs." One in particular comes in for more than passing attention with Miss Martin and the Camarata trumpets in a fine and unusual version of the title song of the album *Hi-Ho*. Recommended for the whole family.

SEEMS LIKE OLD TIMES

Sy Shaffer and his Orchestra
WESTMINSTER WP 0083

This is one of the discs marking this fine label's entry into the pop field, and it's a good one. Quality is beyond reproach. Shaffer, an accomplished musician, browses through some fine oldies in a neat manner. You'll like the collection of songs, and you'll like Shaffer's style. Try *Blue Moon* as an example of good section work. For the hi-fi fan as well as the teen members of the family.

TILL

Roger Williams, with the Marty Gold and Hal Kanner Orchestras
KAPP KL 1081

Here is a collection of fine songs of recent vintage, tastefully put into this package with one of the hottest album stars of the past few years—Roger Williams. His renditions of *Tammy* and *The High and the Mighty* are exceptional, and he is backed with some fine help from both Gold and Kanner. Fine entertainment for the entire family—and, by candlelight, if you've a mind for it.

ARMENIAN WEDDING

Mike Sarkissian and his Cafe Baghdad Ensemble
AUDIO FIDELITY AFLP 1865

Here's a fine set that runs the gamut of high fidelity sound and makes for a good test of your new components. Drums, cymbals, etc., are in profusion so you'll have a ball. Sound is excellent and carries on the fine reputation of this label for hi-fi items. Exceptional entertainment for hi-fi fans.

THE NEW BILLY TAYLOR TRIO

ABC-PARAMOUNT ABC 226

A wonderful package by one of my favorite jazz stylists. Billy has a great touch, and delightful ideas. He gets great support from his sidemen, Earl May on base, and the new member, Ed Thigpen on drums. Material is well selected. Quality is very good. You'll be playing this one again and again.

TOP PERCUSSION

Tito Puente and his Orchestra
RCA VICTOR LPM 1617

If you like South American rhythms, and you are a hi-fi fan, this album should find a place in your library. It's a pleasing combination of both items, performed by one of the outstanding percussionists in the field. In addition, Tito has surrounded himself with fine musicians and singers. You'll find excitement all through this set and enough "big" sound to keep your hi-fi at its peak.

THE KING AND I

The Mastersounds
WORLD PACIFIC PJM 405

These four men who call themselves the Mastersounds are, I think, responsible for one of the most likeable "pop" sets I've heard in a long time. The men are Monk Montgomery, Buddy Montgomery, Richie Crabtree, and Benny Barth; the music and lyrics: by Rodgers and Hammerstein. Put them together and you've got yourself a real evening of enjoyment.

FORBIDDEN ISLAND

Martin Denny
LIBERTY LRP 3081

With "Exotic—Vol. 1" and "Exotica—Vol. 2" having made quite a dent in the best seller charts, Liberty bids fair to do it once more with this very good set. It's only Denny's third album, but he certainly seems to know his way around in the field. There are some familiar tunes, plus several originals by Denny, and a couple by Les Baxter. All in all, fine music, and the sound is excellent. Another good display for the library of the hi-fi fan.

HI FI FO FUM

Marty Gold Orchestra
VIK LX 1133

This is the sixth album Vik has issued by this talented maestro, and it could easily be his best. He has some exciting ideas on presentation, and he's not afraid to stray from the usual patterns, be it with lush strings, or, as he does on some bands, just with the brass. There's some good solo instrumental work as well. Outstanding, from the bassoon right up to the Chinese bell sounds, are *The Breeze and I* and *Bambalina*. Good hi-fi, and good fun for the family.

THE MUSIC MAN

Original Broadway cast with Robert Preston and Barbara Cook
CAPITOL WAO 990

This is a fine package. Capitol technicians seemingly didn't spare the hi-fi when they went at this, and the final product shows it. The reproduction is excellent, and gives the listener the impression of a theatre performance as few other cast albums seem to do. The show is a big hit—and this album will be the same kind of a hit. Excellent work by the entire cast on a pleasing and tuneful score by Meredith Willson. Credit Herbert Greene and Don Walker for an arranging effort that gets "A" for able. These boys have turned out tonal combinations that are grand. Even the tots will go around singing these lovely songs.

Jazz Records

[Continued from page 57]

BILL HOLMAN: *The Fabulous Bill Holman*
CORAL CRL 57188

Despite the too-declamatory title, this set measures up to most modern musical standards. Holman seems to be writing in a direct line stemming from Fletcher Henderson and the other swing era giants, though his voicings are wider and his technical equipment is founded on extensive training. The large orchestra of west coast men heard with him features several eager and capable soloists, among them trumpeter Conte Candoli, pianist Lou Levy, and Holman himself on tenor.

JOHN LEWIS: *The John Lewis Piano*
ATLANTIC 1272

The Lewis with the Delicate Air, normally operative as leader of the Modern Jazz Quartet, is intensely moving in his

first piano album. Four permutations of duo and trio format are used, two of them comprising simply piano and guitar (Jim Hall or Barry Galbraith). Lewis is no dashing technical virtuoso, but his time, touch and taste are of an elegance rare in jazz. There are four originals, three standards (two by Rodgers & Hart) and the traditional Swedish air that has become a jazz standard, *Dear Old Stockholm*. The engineering, by Tom Dowd and Rudy van Gelder, captures every nuance superbly.

JIMMY McPARTLAND: *The Music Man Goes Dixieland*
EPIC LN-3463

Two points are made. Show-tune albums do not have to be keyed to the modern approach when they are subjected to jazz treatment; and Dixieland, in 1958 dress, can retain its sense of freedom along with a bigish band format and well-fitted Dick Cary arrangements. The soloists include everyone from Bud Freeman, Pee-Wee Rusek and Tyree Glenn to Coleman Hawkins, Charlie Shavers and

Marian McPartland (who appears on seven tracks, including of course *Marian the Librarian*). A successful innovation.

JACKIE PARIS: *The Jackie Paris Sound*
EAST WEST 4002

Paris is a jazz singer (here is one case where the critics are unanimous) who for a decade has been suffering from favorable reviews and unfavorable working conditions. On these sides he sings a dozen standards, informally accompanied by guitar, bass and drums, or, on some tracks, tenor sax and rhythm. Perhaps this kind of singing is too low-pressured and un-spectacular to capture the imagination of a rock and roll oriented public, but Paris' timbre and phrasing are irreproachable, as is the recording.

BERNARD PFEIFFER: *Piano A La Mood*
DECCA DL-9203

This disc is a fairly representative example of a uniformly respectable set of nine albums released in a new Decca

es under the general title *Mood Jazz in Fi*. Since al music is created to evoke mood or another, perhaps "moody" and have been a more fitting adjective the series, which also includes de- tiful sets by pianist Ellis Larkins, a ar duo composed of Johnny Pisano Billy Bean and a cello set by Fred z. Best among many relaxed moments he Peiffer set is *Blues For Django*. The competently hi.

TONY SCOTT: South Pacific Jazz
 C PARAMOUNT 235

An unexpected and welcome inovation some of these sides is the presentation clarinetist Tony Scott on baritone ophone, with pianist Dick Hyman itching to organ. Baritone makes a le vehicle for Tony's highly original roach to *Some Enchanted Evening*. ere is also some typical Scott clarinet, ably on the quietly effective trio atment of *Bali Ha'i*.

LOU DONALDSON: Jimmy Smith At The Organ
 BLUE NOTE 1551

Although this young Hammond organ enius has an alarming number of LPs a the market, he seldom has been better ved than in this set, on which his com- anions are Lou Donaldson, a fleet arker-style alto sax man; the resource- l Kenny Burrell on guitar; and the rtillery chief Art Blakey on drums. aterial comprises *Summertime* and ex- a-long workouts on *Small Hotel*, Parker's *Cardbird Suite* and Burrell's *All Day ong*. Recording quality on the organ uarantees some hi-fireworks.

BEN WEBSTER: Tatum-Ben Webster
 VERVE 8220

Here again a multiple recommendation ust be offered. This is one of two post- umous releases centered on the man who hroughout his life scared every other jazz pianist to death. On the Webster set, ince Ben in his warmer moments is the emotional equal of any tenor sax man liv- ing, there is a consistent sense of rapport between the two. Hardly less brilliant is the pair of sides teaming Tatum with the amazing clarinetist Buddy de Franco on Verve 8229; their version of the Johnny Green standard *You're Mine*, *You* is supply and sensitively melodic. The re- cording on both albums gets strong presence on both soloists, to the point at which, on Webster's sides, the breath- through-reed sound penetrates with a clarity that becomes at time a little dis- comfiting.

BILLY VER PLANCK: Jazz for Play Girls
 SAVOY MG-12121

Though there is nothing disruptively new about the writing of Ver Planck, he has assembled such an interesting person- nel that this LP gets by on the strength of the soloists alone. They include Bill Harris' trombone, blowing well enough to convince us that he is determined not to be submerged by the guitarist of the same name; the trumpet of the too-seldom- heard and very fluent Joe Wilder; Phil Woods, Seldon Powell, alto and tenor saxes. Balance seems a trifle imperfect on some ensembles but sound is generally good.

Weathers

Originals

set new highs in performance







Weathers products are not copies, adaptations, or mere improvements over other Hi Fi components or systems. Unfettered by precedent, Weathers equipment is designed on bold new principles which add astonishing quality and brilliance to Hi Fi reproduction.

Weathers Pickups
FM Monaural • FM Stereo • Ceramic Stereo • All Weathers pickups play both monaural and stereophonic records without damage. All are available with diamond or sapphire styli. **FM Monaural** and **FM Stereo** cartridges are designed only for the Weathers Tonearm in which an oscillator develops the signal. They track at 1 gram... cannot damage records. They have exceptionally wide frequency range, low intermodulation, low cross modulation, and low harmonic distortion. **The Weathers Ceramic Stereo Cartridge** fits all other tonearms and is superior to any magnetic pickup. Tracks at 2 grams. Complete absence of hum, 25 db separation between channels.

The Weathers Micro Touch
Tonearm is designed exclusively for the Weathers FM Pickups. It is light and so perfectly balanced that accurate levelling of turntable is unnecessary. Shock mounting isolates it from outside vibrations. Viscous damping prevents tonearm resonance down to 15 cps.

The Weathers Oscillator-Modulator
 Transforms the impulse from the pickup and produces the FM signal. Signal-to-noise ratio is considerably higher than that of the best magnetic pre-amps.

The Weathers Turntable is unquestionably one of the World's finest. Exceptionally light construction eliminates the mechanical noises inherent in heavy turntables. Noise level is 25 db lower than that recorded on today's best records. Shock mounting eliminates floor vibrations. A cool running 12-pole synchronous motor brings the platter up to correct speed in 1/4 of a revolution and maintains correct speed regardless of variations in load or line voltage. Cueing features make the Weathers Turntable ideal for broadcasting station use. \$59.95. Also available in kit form, without base or mounting plate, \$34.50.

The Weathers Discusion suspends any size record on its outer rim and protects playing surfaces from dust and contamination. Only \$2.95.

Weathers Stylus Gauge
 A simple and accurate way to measure and control exact tracking force. Makes records last longer—sound better. Priced at only \$2.00.

Four Superb Speaker Systems
 The Fiesta, Decorator, Monte Carlo, and Barrington fill every need from den to concert hall. From \$59.95 to \$510.00.

See your dealer or write for booklet number 658S.

Weathers Industries

DIVISION OF ADVANCE INDUSTRIES, INC.
 66 E. Gloucester Pike, Barrington, N. J.
 Export: Joseph Plasencia, Inc., 401 Broadway, New York, N. Y.

WEATHERS TECHNICAL MAGIC IS SOUND

16 - musica jazz

INCONTRO CON WILLIS CONOVER

La voce più conosciuta del Jazz odierno all'estero, a parte quella inconfondibile di Satchmo, appartiene probabilmente a Willis Clark Conover Jr., un magro, alto ed occhialuto distinto signore, che cinque volte alla settimana potrete ascoltare in un programma di due ore intitolato « Music U.S.A. » che viene trasmesso dalla Voce dell'America, una branca del Dipartimento di Stato del Governo degli Stati Uniti.

Pochi ascoltatori sanno qualche cosa di questa esile chiara e soffice voce che ha conquistato un gran numero di amici attraverso i cinque continenti da quando iniziò questo programma nel dicembre del 1954 per conto del Servizio Informazioni degli Stati Uniti. Pochissimi sanno come vengono esattamente organizzate queste trasmissioni. Conover registra cinque programmi completi su nastro, in due giorni passati a Washington, in modo da coprire interamente il periodo di tempo che va da lunedì a venerdì. Siccome Conover passa il resto del suo tempo a New York, ho avuto la possibilità di indagare un po' su di lui e sul suo lavoro per la « Music U.S.A. ».

« Sono nato il 18 dicembre 1920 a Buffalo, New York — mi ha detto Willis —. Mio padre era un ufficiale dell'esercito, così abbiamo viaggiato parecchio ed io sono passato attraverso un paio di dozzine di scuole, che mi hanno aperto la mente per il resto della vita.

Mentre frequentavo la scuola media, mettemmo in scena una commedia su di una immaginaria stazione radio ed io venni incaricato di sostenere la parte di annunciatore. Qualcuno mi disse che sembravo proprio un annunciatore vero, ed il complimento, tenuto conto che a quell'epoca avevo 14 anni, ebbe su di me un effetto traumatico. Questa impressione si rafforzò in me quando, a seguito di una gara di dizione che era stata radiotrasmissa, un annunciatore mi disse che mi aveva ascoltato e pensava che fossi un radio annunciatore.

Come risultato, ancora studente, nel 1938 ebbi un piccolo lavoro di fine settimana in una stazione radio nel Maryland e un anno dopo ero a lavoro fisso in un'altra piccola stazione radio.

« Music U.S.A. », non viene mai trasmesso direttamente. È registrato su nastro e poi 6 copie di questo vengono mandate alle basi di collegamento attraverso il mondo, le quali mettono in

onda il programma, lo stesso giorno 2 mesi dopo ad un determinato tempo di ascolto per ogni area.

Le basi sono a Tangeri (Nord Africa); Colombo (Ceylon); Monaco (Germania); Honolulu (Hawaii); North Luzon (Filippine); e Dizon, California.

Un aspetto interessante del lavoro di Willis è costituito dalla posta che riceve. In una settimana gli giungono in media un migliaio di lettere. Si va dalla richiesta di una fotografia di Duke Ellington da Nuova Delhi, al ringraziamento di uno studente norvegese in medicina. Il papà di un ascoltatore di nove anni di Copenaghen fa un lungo rapporto sugli effetti del Jazz su suo figlio; un gruppo di fans svizzeri chiede dischi, libri e riviste jazz; altri con domande fasulle dimostrano di non essere molto aggiornati sulla storia della loro musica preferita; un altro ascoltatore vuol sapere l'indirizzo di Bunny Berigan.

« Il maggior numero di lettere ci perviene però dall'Inghilterra — dice Willis — probabilmente per via della lingua e perchè gli appassionati inglesi possono seguire il nostro programma su tre diverse lunghezze d'onda durante la prima trasmissione e su due trasmissioni più una ad onde lunghe durante la seconda emissione. Essi lo captano sia da Tangeri che da Monaco. Praticamente tutte le lettere di ascoltatori stranieri sono scritte in inglese ed essi quasi invariabilmente si scusano per i loro errori di sintassi, anche se questo spesso non sarebbe necessario. Io non parlo alcuna lingua estera, ma cerco sempre di scandire bene le parole pronunciandole chiaramente e lentamente. Io cerco di non parlare troppo e mi sforzo di non tenere un tono da colloquio. E' di grande soddisfazione per me constatare che molta posta viene da persone che non avevano mai scritto lettere del genere prima d'ora e che mi dicono che il mio programma li interessa assai.

« Guardi qui — dice, mostrandomi una rivista polacca. — E' un indice Jazz. Vede questa parte? Birdland, blues, Bolden, bop, Chicago, Christian, Clarke, combo, Condon, Conover! »

Willis è raggianti. « Questo — egli dice — mi elettrizza! ».

LEONARD FEATHER

(Traduzione di Agostino Bellinzona)

Records Of The Times

A veritable United Nations assemblage of jazz stars is turned loose on **UNITED NOTIONS**, a new album on **Metrojazz**, MGM's jazz label. These are hard-driving instrumentalists and they never stop swinging.

Toshiko, the pony-tailed Japanese pianist, introduces herself in her native tongue and then presents the members of the International Jazz Sextet, who also speak in their own languages. Only the trumpeters, **Nat Adderley** and **Doc Severinsen**, are Americans. The others are **Rolf Kuhn**, Germany, clarinet; **Bobby Jasper**, Belgium, tenor sax and flute; **Rene Thomas**, Belgium, guitar; **John Drew**, England, bass, and **Bert Dahlander**, Sweden, drums.

All of the musicians now are playing in the U. S. and **Kuhn**, particularly, shows himself as a clarinetist who ranks with just about any playing in the country today. But the others aren't far behind.

We no longer have a monopoly on imaginative jazz talent, this remarkable album clearly shows. **Leonard Feather** should be congratulated for giving these young foreign stars a chance to record together.

Lively Arts



Rollins With Brass, Byrd With Strings

Ralph J. Gleason

THERE are two albums of recent release which merit more attention than they are likely to get, what with the usual late fall spate of records. And I don't think they should be overlooked.

One is an excellent new LP by **Sonny Rollins**, "Sonny Rollins and the Big Brass" (Metro Jazz E1002). This is one of the first in a new series which M-G-M is producing under the supervision of **Leonard Feather**.

On one side of this LP, **Rollins** is accompanied by a rhythm section and by a brass section composed of trumpeters **Ernie Royal**, **Clark Terry** and **Reunald Jones**, cornetist **Nat Adderley** and trombonists **Billy Byers**, **Jimmy Cleveland** and **Frank Rehack**. **Ernie Wilkins**, who did the arrangements, leads the group in four tracks — an original by **Rollins**, one by **Wilkins** and two ballads.

The full, robust sound that **Rollins** gets on the

tenor is particularly well suited to presentation with a brass background. This group swings in the **Wilkins-Basie** style, too, and the result is some excellent jazz. It is refreshing and pleasant to hear **Rollins** in this context and **Metro** (and **Feather**) are to be congratulated in producing it.

The other side of the album offers **Sonny** with drums and bass accompaniment (**Charlie Smith** and **Henry Grimes**) and also consists of four tracks.

It's not so unusual as the big band side because we have heard **Rollins** before in the framework of a trio. However, it is absolutely fascinating to hear him play the classic "Body and Soul," and to remember what **Coleman Hawkins** did with it. There will be those who feel no one could improve on **Hawkins** and others who feel **Rollins** has done just that.

For myself, I don't look at it this way at all. Both versions are valuable and

this new one is particularly interesting because of what **Hawkins** did some 15 years ago.

The second album features **Charlie Byrd**, a guitarist from Washington, D. C., who has had a couple of LPs out on **Savoy**. This album, for a new company, is "Jazz at the Showboat" (Offbeat OJ-3001).

On it, **Byrd** appears with a group of Washington musicians, including **Keefer Betts** on bass and cello, **Bobby Felder** on trombone and **Buck Hill** on tenor. These are all very good musicians, and the session is one of those free-blowing things that is very easy to take.

Byrd is an unusual guitarist with a classical as well as a jazz background. He has a fine, pure sound and excellent technique and a good running flow of jazz ideas.

Both these albums are better than the run of the mill and bear listening to by jazz fans of all persuasions.

Boston Panorama Dec. 21, 1958

AROUND THE HUB

for two years now, the Hub has been beaming with pride at its adopted daughter from the Orient, **Toshiko**. Cited as "Woman of the Year in Jazz" by *Mademoiselle Magazine* in January of 1958, **Toshiko** has overwhelmed the country in a phenomenally short time with her musical talent. The citation set a precedent, by the way, for this was the first time in 16 years of *Mademoiselle's* giving the awards to outstanding young women that it was given in the Jazz category.

Toshiko came to the United States primarily to study jazz at the Berklee School of Music on Newbury Street, where she is currently in her third year of study. It took but a brief hearing to convince the school that she was an unusually accomplished jazz pianist, and she has been studying on a full scholarship ever since. Talent such as hers does not remain long hidden, and very soon she was giving local concerts during school vacations. Musicians outside of Boston soon began talking about her and shortly thereafter, **Toshiko** found herself a national success.

The little Japanese Jazz pianist has over 50 original compositions to her credit, and is a member of the American Society of Composers, Authors and Publishers. She has recorded many of her own tunes.

Toshiko's pianistic ability has received critical accolades in feature articles in *Time*, *Life*, *The New Yorker*, *Newsweek*, *Down Beat*, *Metronome* and many



Toshiko

other prominent publications. Curiously enough, she has been spreading interest in Jazz in this country, having appeared in hotels and night clubs that had never previously played a Jazz attraction.

Two new recordings have recently been released on two different labels. **Norman Granz's Verve** label has an LP featuring **Toshiko** and her Trio, which closed a tremendously successful four-month engagement last September at New York's famed *Hickory House*. **MGM** has just issued "United Notions" by **Toshiko** and her International Jazz Quintet, composed of outstanding musicians from five different countries. **Leonard Feather**, foremost jazz critic, gathered the musicians for **Toshiko** and supervised the recording sessions with the idea of proving that good jazz knows no boundaries and that one cannot distinguish between East and West coast, male and female, American and foreign musicians.

Student Weekly



FRANKLIN AND MARSHALL COLLEGE

Vol. 42, No. 11

Lancaster, Pa., December 10, 1958

Eight Pages

Critic Feather Speaks On Jazz In Assembly

by Roger Bolton

One of the foremost authorities in the field of jazz will be featured in tomorrow's assembly program in Hensel Hall. Leonard Feather, well-known critic and author in that field, will speak at 11:00 a.m. In the evening he will also appear, as part of the new series of programs started this year at F and M beginning at 8:00 p.m.

Feather's morning lecture will be concerned with the question of whether jazz is a bad influence on youth or a weapon for democracy. Since answers to that question might depend on what people think "jazz" is, the evening lecture — "What Is Jazz?" — also promises to be interesting and valuable.

Will Play Examples

Both of these discussions will be illustrated with recorded selections from Feather's vast collection.

As a jazz critic, a concert promoter, emcee, writer, and lecturer, Feather has gained a wide reputation indeed. Knowing perhaps more than anyone else about his specialty, he has a "solid anchor in the deep and shifting sands of what has been called 'America's original art form.'"

Feather's work is enormous in quantity as well as quality. His basic *Encyclopedia of Jazz* was published in 1955, and he also authors a regular supplement, *Encyclopedia Yearbook of Jazz*. In addition he writes reviews, news and feature stories, *Down Beat* columns, and interviews. His program notes on the backs of LP album jackets are still another form of his voluminous contributions to an understanding of jazz, both here and abroad.

Feather was already a "pro" in his field when he moved from his native London to New York at the age of 21. In the 23 years since then, his career progressed rapidly, highlighted by promotion of jazz concerts in Carnegie Hall by Dizzy Gillespie, Louis Armstrong, Woody Herman,

and Lionel Hampton. He has even promoted a jazz session — with Duke Ellington — in the staid Metropolitan Opera House.

Discovered Shearing

One of his major accomplishments has been the discovery in England of George Shearing and the collection of the famous Quintet, as well as arranging for the blind artist's trip to America.

As if this were not enough, Feather is a talented composer, with over 200 works to his credit — recorded by famed jazz artists as well as his own orchestra.

While at Franklin and Marshall, Feather will be entertained at luncheon and dinner by two fraternities, Pi Lambda Phi and Phi Sigma Kappa.

Pittsfield, Mass.
Berkshire Eagle

Jazz Yearbook Has 2 Pictures By Warren Fowler

"The New Yearbook of Jazz" by Leonard Feather (Horizon Press, 187 pp., \$4.95) contains two pictures by Warren D. Fowler, member of The Eagle advertising department and free-lance photographer.

Mr. Fowler's pictures are used to demonstrate a section on The School of Jazz conducted at Music Inn every summer.

The book is Volume Three of the *Encyclopedia of Jazz Series* which Mr. Feather is bringing out at varied intervals. The present volume contains more than 200 biographies; a special picture section (including jazz on TV); the jazzman as critic, famous blindfold tests; jazz and the phonograph; and jazz overseas. The introduction is by John Hammond, noted critic and promoter.

LANCASTER, PA., NEW ERA—THURSDAY, DEC. 11, 1958—3

MUSIC AUTHOR HERE

Jazz Rivals Diplomats In Building US Goodwill

Good American jazz artists can do more to promote world understanding than most diplomats, Leonard Feather said today.

Feather, author of the "Encyclopedia of Jazz," and one of the nation's top experts on the jazz musical form, spoke to a convocation of Franklin and Marshall College students this morning.

He will present a lecture at Hensel Hall at the college at 8 p. m. today in the "1958 Topics" series.

"The best way I can show what I mean by the promotion of world understanding," he said in an interview, "is by a cartoon which appeared in the New Yorker recently.



LEONARD FEATHER

"The drawing showed a group of diplomats gathered around a table and carried the caption: 'This is serious, gentlemen. Should we send John Foster Dulles or Louis Armstrong?'"

a mish-mash and a passing fad."

"Armstrong's reception all over the world," Feather continued, "gave the obvious answer to the question. In every corner of the world there's a healthy and very vocal group of jazz enthusiasts, and in every instance they're violently pro-American. Their common interest in jazz welds them together into a strong force for influencing public opinion."

Behind Times In Russia

Feather pointed out that even in Soviet Russia the demand for jazz has forced the government to encourage the development of a Russian form.

"Heaven help them," he said. "Russian jazz is pretty awful and is about in the 1920 stage. The only real up-to-date fans are those who risk their necks listening to broadcasts from the Voice of America."

What about rock 'n' roll?

"Comparing rock 'n' roll to jazz is like drawing a parallel between tennis and ping pong," he said. "Jazz is a pure art form, rock 'n' roll is

Feather said that the rock 'n' roll music had served to give jazz a bad name in some quarters, but that jazz would remain long after rock 'n' roll becomes a museum piece.

"It's our only native-born contribution to musical art," he added, "and the interest for it is growing all the time."

The Jazz Beat

"Jazz was not born in New Orleans . . . is a social, not a racial music . . . is written as well as improvised . . . can be played in four-four time, waltz time or any other time." These are some of the bold statements which Leonard Feather makes in "The Book of Jazz" (Horizon Press, N. Y., 1957), currently in another printing.

These ideas are not startlingly new. They have already been offered by jazz writers such as Marshall Stearns, Nat Hentoff, Barry Ulanov and Andre Hodeir. Feather does manage to integrate these ideas into a well balanced re-appraisal of jazz.

He uses authentic references in proving his points, and is as objective as possible in the traditional versus modern debate. One useful contribution of the book is the group of chapters dealing with various instruments and their respective soloists in the development of jazz. This is an invaluable introduction for the novice, and an eye-opener for the "modernist" who asks who Bessie Smith is, or the traditionalist who wonders who Sonny Rollins might be.

For the serious musical student, the chapter is "The Anatomy of Improvisation" takes Hodeir's "Jazz, Its Evolution and Essence" pioneering work still another step. One fascinating series of annotated examples shows Louis Armstrong's, Roy Eldridge's and Dizzy Gillespie's differing approach to the same blues line. Each is musically sound, yet retains the flavor of the individual stylist.

The myth that jazz is solely improvised "out of the air" at a moment's unprepared inspiration is again exploded as Feather explains the back-log of phrases and musical

cal devices a jazz soloist has in store.

This book is a sound investment for those who really want to learn what jazz is and something of its background.

NEW JERSEY MIRROR

THURSDAY, DECEMBER 11, 1958



"Jazz was not born in New Orleans . . . is a social not a racial music . . . is written as well as improvised . . . can be played in four-four time, waltz time or any other time." These are some of the bold statements which Leonard Feather makes in "The Book of Jazz" (Horizon Press, N. Y., 1957), currently in another printing.

These ideas are not startlingly new. They have already been offered by jazz writers such as Marshall Stearns, Nat Hentoff, Barry Ulanov and Andre Hodeir. Feather does manage to integrate these ideas into a well balanced re-appraisal of jazz.

He uses authentic references in proving his points, and is as objective as possible in the traditional versus modern debate. One useful contribution of the book is the group of chapters dealing

with various instruments and their respective soloists in the development of jazz. This is an invaluable introduction for the novice, and an eye-opener for the "modernist" who asks who Bessie Smith is, or the traditionalist who wonders who Sonny Rollins might be.

For the serious musical student, the chapter on "The Anatomy of Improvisation" takes Hodeir's "Jazz, Its Evolution and Essence" pioneering work still another step. One fascinating series of annotated examples shows Louis Armstrong's, Roy Eldridge's and Dizzy Gillespie's differing approach to the same blues line. Each is musically sound, yet retains the flavor of the individual stylist.

The myth that jazz is solely improvised "out of the air" at a moment's unprepared inspiration is again exploded as Feather explains the back-log of phrases and musical devices a jazz soloist has in store.

This book is a sound investment for those who really want to learn what jazz is and something of its background.

JAZZ

Nr. 11/VII. Jahrg.

November 1958

Stuttgart - München
- Wien

Redaktion

Dieter Zimmerle
Chefredakteur
Stuttgart-W
Vogelsangstr. 32
Tel. 6 80 21

Vertrieb u.

Anzeigenverwaltung
Hans Gerike
Stockdorf b. München
Alpenstraße 16
Tel. München 8 91 16

P
O
D
I
U
M

60 Jahre Jazz

Unter dem Titel „60 Jahre Jazz“ hielt Leonard Feather Vorträge in Wallingford/Connecticut und Warwick/Rhode Island, die sich mit der Geschichte des Jazz von den frühesten Anfängen bis zur heutigen Situation befaßten. Die Vorträge erhielten durch die Mitwirkung einer Reihe hervorragender Musiker besonderes Gewicht: Buck Clayton, Don Elliot, Tyree Glenn, George Auld, Coleman Hawkins, Milt Hilton, Don Lamond, Willie „The Lion“ Smith und Dick Hyman waren mit von der Partie. Hyman bewies sich dabei nicht nur als ausgezeichnete Pianist, der in allen Stilarten versiert ist, sondern überraschte auch durch auffallend gutes Klarinettenspiel. Um den gesanglichen Teil bemühten sich Billie Holiday und Maxine Sullivan, wobei sich letztere auch als Posaunistin unter die Instrumentalsolisten reihte.

Weekly Column No. 474 In The

DAILY MORRIS COUNTEYS RECORD

55 Park Place, Morristown, N. J.

Uncorrected Press Proof - Thursday Dec. 11, 1958

Music Makers

By HAROLD T. FLARTEY

News And Views About Music
And The People Who Make It



The New Yearbook Of Jazz

We just received our copy of The New Yearbook Of Jazz by Leonard Feather (Horizon Press) and it's a valuable addition to our growing library of jazz books. This is Feather's third volume in a series starting with The Encyclopedia Of Jazz (1955) and The Encyclopedia Of Jazz Yearbook (1956).

As John Hammond says in the introduction, "With this third volume in the Encyclopedia series, it is safe to say

that there is scarcely an important name omitted.

Between these covers you will find 524 biographical entries including 200 musicians who have become prominent since 1956. There are 54 photographs, many of them taken during local and national television shows.

Editorial content includes "Jazz, U.S.A." which tells of the major trends in jazz since 1956. "Jazz Overseas" contains stories from England, France, Sweden, and Germany written by leading critics in each country. "Jazz And Classical Music" describes the relationship between the two forms and predicts the future of both types of music.

There are many other features like "The Jazzman as Critic" featuring the best of Feather's "Blindfold Tests" from 1951-58. There's a history of "Jazz And The Phonograph", from Edison to hi-fi by Charles Graham. You'll find a list of Jazz Organizations, Schools and Record Companies and some "New Faces, New Horizons" and a lot more.

You will find the book interesting and informative whether or not you own the other two volumes. Your favorite bookstore can order it for you if they don't have it but you better hurry if you want a copy for your favorite jazz fan as a Christmas gift.

Stop
Press,
U.S.A.

FIRST LP FROM MELBA LISTON

NEW YORK, Wednesday.—Melba Liston, trombonist and arranger who rose to prominence when she was a member of the Dizzy Gillespie Orchestra, recorded her first album for MGM's Metrojazz Records this week.

Among those in the session were trombonists Bennie Green, Benny Powell, Al Grey, Frank Rebak, Jimmy Cleveland and Slide Hampton.

Arrangements were written by Miss Liston and Hampton, and the session supervised by Metrojazz A&R chief Leonard Feather. The title of the album will be Melba Liston and her Bones.

Melody Maker 12/13/58

JAZZ ENCYCLOPEDIA FOR BRITAIN

NEW YORK, Wednesday.—Leonard Feather's multi-star "Encyclopaedia Of Jazz" package show is among the top American attractions lined up by Harold Davison for British tours during the next 18 months.

Negotiations include the Armstrong All-Stars, Duke Ellington's Orchestra, the Philharmonic and Carmen McRae.

Anita O'Day, Ella Fitzgerald, Buddy Greco and Vaughn Monroe.

Line-up

Line-up of the package, which is compered by Feather, includes the Gerry Mulligan Quartet with Art Farmer (tpt.), Shelly Manne (drs.), Buddy De Franco (clt.), Buck Clayton (tpt.), Coleman Hawkins (tnr.), George Auld (alto), Willie "The Lion" Smith and Dick Hyman (pnos.) and multi-instrumentalist Don Elliott.

Likely to be the first to hit Britain are Carmen McRae and Anita O'Day, who are expected to make TV appearances and a concert tour in the Spring.

Norman Granz is currently setting the line-up for his next Jazz At The Phil package, which will almost certainly include trombonist J. J. Johnson.

Other Davison plans include Basie's February tour (see page 20) and British visits by the Ward Singers and Lambert Singers (see page 2).



LEONARD FEATHER, the author of the Encyclopedia of Jazz, will answer the question "What Is Jazz?" on December 11, 8 P.M. in Hensel Hall. Probably the nation's leading commentator on jazz, he writes regularly for Esquire, the New York Times, Downbeat, and the Saturday Review, plus writing notes for LP albums, running radio shows on jazz, and writing music of his own -- 200 compositions to date, recorded by jazz greats. As organizer of jazz concerts at Carnegie Hall and the Metropolitan we think he's the ideal man to make America's most talked-about contribution to culture familiar to us.

GREAT NEW MM SERIES

25 years of jazz



In his 25 years as a critic, Leonard Feather has met, made friends with, and written about practically every great name in the jazz world. Here (centre), he is seen with Duke Ellington (r.) and guitarist Django Reinhardt during the latter's trip to America in 1946 to tour with the Ellington band.

ASIDE from the normal physical functions, almost the only thing I was doing 25 years ago this week that I am still doing today was writing for the MELODY MAKER. For anyone anxious to express himself on jazz in those days there was hardly any alternative: "Down Beat" didn't exist; "Metronome" had barely begun to toy with occasional mentions of jazz artists between plugs for Guy Lombardo and an Isham Jones; the idea of selling a piece on jazz to a national newspaper or magazine would have seemed fantastic.

Unless you knew French, the only other place in the world where you could read about jazz regularly was "The Gramophone," which carried Edgar Jackson's perceptive, prescient record reviews.

The word "swing" was an occasionally-used verb but not yet a noun describing a whole new school of big-band jazz. Chick Webb and Fletcher Henderson had swing bands but didn't know it. They were concerned with music, not slogans. And, perhaps more important, they were concerned with dancers and night clubbers, not concert-goers or critics.

Here is one paramount difference. During my early years, to listen to jazz I had to visit the Savoy Ballroom or Roseland for the big bands, and a few little holes-in-the-wall on 52nd Street or in Harlem for the small combos.

Impact

There was no self-consciousness about the impact a new performance would have on some reporter or musicologist; no separation of New Orleans from Dixieland from progressive. There was only one school, and it was called jazz.

Sometimes those of us who yelled loudest for bringing jazz out of the night clubs, and landing it on the concert stage in an aura of respectability,



Feather, pictured a few years ago, putting pianist Mary Lou Williams through his famous Blindfold Test.

wonder about the good of what we helped to wreak.

The argument has been advanced that jazz was better off when the musicians played for each other's appreciation in the small bistros.

Fantasy

It is debatable; but beyond dispute are the fantastically increased opportunities for exposure. The jazzman today can reach society dowagers, diplomats, political bigwigs, and a whole vast public of the kind of people who, because they wouldn't patronise the places to which it used to be confined, hardly ever got to hear jazz at all.

The idea of a Newport Jazz Festival, inaugurated and patronised by old and socially distinguished families, or of a series of tours officially sponsored by the U.S. State Department, could only have been envisaged in 1933 as a humorous, indeed satirical, projection of a completely unrealisable fantasy.

The greater job opportunities have brought in turn greater desire (and more openings) for musical education on the part of the jazzman.

LEONARD FEATHER

—one of America's leading jazz writers, started his professional career in the MM 25 years ago this month. In this new exclusive series he comments on the important changes in the jazz scene during that time.

During my apprentice years as a musician and critic I didn't know a B Flat Augmented Seventh from a hole in the wall; neither did several nationally prominent jazzmen. Academic knowledge and musical literacy, except among a few prominent figures, were at a comparatively low level.

Training

Today every new star on the jazz scene comes equipped with years of conservatory training, or at the very least with a self-taught empirical background that enables him to read (and probably write) fluently.

The desire for greater knowledge on the part of the aspiring musician has led to the foundation of jazz courses in many American colleges.

Places like the Berklee School of Music in Boston (now endowed with scholarships offered by Quincy Jones and others) and the summer School of Jazz course in Lenox, Massachusetts, all symbolise a new generation.

Listen to a typical commercial jingle on American radio or TV. It may be played by a band with men like Billy Taylor and Osie Johnson and a flock of Goodman alumni, the arrangement written by a top jazzman; the whole thing will sound exactly like one of the

greatest performances of the greatest jazz groups of the 1930s, except that it will be infinitely better recorded and played with greater finesse, more swing and far better all-round musicianship.

Yes, jazz has come a longer way than we sometimes stop to consider. Yesterday's masterpieces are today's commonplaces; what would have

been hailed as a jazz gem, 25 years ago, can today be heard on the air plugging a breakfast food or a dog biscuit.

It is impossible to state who were the most popular jazzmen 25 years ago when I joined the MELODY MAKER, for there had never been a jazz poll; but it is safe to say that the leaders included men like Louis Armstrong, Tommy and Jimmy Dorsey, Coleman Hawkins, Johnny Hodges, Harry Carney, Barney Bigard (then Duke's clarinetist), Earl Hines, Chick Webb and the bassist "Pops" Foster, all of whom would have come close to the top of their instrumental categories.

Legacy

Three of these men are dead, three are in comparative obscurity; only Armstrong has moved on to greater acclaim while Carney, Hodges and Hawkins retain at least a substantial degree of their original eminence.

But the real leaders of contemporary thought in solo improvised jazz are today's poll winners, men like Miles Davis, Lee Konitz, Stan Getz, Gerry Mulligan, Max Roach, Ray Brown—and others like Milt

Jackson, Barney Kessel, organist Jimmy Smith and flautist Frank Wesch, who had no 1934 counterparts because their instruments then were virtually unknown to jazz.

What is the main difference between these new artists and their predecessors in an earlier generation? The immediate, obvious response is the technical advancement; but it doesn't seem to me of prime importance that the newcomers can play more eighth notes per second. It is the aesthetic use to which they put this greater technical command that counts.

The Mulligans and Roaches have a legacy of the uncut creativity of the Carneys and Catletts on which to build.

It stood to reason that with this great backlog open to them as they reached maturity they would find more to say, and more ways to say it, than could the musician of an earlier, more circumscribed era.

Today's soloist has to meet more challenges and is prepared to meet them. He can perform with skill and adaptability in every setting from combo to big band to symphony.

But again, one must be cautious of equating skilled musicianship with innate jazz feeling. Along with the versatility, the jazzman today can express a broad range of emotions, and can fit these emotions into the context of highly complex John Lewis orchestration or the complete simplicity of a Norman Granz blowing session.

Coldness

Has anything been lost in the transition? The traditionalist believes so. His ears geared to the more fulsomely expressed statements of the earlier virtuosi, he finds it hard to appreciate the subtler nuances of today's jazz giant and imputes to the latter a lack of emotion,

a coldness that actually lies in the hearer rather than in the performer.

Jazz improvisation remained more or less at a standstill during the first five of those 25 years. Then, one by one, came the revolutions, as Charlie Christian transformed the guitar, Jimmy Blanton the bass, Charlie Parker the alto, Dizzy Gillespie the trumpet, and all four, along with Kenny Clarke and a few more, the entire face of jazz, as bebop became the new mode of expression in the early 1940s.

Cool

Out of the complete refurbishing of jazz improvisation represented by bop came the cool school, of whom Davis and Konitz were the bellwethers; during the 1950s came the fusion, as traditionalists and modernists finally began to exchange ideas instead of angry glances.

Today we have soloists experimenting in atonal ad libbing; jazz solos on oboe and bassoon and Hammond organ and a

(Continued on page 18)

(from page 13) the greater demands on their ears and embouchures. With rare exceptions you can't teach an old cat new tricks, and an ear that can't make the changes of "All The Things You Are" simply means a horn that can't blow them.

What so many have failed to observe in Satchmo's criticism of the "beboppers" is the central fact that the release of "Cherokee" is too much for the harmonic instincts of one reared on "Muskrat Ramble," and that the best seeming solution for incomprehension is outright rejection.

Obviously, over a 25-year span, solo jazz has moved ahead immeasurably. It will continue to move; and for every traditionalist who spurns or defies the trend there will be a Coleman Hawkins who will advise you to dig the latest record by Sonny Rollins.

NEXT WEEK: Jazz and the Race Issue.

others have been confused by

And we have vocal groups that voice their performances in the manner of skilled arrangers, a whole lifetime ahead of the barbershop approach of the Mills Brothers who once dominated this field. (But in Chris Connor we don't have a replacement for Bessie Smith. And we have yet to hear a violinist who is to modern jazz what Joe Venuti was to the jazz of 1934.)

It is dangerous to generalise about the relationship between traditional and present-day solo jazz. Some of the great men of the early years have retained many of their pristine qualities (Louis once in a while, though he no longer improvises; Hodges and Hawkins certainly; Goodman rarely; Hines at times; others have been confused by

25 years of jazz

Jazz gives Jim Crow a beating

THE first article I ever wrote for the MELODY MAKER was one concerning the relative merits of Negro and white musicians. Today the stupidity of such a subject would automatically preclude my writing on it. There is no longer such a thing as Negro or white jazz; but in the 1930s the race issue was a dominant one, musically and socially.

In 1936, when I invited a well-known Negro band leader (Andy Kirk) to my hotel room for a drink, we were shunted off from the passenger lift to the baggage lift, an incident that was traumatically seared on my mind as the first direct encounter with American Jim Crow.

Today that hotel, in midtown Manhattan, accepts Negroes both as visitors and residents, in accordance with a state law. Then one night, in 1939, when I escorted a lovely and sensitive Negro girl to the Famous Door on 52nd Street to hear Woody Herman's band, we were refused admittance.

Schizoid

Today there is not a jazz club in New York City that dares discriminate (though there are still many in states of the Union even out-

side the South that don't have, or don't enforce, anti-Jim Crow laws).

All this was part of a generally schizoid situation that had musicians willing and eager to work and socialize with one another in the late 1930s but prevented by custom and even by law from doing so.

When I started with the MM there was not a single case, anywhere in America, of a Negro and a white musician appearing together in public.

When Benny Goodman broke this down (at John Hammond's suggestion) in 1935, by hiring Teddy Wilson, he had to use caution, fea-



Besides being one of the world's leading jazz writers, Leonard Feather has been responsible for many fruitful record sessions. Here he is seen in Hollywood on a Blue Note session which produced his "Best From The West" album. L-r, Howard Roberts, Conte Candoli, Jimmy Giuffre, Buddy Collette and Feather.

OBS, only five are Negroes; and at the other two major radio-TV networks, NBC and ABC, there is not a single one.

Things are not much better in Hollywood's movie and recording studios, where, with the exception of a lucky handful of men like Harry Edison and Buddy Collette, Negro musicians have been almost totally unable to get a foothold on the most lucrative jobs.

But there is a brighter side to the picture. Negro musicians today are frequently called on for the recording of highly-paid commercial jingles and have made considerable headway in New York recording studio work.

South

Count Basie's band and Sarah Vaughan in 1957 inaugurated a jazz policy at the Waldorf-Astoria, where the concept of accepting Negroes as performers, let alone as patrons of the swanky roof ballroom or of the hotel's residential facilities, was unthinkable in the bad old days.

And posh night clubs like New York's Copacabana, which barred Negroes both as entertainers and customers, now vie with each other for Fitzgeralds and Belafontes and Lena Horne, and for the inter-racial clientele they attract.

Too, the harmonious inter-racial scenes at the various jazz festivals (marred only by an occasional refusal of accommodations on the part of some bigoted individual) have been reflected via pictures and articles in the chi-chi women's

magazines, the intellectual quarterlies and other channels.

Of course, I am talking only about the America I know, for I have stayed clear of the South for better than two decades and shall be happy to continue regarding it as another country, perhaps called Faubusland, which many Americans hope will shortly secede from the Union, leaving us a smaller but more unified nation.

This was brought home to me again quite vividly a few weeks ago when, in a border state, I was touring with a jazz show that included several Negro musicians. One of them put a

LEONARD FEATHER



—leading American jazz writer, started his career in the MM dated December 30, 1933. In this exclusive series he comments on the changes in the jazz scene since then. This is his second article.

turing Teddy only as a specialty act with his trio and not as a regular member of the big band, which would have been too much for the U.S. public to swallow (or so he was told).

This is one area in which jazz has made tremendous progress. During the 1940s there was a slow but sure breakdown in which the roles of bandleaders like Charlie Barnet, Benny Carter, Dizzy Gillespie and Lionel Hampton (and of night clubs like Café Society) were vitally important in showing a united front to the patrons of bistros and ballrooms.

Short-lived

Jim Crow began to crumble in many important areas during those years. Thanks again to the initiative of John Hammond, Raymond Scott for a while had a staff band on the CBS radio network that included Charlie Shavers, Ben Webster et al.

But the end of the war (and of the concurrent manpower shortage) saw the end of this short-lived venture.

Today, of all the hundreds of musicians employed on staff at

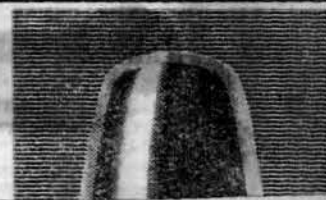


Tenor star Flip Phillips (l) with Feather.

dime in a soft-drink machine but the bottle failed to emerge. "You see?" cracked one of his fellow-sidemen. "Down here even the machines learn to discriminate."

NEXT WEEK: Jazz Critics

Breathe
into a
Phillips



THE HUMPHREY LYTTTELTON COLUMN

25 years of jazz

Critics don't lead— they follow

TWENTY-FIVE years writing about jazz have convinced me beyond a doubt that there is nothing less important than a critic, qua critic.

I include the qualifying "qua" because the best examples of valuable work done for jazz by an "expert" are their efforts *outside* the field of criticism.

Nothing John Hammond has written in almost 30 years as a critic has even a fraction of the value of his talent discoveries. What he did for Basie and Goodman and Billie Holiday and Meade Lux Lewis and scores of others changed the course of jazz history.

► **Negligible**

Functioning directly as critics, we have managed to prove time and time again that our influence is negligible. The simplest evidence is a glance through the list of those jazzmen who have made the most permanent mark in the past decade or two.

Stan Kenton? He enjoyed the opposition of a majority of the critics during the crucial years of his bandleading career—and I use the word "enjoyed" because it must have been a pleasure for him to see how little our barbed analyses mattered.

Dave Brubeck? The critics warmed to him briefly, but again, for the most part, he has made it without their help and during the past few years, while his popularity reached new peaks, even those who had supported him earlier veered away from him.

► **Fluffed off**

Similarly the most popular combo leaders of the late 1940s (Charlie Ventura) and early 1950s (George Shearing) have been fluffed off continually by the writers.

So was Maynard Ferguson, of whose trumpet playing I was a particularly violent opponent; yet Maynard today, according to the latest "Down Beat" figures, is one of the three most respected trumpet men on the U.S. scene and leads a band that has risen to fourth place,

LEONARD FEATHER



—leading American jazz writer, started his career in the MM dated December 30, 1933. In this exclusive series, he comments on the changes in the jazz scene since then. This is his third article.

right after Count, Duke and Kenton.

Chet Baker, dismissed by critic Albert McCarthy as "the great epitome of nothingness," has retained much of his acceptance despite a contribution many of us have deemed over-rated.

Let's go back a little farther. The greatest solo powers of the whole new jazz era had to contend not merely with apathy, but violent opposition on the part of all but a handful of the critics.

Look at some of the so-called experts' views on the genius of Charlie Parker, Dizzy Gillespie and J. J. Johnson in those years and it will seem a miracle that they survived to make their ultimate impact on jazz history.

GREAT RECORDS OF OUR TIME

—has had to be omitted due to space reasons. STEVE RACE will continue the series next week.

Commercial success and artistic merit are not related; but neither does critical acclaim have any bearing on popularity.

A few weeks ago I glanced at the list of the top ten current LPs as listed by "Down Beat." With the sole exception of the record in tenth place (Miles Davis's "Miles Ahead"), the entire list comprised items that had been ignored, or damned with faint praise, or shunted off to the "pop" department, by most of the supposedly influential critics. (The artists were, in order, Ahmad Jamal, Dakota Staton, Shelly Manne, Jonah Jones, Erroll Garner, Jonah again, Dave Brubeck, George Shearing and Ramsey Lewis.)

Critics don't lead; they follow. A Getz, a Rollins, a John Lewis is created by the bootstraps of his own talent, and

by fellow-musicians' comments, before the critics catch on to what they belatedly realize is a new and important influence.

► **Interest**

This is not to say that the written word has not been helpful to jazz. On the contrary, the comprehensive documentary-historical approach, as represented in 1952 by Barry Ulanov's "A History of Jazz in America," served a constructive purpose, as did the Hentoff-Shapiro "Hear Me Talkin' To Ya," in 1955.

It took a long time, though, for jazz to reach this degree of documentation. During the 1930s there were two books in French, and right at the end of the decade came the Benny Goodman biography by Irving Kolodin; Winthrop Sargeant's "Jazz Hot and Hybrid"; and the Frederic Ramsey-Charles Edward Smith's "Jazzmen."

This remained just about the entire bibliography of jazz for the next ten years. Only since the mid-1950s has there been any real interest in the subject on the part of book publishers.

► **Historian**

The jazz critics today are of three types. The first and newest and most valuable is the musicologist, i.e., the critic who is also a skilled and thoroughly informed jazzman and happens to possess literary facility—e.g., Billy Taylor, who has written for "Down Beat"; André Hodeir, France's new-day answer to yesterday's pompous Paris pedant; Gunther Schuller of "The Jazz Review," and Dr. Louis Gottlieb of "Jazz," the new American quarterly.

Men like these will ultimately replace the starry-eyed, technically-ignorant analyst in the second category, whose "criticism" usually is confined to vague adjectives like "lean," "angular," "virtuosic."

The third type is the historian, whose contribution is documentary rather than criti-

cal. Many writers operate in the second and third categories simultaneously, though Marshall Stearns, author of "The Story of Jazz," has played an invaluable rôle almost exclusively in the historian's chair.

To sum up, here is my advice to the average reader, based on my 25 years of watching the scene from the inside.

► **Guilty**

If you want facts, go to the documentary books. But if you want opinions, just get to know as many musicians as you can and listen to their views (or, if you must read critics, stick to those who are musicians).

This will give you a substantial lead over any of your friends who may be naive enough to believe they can rely solely on critics to lead the way for them.

But the number of your naive friends is probably very limited, for history shows that the path of jazz has successfully survived the attempts to deflect and distort it of which we the critics have been guilty.

NEXT WEEK:
Jazz memories.



Maynard Ferguson — Feather was a violent opponent of his trumpet playing.

Jan. 5, 1959

THE BILLBOARD

Bigger Issues By Metrojazz; 2 Sets Arrive

NEW YORK — An ambitious release program is under way for Metrojazz Records, new jazz subsidiary of M-G-M Records, including two sets for immediate release, according to a.&r. chief Leonard Feather.

For January, the label is releasing "New Faces at Newport," with the Randy Weston Trio and Lem Winchester, plus "Keeping Up With the Joneses," featuring the Jones Brothers playing music of Thad Jones and the late Isham Jones.

Upcoming is a de luxe two-LP set, "The Seven Ages of Jazz," with Billie Holiday, Maxine Sullivan, Coleman Hawkins, Buck Clayton and Dick Hyman debuting as a clarinet player. Willie the Lion Smith is on piano. This is a diskings of a live performance by Feather's troupe at the Wallingford (Conn.) tent theater last summer.

Other projects involve Sam (the Man) Taylor in his debut on a jazz disk; a new set by fem trombonist, Melba Liston; a vocal album by thrush Helen Merrill; a package titled "The Mitchells," with Red, Whitey and Blue Mitchell and a trombone set by Pepper Adams and Jimmy Knepper.

Down Beat
12/18/58

The Yearbook of Jazz

The New Yearbook of Jazz by Leonard Feather, Vol. 3 in the Encyclopedia of Jazz series, Horizon Press, N. Y., 188 p., illus., \$4.95. Feather's latest addition to his ex-

panding series of jazz encyclopedias is a substantial book, with some 200 new biographies and some 300 updated sketches.

Other features include: a survey of jazz in the U.S., England, France, Sweden, and Germany by, respectively, Feather, Benny Green, Daniel Filipacchi, Carl-Erik Lindgren, and Joachim E. Berendt; a piece by Bill Russo on jazz and classical music; a report by Martin Williams on jazz and the other arts; a section culled from the *Blindfold Tests*, depicting the jazzman as a critic; the biographies of some critics; a compilation of leading international polls; an essay on jazz and the phonograph by Charles Graham; a list of jazz organizations, schools, and record companies; a list of the agencies; a chapter on the Newport international band, and the biographies.

Four sections of illustrations are provided, but while the photos are good, the retouching is often too obvious, and the reproduction generally flat.

John Hammond's introduction is, as expected, frank and forthright, unto his taking of issue with the Russo piece. That article hovers over, and touches lightly on the jazz-classical question, then decides rather abruptly toward the end that the two forms should remain separate. Williams' article skips lightly through poetry-jazz and allied manifestations in brief summary form.

As expected, Jelly Roll Morton gets his lumps again, this time in the often fascinating *Blindfold* section of the book. Kenton, too, comes in for a few lumps, as well as a few bouquets. Other remarks include some juxtaposed to have two musicians commenting on each other; some interesting comments in a division titled *Riddle Of The Races*; and some wry and penetrating observations on foreign musicians, Dave Brubeck, and Oscar Peterson, among others. I don't think the *Blindfold* section proves too much, but it is constantly absorbing reading.

The biographies move forward and backward in time, generally keeping abreast of the newcomers to the scene while filling in some of the gaps in the past.

The volume should be an invaluable addition to any jazz library as well as a pleasurable reading experience. Its worth, of course, is as a source book for facts. The extras, while pleasant and often stimulating reading, play a subordinate role to the wealth of information at hand. A recommended investment. (D.C.)

San Francisco Chronicle 11/28/58

Lively Arts



New Jazz Volume Issued by Feather

Ralph J. Gleason

ONE of the most valuable series of books concerning the field of jazz has been Leonard Feather's Encyclopedias, the first—and major—volume of which was published several years ago and is still in print. It offers more than 1000 capsule biographies of jazz musicians, as well as several introductory articles on the musical idiom and other statistical and reference material.

Since the considerable success of "The Encyclopedia of Jazz" (Horizon, \$10), Feather has issued two supplements: "The Encyclopedia Yearbook of Jazz" (Horizon, \$3.95) and "The New Yearbook of Jazz" (Horizon, \$4.95). The latter has just been released and, like its predecessor, offers biographies (over 200) of musicians not covered in the other two volumes, additional information on some of those who were covered, as well as other articles and information—a good index and pictures.

"The New Yearbook of

Jazz" offers several fascinating sections aside from the biographies. Mr. Feather has for years conducted The Blindfold Test, a feature running in the jazz press in which musicians are asked to comment on recordings without being given any clues about them. This has consistently produced some of the most hilarious and fascinating reading in the world of jazz. There is a condensation of *Blindfold Tests* in this book concerned with "The Jazzman as Critic," and it has some gems in it which are devastatingly revealing, as well as some others which are frighteningly perceptive. The jazzman as a critic, it would seem, is no better than anyone else and just as likely to err.

Charles Graham has contributed a chapter on "Jazz and the Phonograph Record" which is excellent and informative reading, and there is a section of good reports on jazz overseas. All in all, this is a valuable addition to the reference

library of jazz. There are many pictures, some of them of great interest, but all would have benefited from better reproduction. The book also suffers slightly from the occupational hazard of such affairs: It is accurate only up to some six months ago. However, these are small points; the main one is that this is a necessary addition to the jazz library.

60 Down Best 11/13/58



Boston
Sunday Globe
1/4/59

Winners in Jazz Poll to be Named Next Friday, Ch. 10

Leonard Feather, contemporary jazz critic, will announce the annual jazz poll winners in the Playboy readers poll, in advance of that pub-



LEONARD FEATHER, jazz critic, announces winners in the annual jazz poll conducted by Playboy Magazine as guest on Ch. 10's World Around Us, Friday, Jan. 9, at 9 a.m. Jack Quigley, composer-teacher, will conduct a week-long series on jazz during this time spot.

lication on newstands, when he appears on Ch. 10's "The World Around Us," Friday, Jan. 9 at 9 a.m.

The occasion will mark a climax for a week-long series on "The World of Jazz," scheduled to begin tomorrow. The series will be conducted by Jack Quigley, composer, teacher and performer in the field of jazz. His discussions will be illustrated by instrumentalists Sonny Casso and Tom Wheeler.

The annual jazz poll conducted by Playboy magazine is generally rated the biggest now being run. As a feature this year, the winners of last year's poll, the top jazz personalities themselves, will be voting for their own favorites. The results of this subsidiary poll will also be made known on the telecast. Gerry Mulligan, Louis Armstrong, Lionel Hampton, Shorty Rogers, Dave Brubeck and others, will be among the voters in the latter poll.

In addition to disclosing the results of the jazz poll, Mr. Feather will be joined in informal discussion on the program, by Orrin Keepnews of Riverside Records, Jack Quigley, Betty Adams, and a local disc jockey. The forum will discuss jazz as a representative American art, and the public acceptance and understanding of jazz.

On TV Feb 5

Boston Globe
1/9/59

JANUARY 9, 1959

Radio-TV

Today on TV High Spots

- PRESIDENT EISENHOWER** delivers his annual State of the Union address to the new Congress; 12:30 (4-5-7).
- HOLLYWOOD PLAYHOUSE:** Akim Tamiroff, Lloyd Nolan in "Magnificent Fraud" (1939), three Americans, travelling to South America, meet events which change the course of their lives; 1:15 (4).
- COUNTY FAIR:** Heavyweight challenger Nino Valdes tries to punch his way out of a paper bag; 4:30 (4).
- BOSTON MOVIE TIME:** Barbara Stanwyck, George Sanders in "Witness to Murder" (1954), a woman witnesses a murder which police claim never happened; 5 (4).
- EARLY SHOW:** Randolph Scott, Frances Dee in "Coast Guard" (1939), story of two Coast Guard aviators in love with the same girl; 5 (7).
- N.A.A.C.P. PROGRAM:** Members of the National Association for the Advancement of Colored People describe what the organization does and how it functions; 6 (5).
- JAZZ:** Leonard Feather, lecturer, guest with Fr. O'Connor; 7:15 (2).
- "CASTRO—A NEW ERA?"** Live interview with Rebel leader Fidel Castro and films of the Batista regime never before shown. Program from Havana; 7:30 to 8 (4-10).
- YOUR HIT PARADE:** Dorothy Collins and Johnny Desmond welcome Eddie Albert, Vivian Blaine, the Playmates, vocal trio; 7:30 (7).
- ELLERY QUEEN:** Peggy Castle, Vanessa Brown, Brian Keith join George Nader in "Rina City Story," Ellery uncovers a mystery during an emergency grounding at a fog-bound airport; 8 (4).
- WALT DISNEY PRESENTS:** Tom Tryon, Beverly Garland in "Killers from Kansas," Texas Ranger John Slaughter tangles with bank robbers led by a ruthless female; 8 (5).
- RAWHIDE:** New Western series, starring Eric Fleming, Clint Eastwood. First Episode: "Incident of the Tumbleweed Wagon," the trail boss and ramrod of a cattle drive run across a marshal and his deputy taking prisoners in for court trial, including an outlaw's wife (played by Terry Moore); 8 (7).
- M SQUAD:** The dying words of a holdup man accuse a young policeman of stealing \$20,000 during a robbery which he thwarted; 9 (4).
- MAN WITH A CAMERA:** Mike Kovac, trying to photograph a condemned killer, gets involved in an attempted prison break; 9 (5).
- PHIL SILVERS SHOW:** Julie Wilson portrays a movie star who helps Sat Biko turn the tables on a Hollywood producer; 9 (7).
- THE THIN MAN:** Nick masquerades as "top banana" in a burlesque show to investigate threats against the life of an old friend (played by Barbara Nichols); 9:30 (4).
- SUNSET STRIP:** Jeff Spencer tries to help his switchboard operator (Jacqueline Beech) locate her missing brother, in "Not an Enemy in the World"; 9:30 (5).
- PLAYHOUSE:** Jane Wymann, Philip Carey in "Deadly Guest," a mother and daughter rent a spare room to a mysterious stranger; 9:30 (7).
- THE TEENAGER:** "Family Life," three vignettes showing conflicts and minor crises which arise within the family; 10 (2).
- BOXING:** Gene "Ace" Armstrong vs. Ed Dixon, 10-round middleweight bout, Madison Square Garden; 10 (4).
- THE LINEUP:** Police investigate the near-fatal beating of a businessman; 10 (7).
- CITIZEN SOLDIER** moves to new day and time. "The Mute," an American paratrooper is rescued by a valiant unit of the French underground; 10:30 (5).
- PERSON TO PERSON:** Edward R. Murrow visits with photographer Yusuf Karsh and his wife, in Ottawa, and singer Jana Morgan, in New York; 10:30 (7).
- JACKPOT BOWLING:** Nation's top bowlers compete for a \$1000 prize; Leo Durocher, emcee; 10:45 (4).
- BIG MOVIE:** Cary Grant, Raymond Massey, Josephine Hull in "Arsenic and Old Lace" (1944), story of two lovable old ladies who end the loneliness of old men by poisoning them. Edward G. Robinson, Douglas Fairbanks Jr. in "Little Caesar" (1930), a small-time hood becomes a gangland czar; 11:15 (4).
- LATE SHOW:** Marlon Brando, Teresa Wright, Jack Webb in "The Men" (1950), a paralyzed veteran has trouble adjusting to a new life. Preston Foster, Van Heflin in "Outcasts of Poker Flat" (1937), a gambler is driven from a gold-mining town by vigilantes; 11:15 (7).

New England Membership Agency, Inc.
Box 207, Boston 6 • Richmond 3-422

Christian Science
Monitor (6)
BOSTON, Mass.
Independent
Circ. 158,729

JAN 8 1959

President on Radio-TV Jan. 9

Leonard Feather, internationally known contemporary jazz critic, will announce the annual Jazz Poll winners in the Playboy readers' poll, in advance of the appearance of the Jazz Poll issue of that publication on newstands, when he appears as guest on Channel 10's "The World Around Us" Friday at 9 a.m.

New England Membership Agency, Inc.
Box 207, Boston 6 • Richmond 3-422

Enterprise & Times (6)
BROCKTON, Mass.
Independent
Circ. 42,304

JAN 8 1959

Radio and Television

Noted jazz critic Leonard Feather will do a guest stint on Channel 10's "The World Around Us" Friday evening at 9. His mission will be to announce winners in the Annual Jazz Poll conducted by his magazine.

TO BE CARRIED live on the major networks 7:30-8:00 p.m. at 12:30 in President's annual State of the Union message. The president...

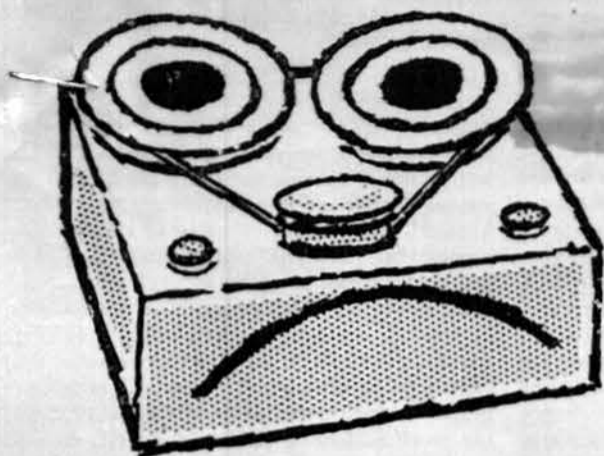
Jazz Magazine Feb. 1959

NOUVELLES SEANCES FEATHER CHEZ M.G.M.

Leonard Feather a supervisé récemment plusieurs séances d'enregistrements pour Metro-Jazz. L'une de ces séances est consacrée aux « Mitchell », Red, Whitey et Blue. Red et Whitey, bassistes tous les deux, sont frères, mais n'ont jamais enregistré ensemble, auparavant. Blue Mitchell est un remarquable trompettiste, venu spécialement de Floride pour cet enregistrement. Il a déjà enregistré plusieurs albums pour Riverside. Dans ce disque on pourra également entendre le sax-baryton Pepper Adams, le trombone Frank Rehak, le pianiste André Prévin et le batteur Frankie Capp. Red tient occasionnellement le piano, et exécute avec Whitey plusieurs morceaux à deux basses. Cette séance a eu lieu, pendant que le trio d'André Prévin (avec Red Mitchell et Frankie Capp) jouait un Roundtable de New York. Red avait fait une tournée en Europe en 1954 avec Red Norvo.

Une autre de ces séances Metro-Jazz est consacrée à Sam « the man » Taylor dirigeant deux formations différentes... Sam, qui s'est surtout spécialisé ces derniers temps dans le rock and roll a été très heureux de pouvoir changer de style. On peut entendre dans ce disque le ténor-sax Bud Johnson à qui sont dus les arrangements. Les thèmes sont tous des compositions originales de Johnson, Taylor et Leonard Feather. L'une des formations comprend : Taylor et Johnson, saxophones ; Thad Jones, trompette ; Jimmy Cleveland, trombone ; Lee Anderson, piano ; Herb Lavelle, batterie ; Barney Richmond, basse ; Billy Bauer, guitare. L'autre comprend : Taylor et Johnson, saxes ; Charlie Shavers, trompette ; Frank Rehak, trombone ; Tony Scott, sax-baryton ; Hank Jones, piano ; Milt Hinton, basse ; Osie Johnson, drums.

Melba Liston vient de signer un contrat exclusif avec Metro Jazz, sous-marque de MGM. Pour ses premières séances, elle a réuni ses collègues trombonistes : Bennie Green, Benny Powell, Al Grey, Frank Rehak, Jimmy Cleveland, Slide Hampton.



Double Jeopardy

A Few Minutes with a Tape Recorder Worked Wonders for This Trumpeter's Technique — A Short Story by Leonard Feather

IT SOUNDED like a natural. I mean, anybody could have thought of it, but let's face it, some people just don't bother to think.

The thing is not just to know your limitations, but to have the ambition and the know-how to get around them. Anyhow, when I quit school and started gigging with local combos for a few months, it wasn't long before people began talking. I mean, I wasn't going to push Dizzy Gillespie or Shorty Rogers out of the spotlight overnight, but when a few of the other trumpet men in the area began to listen I knew I must have something on the ball.

Only two things I knew I didn't have. I never built up a tremendous upper register — always felt comfortable in the middle range of the horn — and never could play real fast; I felt more at ease just blowing real simple and not trying to dazzle anyone with technique.

Well, one night Rudy Burns passed through town, and after his band had played their job he happened to drop in at the bar where I was working. Didn't get to hear me, because I was through for the night, but somebody must have told him something, because when we were introduced he said: "Sure, I've heard about you. Maybe you'll be ready for us one of these days."

Now you don't take a compliment from Rudy Burns lightly. After all, if you work with the Guardian of the Avant Garde, as the press agents call him, you're as good as made. Rudy's brand of jazz isn't everybody's meat, but one thing is for sure: when you start winning polls and making overseas tours and selling hundreds of thousands of records, a little bit of that fame rubs off on anyone who works for you, even for a short while. So the compliment from Rudy was like Mickey Mantle saying he'd dig having you on his team. And I wasn't going to forget it or lose the chance to take advantage of it.

But after that night, that was all I heard, for the moment. Rudy didn't even give me his address or ask me to contact him if I ever hit New York. But you know how the grapevine works. Few weeks later I was playing a club date in Springfield when Al Fisher, the alto man, says: "I hear Rudy Burns is looking for a real fast trumpet man."

"How fast would that be?"

"Well, you know Rudy. If his trumpet section don't hit four altissimo C's every measure he figures they must have dozed off. Remember Cat Anderson the night Duke came through town? Well, Rudy's team is supposed to sound like a whole litter of Cat's kittens. You wouldn't last long with Rudy, I'm afraid."

"Al," I said, "with your help I can get a job in Burns' band in five minutes. Just five minutes is all it would take to pass an audition with him."

"How you going to audition? He won't be in town again this year, and I'm sorry, Jack, I'm not about to loan you plane fare to the Apple."

"Who's going to take off?" I asked. "That's just why I can get the job — if you'll help me."

After the gig that night we had a couple of blasts and talked it over. I arranged to give Al a twenty-five per cent cut on my first three months' earnings if I kept the job, or straight down the middle if I held it less than that.

In the morning we had time to cruise around the neighborhood and, as luck would have it, there was a little junk shop right on Main Street that had just what I wanted.

"Bass trumpet's no trouble," I said. "I'll have an embouchure in no time at all, and then we'll be set to go." I plunked down ten bucks for the horn and we stashed it in a suitcase.

A few nights later, after I'd had a chance to warm up my chops, we got to work in a hotel room in Dayton, using Al's two-speed tape recorder. Al manipulated the controls and I just tended to the music.

First we recorded at $7\frac{1}{2}$ inches per second. I made a touching, modest, sincere little speech. "Mr. Burns," I said, "I hope you won't mind my imposing on your time this way, and I hope you'll understand why I'm doing this audition with an accompaniment record. I just can't afford to let anybody around the band know about this, because it might jeopardize my job here. But I thought you might like to listen to a couple of little things to give you an idea of how I'm coming along."

Then we switched to $3\frac{3}{4}$ inches per second — half-speed — and I got out the bass trumpet and Al turned on the phonograph. We had one of those "add-a-part" LP records that provide you with an accompaniment. Only Al put it on at $16\frac{3}{8}$ r.p.m. — half the normal speed. And then I started to blow.

I took a couple of choruses of *Can't Get Started*, using a mess of double-time, which at this slow tempo was a cinch, and ending near the top of the bass trumpet's register. Next, I took *Indiana*, which was slow-medium tempo; easy on the first chorus, then I got a little trickier, and finally a chorus using all the technique at my disposal, which wasn't much by some standards, but it was going to sound like plenty when we got through. I mean, between ourselves, I'm good but not *Continued on page 62*

DOUBLE JEOPARDY

Continued from page 27

at good. And I had to be careful to play with a very slow, controlled vibrato at all times.

Then we played these two numbers back — at $7\frac{1}{2}$ speed. Everything, of course, was exactly an octave higher, which brought it up from bass trumpet to regular trumpet register. The vibrato was maybe a trifle fast, but not enough to be noticeable. The double-time parts on *Can't Get Started* sounded phenomenal. Cat Anderson *plus!* And *Indiana* built from the first moment — fantastically fast and incredibly fluent.

It sounded so great we decided to add another number, a moderate-to-fast treatment of *All the Things You Are*. Again, I didn't have to do anything particularly frantic, but it would be enough to sound even wilder than *Indiana*.

"Well," said Al when we got through, "I guess that ought to fool the old bastard. We better rush this out to the post office — the last mail leaves in a few minutes. And don't forget now, if Burns has an opening in the sax section —"

"Don't worry about a thing. I never forget a friend."

Sure enough, things worked out just as we'd planned. Less than forty-eight hours later there was a call from New York. "I only had to hear the first number," said Burns, "and that was enough! Man, I can't wait to get you on this band." A few hours later a wire from his manager:

Continued on page 63

Hi-Fi Music at Home

On, take your time... getting used to the band."

"No, no; I want to show everybody right away what kind of talent we have in our brass section." As Burns spoke he flicked on the tape recorder. He sounded sincere enough, but the look in his eye was kind of hard to analyze.

Well, I must say, it sounded fantastically impressive — even more so, judged in perspective, than on the night we'd done it. And it would have fooled anyone. *Can't Get Started*, the first number, was a complete gas; and *Indiana* was almost incredible.

Then he played the last number. *All the Things You Are*. And it was great, too — right up until five seconds after the end.

At that point, Al's voice could be heard. Al was saying, "Well, I guess that ought to fool the old bastard."

What Al said didn't offend Burns; in fact, I doubt that Burns even knew what he said. It was the *way* he said it that had me out on my ear when my first night with the Rudy Burns Avant Garde Guardians was only half-completed.

Because Al's remark went by so fast that you couldn't understand a word of it, and his voice bore a strong resemblance to that of Donald Duck.

TV Yesterday

Funny Man Jack E. Leonard
Brightens Godfrey Show

By BILL BUCHANAN

LEONARD FEATHER, noted jazz critic, guested on WJAR-TV's special jazz show at 9 a. m. and he announced the winners of the annual Playboy Magazine jazz awards.

Before the awards were made, Feather, Bob Bassett, one of Rhode Island's top disc jockeys, and a jazz record distributor discussed the current music scene.

Some of the winners in their special field of fine jazz music were the following: Erroll Garner, Ella Fitzgerald, Frank Sinatra, Louis Armstrong, Chet Baker, Miles Davis, Dizzy Gillespie, Benny Goodman, J. J. Johnson, Kai Winding, Bobby Brookmeyer, Jack Teagarden, Paul Desmond, Earl Botic, Stan Getz, Shelly Manne, Gene Krupa, Lionel Hampton, Four Freshmen, Stan Kenton and Duke Ellington.

New England Newsday Agency, Inc.
Box 200, Boston 6 • Richmond 3-4288

Time (e)
PAWTUCKET.
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

JAN 10 1959

Teen-Age Interest Held Key To Jazz Development In U.S.

The key to the continued development and expansion of this country's interest in and appreciation of jazz music rests with the nation's teen agers, currently on a rock 'n' roll binge.

This is the opinion of Leonard Feather of New York, perhaps the country's best-known and most widely respected jazz critic, author and historian.

Mr. Feather, who was chiefly responsible for bringing the great George Shearing from England and exposing him to an eager American public, was in Rhode Island yesterday to participate in the closing program of a week-long "jazz world" series on Betty Adams' "The World Around Us" telecast on WJAR-TV.

The noted jazz authority and compiler of the "encyclopedia of jazz" said it has been his experience in the past year or so to find teen agers, as they "grow out" of the rock 'n' roll stage, turning to jazz for their musical satisfaction and edification.

"After all," he said, "rock 'n' roll is jazz in its most elemental and barbaric form, even though most jazz enthusiasts are loathe to admit any connection between the two, whatsoever."

He said it is a shame that there aren't more places where teen agers can go to hear good jazz "in a wholesome atmosphere."

But then, he added, since jazz has become such a popular music form in the United States "the musicians have become in such great demand that they are pricing themselves out of the small clubs for adults, where jazz was nurtured during its lean years."

Mr. Feather said he thinks that the big names in jazz should play some of these small nightclubs from time to time at a loss, if necessary, to insure their continued existence.

Instead, he said, they have taken to participating in television jazz spectacles and in more and more recording dates,

"because that's where the big money is and they don't have to spend as much time on the road."

He said he can't understand the insistence of the jazz musicians and their agents on "demanding more and more money, when — after a certain point — most of it's going into taxes anyway."

When asked whom he considered the dominant force in the jazz world, Mr. Feather was reluctant to name any one musician.

"If I did," he said, "it would have to be Duke Ellington, who has been a tremendous force in the development of jazz for the past 30 years."

He also spoke with high praise for Count Basie, adding that while the Basie band has become "quite commercial, it can maintain a definite contact with casual jazz fans and even the 'squares' (those who consider jazz as nothing more than a jumble of dissonant and annoying noises)."

He said that he once considered Stan Kenton as one of the greatest moving forces in jazz, "but now I feel that he has little to offer."

Strangely enough, one of Mr. Feather's functions on yesterday's telecast was to announce the winners of the annual Playboy Magazine jazz poll — one of the largest in the country — and Stan Kenton was the winner as the top bandleader.

Other winners of the poll, as announced by Mr. Feather in advance of the magazine's publication date, were: Louis Armstrong, trumpet; J. J. Johnson, trombone; Paul Desmond, alto sax; Stan Getz, tenor sax; Gerry Mulligan, baritone sax; Benny Goodman, clarinet; Erroll Garner, piano; Barney Kessel, guitar; Ray Brown, bass; Shelly Manne, drums; Frank Sinatra, male vocalist, and Ella Fitzgerald, female vocalist.

The Dave Brubeck quartet was singled out as the best instrumental combo and the Four Freshmen won as the top vocal group.

TOO MUCH, TOO FAST

The Record Reviewer's Problem: He Doesn't Have Time to React to Jazz in the Manner of the Average Jazz Fan — By Leonard Feather

TWENTY-FOUR DAYS on a bus and twenty-four nights onstage with a concert unit for which I served as master of ceremonies last November provided me with a reminder of a basic but frequently forgotten fact. Familiarity breeds knowledge, not contempt.

During those three and a half weeks with the "Jazz for Moderns" show, which played concert halls, college auditoriums and assembly rooms all the way from Boston to Minneapolis, the big band music of Maynard Ferguson's orchestra, the quartet sounds of Dave Brubeck, the solo message of Sonny Rollins and the comedy-studded vocalisms of the Four Freshmen became as familiar to me as the mailman who knocks at my door so many times a day bringing new loads of LP releases.

The important difference is that what the mailman brings leads only to confusion born of overproduction; what the tour brought was a thorough insight into the music of these groups, the kind of continued opportunity for analysis that cannot be attained under the conditions in which jazz critics now live.

Several months ago in these pages, in commenting on the glut of jazz LP's, I neglected, because of space limitation, to discuss the effect on the critic. It is important that you should be aware of his position, which in essence is as follows. Given an average total of fifty LP's and/or stereo tapes arriving per week, close to one half of which are jazz of one kind or another, the aggregate listening time is well over thirty hours. This is based on only one hearing for each record. Unless the critic spends practically all his working day, five days a week, listening to records, and the rest of the time writing his reviews, there is no way in the world that he can be cognizant of everything that is going on. And unless he can do considerably better than give each record a once-over-lightly treatment, he cannot acquire toward it the attitude of the typical fan or musician who will buy the record, familiarize himself with it thoroughly and perhaps acquire a deeper understanding of and respect for the artists.

This is a weakness inherent in record reviewing. Even the most conscientious reviewer cannot compensate for the need to keep up with deadlines by reviewing records of comparatively recent origin. Under no circumstances can he be as thoroughly acquainted with every nuance of the music as I was with the performances of Brubeck, Ferguson *et al.* by the time the tour came to an end. The need for selectivity, in cutting down to a reasonable number the total of records heard each month, is coupled with an urgent need for topicality; for today the jazz LP's roll off the production line so fast that items of considerable merit, unless immediate attention is drawn to them, may in effect be lost forever. The retail record dealer cannot afford nowadays to keep in stock even a single copy of every item

released; he too is forced to a degree of selectivity, and unless a demand is created for a record by customers who have read about it in one of the magazines, there is considerable danger that many items of artistic value will be lost.

In discussing the situation earlier I suggested a four-point plan. Record companies, I suggested, should send engineers to many key cities so that recording might not be limited to the small number of musicians located within reach of New York or Los Angeles. The only recent move in this direction has been a welcome spurt in the percentage of recording activity in Chicago, largely due to a series of highly successful jazz records taped there for the Argo label by Ahmad Jamal and others. As a result there are now *three* main areas to which jazzmen can gravitate with a chance at a record reputation. This, though far from adequate, represents a welcome advance.

My second suggestion, that the A. F. of M. should increase its recording scale to deter excessive recording, shows no signs of achieving reality. Neither do the third and fourth points, that the 10-in. LP and the EP be re-established as major media for jazz talent, and that record companies encourage the development of jazz disc jockeys instead of working in cahoots with those who continue to seek the lowest common denominator in public musical taste.

The most significant change in the situation since my original column (which appeared last April in these pages) was, of course, the establishment of stereo discs, which during 1959 probably will do a great deal to revive and consolidate what might have become a stagnant market. This means, I fear, that the improvement in the quality of sound reproduction will involve an increase in the quantity of releases, or at least the maintenance of the present excessive level of output.

Little do friends and strangers know, when they visit my apartment and find themselves surrounded by endless rows of records on all walls, what my feelings are when they react with some comments such as "Gee, it must be wonderful to have thousands of records like this to choose from."

Among other things, they don't know that the endless array of 78's, some of them collectors' items bought during my schooldays, are still in my possession not because I ever have a spare moment to play them, but because an attempt to sell them a year or two ago proved that the 78 disc now has virtually no market value.

There are many moments when, instead of thousands, I wish my entire collection numbered a few dozen treasured records, of which I could sing you every note of each track. As a critic, I'd be happy to trade places anytime with the average selective fan.

cincinnati ALUMNUS

Cincinnati Alumnus
Winter 1959

Controversy

PROGRESSIVE JAZZ In Campus Contest

Always controversial, this much-maligned music does have a definite place in modern education, say two famed figures in the world of jazz. Pictured right is jazz critic and author Leonard Feather and bearded Managing Editor of Down Beat, Don Gold.



There was more than a dash of intrepidity when the Student Union held its first professional jazz contest on the campus last fall. The affair was not by any means just an active case of teenage high-jinks; eminent figures in the world of modern jazz were present as judges, and the contest was relayed over WLW radio. It was indeed a serious contribution to a controversial matter. Controversial, that is, where educationalists gather.

We listened in to a back-stage conversation between two of the judges—internationally famous jazz critic and writer Leonard Feather, and Don Gold, Managing Editor of *Down Beat*. This duet of jazz giants was discussing the position of modern-style music in education. And make no mistake about it, they feel strongly that learning to appreciate jazz is an essential part of education, and they pointed out that the subject has already been included in the curricula of at least one university.

We asked just how the score went.

"Look at it this way," explained Leonard Feather, starting off the discussion *spiritoso*. "Compare the easy-to-look-at classic art of Rembrandt with the progressive modern art of Picasso—which is by no means easy to appreciate. The artist has grown with the times while we have stood still, and to appreciate his work we must study modern art."

"Yes, it's the same with music," agreed Don Gold. "It's a question of learning to interpret. The modern musician deals with complex forms and content that the early jazz men with their limited training knew little about.

These were the days of the simple sequence you could "feel" without too much technical training."

Leonard Feather nodded, and added: "The modern musician is putting into practice his training and musical advancement, and now we who listen must educate ourselves musically if we are to like what he plays."

"And where better to learn than at college?" we put in, beginning to get the rhythm of the piece.

"Exactly," confirmed Mr. F. "When we learn what modern jazz has for us, we will find that a rendering played by a competent musician is no more discordant than a Picasso painting. It takes study to appreciate it."

"And those who condemn the art that is modern jazz," broke in Don Gold, "are like those who condemn other forms of modern artistic growth."

"That's true," went on Mr. F. "Many major national publications are coming more and more to realize that jazz has now grown up. Look at *The New Yorker* and the many top women's magazines, all highly reputable organs. Look at the successful—and serious—Carnegie Hall jazz concerts. Jazz is now being given a long-overdue air of respectability."

"And that's one good reason why jazz should be taken as a serious study," said his companion. "It has to be learned to be appreciated."

"You mentioned respectability," we put in. "What exactly do you mean?"

"When jazz first started it was, well, primitive," explained Leonard Feather. "It was played by musicians who hadn't had the training that modern players have. The standard wasn't high enough

then to take the subject as a serious study."

"The joke is," put in Don Gold, "that some of the classical lovers who find Beethoven sublime and Stravinsky 'difficult,' are only voicing a comparison of the difference between early and modern jazz—the latter is difficult for an untutored mind to readily enjoy, and represents the same sort of advancement of modern music-thinking as Stravinsky."

"Yes," agreed Mr. F. reflectively. "The corny criticism that modern jazz is discordant is dispelled when you grasp two things: modern jazz uses no different chord structures from those used by Stravinsky or any other modern 'classical' composer, and as we said earlier it is no more discordant to the trained ear than Picasso and Co. are to the trained eye."

"Those that dismiss jazz with contempt," summed up Don Gold, "still think of it in terms of speak-easy groups. It's moving out of the dark clubs on to the concert stage today."

While the two experts went their way—to sample some Cincinnati modern music before flying back to their home cities, we couldn't help wondering if a lot of prejudice would be swept away if someone changed the name from "jazz" to "modern interpretative music." It might lose its stigma and gain its stature.

And then, as we hummed our reckless way through a rather untutored version of "Birdland," we thought that since progressive jazz is here to stay we might just as well decide that "if you can't beat 'em, join 'em—and learn to beat with 'em."

THE END

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,231

JAN 9 1959

Jazz Critic, Record Producer Pay Visit

By PHILIP C. GUNION

For 30 minutes this morning Providence became one of the jazz capitals of the world.

In town was Leonard Feather, the nation's best-known and respected writer of jazz criticism and history.

Also present was Orrin Keepnews, one of the owners of Riverside Records, a major jazz record producer.

And Mr. Feather announced here the results of the 1958 Playboy Jazz Poll, the largest such public survey in the country. This was the first public report on the poll.

All this happened on Betty Adams program on WJAR-TV, "The World Around Us," which this week has been devoted to a study of jazz.

Local Talent

Adding luster to the proceedings were some excellent local jazzmen, Jack Quigley, composer, teacher and pianist; Sonny Casso on Vibes and Tom Wheeler on bass. Bob Bassett, a local disk jockey, was a member of the panel which discussed the future of jazz.

Mr. Feather said that the reason Providence doesn't get more good live jazz shows is that prices are prohibitive for the average club owner who would like to present them.

The growth of the jazz record business, creating steady employment in New York and other large cities television appearances and concerts has enabled jazz musicians to make money without touring, he said.

Write Encyclopedia

Mr. Feather is the author of "The Encyclopedia of Jazz," considered the definitive work in the field. It is a major tool of every person who writes about jazz.

"I had to put it together," he said, "I use it all the time myself — I just couldn't keep all that stuff in my head."

Mr. Feather and Miss Adams



Breakfast at Keyboard: Betty Adams, Leonard Feather, in back, Orrin Keepnews.

—Journal-Bulletin Photo

had breakfast just before this morning's program in a most appropriate place—seated at the keyboard of the studio piano.

Much of the discussion on the program hinged on the effect of rock 'n' roll music on the nation's youth. Mr. Bassett said that he felt rock 'n' roll was an introduction to jazz for many teenagers.

Mr. Keepnews said "Well, 15 years from now if we have 30-

year-olds listening to rock 'n' roll, I think the country is in trouble."

Stan Kenton Tops

In the results of the jazz poll which Mr. Feather released here in advance of publication of the magazine in which it will appear, Stan Kenton was chosen as the best bandleader.

Other winners were: Louis Armstrong, trumpet; J. J. Johnson, trombone; Paul Desmond, alto sax; Stan Getz,

tenor sax; Gerry Mulligan, baritone sax; Benny Goodman, clarinet; Erroll Garner, piano; Barney Kessel, guitar; Ray Drums, Lionel Hampton, vibes; Brown, bass; Shelly Manne, Frank Sinatra, male vocalist; Ella Fitzgerald, female vocalist.

The Dave Brubeck Quartet won the poll in the instrumental combo class and the Four Freshmen were picked as the best vocal group.

COLLECTOR'S CORNER

an alternate suggestion in addition to
—or in place of—the current Selection



LENA HORNE



JACK TEAGARDEN



FATS WALLER



BENNY GOODMAN

14 Blue Roads to St. Louis

by LEONARD FEATHER

WHO can say what might have become of the blues had it not been for W. C. Handy? His role in the documentation, creation and amplification of the classic twelve-measure form can never be assessed. None of us who has ever tried to write or play the blues can be sure that this course would have been open to us had Handy's ear not been sensitive to the field hollers, the folk laments, the sad informal poems he heard around him and set on paper long before most of us were born.

Certainly the most widely known blues ever written is *St. Louis Blues*, which lent its title to Handy's motion-picture biography, released only days after his death last spring.

In a blues anthology published in 1926, Handy's collaborator, Abbe Niles, recalled that the chorus "traces back to Brother Lazarus Gardner (Presiding Elder, Florence District, North-

LEONARD FEATHER, one of the world's leading jazz critics and impresarios for nearly twenty-five years, is author of *The Encyclopedia of Jazz* and *The New Year Book of Jazz*, both published by Horizon Press.

ern Alabama Conference, African M.E. Church), taking up the collection on visitations as the Bishop's representative to the Florence church in the early 1890s. The congregation came up to the plate, not it to them, and the presiding elder, a mighty exhorter, was rendered nonetheless efficient by his substantial interest in the offering. His refrain went 'come along, come along, come along' on the same three notes you will hear in the chorus of the *St. Louis Blues*."

The song has become a symbol not only of the blues, but of jazz and indeed of American music of this century. Mr. Handy became a legend not long after its publication in 1914. His was an awe-instilling name on a piece of sheet music from the days of my first awareness of jazz. In 1935, newly arrived in New York, I met him at his office. I found a man as gentle in manner as he was generous with his time; the legend come to life was a warm, friendly human being.

Since then I have heard ten thousand blues, some of them improvised by jazz musicians, some sung by concert sopranos and by rock and roll

25 YEARS OF JAZZ

Jazz moments

I'll always

remember

THOUGH there is more jazz to be heard today than ever before, there can never be more excitement for any fan than arrives with the first real exposure to the best of music under the best of conditions.

This can only happen once in a lifetime. If you happen to have been raised in England, are barely out of your teens

and have long considered New York your spiritual home, there can be no words to describe adequately the initial kick of hearing your idols on their home ground.

Among the memories that have provided the foundation for nostalgia over these 25 years a few items stand out.

My first visit to the Savoy Ballroom (closed forever in 1953) to catch the **Teddy Hill** band ("Nothing since Duke has given me such a thrill as this brass section"—**Melody Maker**, August 31, 1935).

Rocking

The sight of 52nd Street's two-by-four clubs rocking to the quartets of **Louis Prima** (Famous Door) and **Wingy Manone** (Hickory House).

My first American friendships — with **John Hammond**, who met me at the dock; **Henry "Red" Allen**, **Red Norvo** and his then wife **Mildred Bailey**, **Marshall Stearns** (then president of the Yale Hot Club), **Teddy Wilson** ("his name may mean nothing to you yet, but without any doubt he will get

to the top before long"); and others whose names have been swept away in the dust of decades.

The **Fletcher Henderson** band, opening at Roseland ("Fletcher told me he only started as an arranger through a bet — a friend bet him \$50 he couldn't write an orchestration" — Sept. 14, 1935) . . .

Jimmie Lunceford's band when it was the acme of finesse, ice-peaked trumpet section and all, playing its annual Thanksgiving night breakfast dance at Harlem's Renaissance Ballroom where the air was thick with the



● **Billy Eckstine**
... from Sarah to Bird



● **Billie Holiday**
... pindrop silence



● **Wingy Manone**
... clubs rocking



● **Bobby Hackett**
... all-star date

LEONARD FEATHER

—leading American jazz writer, started his career in the MM dated December 30, 1933. In this exclusive series, he comments on the changes in the jazz scene since then. This is his fourth and final article.



smoke of tension and musical intensity.

Fats Waller, sitting in a Broadway publisher's office, seated at a green upright piano with a straw hat and a bottle of gin on the top, pausing to greet me in the middle of writing a new tune for tomorrow's record date.

I remember, too, **Willie "The Lion" Smith** handing me his calling card, printed in English and Hebrew; **Red Norvo** taking me to hear the unique band at **Dickie Wells'** club—four rhythm and three kazooos . . . **Mezz Mezzrow**, whom I regarded as a strange legend come to life, entertaining me at his flat, and, late that night, sitting in his car outside my hotel while we played the blues on two clarinets.

There are many more moments that I'd be happy to see back. My first all-star record date with **Bobby Hackett**, **Pete Brown**, **Joe Bushkin** and the incredible **Leo Watson**, who could "sing in shorthand" (20 years before **Annie Ross**); the wondrous but short-lived big band **Coleman Hawkins** led at the equally short-lived **Golden Gate Ballroom**, next to the Savoy.

Magic

The unique kick of waiting in line at a **Basie** rehearsal at the **Woodside Hotel** uptown to hear the band run down my first attempt at a big band arrangement, and the bigger boot of having him record it the following week . . . The rehearsals with the **John Kirby** band squeezed into **Charlie Shavers'** apartment . . .

Lady Day's magic inducing pindrop silence on a normally drunken and noisy crowd at the **Onyx Club** . . . The thrill of seeing a formal jazz concert,

evening clothes and all, justified by the unprecedented quality and quantity of the music in Duke's "Black, Brown and Beige" in his first night at Carnegie Hall . . .

Benny Carter's bands through the years — the international one in Holland and the big one at the Savoy and later the sextet with **Dizzy** and **Jimmy Hamilton** on 52nd Street . . . A one-night stand in Brooklyn with the Eckstine band when everyone from Sarah Vaughan to Bird was a member . . .

What seems odd to me now is that not many of these events struck me, at the time, as being special candidates for nostalgia. They were just a part of the crazy quilt patchwork of a world lived in jazz, loving jazz.

Memories

Perhaps the most enlightening recollection of all is a quote from the MM dated Sept. 26, 1935, in which was described a road trip I made from Chicago, in the bus with **Louis Armstrong's** big band.

When we hit St. Louis, **Louis** took me for a riverboat ride down the Mississippi on the excursion boat **St. Paul** ("Creath and Marable. And Their Famous Big Band," said the ads.)

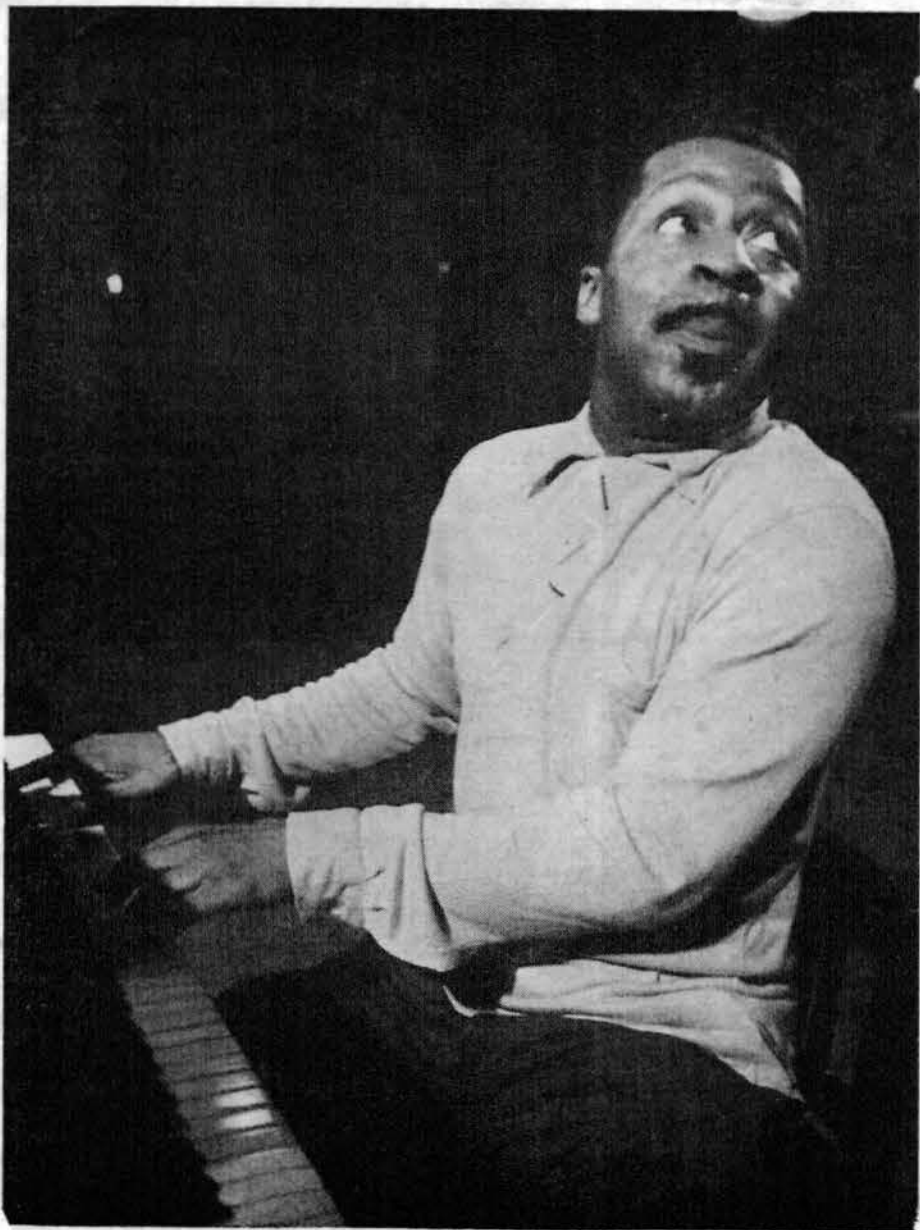
Later I wrote: "As he exchanged memories with **Fate Marable** and the others . . . **Louis** broke down through those barriers of discretion and showmanship and bared his musical heart at last when **Fate** asked him why he didn't come back and play on the boats for old times' sake, why he didn't play with a band, not just in front of it.

"And **Louis**, whom his critics and best friends alike have been denouncing as completely in the thrall of commercialism, confessed that the whole distorted set-up is 'strictly for the glory of the cash,' and that he has to comply with what he is told is best for him commercially; and that in his heart of hearts he would still, to this day, prefer to enjoy his music and have a ball just as he did years ago when he was not conscious that anyone believed it to be great music . . . At last I felt I knew the real **Louis**."

Come to think of it, things haven't changed that much in 25 years, have they?

Compact Magazine Feb. 1959

71



68

74 San Bernadino, Calif.

E N E

News of, by
And for Youth



For the
RECORD

JIM ANGELO



BIRTHDAY GIFT—Author-critic Leonard Feather presents a copy of his **BOOK OF JAZZ** to W. C. Handy on the occasion of the veteran composer's 84th birthday. Feather's most recent work, **THE NEW YEAR-BOOK OF JAZZ**, was published last month. (Bill Mark photo)

By JIM ANGELO

Jazz music, musicians, and records have been the subjects of intense literary endeavor during the past year. It is probable that no previous twelve month period has witnessed such a vast output of publications dealing with this art form. One of the more significant is Leonard Feather's **NEW YEARBOOK OF JAZZ** (Horizon Press, 133 pp., illus., \$4.95), the third in his *Encyclopedia of Jazz* series. Although valuable primarily as a reference book—

included are more than 200 new biographies plus some 300 revised and up-dated entries—its scope is far more inclusive. There are stimulating and informative articles by such competent as Martin Williams, Bill Russo, and John Hammond; a detailed survey of European jazz is given; and many fascinating excerpts from Feather's "Blindfold Tests" (put the jazzman in the critic's role) are reproduced. Well-written and authoritative, the volume contains a wealth of information on the multi-faceted jazz scene. It's a must for jazzophile libraries.

The Express DISC page

McPARTLAND and SHEARING

BRITAIN'S SWINGIEST EXPORTS IN JAZZ

By Leonard Feather

Distinguished American jazz writer and guest critic this week



Shearing



McPartland

NEW YORK FRIDAY.

HOW do British jazz musicians become New York stars? Sometimes by accident, as in the case of Marian McPartland. Sometimes by design, as in the well-laid plans of George Shearing.

Marian was once Margaret Turner, of Eastbourne, a reluctant violin student whose parents disapproved of her going into show business and even of her studying at the Guildhall School of Music.

After working under the name of Marian Page in a piano team with Billy Mayerl, she wound up touring for ENSA.

THAT BEAT

ONE night in Belgium she met an American G.I. working in a USO show. His name was Jimmy McPartland, and his trumpet had graced bandstands of the 1920's alongside the late Bix Beiderbecke.

Jimmy taught Marian many things. "You have to get that beat," he said. "You've got to get hold of a groove and hold on to it like a rock."

Marian clung to Jimmy as her rock. In February, 1945, in Aachen, Germany, they were married. For the next five years Marian played piano in Jimmy's little band.

Soon it became clear that the McPartlands were as far apart musically as they were close together matrimonially; so Jimmy, the veteran Dixieland jazzman, encouraged Marian, the modernist, to form a trio.

In 1952 she opened at the Hickory House in Manhattan's famous 52nd-street for what was supposed to be a two-week job. She stayed three years and has been back off and on ever since.

HE LEARNED

UNLIKE Marian George Shearing had a ready-made reputation in England when he arrived in America.

I was closely involved in the Shearing career, having first spotted him as a teenage visitor who "sat in" at a London jam session, and arranged for his recording debut soon after.

Within a few years, George was the No. 1 British pianist

in the annual "Melody Maker" poll, an honour he won for seven years.

The next step, he decided logically, was the native land of jazz. After a brief visit in 1947 he came back to New York as an immigrant with Trixie his wife (whom he had met in a London air raid shelter) and their small daughter.

LAUNCHED

FOR months Shearing was rejected as a valueless unknown by cabaret operators of 52nd-street.

At last, grudgingly, one club took him on as relief pianist at a salary ludicrously low by U.S. standards—under £25 a week.

A few months later we had to assemble some men for a record date I had set up for George. As a result the Shearing quintet was born and one of its first records, "September in the Rain," launched him.

Within a year the quintet had won jazz magazine polls as the No. 1 small jazz combo.

George went on to new heights, made guest appearances on top TV shows, and played with symphony orchestras.

A few years ago the owner of New York's Birdland asked him to write a theme for the club. The resulting "Lullaby of Birdland" became probably the most-played jazz tune in the world.

THE EXPRESS WORD GAME

square, and there must be at least one nine-letter word in the list. No plurals; no foreign words; no proper names. TODAY'S TARGET: 46 words, good; 58 words, very good; 70 words, excellent. Solution on Monday.

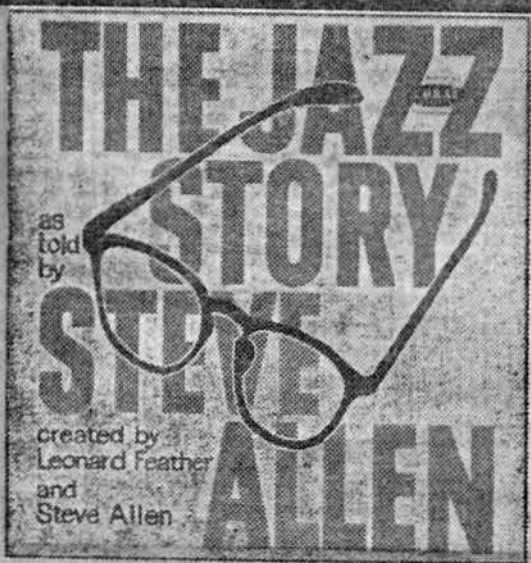
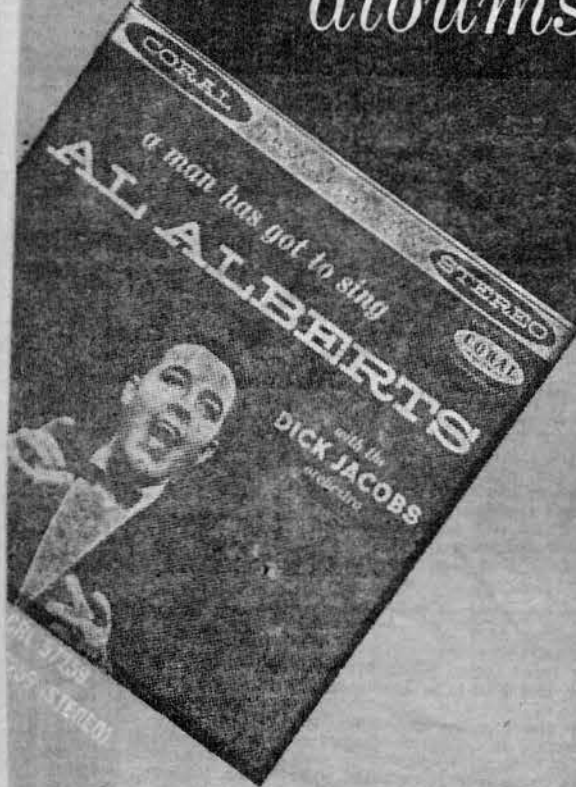
YESTERDAY'S SOLUTION: Enrol ENROLMENT enter erns lemon lens lent lament lone lorn melon melton mentor merion molten moreen merr neon none nonet norm note omen one relent ranel lent tenon tenoner tenor tern terne one torn.



albums with an idea...



FRESH SOUNDS!
EXCITING PACKAGING!
SOMETHING DIFFERENT!



EXTENDED
PLAY
SETS

CJE-100 Steve Allen and Leonard Feather tell the story of jazz during the last 60 years. Reissued performances of records made by the famous jazz pioneers beginning with the mid-1920's, and running up to the present day. Deluxe package includes 3 LP records and booklet.

Jazz Albums

Billboard 2/23/58

THE PLAYBOY JAZZ ALL-STARS, VOL. 2
(2-12")—Playboy PB 1958

This is a real production. Winners and some runners-up in the second annual Playboy jazz poll, 22 in all, are featured in the two-volume package. The comprehensive notes by Leonard Feather give a brief informative bio of each artist and a list of some of the better LP's by each. Set was produced in co-operation with the various labels for whom each artist records. A list of the winners and runners-up in each category and the number of votes received by each is also included. Healthy sales forecast for this excellent album.



Pittsburgh Courier 2/28/59

Group to Find Proper Niche for Duke

NEW YORK—A new group came into being here last week with but one desire, to establish



Duke Ellington in a niche in the American musical scene befitting his tremendous genius and his contribution to the culture of the world.

Known as an advisory board of the Duke Ellington Jazz Society, members of the group are Mercer Ellington, the Duke's son, Dr. Marshall Stearns, John Wilson, jazz critics of the New York Times; Irving Townsend, Leonard Feather, Don Cerulli and Barry Ulanov.

The aim of the society is to run lectures and concerts designed to spotlight the great contributions made to the culture of the world by Ellington.

—more for your money in The Courier—

Variety 2/25/59

An unusual "fan club," consisting of jazz critics, musicologists and diskery execs, is being set up in New York in behalf of Duke Ellington. An advisory board of the "Duke Ellington Jazz Society" has already been formed that includes Mercer Ellington, composer and the Duke's son; Dr. Marshall Stearns, director of the Institute of Jazz Studies; John Wilson, N.Y. Times jazz critic; Irving Townsend, Columbia Records pop album exec; and such jazz critics as Leonard Feather, Don Cerulli and Barry Ulanov. The society aims at running lectures and concerts designed to spotlight the place of Ellington in the American musical scene.

CASH BOX
NEW YORK, N.Y.
SAT.

JAN 3 1959

Metrojazz Pacts Liston

NEW YORK—Melba Liston, noted trombonist and arranger who rose to prominence when she was a member of the Dizzy Gillespie orchestra, has signed an exclusive contract with MGM's Metrojazz Records and recorded her first album last week.

For the session, two special all-star groups were assembled featuring Miss Liston at the head of a trombone section. Among those who participated were trombonists Bennie Green, Benny Powell, Al Grey, Frank Rehak, Jimmy Cleveland and Slide Hampton. Arrangements were written by Miss Liston and Hampton. The session was supervised by Metrojazz A & R head Leonard Feather. The title of the album will be "Melba Liston and Her 'Bones.'"

A native of Kansas City, Miss Liston was raised in Los Angeles and toured during the 1940's with the bands of Gerald Wilson, Count Basie and Dizzy Gillespie. More recently she has been free-lancing in New York and leading her own quintet.

Billboard March 16, 1959

noven String Trio and Haydn's Concertos for piano and cello.

On the Metrojazz scene, the big guns will be focussed on the deluxe two-LP "Seven Ages of Jazz," set, produced by Leonard Feather. This will be tied in with the Washington Jazz Jubilee at the Sheraton Park Hotel today (16). The album is a recording of a live concert staged by Feather and Dick Hyman in September of last year.

Liston's album includes material by Duke Ellington and Count Basie.

RECORD REVIEW

POPULAR

JUDY IN LOVE

Judy Garland, Nelson Riddle Orchestra.
CAPITOL T-1036.

For the Judy Garland fans, an event. For Judy, one of her very best efforts. Nelson Riddle has matched Miss Judy's contribution with some lush, and most effective, backgrounds. Selections are all familiar with my choice for honors going to "I Can't Give You Anything But Love" and "I Concentrate On You." Quality of set is good.

THE MUSIC MAN

Original Broadway Cast.
CAPITOL SWA 0990. Stereo.

Of course, everyone remembers the original album and Capitol has now put out the same wonderful cast in Stereo... one of the best stereo sets I've had the pleasure of listening to. Wonderful songs in a new dimension that literally has you believing you are "fifth row center." The performances of "Seventy Six Trombones" by Robert Preston, and "Lida Rose and Will I Ever Tell You," the first by the Buffalo Bills and the latter by Barbara Cook, are better than ever in a dimensional treatment.

THE VERY THOUGHT OF YOU

Nat "King" Cole, Gordon Jenkins Orchestra.
CAPITOL W1084.

This is a beautiful collection of songs, beautifully set forth on this album by Nat with the able assistance of Gordon Jenkins and his orchestra. I doubt very much if he will top this in the near future. You'll particularly enjoy "The More I See You" (one of yesteryear's good songs that hasn't been done to death) and "For All We Know." Quality is excellent. One of our suggestions for the entire family to enjoy.

WE THREE

Frank Sinatra, with the Tommy Dorsey and Axel Stordahl Orchestras.
R.C.A.-VICTOR LPM-1632.

If you are a Sinatra fan, looking for nostalgia, go no further! In this Victor set you'll find a collection of early Sinatra (as well as TD), and some of the etchings Frank contributed just after going out on his own. The sound is, of course, not Hi-Fi, but Victor has done a fine job in bringing these old masters back to life. A must for Sinatra collectors.

LOVE AND MARRIAGE

The Ray Charles Singers.
DECCA DL-78787. Stereo and Monaural.

Here's a real happy disc for the whole family. This is part of the group that backgrounds Perry Como so beautifully on his TV show and, under the guiding hand of one of our best choral experts—Ray Charles—they do a bang-up job. Both the monaural and the stereo are good from a quality standpoint, but my choice is the stereo. Sound is full and round, and excellent two-

channel effect. On top of all this, excellent songs, too. "Love Is The Sweetest Thing" and "I Married An Angel" along with other nice ones.

THE TOMMY DORSEY ORCHESTRA

Starring Warren Covington.
DECCA DL 8802.

A fine set for the "young-at-heart" who remembers the days of the great bands. Warren Covington heads the original band and he does mighty well following in the footsteps of one of the all-time greats. Such favorites as "Song Of India," "Getting Sentimental," "Boogie Woogie," et al, are done in the best TD tradition. I imagine Decca had these made over for a reason—so they could put out a stereo set, which they have. The originals, of course, weren't recorded that way. Good sound either monaural or stereo.

BELAFONTE SINGS THE BLUES

Harry Belafonte.
R.C.A.-VICTOR LOP 1006.

Easily one of the best packages around—from the cover sketch through the last song in the album. Belafonte at his best all the way. He's relaxed, intimate, well versed in the material he has chosen. "One For My Baby"—a song that's been done so very many times—comes out of this a standout. If Harry can impart a new quality to that one, imagine the good listening you've got in store with the rest of the tunes. Quality is generally good. Highly recommended.

SONGS OF THE FABULOUS CENTURY

Roger Williams with the Hal Kantor and Marty Gold Orchestras.
2-12", KAPP KXL 5005.

This is a deluxe package, both in songs and album presentation. There are twenty-five of the century's top hits, and in the center fold, photos of outstanding happenings from 1900 to the present. Orchestra support is excellent, sound very good. A fine addition to your library, and it could make a fine gift for someone you particularly like. Good for every member of the family.

PRIMITIVA

Martin Denny and his Orchestra.
LIBERTY LRP 3087.

Denny rates a bow for another album that can easily take its place with his others in the hearts of even the most rabid Hi-Fi fan. Liberty seems to be taking the time and patience to turn out a good set and this one surely reflects that interest. Album is most unusual, featuring some fascinating instruments such as the Japanese Kota Buddhist prayer bells, a carved rhythm log from New Guinea, etc. The music may not be the most familiar, but it maintains interest throughout. I haven't heard the stereo but I'd say it should be great.

TONY'S GREATEST HITS

Tony Bennett, with Mitch Miller Orchestra, Percy Faith Orchestra and others.
COLUMBIA CL 1229.

This is one of a new Columbia series

bringing back their artists doing their greatest hits. So far they've released similar sets with Doris Day, Jo Stafford, Frankie Laine and the Four Lads. Can't quarrel with the songs—they're all million copy sellers or close to it. Quality is good, even with the older ones. Fine fare for the younger set, too.



JAZZ

By Leonard Feather

SING ALONG WITH BASIE

Dave Lambert Singers.
ROULETTE 52018. Stereo.

This is even more remarkable than a similar album entitled *Sing a Song of Basie* reviewed in the last issue of HI-FI SYSTEMS. Instead of multi-tracking their voices as before, Dave Lambert, Jon Hendricks and Annie Ross reinforce their group with Basie's singer Joe Williams as a fourth voice, and instead of just rhythm accompaniment, they use the whole Basie band, with Hendricks' ingenious lyrics fitted to the ensembles and solos of old Basie records which the four vocalists recreate note for note. The wildly swinging treatment of *Jumpin' at the Woodside* stands out, as do *Tickle Toe*, *Shorty George* and *Every Tub*. Whether you remember the original records or not, this album is a unique treat, aided still further by the stereo sound.

REUNION

Dave Brubeck Quintet.
FANTASY 3268.

For this 1957 session, recently released, the Brubeck quartet was enlarged by the inclusion of tenor saxophonist David Van Kriedt, an early San Francisco associate of Dave's. The album consists of eight Van Kriedt compositions, none of them harmonically or melodically startling, but all eminently listenable. The two-horn front line makes an agreeable change of pace for the group. Joe Morello, Paul Desmond and Norman Bates complete the group. Though the copy received for review is monaural, the set is available on a stereo disc.

STEPPING INTO SWING SOCIETY

Mercer Ellington and His Orchestra.
CORAL 757255. Stereo.

In six of his own compositions, five of his famous father's and one by Cootie Williams, Mercer shows himself thoroughly capable of carrying on a great family tradition. Since the liner notes do not list personnel credits, the details follow: Harold Baker, Cat Anderson, Clark Terry, trumpets; Britt Woodman, John Sanders, Que

79

26-L

QUALITY ON THE UPGRADE

Jazz in the Hi Fi Groove

By LEONARD FEATHER

Author of The Encyclopedia of Jazz

The higher the fi, the more enjoyable the jazz.

Ever since this axiom was discovered, first by jazz fans and then by audiophiles who had begun to develop an interest in the subject, the quantity and quality of jazz LP releases has climbed along a steady upgrade. Jazz LP releases have now reached the staggering total of a hundred a month.

The jazz aficionados are concerned with good sound reproduction, because they buy their records for close scrutiny, and for long-lasting interest. Stereo, as soon as it came along, was a natural mate for jazz in a new era of two-channel bliss.

Stereo tapes of jazz have been appearing for a couple of years, but not too many are of outstanding musical interest. The first stereo discs to hit the market were a Dukes of Dixieland set on Audio Fidelity and Juanita

Hall's blues album on Counterpoint, early last Spring. By now there are scores of choice stereo LPs, representing every school of jazz.

But jazz of course does not depend on electronic developments for its artistic advancement, and the average student of modern sounds would trade a Dukes of Dixieland or a Ted Heath, no matter how hi the fi, for a monaural version of Miles Davis' Miles Ahead, on Columbia, or Ahmad Jamal's But Not For Me, on Argo.

a brash-voiced lady whose collaboration with George Shearing produced some stirring performances on Capitol. Of the top keyboard soloists, Erroll Garner and Dave Brubeck, both on Columbia, retained their supremacy.

New labels abound. Movie companies like United Artists and Warner Brothers, edging into the record field, make sure to include jazz in their portfolio; the former label scored resoundingly with its sound track from I Want To Live.

Despite the ebb and flow of new and old names, two perennial favorites remained at the top. Duke Ellington on Columbia produced his new version of Black, Brown, and Beige; Ella Fitzgerald on Verve offered her song books dedicated to Duke, Cole Porter and Irving Berlin.

Those two reminded us that in jazz, as in every kind of music, there's still no substitute for quality—the kind of professional, perfectionist quality that's distilled only through years of experience.

Jazz Versions Of Show Tunes

Though Davis and Jamal are among the hottest of the younger jazz names, the past season has been notable for renewed interest in longer-established figures. Veteran trumpeter Jonah Jones rose from virtual obscurity; his quartet on Capitol now has three LPs among the top jazz discs. The rejuvenated Count Basie has had two hot albums on Roulette.

The more ethereal type of jazz has made its gentle but firm impact. Fontessa, by the Modern Jazz Quartet, on Atlantic, is now available in a three-way stretch: monaural, stereo and stereo tape.

The fad for recording jazz versions of show tunes remains unabated. The originators of this trend, Shelly Manne and Andre Previn, are still on the best seller lists with their monaural and stereo collaborations on the My Fair Lady and Pal Joey scores on Contemporary.

Two Old Favorites Remain on Top

On the vocal scene, the brightest new star of the past year has been Dakota Staton,

Where DID jazz begin?

WITH the ever-increasing bibliography of jazz, any new book on the subject must have some fresh slant and original ideas before it can be wholeheartedly recommended.

Leonard Feather's "The Book Of Jazz" (Arthur Barker, Ltd., 21s.) contains plenty of fresh material and some thought-provoking theories.

Written in Feather's rather belligerent style of prose, the volume is divided into four sections.

The first deals with the sources and early history of jazz, albeit in brief.

THE BBC

HERE is one for those who wonder what mysterious processes activate the British Broadcasting Corporation—the "BBC Handbook" for 1959, published at 5s.

In it, one can find notes on the history and organisation of the Corporation, learn how to

MELODY MAKER BOOK PAGE

The second gives potted histories of the developments of the main instruments used in jazz, being rounded off by chapters on combos, big bands and composers, and arrangers.

The third is entitled "The Anatomy Of Improvisation," and the fourth attempts to look into the future of the music.

The lengthy chapter on improvisation contains many written musical examples, and to help the reader Columbia are issuing an LP of the same title containing tracks by Dizzy Gillespie, Roy Eldridge and Gillespie, Buddy De Franco, Charlie Parker, Johnny Hodges, Colman Hawkins, Lester Young, Art Tatum, Teddy Wilson and Bud Powell.

Due to some unfortunate mix-up, apparently at the American end, the book is published this week but the record won't be available until April.

Feather's attempts to prove that jazz did not originate in New Orleans but was growing

up in other parts of America at the same time should provide a basis for further research and will no doubt mortally offend most jazz historians.

The future of jazz is dealt with by a series of questions to leading musicians. Ellington, Russo, Herman and Giuffre, for instance, have differing and inconclusive views on the jazz of 1964, but my favourite quote comes from Louis Armstrong.

Asked: "What do you think jazz will be like 25 years from now?" Louis threw a beam of light into the subject with: "It's all personal—every tub. If the cats don't take care of their health, 25 years from now they'll be dead."

One could argue over the omission and inclusion of various musicians in the instrumental histories and I feel that Feather is far too hard on some of the earlier innovators, notably Jelly Roll Morton. But all-in-all, his book is well worth the 21s.—Bob Dawbarn.

'Encyclopedia' is invaluable to jazzmen

"THE New Yearbook Of Jazz" (Arthur Barker, Ltd., 35s.) is the third volume of Leonard Feather's invaluable "Encyclopedia Of Jazz" series.

It continues with the task of giving short biographies of all the leading jazzmen—the new "Yearbook" has 50-odd pages of them, including several important omissions from the previous volumes, such as Pepper Adams, Ray Charles, Al Grey, Fats Domino, Benny Golson, Lucky Roberts, Yusef Lateef and several British musicians.

All the major international polls are tabulated—including the MELODY MAKER Readers' and Critics' Polls. A series of biographies of leading critics includes only two Britons, both of the MM—Max Jones and Steve Race.

For me the most interesting chapter is "The Jazzman As Critic" in which Feather presents a series of selected quotes from his famous Blindfold Tests.

My favourite comes from Dinah Washington who, when played a record of four famous young ladies, commented: "I don't know who it is! But they should all be punched in the face."

Other sections deal with jazz in the USA and overseas—Benny Green contributes a punchy piece on Britain ("Chris Barber, an undistinguished trombonist surrounded by an undistinguished collection of traditionalist musicians and a surprisingly good blues singer. . .").—Bob Dawbarn.

Melody Maker 3/14/59

Now published!

THE NEW YEAR BOOK OF JAZZ

edited by Leonard Feather

Uniform with the Encyclopaedia of Jazz

Fully Illustrated Qto. 188 pp. 35s.

THE BOOK OF JAZZ

by Leonard Feather

A Guide to the entire field, with a Foreword by John "Dizzy" Gillespie

Large Cr. 8vo. 288 pp. 21s.

ARTHUR BARKER, 30 MUSEUM ST., W.C.1

18

Playboy Feb. 1959

CARNEGIE HALL
SUNDAY MAR. 15 at 8:30 P.M.

JAZZ CONCERT

BILL FULLER in association with LEONARD FEATHER
Presents

LIONEL HAMPTON

AND HIS

ORCHESTRA



PLAYING ORIGINAL
MUSIC BY
GIGI GRYCE
QUINCY JONES
MILT BUCKNER
SLIDE HAMPTON



CARMEN McRAE

Star of "THE BOOK OF BALLADS" (Kapp Records)

EXTRA!

CONCERT
DEBUT
THE
JAZZ
SURPRISE
OF '59



PLAYING THE
MUSIC OF
ERNIE WILKINS
COUNT BASIE
JOHN LA FORTA
MARSHALL BROWN

NEW &
UNIQUE

NEWPORT YOUTH BAND

LEONARD FEATHER M.C.

De betydelselösa KRITIKERNA

TJUGOFEM ARS oavbrutet skrivande om jazz har för min del resulterat i, att jag utan spår av tvekan nödgats konstatera: Det finns ingenting, som är mindre viktigt än en kritiker — nota bene en kritiker som sådan.

Jag använder uttrycket "kritiker som sådan" av en speciell anledning. Det är ju så, att de mest värdefulla insatserna "experter" gjort för jazzen har åstadkommit vid sidan av kritikerverksamheten. Inte ett ord av vad John Hammond skrivit som kritiker under snart 30 år har fått bråkdelen av den betydelse, som präglar hans talangupptäckter. Vad han utträttat för Basie, Goodman, Billie Holiday, Meade Lewis och tjugotals andra, har ändrat hela jazzhistoriens förlopp.

LEONARD FEATHER

Estrads USA-korrespondent, har varit verksam som jazzkritiker under åtskilliga år och känner den sidan av musiklivet bättre än de flesta. Här underkastar han sin egen och andras verksamhet en kritisk granskning.



Leonard Feather.

I egenskap av rena kritiker har vi gång efter annan lyckats påvisa, att vårt inflytande är helt betydelselöst. Ett av de närmast till hands liggande bevisen för detta påstående får vi om vi kastar en hastig titt på listan över de jazzpersonligheter, som under de senaste tio eller tjugio åren gjort det mest bestående intrycket på publiken. Stan Kenton? Han hade nöjet att bli utsatt för opposition från kritikermajoritetens sida under de mest avgörande åren av sin kapellmästarkarriär — och jag använder vändningen "hade det nöjet", för det måste ha varit riktigt trevligt för Kenton att kunna konstatera hur liten roll våra skarpa fördomanden egentligen spelade.

Dave Brubeck? En kort tid var kritikerna rätt gynnsamt inställda till honom, men även i hans fall gäller till stor del förhållandet, att han vunnit sina framgångar utan kritikerhjälp. Dessutom, under de senaste

åren då hans popularitet nått nya höjder, har t. o. m. de som tidigare stödde honom intagit en helt ny ståndpunkt.

Samma var det med de mest omtyckta småbandsledarna i slutet av 40-talet (Charlie Ventura) och början av 50-talet (George Shearing), vilka konstant blivit avrättade av skribenterna. Detta gäller också Maynard Ferguson, vars trumpetspel Er korrespondent varit speciellt aggressiv emot. Men enligt de senaste siffrorna från favoritröstningarna i *Down Beat* är Maynard i dag en av de mest respekterade trumpetarna i den amerikanska jazzvärlden och hans orkester har avancerat till en fjärdeplacering, strax efter Count, Duke och Kenton. Chet Baker, som kritikern Albert McCarthy avspisade som "det verkliga koncentratet av ingenting", har bibehållit mycket av sitt publiktycke, trots att många av oss ansett honom betänkligt överskattad.

Låt oss gå lite längre tillbaka i tiden. De största solisterna inom vad som senare skulle utveckla sig till en helt ny jazzera fick inte bara nöja sig med att bli likgiltigt mottagna utan blev dessutom utsatta för en våldsamt nedsvärning av alla utom bara en handfull kritiker. Titta bara på en del av de s. k. experternas åsikter om geniet Charlie Parker, Dizzy Gillespie och J. J. Johnson och ni kommer att anse det vara rena underverket, att de överhuvud taget kunde överleva för att göra sitt inflytande så starkt som det blev på musikformens utveckling.

Kommersiella framgångar och artistiska värden har ingenting med varandra att göra, inte heller kritikerberöm och popularitet. För några veckor sedan tittade jag igenom listan över de tio f. n. mest sålda LP-albu-

men i *Down Beat*. Med undantag för den tionde plattan i raden (Miles Davis' *Miles Ahead*) innehöll förteckningen uteslutande sådana alster, som helt ignorerats, fått svalt beröm eller behandlats som populärskivor av de flesta av de, får man förmoda, inflytelserika kritikerna. (Artisterna var i tur och ordning Ahmad Jahmal, Dakota Staton, Shelly Manne, Jonah Jones, Erroll Garner, Jonah igen, Dave Brubeck, George Shearing och Ramsay Lewis.)

Kritikerna leder inte fältet, de följer efter. En Getz, en Rollins, en John Lewis skapas uteslutande med hjälp av den egna begåvningen och av musikerkollegernas uttalanden och detta innan kritikerna hakar på vad de sent omsider upptäcker är en ny och viktig stilinfluens.

VIBRATOR

Klarinett och Saxofonrör

ett rör för finsmakare

Finnes i 3-rörsförpackn. i alla hårdhetsgrader

1 PART PRÅN

A. B. HERMAN CARLSON LEVIN

DISCHI NUOVI



FONIT

ENCYCLOPEDIA OF JAZZ

LP da 30 cm. - «Encyclopedia of Jazz on Records» - DL 8398 - Vol. I - Jazz of the Twenties - comprendente:

KING OLIVER DIXIE SYNCO-PATORS

King Oliver e Eddie Anderson (tr.), J. C. Higginbotham (tr.ne), Omer Simeon (cl.), Barney Bigard (ten.), Luis Russell (p.), Will Johnson (bjo), Bill Moore (tuba), Paul Barbarin (batt.).
New York, 10 settembre 1928.

Aunt Hagar's Blues

NEW ORLEANS RHYTHM KINGS

Wingy Mannone (tr.), George Brantley (tr.ne), Sidney Arodin (cl.), Terry Shand (p.), ch. (sconosciuta), Bonnie Pottle (cb.), Bobby White (batt.).
New York, 12 settembre 1934.

Tin Roof Blues

JOHNNY DODDS' BLACK BOT-TOM STOMPERS

Louis Armstrong (tr.), Honoré Dutray (tr.ne), Johnny Dodds' (cl.), Barney Bigard (ten.), Earl Hines (p.), Johnny St. Cyr (bjo), Warren «Baby» Dodds (batt.).
Chicago, 22 aprile 1927.

Wild Man Blues

RED NICHOLS AND HIS FIVE PENNIES

R. N. (tr.), Jimmy Dorsey (cl.), Arthur Schutt (p.), Eddie Lang (ch.), Vic Berton (batt.).
New York, 8 dicembre 1926.

That's No Bargain

JIMMIE NOONE AND HIS APEX CLUB ORCHESTRA

J. N. (cl.), Joe Poston (alto), Earl Hines (p.), Bud Scott (bjo), Lawson Buford (tuba), Johnny Wells (batt.).
Chicago, 23 agosto 1928.

My Monday Date

Recensiscono i dischi: Giancarlo Testoni (G.C.T.), Arrigo Polillo (A. P.), Pino Candini (P. C.), Pino Maffei (P. M.), Ettore Balli (E. B.), Giacomo Jelmini (G. J.).

JELLY ROLL MORTON
Piano solo.
20 aprile 1926.

King Porter Stomp

PINE TOP SMITH
Piano solo.
Chicago, 29 dicembre 1928.

Pine Top's Boogie Woogie

JAMES P. JOHNSON
Piano solo.
21 gennaio 1930.

You've Got To Be Modernistic

ELMER SCHOEBEL'S FRIARS SOCIETY ORCHESTRA

Dick Feige (corn.), Jack Read (tbn), Floyd Towne (ten.), Elmer Schoebel (p.), Frank Teschemacher (cl.), Charlie Barger (ch.), John Kuhn (tuba), George Wettling (batt.).
Chicago, 18 ottobre 1929.

Prince of Wails

BENNY GOODMAN AND HIS BOYS

B. G. (cl.), Bud Freeman (ten.), Wingy Manone (tr.), Joe Sullivan (p.), Herman Foster (ch.), Harry Goodman (cb.), Bob Conselman (batt.).
Chicago, 13 agosto 1929.

Muskrat Ramble

VENUTI-LANG ALL STAR OR- CHESTRA

Charlie Teagarden (tr.), Jack Teagarden (tr.ne), Benny Goodman (cl.), Joe Venuti (viol.), Frank Signorelli (p.), Eddie Lang (ch.), Harry Goodman (cb.), Ray Bauduc (batt.).
New York, 22 ottobre 1931.

Farewell Blues

DUKE ELLINGTON AND HIS ORCHESTRA

Louis Metcalf, Bubber Miley (tr.), «Tricky» Sam Nanton (tbo-

ne), Rudy Jackson (cl.), Otto Hardwick (alto), Harry Carney (bar.), D. E. (p.), Fred Guy (bjo), Wellman Braud (cb.), Sonny Greer (batt.).

New York, 14 marzo 1927.

East St. Louis Toddle-O

Vol. II - Jazz of the Thirties - DL 8399.

GLEN GRAY AND THE CASA LOMA ORCHESTRA

Bobby Jones, Grady Watts, Sonny Dunham (tr.), Pee-Wee Hunt, Russel Rauch, Fritz Hummel (tr. ni), Pat Davis (ten.), Clarence Hutchinder (cl.), Glen Gray, Kenny Sargent, Art Ralston (sax), Joe Hall (p.), Jack Blanchette (ch.), Stanley Dennis (cb.), Tony Briglia (batt.).
New York, 17 settembre 1934.

Chinatown, My Chinatown

THE DORSEY BROTHERS' OR- CHESTRA

George Thow (tr.), Tommy Dorsey, Joe Yukl, Don Matteson (tr. ni), Jimmy Dorsey (cl. e alto), Jack Stacey, Skeets Herfurt (ten.), Bobby Van Eps (p.), Roc Hillman (ch.), Delmar Kaplan (cb.), Ray McKinley (batt.).
New York, 23 agosto 1934.

St. Louis Blues

ANDY KIRK AND HIS TWEL- VE CLOUDS OF JOY

Paul King, Earl Thomson, Harry Lawson (tr.), Ted Donnelly (tr.ne), John Williams John Harrington (alto), Dick Wilson (ten.), Andy Kirk (bar.), Mary Lou Williams (p.), Ted Robinson (ch.), Booker Collins (cb.), Ben Thigpen (batt.).
2 marzo 1936.

Walkin' And Swingin'

CHICK WEBB AND HIS OR- CHESTRA

Mario Bauza, Bobby Stark, Taft Jordan (tr.), Sandy Williams, Nat Story (tr.ne), Pete Clark, Edgar Sampson (alto), Elmer Williams, Wayman Carver (ten.), Joe Steele (p.), John Trueheart (ch.), Bill

Lilliput - April '59 (England)

She - April '59 (England)

THE BOOK OF JAZZ

by Leonard Feather, Arthur Barker, 21s.

An informative, critical guide to jazz in all its phases, musical, sociological, historical. Covers huge field, including instrumentation and improvisation, yet makes everything plain to the novice.



will almost certainly read of it.

CONE OF SILENCE by David Beatty. Secker & Warburg. 16s.

Thoroughly competent and readable documentary novel about why an air-line pilot crashed twice. Full of interesting flying detail, spiced with the private lives of air-hostesses.

LILLIPUT

APRIL

The Book of Jazz, by Leonard Feather, Arthur Barker, 21/-.
This is a guide to the whole jazz world—what it is, where it came from, who does it and why. It goes through the jazz instruments in great detail and is aimed at the informed fanatic rather than the hopeful amateur. The oddly bad printing won't put any enthusiast off this excellent survey.

Thomas (cb.), Chick Webb (batt.), Ella Fitzgerald (voc.).
2 giugno 1936.

Sing Me a Swing Song

SIDNEY BECHET with NOBLE SISSLE'S SWINGSTERS

Clarence Brereton (tr.), S. B. (cl.), Gil White (ten.), Harry Brooks (p.), Jimmy Miller (ch.), Jimmy Jones (cb.), Wilbur Kirk (batt.).

New York, 10 febbraio 1938.

Backstick

SISTER ROSETTA THARPE
Voc. e ch.

That's All

FLETCHER HENDERSON AND HIS ORCHESTRA

Red Allen, Russel Smith, Mouse Randolph (tr.), Keg Johnson, Claude Jones (tr.ni), Hilton Jefferson, Russel Procope (alto), Buster Bailey (cl. e ten.), Ben Webster (ten.), Fletcher Henderson (p.), Lawrence Lucie (ch.), Elmer James (cb.), Walter Johnson (batt.).

New York, 12 settembre 1934.

Down South Camp Meetin'

JOHN KIRBY AND HIS ONYX CLUB BOYS

Charlie Shavers (tr.), Buster Bailey (cl.), Russel Procope (alto), Billy Kyle (p.), John Kirby (cb.), O'Neil Spencer (batt.).

New York, 28 ottobre 1935.

From A Flat To C

BOB CROSBY AND HIS ORCHESTRA

Charlie Spivak, Yank Lawson, Billy Butterfield (tr.), Ward Sil- loway, Warren Smith (tr.ni), Joe Kearns, Eddie Miller, Matty Matt- lock, Gil Rodin (sax), Bob Zurke (p.), Nappy Lamare (ch.), Ray Bauduc (batt.), Bob Haggart (cb.).

Los Angeles, 16 novembre 1937.

South Rampart Street Parade

GLENN MILLER AND HIS ORCHESTRA

Charlie Spivak, Manny Klein, Sterling Bose (tr.), Glenn Miller, Jesse Ralph, Harry Rodgers (tr.ni), George Sravov, Hal McIntyre (alto), Jerry Jerome, Carl Biese- cker (ten.), Howard Smith (p.), Dick McDonough (ch.), Ted Kot- saffis (cb.), George Simon (batt.).

New York, 22 marzo 1937.

Moonlight Bay

COUNT BASIE AND HIS ORCHESTRA

Joe Keyes, Carl Smith, Buck Clayton (tr.), George Hunt, Dan

Minor (tr.ni), Jack Washington Caughey Roberts (alto), Lester Young, Herschel Evans (ten.), C. B. (p.), Claude Williams (ch.), Wal- ter Page (cb.), Jo Jones (batt.), New York, 22 gennaio 1937.

Roseland Shuffle

JIMMIE LUNCEFORD AND HIS ORCHESTRA

Eddie Tompkins, Paul Webster, Sy Oliver (tr.), Elmer Crumbley, Eddie Durham, Russel Bowles (tr.ni), Willie Smith, Laforet Dent (alto), Joe Thomas (ten.), Jock Carruthers (bar.), Ed Wilcox (p.), Al Norris (ch.), Mose Allen (cb.), Jimmy Crawford (batt.).

New York, 23 settembre 1935.

Swanee River

Antologie, antologie! Manie di questi ultimi anni. Ma manie non disprezzabili soprattutto quando vengono curate. E questa opera di Leonard Feather si tratta in questo caso di 2 volumi del qua- tro di cui si compone) non manca di una certa ricerca e di un certo interesse. Ci sono delle incisioni esemplari e famose, ci sono accanto delle altre incisioni che perchè riflettono esattamente un momento del jazz ed uno stile mancano di quello spirito che noi usiamo definire jazzistico. Ma poichè un'antologia deve di necessità essere un panorama in questo caso di 10 anni in 10 anni, non c'è dubbio che da un punto di vista storico e di costume anche la Casa Loma o Glenn Miller hanno dato il loro apporto anche se forse i brani inclusi in questo LP hanno fatto più ballare che pensare la gente. Un'ottima rassegna è quella del gruppo dei pianisti con significativi ed importanti dischi di Jelly Roll Morton, Pine Top Smith, James P. Johnson. Ot- tima anche la selezione Oliver N.O.R.K.-Johnny Dodds. Impor- tantissima anche perchè è un'in- cisione famosa ma non molto co- nosciuta, *Prince of Wails* della Friars. Nel secondo volume in mezzo a tutte le grandi orchestre c'è una perla, *That's All* di Sister Rosetta Tharpe, una cantante igno- rata o quasi dalle case di incisione italiane. Mi ha entusiasmato in modo particolare anche *Down South Camp Meetin'* di Fletcher Henderson, una incisione di vivo interesse. Una raccolta quindi di valore che purtroppo come sempre in questi casi va integrata da altre Antologie. Ognuno fa quello che può in questo campo in attesa che un giorno superando tutte le barriere che dividono casa discografica e casa discografica si arrivi a fare la vera antologia al di sopra degli interessi, delle possibilità, delle esclusività di parte. Ma forse questa è utopia, come il disarmo!

LONDON

MINGUS - HAWES

LP da 30 cm. «Trio» - LTZ-J 15129 - comprendente: C. M. (cb.), H. H. (piano), Dan- ny Richmond (batt.). New York, 9 luglio 1957.

Yesterdays

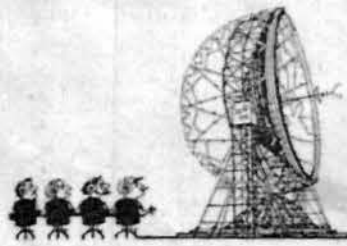
Back Home Blues
I Can't Get Started
Hamp's New Blues
Summertime
Dizzy Moods
Laura

Charlie Mingus è figura ben nota agli appassionati di jazz come uno dei più capaci ed attendibili musicisti dell'avanguardia jazzistica. In quell'occasione, però, buona parte della sua impegnata sostanza viene accantonata in favore di una musica meno problematica, di risoluzioni più lineari e consuete. Peraltro alcuni procedimenti armonici che testimoniano il suo gusto sono presenti anche in questo disco, ma non nel modo determinante altrove usato; e degno di nota è di positivo apprezzamento è, comunque, il suo piglio, come un inarcarsi di fronte agli assoli, che in questo modo fruiscono quasi tutti di un'interna articolata coerenza. Accanto a Mingus è Hampton Hawes, altra usata conoscenza; malgrado agisca sulla West Coast, a contatto coi vessilliferi del jazz californiano, mi sembra che questo pianista osservi una iconografia si- mile a quella dell'attuale *down to earth* negro dell'Est.

L'appropriarsi del linguaggio derivato dal bop per eliminazione degli stimoli centrifughi in esso presenti, il passato familiare nutrito di spirituals, la dedizione al blues, il drive che dà un colore emotivo al suo abile tocco pianistico sembrano provarlo. Hawes, è chiaro, non va oltre un ragguardevole artigianato, però ci si chiede se non potrebbe essere un valido collaboratore vicino a personalità più forti ed accentratrici. La «personalità forte» sarebbe in questo caso quella di Mingus se questi, come già accennato, non avesse parzialmente deposto il suo bagaglio personale per esprimere («una volta tanto», credo) una quasi gioiosa adesione a moduli scorrevoli e collaudati, i quali peraltro hanno spesso il suono di ben note *foolish things*. Qualche cosuccia, come da parte di Hawes i nefandi svolazzi degli arpeggi e delle scale ascendenti sulle «corone», poteva essere risparmiata; nondimeno non mi pare giusto fare il viso dell'armi a questa musica che, tutto sommato, è abbastanza piacevole e preparata, e presenta alcuni meriti solistici.

P. M.

G. J.



BOOKING OFFICE

Stiff Cover Jazz

The New Yearbook of Jazz. Leonard Feather. *Arthur Barber, 35/-*
The Book of Jazz. Leonard Feather. *Arthur Barber, 21/-*

IT was not until the early 'thirties that jazz began to make any noticeable impact on this side of the Atlantic. I remember discovering it with a shock of pleasure and surprise, for it was agreeably different from the smooth, decadent "dance music" broadcast nightly on the wireless. Here were no treacly saxophone sections, no "crooners"—none of the cloying, fake romanticism which made our dance halls misty with *schmalz*. Instead, there was a control and dexterity in the actual playing of the basic instruments of jazz which took the breath away. There were the intricate marvels of pattern-weaving, the haunting, formal statements of the twelve-bar blues, the gaiety and drive of Armstrong's trumpet, Beiderbecke's noble doodles, the incredible sadness of Jimmie Noone's solos, and finally the Duke.

But chiefly, I think, this racketsy music from America brought delight for two reasons: for the stinging antidote it offered against the paralysis induced by "pop" numbers and for the dazzling possibilities it demonstrated in the field of improvisation. Improvisation was a means of escape from the drugging triteness of so many thirty-two-bar choruses: and when it became more advanced, basing itself on the chord pattern rather than the melody, the limits of fancy retreated still further, until the way was open for bop, Thelonious Monk, and the hushed, elegant crochet-work of the Modern Jazz Quartet.

But there I go, rushing in with hasty propositions in a subject which has been covered knee-deep in them during the course of the last thirty years. For jazz, springing from humble beginnings, making no pretensions to being an art form, or a folk music, or an expression of man's eternal this that and the other, asking no more than that it should be

allowed to kick up a splendid, rhythmic din—this cheap, exciting music from the back streets, the brothels and the star-hung prairie, has given rise to a volume of literature that would have made Beethoven blink. (Or even Cripple Clarence Lofton, if it comes to that, or Cow Cow Davenport or J. C. Higginbotham.) I don't suppose the posthumous quartets have inspired so much painstaking research, debate, exposition or cataloguing as have the recorded performances of the pioneer jazzmen. Is it not extraordinary that all this interminable speculation as to who played tpt. or clar.—all the tedious arguments as to the relationship between jazz and classical music, jazz and politics, jazz and crime, jazz and the price of fish—all this growing international library of earnest jazz-chat, has been laboriously built around a form of

expression which reached its peak when Bessie Smith sang a rude song called "Empty Bed Blues," or Kid Ory's Creole Jazz Band played "The Girls Go Crazy 'Bout the Way I Walk"? I suppose the closest parallel that could be found would be the literature of bull-fighting.

Leonard Feather has been chronicling and investigating the history and development of jazz for as long as anybody, and he knows precisely what he's talking about. His *Book of Jazz* contains a section on The Anatomy of Improvisation which could hardly be bettered. He also takes a perceptive trip through jazz history, instrument by instrument, dropping debatable points right and left, as cool as a cucumber. He is fervently progressive, and the traditionalist reader will occasionally need to rush back to his copy of the Rex Harris Pelican in order to keep from apoplexy. On the origins he comes out with a rousingly revolutionary idea to the effect that jazz didn't start in New Orleans at all, and was never "race" music. The beginnings of jazz, of course, have long been a breeding-ground for speculation, with African tom-toms, Jelly-Roll Morton, river-boats, Kansas, slave-ships, Chicago, work-songs, and New Orleans quadrilles being shuffled about like pieces in a faded jig-saw puzzle. Still, Mr. Feather states his case convincingly, and his book adds up to an enjoyable, provocative addition to the groaning shelf marked "Jazz."

The New Yearbook of Jazz, to one not immediately involved in the business, sometimes strikes a pretentious note. It is a record of the jazz scene since 1956, including biographies of everybody concerned (including critics), results of popularity polls, and an entertaining section on the Blindfold Test from the *Down Beat* magazine. Strictly for working jazzmen, or very keen students. The price is high, presumably because there are thirty-two pages of photographs. How Buddy Bolden would have smiled!

— ALEX ATKINSON

NOVEL FACES—LVII



J. I. M. STEWART

When Oxford's Stewart needs some extra guineas He writes detective books as Michael Innes.

How Can Allen Do a Thing Like This?

By Ralph J. Gleason

JUST about every instrumentalist alive today, with the exception of Harry Truman, Liberace and Lawrence Welk, has recorded an LP of songs by Steve Allen or with Steve on piano.

The wild attempts by artists and record companies to cash in on the strength of the TV star have made him one of the most recorded artists in music today. The current Schwann's Catalogue lists 14 LPs by or about Steve Allen. By comparison there are five by Earl Hines, 10 by Sidney Bechet and 13 by Billie Holiday.

Most recently the accent has been on jazz. First with Terry Gibbs and friends and now Manny Albam, the jazz arranger, has done an LP called "Steve's Songs" (Dot DLP 9008). The songs aren't much and neither is the performance by the Madison avenue cabala of jazzmen, but at least it's better than "Ray Anthony Plays Steve Allen."

Allen, it must be said, copped a plea when Down Beat reviewed his LP with Terry Gibbs and said it was only in fun and not to be taken seriously. But I wonder



STEVE ALLEN

what kind of a plea he can possibly make for the new three-LP set on Coral, "The Jazz Story" (CJE-100).

The cover lists it "The Jazz Story as Told by Steve Allen, Created by Leonard Feather and Steve Allen." Somehow that last phrase rankles a bit. Do you suppose "created" is the right word?

Anyway, this package is a compendium of misinformation on the history of jazz that would take a book to correct. It's one of the most horrendous efforts to grab a buck that an industry where

profit is the main motive has ever produced. To begin with, you get Allen's fraternity house piano playing (it's about on the level of his songs, which for all their plugging have been remarkably shy of the hit parade). The contrast between the great musicians and Allen is devastating.

The selection of sides for a chronological history of jazz is limited to those available in the Coral and Decca catalogues, thus it's less a story than an outline. Then Allen commits the cardinal sin of playing many of the tracks only part way through before he goes on with his meandering misinformation. If you want to hear King Oliver's "Snag It" you don't want some ham chopping it off to talk.

The records chosen parallel those in the Decca "Leonard Feather Encyclopedia of Jazz" set from a couple of years back. In the new one, either the other side or an example from the same date is used frequently. The selection is basically so limited that they are forced to include a 1956 Bob Crosby cutting of "Honky Tonk Train Blues" with Marvin Ash in the boogie woogie section.

But the worst thing about the package is the sloppy historical statements. Very frankly it is hard to see how Allen can pose as "the best friend jazz ever had" and do a thing like this.

After contrasting the recordings of King Oliver with those of the New Orleans Rhythm Kings, Allen says, "in those days the white musicians hadn't had a chance to hear too much authentic Negro jazz in person and what they played was to some extent an imitation of styles they had learned." Let's skip any resemblance in narrative style to Casey Stengel or President Eisenhower and point out that the Rhythm Kings' recording Allen used was "Tin Roof Blues" written by Kid Ory and featured by King Oliver. Where did the New Orleans Rhythm Kings get it from, if not from listening to "authentic Negro jazz in person?" In fact, that was the genesis of their careers. The text is full of things like that. Art Hodes illustrates Chicago style with a 1942 recording; the banjo "was replaced by the guitar" (apparently Allen never saw the picture of the Bolden band, the first jazz band, in Jazzmen with Brock Mumford holding a guitar, circa: 1895).

Frankly I don't know why this package was made except that Coral thought it would be plugged on the Steve Allen show. As for Allen, one wonders how real is his fervor for jazz.

Variety 3/25/59

Steve Allen: "The Jazz Story" (Coral). As commentator of this historical jazz rundown, Steve Allen maintains a level tone which is neither too hip nor too patronizing. At the same time, he keeps the gab to an absolute minimum, letting the musical illustrations tell most of the story. Included in this triple-LP package are over 40 selections ranging from 1926 "Snag It" by King Oliver's Savannah Syncopators to some modern sides. It's an entertaining sampling, restricted by obvious problems of catalog availability, from the rich thesaurus of recorded jazz. Leonard Feather is billed with Allen as co-creator of this production.

"Seven Ages of Jazz" (Metro Jazz). This is another sketch of jazz's history recorded during the jazz festival at Wallingford, Conn., last year. Via performance by a flock of contemporary artists like Billie Holiday, Willie (The Lion) Smith, Don Elliott, Maxine Sullivan, Tyree Glenn and Georgie Auld, among others, the various idioms of jazz, including folk, blues, ragtime, dixieland, bop and modern are explored. Brownie McGhee, folksinger and guitarist, is responsible for the most striking numbers in the set. Leonard Feather narrates briefly and to the point.

88 N.Y. Journal-Amer.
March 25/1959

Cash Box 3/21/59

Program Guide

Latest Records

"The Seven Ages of Jazz"—(Metro-jazz album). Recorded "on location" during last Fall's Wallingford, Conn. jazz festival, this lively, well-balanced, two-record folio divides jazz into seven categories as various stars swing through examples of each style: "Folk," "Blues," "Ragtime," "Dixieland," "Swing," "Bop" and "Modern." Leonard Feather narrates, and artists under direction of Dick Hyman include: Willie "The Lion" Smith ("Maple Leaf Rag"); Buck Clayton, Tyree Glenn; Don Lamond and Milt Hinton ("It Don't Mean a Thing"); Maxine Sullivan, good to hear again, with "I'm Beginning to See the Light"; Billie Holiday ("Lover Man"); guitarist-blues singer Brownie McGhee and The Jazz Lab. Incidentally, jazz festivals are becoming a vacation-time tradition. The Newport Jazz Festival started the trend in 1954 and this Summer over 30 major festivals and countless smaller bashes are scheduled throughout the country.

"Max Roach with the Boston Percussion Ensemble"—(Em-Arcy album). "Sound" buffs will have a ball on this trip to far-off regions as persuasive percussionists (tom-toms, tam-tams, bongos, cowbells, etc. and boing-g-g) roam through originals, on the cerebral side, but with contrasting textures and vivid values which add power. Harold Faberman directed session-waxed in Lenox, Mass., "Music Barn." —*previewed by Atra Baer*

39

Metrojazz To Release "The Seven Ages Of Jazz"

NEW YORK—Concurrently with the month-long celebration of jazz now under way in the nation's capital, Metrojazz Records last week announced plans for the immediate release of "The Seven Ages of Jazz," a two-volume package produced and narrated by Leonard Feather and under the musical direction of Dick Hyman. The album is a live recording of a concert staged by Feather and Hyman in September, 1958.

Seven Ages of Jazz has also been selected as the title of an historic display of jazz memorabilia at the Library of Congress in Washington, D. C. The highlight of the commemoration in the capital is a concert with an all-star cast to be presented March 16 as a "Jazz Jubilee" before a black-tie audience at the Sheraton-Park Hotel, for the benefit of the Friendship Settlement House, under the auspices of a list of patrons headed by Mrs. Dwight D. Eisenhower and Mrs. Richard Nixon.

The album features, among others, trumpeter Buck Clayton and pianist Willie "The Lion" Smith, both of whom are to be heard at the affair. Also starred in the LP are Billie Holiday, Maxine Sullivan, Brownie McGhee, Coleman Hawkins, Don Elliott, Georgie Auld, Milt Hinton and Don Lamond.

Billboard 4/6/59

----- **Jazz Special Merit Albums** -----

THE SEVEN AGES OF JAZZ
(2-12") Various Artists—Metro 2-E 1009

The two-volume set traces the history and development of jazz from its folk and spiritual origins thru modern schools. Those periods represented are folk, blues, ragtime, Dixie, swing, bop and modern. Various artists who are prime exponents of the various periods offer representative selections. On some of the tracks the styles are synthesized by contemporary musicians. Narration is by Leonard Feather. Commendable production was supervised by Dick Hyman. Set was recorded during a live performance last year.

----- **Classical Albums** -----

REVIEWS: BOOKS

The Book of Jazz: A Guide to the Entire Field, by Leonard Feather. Horizon Press, N.Y., 1957.

Almost every knowledgeable writer on jazz suffers from a certain ambivalence of expression, as if he were not quite sure whom he was writing for—jazz lover or square, hostile square or friendly square. Sometimes it seems that the more knowledgeable he is, the more noticeable the ambivalence. On the one hand he tends to sound like a reporter for a house organ; on the other, like a pilgrim crying in the wilderness. On the one hand he may lapse into "inside" references and family jokes and an argot unintelligible to the *goyim*; on the other, he tends to preach, to defend, to repeat the abc's, to explain the obvious, and (at times) to let the reader know he is Cultured. All this is, of course, a perfectly understandable reflection of the ambiguous position of jazz itself in the world of the arts, as an art form not yet granted its rightful status, and compelled to get on as best it can as "entertainment."

Leonard Feather's *Book of Jazz* exhibits some of this ambivalence. Written primarily and frankly for the literate square, it appropriately devotes more than half its pages to an attempted capsule critique of, and guide to, all the important jazz musicians in the world; many other passages are also designed for the enlightenment of beginners. Side by side with this, however, is a thorough-going and reasonably well documented attack on "the New Orleans myth" which I personally read with unwavering interest, but which must be merely puzzling to the innocent bystander.

Despite all this, however, and despite its perhaps over-ambitious subtitle, I unhesitatingly recommend the book to anyone who wants to learn more about jazz. I am satisfied that

if this hypothetical reader follows instructions, studies the book conscientiously, and digs the recorded illustrations, he will certainly arise from his labors a lot less of a square than he was when he sat down.

Needless to say, the portions that will appeal most to hip readers are exactly those which the square will find hard going, and there are enough of them to justify buying the book. There is, for example, an excellent chapter on *Jazz and Race* which, though it says nothing that will be new in essence to anyone who has ever hung around with Negro musicians, has the merit of putting on the record a number of cold facts that certainly belong to the record, and does it with refreshing candor; there is the abovementioned assault on the worshippers of the New Orleans shrine, and there is a closely related one on the musical merits of the New Orleans revival, which, whether you agree with the author's views or not, does bring a sore point into sharp focus; there is a nicely done section, *The Anatomy of Improvisation*, explaining how a jazzman plays jazz, with good examples and sensitively appreciative "program notes"—and a number of other goodies.

This isn't to say that I agree with Leonard's opinions in all essentials; on the contrary, I find myself in sharp disagreement with some of the most important; but the questions are questions that he was right in raising. Incidentally, I confess I was astonished to learn how inadequately this book has been reviewed. Most of the major newspapers simply ignored it—the *N. Y. Times* was an honorable exception—and even the music and trade journals more or less overlooked it. This is as good a place as any, I guess, to say a word or two for Leonard Feather. I am no admirer of success *per se*. As a member of a culture that has been incurably corrupt and philistine for fifty centuries, I join my betters in a deep

and wholehearted suspicion of success, and habitually look upon the success of any really good man (in his lifetime) as something that needs to be explained. Thus, the fact that Feather is, today, probably the most successful and influential jazz critic on the American scene is nothing in his favor; some at least of his prosperity is attributed to an early perseverance in pursuit of that success, and in adroit self-promotion, that left the rest of us schlemiehs blinking in baffled envy, like Al Manheim in *What Makes Sammy Run?* But this has ceased to be relevant.

Whatever he was before, Leonard Feather has legitimately become one of the most important figures in the field. He has long been identified with the most progressive aspects of jazz that have the right he called jazz; he has often been chivalrously outspoken when a more prudent man might have kept his mouth shut; he has shown a deal of originality, taste, and musical judgment; and he expresses himself in a prose that is a model of clarity, modesty, and un-sentimentality. More than most people in his position, he has been content to let the music and the musicians speak for themselves, adding just the minimum commentary required for easier appreciation, a policy many other jazz critics might profitably imitate.

This book is an apt example; once again Leonard has come up with a significant contribution to the literature of jazz, one that measurably transcends the half dozen or so other books on the subject that have appeared in this period, and that is well worth a review even at this late date. I speak as a fellow critic who, at one time, was not unwilling to let fly a quip or two at his expense—but over the years his writings have earned my respect, which ceases herewith to be grudging.

To return to the book, two chapters, *Big Towns and Brass Bands*, and *New Orleans—Mainspring or*

THE FOLKLORE CENTER

110 MacDougal St. N.Y.C. 12, N.Y.

offers the largest, most varied collection of old and new books on folklore, folkmusic and jazz in America.

A partial list includes:

- | | |
|---|--------|
| 1. Wilson. THE COLLECTOR'S JAZZ. Traditional and Swing | \$1.45 |
| 2. Lucas. BASIC JAZZ ON LONG PLAY. The Great Soloists and The Great Bands. 1954 | 2.50 |
| 3. Harris & Rust. RECORDED JAZZ: A Critical Guide..... | .85 |
| 4. Charters. JAZZ: NEW ORLEANS. An index to the Negro Musicians. 1885-1957 | 3.00 |
| 5. Lomax. MISTER JELLY ROLL. Out of print classic..... | 1.75 |
| 6. Shapiro & Hentoff. JAZZ MAKERS. 21 who influenced jazz | 1.95 |
| 7. Grissom. THE NEGRO SINGS A NEW HEAVEN. 45 songs of worshipping Negroes in Kentucky. 1930 | 2.00 |
| 8. Puckett. FOLK BELIEFS OF THE SOUTHERN NEGRO. Jazz, Voodoo, Charms, Omens et al..... | 5.00 |
| 9. Johnson. JOHN HENRY; Tracking Down a Negro Legend. 1929 | 2.00 |
| 10. Silverman. FOLK BLUES.... | 6.95 |
| 11. Connor. BG-OFF THE RECORD. A bio-discography of Goodman | 5.00 |
| 12. Wante. V DISC CATALOGUE | 3.50 |
| 13. Feather. THE NEW YEAR-BOOK OF JAZZ. 1959. See review | 4.95 |
| 14. Grossman. THE HEART OF JAZZ | 6.50 |
| 15. Odum. NEGRO WORKDAY SONGS | 3.00 |
| 16. Harris. THE STORY OF JAZZ | .95 |
| 17. Stearns. THE STORY OF JAZZ | 5.75 |
| 18. Hughes. THE FIRST BOOK OF JAZZ | 1.95 |
| 19. Stilwell. RECORD DATING CHART I. Labels prior to 1930 | 1.00 |

All books reviewed in The Jazz Review are available by mail order.

The Folklore Center
110 MacDougal St. N.Y.C. 12, N.Y.

Please send the following items, post free, as circled below. Enclosed please find my check or money order .

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
16 17 18 19

Name
Address
City Zone State

Please send me your free April list

Myth?, should have raised a real furor among the traditionalists, if they have any fight in them. It is a bold and icon-smashing onslaught upon two fiercely held tenets of their religion; namely, that (a) jazz was born in New Orleans c. 1900, and (b) all the early New Orleans musicians were the greatest.

Though, as we shall see, not all of Leonard's supporting arguments are quite what they should be, his main thesis seems unassailable:

"Eubie" Blake, who came to New York soon after the turn of the century, confirms that jazz... was a firmly established entity... and that the musicians from New Orleans were practically unknown until about 1915, when Freddie Keppard visited New York... The picture that emerges... can point to only one conclusion... Jazz was simply born in the United States of America."

I'm something of an old-timer myself, having been born in 1910, and naturally am not without an opinion of my own about this matter. It is this: Jazz is too broad a phenomenon to have originated in one little geographic area and in such a narrow span of time as the New-Orleans-1900-legend suggests. It is somewhat as though we were to believe that the English language originated in London between 1066 and 1095. Languages, musical or verbal, just don't happen that way.

I was living in Chicago from 1916 to about 1924, and remember perfectly the coming of the New Orleans musicians—black, brown, beige, and ofay. I was intensively acquainted with Joe Oliver's band. Every jazz musician in "Chi" rushed to hear it, and stayed to revel. As Vic Berton's precocious kid brother, I went everywhere with him and was lucky enough to be in the thick of the Oliver binge. The gorillas who ran the Royal Gardens (or Lincoln Gardens or Sunset Cafe or wherever it was Oliver was playing—I find these things tend to get a little mixed up in my memory these days) would always make Vic hide me behind the bandstand when The Law came in for its nightly graft.

There was *almost* no limit to what was permissible in the "black and tan" cabarets of that era on Chicago's south side, but it was felt that even Big Bill Thompson's cops might draw the line at a seven-year-old kid. When the coast was clear I was allowed to come out, even to sit in on drums and get out on the floor and shout the blues and tunes like *Aggravatin' Papa*. King Oliver, whom I remember as a big, fat, gentle fellow

with one bad eye, would sit me on his lap afterward and demand to see my Union card.

Excuse the digression. My point is that this nightly pilgrimage is something I recall vividly and that it was being made by jazz musicians, full fledged jazz musicians, of whom there were a fair number in Chicago before the end of World War I. None of us had any sense of coming to listen to some new form of music—far from it. It was just that this was being played better and hotter than we usually heard it, and with quite a few differences of melodic style.

How can I set the date so accurately, with my admittedly bad memory? Easy. When the United States declared war in 1917, my brother Vic, a red-hot patriot who hoped to assist personally at the Kaiser's hanging, rushed to join the Navy, was accepted, and promptly assigned to Sousa's Band at the Great Lakes Naval Training Station, a mile and a half from our home, where Mr. John Philip Sousa saw to it that he stayed for the duration of the war.

Now, I can recall that when Vic "enlisted in Sousa's Band," as he bitterly put it, he left some jazz gig or other to do it, I believe at Weiss's Cafe in the Loop. This was a jazz spot. (The Dixieland Band, I think, played there when it first hit Chicago.) There were many others—and after the first fine frenzy of patriotism had cooled a bit, and Vic began to learn How To Get Along In The Navy, he used to sneak out of Great Lakes at night and play jazz gigs.

The distinction between his work with Sousa and his work after dark was very clear. I was his pupil on drums at the time, and I remember having to distinguish between rudimentary or military (legitimate) roll (the two-beat, hand-to-hand roll) and the roll used in jazz drumming (the press-roll, known then as "fake" roll). There was constant discussion, at lessons especially, of the two styles.

When I say there were many other jazz spots in Chicago, I know where-of I speak. Probably it was the impact of the Original Dixieland Jass Band's tremendous recording and personal successes; in any event, by the beginning of 1918 it seemed as if nearly every cabaret and chop-suey joint wanted a jazz band, and lots of them got one. I spent a great deal of time hanging around at places where Vic played jazz—the Green Mill, Cascade Gardens, Marigold Gardens, White City ballroom, Midway Gardens, Edelweiss Cabaret, and the Trianon ballroom. These

ere all strictly ofay places, and in those days Jim Crow in Chicago's "white" joints was absolute and unquestioned. (White musicians could visit their colored friends' gigs, but never *vice versa*.) Vic worked at those places with musicians like Steve ("Red") Brown, a wonderful string-bass player, Elmer Schoebel, Mel Stitzel, and, later on, Paul Mares. Mares was an idol of mine, and he and Vic often hung around together after hours, driving around the north side in Vic's roadster (we had a 4-cylinder Buick) looking for places to sit in and jump a little.

As a kid performer, I also worked informally in some of the north side joints myself. I had a partner a year or so older than myself—he was about 10, and played a banjo-uke—named Jack Goss, a kid from Paducah, Kentucky. He afterward became a guitarist (I know he made a record date in 1940 in Art Hodes' Chicago Rhythm Kings, with Rod Cless, Marty Marsala, and Earl Murphy). We sang duets and did pop novelty tunes together like *Oh By Jingo*, *Mr. Gallagher & Mr. Sheehan*, *Lovin' Sam* and of course the war tunes like *Over There*, *How You Gonna Keep 'Em Down On The Farm* (*Now That They've Seen Par-ee?*), and *K-k-k-Katy*, *Parley-Voo*, &c., in the places that preferred commercial corn; in the jazz spots like the Cascade Gardens we sang "hot"—i.e., blues, and what the customers shouted for as "nigger music."

With us, as with Vic's dance work, there was a sharp distinction drawn—then as now—between "hot" and "corn" ("tin-ear" or "commercial") music. The jazz musicians were sure-enough jazzmen—real, bad, hard-swing, *à la* wild Bill Davidson.

Even one of the big Loop department stores gave in to the fad for real jazz. For several months my brother Vic played luncheon dances from 11:00 AM to 2 PM at the cafeteria on the roof of . . . I think it was *The Fair* (or maybe Carson, Pirie's)—a Chicago equivalent of Gimbel's. They were a tough bunch; on trumpet was an Italian cat named Frankie Quartell, the first man I ever saw use a water-glass for a mute, and who had one of the dirtiest tones I have ever heard, then or subsequently. I cite these names at random, as representative of a sizable army of seasoned jazzmen to be found in the Chicago area, and around nearby Indiana and Michigan at that time.

Now, it takes quite a lot of time to learn to play creditable jazz. In that

era particularly, it was never formally taught, but rather absorbed—osmotically, as it were—through many hundreds of hours of soaking in the atmosphere, digging the right musicians, a lot of painful and solitary woodshedding, gradual improvement at jazz sessions, &c. Can any reasonable person doubt that the growth of such an army as I have described took time, and plenty of time? Is it conceivable that it could have sprung full-panoplied from the brow of Freddie Keppard in 1915?

The second chapter calculated to give the figs an embolism is the one titled *New Orleans—Mainspring or Myth?* Four of its eight short pages are comprised of contrasting opinions, set in parallel columns like the "political battle page" of the *New York Daily News*. The opinions are those of jazz critics and jazz musicians, respectively; the subject is the recorded music of Bunk Johnson as resuscitated by Gene Williams *et alii* in 1942; also of Johnny Dodds, Kid Ory, Kid Rena, Big Eye Nelson, George Lewis' revivalist band, and Jelly Roll Morton. The records selected were all items considered great classics by traditionalists and New Orleans specialists, and the jazz musicians were asked to take Leonard's well-known "blindfold test," that is, listen to the records without any information whatsoever except that conveyed to their ear by the music itself. Leonard's stated purpose was to demonstrate "the extraordinary dichotomy that has existed for some 15 to 20 years between . . . the non-musician advocates of some of the New Orleans jazz personalities, and . . . professional musicians who have listened to jazz played by (them)..."

The quotes from the critics were all taken from their published writings, enthusiastically praising the classical New Orleans records of the '20s, and the revivalist records of Bunk Johnson, &c.

And, finally, this remarkable admission that, when revivals are the thing, the music ain't:

"Bunk was on occasions quite magnificent, and even when he faltered, the combination of what he was trying to play and the overwhelming aura of nostalgia and romance felt by his audiences was enough to make it clear that this particular noble experiment had been a most valuable one."

—Grauer & Keepnews,
A Pictorial History of Jazz

To my mind Leonard deserves a small round of applause just for thinking up this format and carrying out this idea, as well as for raising these issues in such a forthright fashion. Repercussions among jazz lis-

teners, whether they agree with Leonard or not, are bound to be interesting, and, in the long run, significant for the future of "revivals."

It would be useless to deny that part of my approval of Leonard's contribution is due to what I call his keen judgment, meaning his taste agreed with my own in this instance. In short, I always thought the exhuming of Bunk Johnson was (1) a noble effort, well worth doing from the historian's point of view, and (2) almost wholly unproductive of anything that could be called listenable jazz. The fanatics who undertook it, at incredible financial and spiritual cost to themselves, can be forgiven most of the mountain of nonsense they spoke and wrote subsequently.

Only fanatics can accomplish certain "impossible" tasks, and some nonsense is inevitable when you are dealing with fanatics. But the others, the fools who managed to convince themselves, by sheer Emperor's New Clothes mass hypnotism, that everything Bunk played was shining gold, ought to be ashamed of themselves. What is one to say? Among all segments of this mighty nation, including alleged music lovers and their authorized representatives, the critics, a real sense of musical values is the exception, not the rule.

As for the Armstrong Hot Fives, my own unpremeditated reactions to them, in the days when there were no jazz critics (including me), may be revealing. My brother Vic and I naturally bought them all as they were released. That was thirty-odd years ago, and I can't vouch for the responses of other musicians at the time, but ours were unequivocal. We listened only to Louie (and, later, Earl). When the needle got to Johnny Dodds, Kid Ory, Johnny St. Cyr, or Lil, we simply lifted it and put it back or ahead to Louie again. In this fashion we wore out several copies of such discs as *Potato Head*—I mean we wore out the Armstrong portions; the rest of the grooves remained more or less in mint condition.

For what it's worth, this was the spontaneous reaction of two musician-fans, in the Age of Innocence, and at a time when Louie was no legend, but a young musician who was killing everyone. In those days I hung around with musicians a great deal. Bix was around; Jimmy Dorsey, Benny Goodman, Fud Livingston, Adrian Rollini, and Miff Mole were frequent visitors to our home. At one time, when Vic and I were

living in a flea-bag on West 47th Street, Jack Teagarden lived across the hall from us. I recall the general impression of Tea's apartment—almost bare of furniture; an unmade bed, a trombone, a stack of Armstrong records, naked on the floor beside his bed, and a wind-up portable Victrola, right next to a bottle of gin. That stack of naked records, all red-label Okeh's and all Armstrong, was a familiar sight in most of the other musicians' "homes" too, if we may call them that. Everyone talked about Louie. I don't recall anyone talking about Ory or Dodds or Lil Hardin. You accepted the fact that when you bought Louie's records you got Ory and Dodds, just as when you marry a girl you also get her relatives—but nobody ever discussed them. Such, at least, is my recollection.

Of course this isn't the whole story on Dodds and Ory. It's no disgrace to either party to say that working craftsmen in any field are almost bound to be narrowminded to some degree—sometimes a very marked degree. An artist must take what he wants from his environment and reject all else—there is no reason why his tastes should be broad. If Stravinsky finds himself more inspired by an inferior artist like Tchaikovsky than by a giant like Beethoven, who are we to object? So long as the results are what they are, we dare not object.

Many years later, when I began writing and lecturing about jazz, I came in contact for the first time with Purists and Traditionalists and Collectors, a breed I had never bothered my pretty head with before. They were shocked at my insensitiveness to their heroes. Always open-minded, at times to the point of being considered a little weak in the head, I listened harder—and, lo! I found some good music in Ory and Dodds. It was folksy rather than hot, but it was valid music all the same. Now, in the perspective of 1958, I can still find considerable charm in some of it but it just isn't in the same world with Louie's music. Side by side with an Armstrong solo (which, unfortunately, is where it is generally to be heard), a Dodds solo disappears like an oil lantern in the glare of a Sperry searchlight.

Substantially the same thing applies to Jelly Roll Morton's solos. These men just didn't swing, and anyone who enjoys them is enjoying them for something other than swing.

Thus far I'm obviously in agreement with Leonard, but there are

some flies in his ointment. The argument as such is not overscrupulously constructed.

For example: Is Willie The Lion any more reliable a witness than Jelly Roll was? If the object of the parallel columns was to pit musicians against critics, which is Hodeir? It's not quite enough to say, as Leonard does, that Hodeir is "primarily a musician." What about Leonard himself? What about me? Leonard is credited with some hundreds of published pieces, plays piano sometimes on records, &c; I was a paid up and working member of 302 when I was 13 years old—so what? We three would certainly be eligible to vote on either side. Also, Leonard's readers are entitled to ask whether his "musicians" column is really a fair sampling.

We note that there are "revivalists" among bona fide musicians too. What would Turk Murphy, Mezz Mezzrow, Bob Scobey, and Humphrey Lyttleton have thought of the records cited? I don't know, but neither does Leonard; and the very fact that such questions can be asked somewhat weakens his case.

But, I repeat: it is a critic's job to raise questions as well as try to settle them, and Leonard's attack is doing it; more power to him.

I must however take serious issue with Leonard over his contention that there is no distinct "jazz scale." In the *Anatomy of Improvisation* chapter, he says:

"A . . . misconception . . . is that jazz has its own scale . . . The scales used in all tonal jazz are the normal major and minor diatonic scales . . . The diatonic scale is, after all, merely part of the chromatic scale, bearing to it the same relationship as that of the vowels in the alphabet. (My emphasis—RB) All the notes in the diatonic and chromatic scale are fully used in jazz, as in most European music! the status of the flatted third and seventh might be compared with that of the letters W and Y, which in certain areas and contexts may be considered vowel members of the alphabet."

I am but a home-made musicologist, but I venture to think it is Leonard who has the misconception.

First of all, an alphabet is not a good analogy to a musical scale or mode. A scale is a *series*; an alphabet is only a heap of phonetic symbols in no meaningful order, from which the user takes what he wants, like a *pater familias* raiding the icebox.

Let me see if I can make this distinction a little clearer: "12345" is a *series*; "ABCDE" is not. Many proofs occur to us: "5" is of course bigger than "1," and one of the

basic facts about a series is that its members get bigger (or smaller) as you go along; an alphabet has nothing analogous to this; E is clearly no "bigger" than A. In fact, "5" presupposes "1" and would be meaningless without it ("5" really means "5 x 1"); but "E" would be just as meaningful if there had never been such a letter as "A." (It so happens that this is literally the case in most world languages, which do have the sound "ee" but don't have the sound "ay.")

But there is even a more fundamental distinction between "12345" and "ABCDE" (the alphabet, not the notes of the scale). Between 1 and 2 there is a certain *interval*, which is the same as the interval between 2 and 3. This interval is basic to the whole meaning of the series; in truth, a series is just that—a way of expressing intervals. And this is exactly what a musical scale is: a series, a way of expressing certain intervals. Needless to say, no alphabet has anything even remotely corresponding to such a relationship; the fact that we say "ABCDE" rather than "BCAED" is the sheerest historical accident, like the fact that we eat our salad before our meat, instead of the other way around, as in

How different all this is from a musical scale can now be appreciated. A scale is a *series*, each unit separated from its adjacent ones by a definite physical *interval*. Thus if we call 256 vibrations per second "middle c," the next white note, D, must be 288 per second, E must be 320, and so on up, at a definite inexorable rate of increment.

I submit, in view of the above, that Leonard's glib analogy of alphabet and vowels has no application whatsoever and cannot be taken seriously. There is no more *serial relationship* between them than there is between the various foodstuffs in your refrigerator. To sum up: a scale is a *series*; an alphabet is only a *collection*.

To destroy Leonard's "theory" is easy; but I have still put forward no evidence that there is a jazz scale or mode. On that point I can do no better than quote (of all people) Winthrop Sargeant—a man who generally seems to miss what is most worth hearing in many kinds of music, but to whom we are eternally in debt for a heroic job of analysis, in a long-out-of-print book titled *Jazz: Hot and Hybrid* published in 1938. Since most of you will never see this slim volume, I have ventured

to abridge herewith the relevant passages and to add my own emphasis in italics wherever I saw fit.

Sargeant, who, whatever his failings, is a musicologist, sails into his subject without waste of time:

"More important than the discussion of scale as a cut-and-dried mathematical relationship of relative pitches, is the discussion of the *melodic behavior* of individual tones. Are some used more often or held longer? Are certain tones likely to be preceded or followed by certain others? Are some used incidentally and passed over quickly as mere embellishments? These characteristics are more vital in defining musical style than the abstract relations between pitches.

"Four pentatonic melodies—one Chinese, one Negro, one Scottish, one Peruvian Inca, may be quite similar in pitch-tone-relations, but the patterns in which the tones follow each other may differ greatly."

Sargeant's next ten pages present convincing proof that no less than five different scalar modes—a pentatonic, hexatonic, "gypsy," and the two "normal" diatonics—had been observed in earlier Negro-American music. But now we get to the meat course. Sargeant is wonderfully acute here:

"Though all these scales are found here and there in jazz, the most characteristic is still another, more definitely Negroid one. Its use is not continuous; the jazz soloist must make his improvisation fit the prevailing harmonies, and hence uses European scalar patterns made up largely of *arpeggios* which merely reproduce the underlying chords, plus a few incidental passing tones.

"But there are passages in nearly every jazz improvisation where the Negroid melodic instinct asserts itself more fully, with a remarkable conformity of scalar elements."

(It is plain that he is talking about the especially "hot" or funky passages.)

"However related to European equivalents, there is no European precedent for the system of intonation to which these hot passages respond.

Sargeant now reveals the source for these observations: he took 14 good jazz records (by Bix, Goodman, Duke, &c) recommended to him by hip friends, and patiently analyzed their *melodic movement*.

"Frequency of appearance of each note was carefully checked, with its intonation and what notes preceded and followed it; a 'behavior table' was compiled, with such facts as the number of times the third moved to the tonic as compared with how many times it moved to the sixth, &c."

Half a dozen pages of exhaustive illustration follow, from which there is finally distilled this essential conclusion:

"If we arrange the most important tones of the scale according to tendency of movement instead of in the

conventional extension from tonic to tonic, the relationship becomes clearer."

The squared notes represent the flatted "blue notes." Sargeant terms each 4-note grouping a *blues tetrachord* and the two tetrachords together the *blues scalar mode* or simply *blues scale*.

Every reader who plays or sings the above scale will instantly recognize that this—and not the European diatonic scales—is what he has heard as the scalar framework (the "grammar") of a thousand jazz melodies, especially the improvised and funky ones, and especially in playing the blues. It is as distinctive as a French accent.

In the remaining pages of that chapter Sargeant winds up:

"This is not to say, of course, that jazz melody is restricted to these groupings. But even in the most extended, florid solos, if the harmonic circumstances permit the appearance of the blues scale, little melodic whirlpools will be found continuously centering about one or the other of the tetrachords; the simpler form of hot solo will often stay within a single tetrachord, or move perhaps once from lower to upper and back again."

To explain adequately the nature of the jazz language, we need to know what are its definitive elements. I believe they boil down to these five:

- 1) Jazz rhythm
- 2) The jazz scale, or jazz scalar mode, or blues scale
- 3) Jazz melody
- 4) Jazz intonation or inflection (tone and attack)
- 5) Jazz instrumentation (orchestral color, and the relationship between "rhythm section" and "melody instruments").

These are the five vital organs of jazz, and I don't mean to let anybody, including Feather, remove any of them.

Aside from this one ill-fated piece of theorizing, this chapter, *The Anatomy of Improvisation*, is one of the most rewarding in the book. It has fine improvisations, written down off records so you can study them while you listen—an especially impressive thing for squares who can read music but imagine jazz is "chaotic" or "primitive." Ten of them have been combined on an lp (Verve MG V-8230) also called *The Anatomy of Improvisation* and available in record stores for five bucks. The choices are mostly happy ones, the range of style is considerable, and once more I found Leonard's comments highly intelligent (i.e. agreeing with my own).

I suppose it is hard for a busy jazz critic to whip out so ambitious an undertaking as this without leaving signs of haste along the way. In my copy there were numerous errors of both omission and commission—errors of fact, of typography, of grammar, and of emphasis amounting in a few instances to virtual, though perhaps inadvertent, falsification.

The very first musical example in the book was printed upside down (this was corrected in later editions). The E-flat alto sax is described as "so called because a piano middle c makes the same sound as the alto's E-flat" (should be the other way around). The bass viol is described as a "bass violin," and as "starting an octave and a sixth below middle c" (should be two octaves and a sixth).

In the chapter *The Small Combos* there is no mention that Red Nichols and his Five Pennies were part of the larger Don Voorhees Orchestra; also, it is implied a few pages farther on that Ben's Bad Boys, in Pollack's big band were the first of the bands-within-bands, whereas the Nichols group antedated them by about three years.

In a half page describing McKenzie and Condon's Chicagoans, Jimmy McPartland's name got left out, believe it or not. In telling how Artie Shaw's Gramercy 5 "achieved a novel tone color with the unprecedented inclusion of a harpsichord," the guy who played that harpsichord (Johnny Guarneri) is not mentioned. Leadbelly is introduced all over again on page 151 as though we had not already had the pleasure on page 110, obviously one of those oversights that come of writing different chapters at different times.

On the whole, though, a good job, and, I think, an important one for the issues it raises, as well as its usefulness as a guide for squares.

There is an excellent foreword by Dizzy Gillespie, and a final chapter, *Horizons: Jazz in 1984* in which various people are asked what they think will happen to the dichotomy between jazz and longhair music. This is a classic of its kind in that it illustrates once again that, as Shaw remarked, a critical faculty is no necessary part of a creative artist's equipment. The statements are nearly all masterpieces of incoherence—and many of them don't even pretend to answer Leonard's modest and clear-cut questions.

There are thirteen pages of index, and a page of record references.

—Ralph Berton

The New Yearbook of Jazz, volume 3 of the Encyclopedia of Jazz series, by Leonard Feather, Horizon Press, New York, 1958.

by Bill Crow

The advertising on the front jacket flap of this book claims that it "tells the complete story of what has been happening in jazz since 1956." This and the name *Encyclopedia of Jazz* are misleading. A more apt title for this volume might be *The Yearbook of Jazz Trivia and Curiosa*. The reference material provided is of a superficial nature. Everything is discussed except the music itself.

Much of the information given here is an account of events in the business, with little attention given to trends in the art form. Leonard seems much more interested in where musicians were playing than in what they were playing. He marvels at the widespread acceptance of jazz without discussing exactly what was being accepted. The expansion of the jazz audience and consequent development of big business methods in marketing the music are factors in the economy of the artist, but do not represent the art itself.

With the exception of his mistaken evaluation of the International Band, Leonard's report on the events of the 1957-'58 period are fairly accurate as far as they go. But in his chapter titled "Jazz U. S. A." he mentions Dizzy Gillespie's State Department tour without discussing the music or the musicians involved; comparison with Dizzy's earlier big bands is not made. The great popularity of Louis Armstrong overseas is noted without evaluation of the quality or character of this playing there. Benny Goodman's unhappy performance at Newport is used as a standard of comparison with the International Band, which is referred to as "Band of the Year." There is no discussion of the attitudes that resulted in the Goodman fiasco. No mention of the fact that the majority of the members of the International Band were embarrassed about their performances, about the choice of arrangements, and about Marshall Brown's tendency to treat the musicians like children.¹

Feather discusses the considerable space given to jazz by writers in the lay press with an attitude of "never mind what they say as long as they say something." He mentions the existence of a couple of divergent critical standpoints, but gives no real

indication of the accurateness of these writers' representation of jazz. He uses a quote from a liner note of Nat Hentoff's (where Nat was indulging in the humorous use of ultra-literary language) as an example of the "pompous polysyllables" with which intellectual writers dissect a jazzman's work. He completely ignores the numerous articles that Nat has written with clarity and directness.

The many jazz festivals that were staged during '57-'58 are listed without comment about what sort of representation of jazz was given to this large audience, or which were the more valid packages from an artistic standpoint. The impression is given that jazz is a gospel to be spread to the unenlightened, and that any sort of jazz exposure is better than none at all, with popular acceptance the ultimate goal. On the contrary, I feel that popular acceptance presents just as many problems to the artist as does popular rejection, and should not be equated with artistic achievement.

Feather's bibliography omits a beautifully written short story by James Baldwin titled *Sonny's Blues* that was published in the Summer 1957 issue of the *Partisan Review*. It is the only fiction I've ever read that portrays a believable jazz musician. The one piece that Leonard omits is Steve Allen's *Joe Shulman Is Dead*, calling it "the best individual piece of writing directly connected with jazz during this period." He adds, "If Allen ever took the time to write a novel about jazz musicians, there is little reason to doubt that it would be the first completely successful work of this nature." I disagree. The Allen piece is maudlin, self-conscious, self-indulgent sch-

FOOTNOTE 1: Though Brown had contributed toward an exposure of high-school children to jazz, his position with the International Band was an unfortunate one. He selected a group of competent musicians from Europe and proceeded to "teach" them a musical language that they understood better than he did. He would have done better to have assigned the responsibilities of musical director to a more experienced person. The tastes of the musicians involved were not considered in the choice of arrangements, and consequently the players did not relate well to what they were playing or to Brown.

maltz, dashed off in the professionally amateur way that also characterizes Allen's approach to music. His attitude seems to be: in case anyone with any real taste or ability is looking, this isn't really my line. I object to his being encouraged to write a novel about jazz musicians. He would write something trivial and embarrassing, and would do a disservice to both jazz and literature. There is every reason to doubt that it would be the first completely successful work of this nature, unless the sole measure of success is the number of copies sold.

Leonard reports the condition of the radio and television scene fairly accurately, again discussing everything but the music itself. He gives the movie industry a deserved knock for their insistence on using the vice-and-dope stereotype for the jazz world, and for the manufactured, hokey plots that are used instead of the real conflicts that existed in the lives of the famous musicians that they portray in film "biographies." He might have placed some of the responsibility for this situation with the musicians who go along with it.

Tucked in among the written sections of this book are four groups of terrible photographs. The fact that they are photographs of interesting musicians in interesting situations makes them all the more insulting. Grey, grainy prints have been retouched so crudely that the resulting plates show zombielike caricatures of the musicians they unfortunately resemble. The most offensive ones are of Milt Jackson (he should sue), Pepper Adams, Lee Morgan, Percy Heath, June Christy, and Chubby Jackson, but a closer look reveals that practically no one escaped having an eyeball darkened, an ear outlined, trousers or hair blacked in, profiles altered, and all done so artlessly that the photographic illusion is destroyed. An equally charming effect could have been achieved by drawing moustaches, beards, and hats on everyone. A note on the flyleaf says "Printed in Gt. Britain." They might have added, "as cheaply as possible."

There are a couple of lists at the end of the book: "Jazz Organizations, Schools, and Record Companies," "How to Reach The Stars," (a list of who is signed with what booking office), and "Bibliography," which are usable reference material, as are the short biographical notes on musicians and critics. I consider

his publication of home addresses a rather high-handed invasion of privacy.

Charles Graham's article "Jazz and the Phonograph" is a concise account of the development of recording techniques and their influence on the jazz musician and his audience. The explanations of technical developments are clear and pertinent and the advice on currently available music reproduction equipment is general but sound. The state of the current jazz recording boom is perceptively noted. The article is followed by a chronology of phonograph recording which fixes the dates of the important developments in recording technique, and a list of companies that have issued jazz on stereophonic tapes.

The "Jazz Overseas" chapter includes comment from an English, a Swedish, a French, and a German writer (each feels that his own country is the center of European jazz) who report the success of the recent tours of American jazzmen through their countries and the consequent increase in interest in jazz there. A few European jazzmen are listed and some indication is given of their recent activities.

"Jazz and Classical Music" by Bill Russo notes the various uses of jazz forms in some recent symphonic writing, and the music that jazz-oriented musicians such as Mingus, Macero, Charles, and Lewis have written using symphonic structures. He discusses parallels in jazz and various classical forms and the effect that each field of orientation has had on the musicians and writers of the other. His opinion on "should jazz and symphonic music combine?" seems rather pointless, since that sort of trend is never decided by a single person or group. Each artist finds his own way, and even when there is a surge in a certain direction for a time, someone always comes along who does his own thing. The simple jazz form is primarily attractive to the strong individualist because of the freedom it allows him. This sort of musician will not feel comfortable for very long in the large symphonic orchestral structure. He needs more room to breathe.

"Jazz and the Other Arts" by Martin Williams reports on the poetry-and-jazz efforts, the dancers and painters who are interpreting jazz, and jazz as background music for film drama. He notes the natural existence of poetry (blues lyrics) and dance (Bunny Briggs, Baby Law-

rence, Al Minns) in the jazz picture without the imposition of the forms of other artistic traditions.

"The Jazzman as Critic" (excerpts from *Down Beat* Blindfold Tests) is not the accurate critical cross-section that Feather claims it is. He quotes Duke Ellington as having said, "If it sounds good, it is good," and from this builds a case for the validity of evaluating someone's playing after only one hearing. If this is a criterion for appreciation of creative endeavor, then why bother to make records, found museums, publish well-bound books, and preserve beautiful architecture? A work of art means something more to the beholder each time he comes in contact with it.

Leonard's own confusion about what is "good" and "bad" in music must have led him to the invention of such a form of criticism as the Blindfold Test, where despite his claims to the contrary, the guessing game *does* concern the blindfoldees to an unnecessary degree. His frequent use of "puzzle" records (deliberate or unconscious imitations of famous styles, a well-known musician deliberately disguising his style, a famous tenor player playing baritone, etc.) indicates a desire to "fool the experts." His choices of records are often poor (or poorly recorded) examples of someone's work, so that it is seldom made clear whether the blindfoldee dislikes a particular performance or that musician's entire approach.

For clearer insight into the opinions of the musicians tested, I would prefer to read their statements on music that they had listened to closely many times and had evaluated in terms of their own tastes and experience. It is not necessary to trick musicians into saying what they mean. The Blindfold Test is a cute parlor game, and makes a diverting *Down Beat* column, but represents a very inaccurate critique.

Polls are valuable to the jazz market, since they indicate market trends

to prospective buyers. There is a section in the book of poll results. Critics' polls indicate little more than popularity polls do, since the sum of all critical opinion is only an average opinion. The most perceptive critics are neatly cancelled out by the least perceptive ones. The function of critical opinion is not to discover the attitude of the majority, not even the majority of critics. The exposition of a single point of view based on one man's standard of taste can be used as a sounding board by the public. After reading a certain critic's comments on music that I have heard, I am able to weigh his comments on music that I have not heard according to the standard of taste (or lack of one) that has become evident in his writing. It is impossible to make such an evaluation from the results of a critics' poll when the critics involved are not listed. In the original publication of these poll results in *Down Beat* and *Melody Maker*, information was given as to how each critic voted, more useful data than the winning totals given here.

Subjects that are not discussed in this volume, but might have been if a more accurate picture of the 1957-'58 jazz scene were to be given are: the evolution of Sonny Rollins as a major influence on musicians; the Miles Davis group's format, and the particular role of the rhythm section in relationship to Miles' conception of improvising; John Lewis' application of European traditional forms to jazz, and his general attitude toward music as an influence on his contemporaries; the results of a greater awareness among musicians of Theolonious Monk's work; a report on the various experiments in music that have been conducted by Charles Mingus; the approach to improvisation that John Coltrane is developing; various conceptions of creative percussion (Max Roach, Philly Joe, Kenny Clarke, Art Blakey, Joe Morrello, Shelley Manne) and their effects on jazz form; the effect of time limits and the lack of adequate rehearsal on record dates; record albums that are put together around a sales gimmick rather than a musical conception; the effect of the 20% cabaret tax on the jazzman; the New York City police-card situation; a evaluation of the work of such men as Ben Webster, Coleman Hawkins, Taft Jordan, Buck Clayton, Lester Young, Vic Dickenson, Jimmy Rushing, who continue to function as

(continued on page 40)

Les belles phrases *Il est inutile de bien connaitre l'anglais pour comprendre cette phrase :*

"BEST OF THE FRENCH MAGAZINES REMAINS JAZZ-HOT"

Breakfast Table
Record
Pittsfield, Mass.
Reviews
3/24/59

One of the frustrating things about jazz on long-play records is that in order to get the one or two numbers you want, you also have to pay for the 8 or 10 you don't want. It's a rare record that is good from beginning to end on both sides.

Therefore, Coral Records' recent release of "The Jazz Story" (CJE-100) is a triple rarity because it contains three records and every number on all the records is definitely worth listening to.

Created by critic-musician Leonard Feather and musician-you-name-it Steve Allen, this collection is valuable as a history of jazz and as the source of some fine entertainment. It is impossible to delineate the whole history of jazz in three records, but they have done exceptionally well, and the narration by Allen is succinct, informative and unobtrusive.

40-Year Period

The music runs from the period of the mid-20s (with a prelude by Willie "The Lion" Smith) right down to the latest of the latest. Several of the numbers have been unavailable for years, and the engineers have done a remarkable job in "cleaning" the tracks.

The groups range from King Oliver's Savannah Syncopators and Jell Roll Morton's Levee Serenaders through Duke Ellington, Meade Lux Lewis, Bob Crosby's Bobcats, Art Tatum, Fletcher Henderson, the Dorsey Brothers, Jimmy Lunceford, Coleman Hawkins, Count Basie, Mildred Bailey, Ella Fitzgerald, Billie Holiday, Paul Whiteman, Joe Turner, Lionel Hampton, the King Cole Trio, Manny Albam and Errol Garner. In short, nearly all the great names in the history of jazz and most of the great numbers.

There have been many anthologies, but this to me seems the best put out so far. It offers a chance to have a basis for a library and the opportunity for wonderful listening, which, in the final analysis, is the most important thing in the first place. Huzzah for Leonard Feather, huzzah for Steve Allen, huzzah for Coral Records, huzzah for the musicians and a final huzzah for good jazz.

Milton R. Bass

TV Yesterday

'Seven Ages of Jazz' Discussion By Leonard Feather Imaginative

By BILL BUCHANAN

Jazz was featured on the Arthur Godfrey Show at 10:30 a. m. on WNAC-TV. Leonard Feather, the noted jazz authority, sat in and talked about the new

record album which he narrated. It's called "Seven Ages of Jazz" and it features some outstanding musicians and even a couple of vocals by Billie Holiday.

Dick Hyman, who is a regular part of the Godfrey show, also served as musical director for this LP and on the program yesterday he and the trio ran through some of the various piano styles which have emerged in the past half century or so.

HYMAN'S PIANISTIC carbons were remarkably accurate as he raced up and down the keyboard saluting such greats as Scott Joplin, with "Maple Leaf Rag"; "Honky Tonk Train Blues," Meade Lux Lewis; "After You've Gone," Teddy Wilson; and "Back Home Again in Indiana," in the style of Erroll Garner.

I suppose some piano greats had to be overlooked, but somehow I think Art Tatum should have been remembered. Perhaps he is in the record album.

Feather also noted how much more wide acceptance jazz has been receiving during the past few years. He also noted that Eonny Goodman and Duke Ellington pioneered the way for big jazz concerts

with their efforts at Carnegie Hall.

Godfrey is now winging his way to Hawaii where he'll be filming programs from our newest state.

WE CAUGHT the last half hour of Peter Lind Hayes' show from Cypress Gardens, Fla., and everyone seemed to be having a ball—Mary Healy, Frank Fontaine, Don Cherry, Roland Winters, etc.

And right about here we need a pretty girl's picture to help brighten up this column.

Well, about three weeks ago we suggested that the producers of Music Bingo might do well to take an occasional shot of lovely model Susan Sayers of the Music Bingo Show (2:30 p. m. on Channel 5).

It's nice to report that Susan is now seen on camera—so with Susie and music how can you go wrong?

NOTHING TOO exciting on the Jack Paar Show early yesterday on WHDH-TV.

Laughing Helen Traubel was there and she roared through the final hour of the show. I would much rather hear her sing, however.

Mickey Rooney's eight-year-old son appeared briefly during a takeoff on the Jack Webb "Dragnet" show—but this bit has been seen so often over the past eight years that it no longer is even mildly amusing.

In the music department, that was Eileen Christy who sang "Mr. Wonderful," a song which Boston's Teddi King turned into a big record a few years ago.



Susan Sayers

At 49, Jonah finds himself back on top

ONE of the best things about the big boom in jazz is that it has brought back to the top such talented, long-neglected people as Robert Elliott "Jonah" Jones.

When his 11-year stretch with the Cab Calloway orchestra ended, in 1952, things looked rough.

He played with Joe Bushkin at the Embers, toured with an Earl Hines sextet, then got a job in a pit band with "Porgy And Bess" on Broadway.

Except in Europe, where he appeared at the Paris Jazz Festival in 1954, followed by a few months reluctantly playing Dixieland around Belgium and France, Jonah seemed to be a forgotten man.

Then came his three lucky breaks: a chance to lead his own quartet at the Embers (it resulted in a 10-year contract!), a Capitol Records contract, and—best of all—a feature spot for his "muted jazz" a few months ago on the Fred Astaire Show on NBC.

Getting rich

With Astaire's help, he clicked decisively before an audience of tens of millions.

Today, of the U.S. top ten jazz LPs, three are Jonah's. In his fiftieth year (he was 49 on New Year's Eve), he's getting rich.

"My family worked hard and there wasn't much money," says Jonah of his childhood in Louisville. "One day I saw a band of kids marching down the street. They wore uniforms and one of them was playing a shiny, pretty instrument. I was told it was called a trombone, and I went home and said I wanted one. I was 11 at the time.

"My dad said trombones cost money, but he took me to the lady who ran the band, Bessie Allen. It was a segregated band and they gave free lessons because the mayor thought that



JONAH JONES
—back at the top



Leonard Feather REPORTS FROM New York

would be one way to keep us off the streets and out of trouble."

Miss Allen, deciding Jonah's arms were too short for the trombone handed him a trumpet. After a few years with her he got his first professional job—hopping a riverboat that was cruising from Cincinnati to New Orleans—with Wallace Bryant's band.

Later that year he joined Horace Henderson's band in Cleveland, and stayed until he found himself stranded in Buffalo, New York, where the band broke up.

Stuff Smith

Jonah decided to stay in Buffalo. After working a while with Wes Hevey's band, he replaced Paul Webster with Jimmie Lunceford.

Then, in 1932, he teamed up with Stuff Smith, a partnership that lasted off and on until 1940 (the interruptions brought jobs with Lil Armstrong and McKinney's Cotton Pickers).

Followed jobs with Benny Carter ("A real chance to learn things") and Fletcher Henderson ("That band was really like going to school!"), until, in 1941, he got an offer from Cab Calloway.

"I couldn't make it, but I'd got to know Dizzy Gillespie and

told him about the job. Diz took it, and a little later I joined, too.

"Diz at that time was breaking out of the Roy Eldridge style, trying ideas of his own. Nobody in Cab's band could understand or appreciate them at the time, and most of the time I didn't have the courage to try them.

"I love Dizzy because I know what he put up with before he made it—and it took a lot of courage and heart to get it across successfully."

Uneventful

Jonah's years with Calloway were musically uneventful. Though he was on numerous records with Cab, mostly for Columbia, they are now deleted.

His best sessions were made in the late 1930s, when he was heard on numerous small band dates with Lionel Hampton, Teddy Wilson and Billie Holiday.

Today, with such hit singles as "Baubles, Bangles And Beads" and "On The Street Where You Live" to his credit, along with the top-selling LPs, Jonah is in demand as never before in his life.

Still swings

He uses seven different kinds of mutes. "I hated it at first, because I was proud of my open tone, and people dug it. But now I'm used to playing muted all the time."

No matter how many mutes he may use, one thing remains clear: Jonah's style still swings, still remains one of the most valuable surviving relics of the swing era's brightest years.

Boston Daily Record 4/8/54

ON TV, RADIO By BILL BUCHANAN

Memories Bring Tear to Eye

They say that television columnists have no heart, but I tell you, dear friends out there in newspaper land that a tear comes to my eye each Sunday at 7:30 p. m. on WBZ-TV.

For you see, that was the

old Mr. Peepers time when Wally Cox and all his friends—Marion Lorne, Pat Benoit, Georgiann Johnson, Tony Randall, Jack Warden and Ernest Truex came passing by in delightful review.

WELL, MR. PEEPERS

probably will never appear on TV again, but Wally Cox is still under contract to NBC and he shows up periodically whenever they have the spot for him.

Next Wednesday at 7:30 p. m. for instance, he'll return to a semi-Peepers role when he portrays a meek, nature-loving school teacher who devises a plan to rescue kidnapped children from the Indians on the Wagon Train adventure.

LEONARD FEATHER, noted jazz critic, told me the other day that the reason Dick Hyman did not give his impression of Art Tatum on the Godfrey show a couple of weeks ago was because it's generally agreed that the late great of the keyboard was incomparable and no one ever could do an adequate imitation of his work.

And speaking of fine pianists, Erroll Garner, who appeared on the Today Show Monday morning, will be on the Storyville bandstand for nine days starting this Friday.

Elliot Field, former Boston disc jockey, and now with KFWB in Hollywood, writes that he recently handled a straight drama role on ABC-TV's "accused" program.

昭和24年3月28日運輸省特例別紙承認第368号 昭和25年7月15日第三種郵便物認可 昭和34年2月1日発行(毎月1日発行)第13巻 第2号

Swing Journal

★スウィング

ジャーナル

今陽

WHAT 何を? WHY 何故?

当時米では「メトロノーム」誌が時々ジャズに頁を若干割くだけで「ダウン・ビート」誌は存在せず英にはMM紙の他「グラモホーン」誌がレコード評があつたのと他に「ジャズ・ホット」誌があつただけという。

★エルヴィス・プレスリー(ロカビリー歌手)目下ドイツにいる一年半たては除隊になるが、其時は欧州から英国を巡業するという。出演料は高額の由。英では一万ポンドギランティーするという。お城を借りて家族を呼び寄せた話が伝つたが根無し事。出帆の



レナード・フェザー

時の実況録音がEPになつてヒットしているので記者会見の録音も発売したらときかれたが当人は其話は知らぬという。メムフィス時代の旧友を旅費と一人五十弗のお小遣付きでドイツに招待した。米のバレエの踊り子ジャニス・エスにお熱とか? モーラルズ——港々に女がごぞる。

★フランク・シナトラ(歌手映

俳優)ヤギヒゲを生やしている。映画「ネバー・ソー・フィユ」出演の為。ビルマにロケするというからひよつとすると日本に立寄るかも知れない?

★ザビア・クガー(パン・マス)新しい女性歌手を探している。さては奥方のアビ・レーンがお目出度かそれとも……?彼の楽団の最初の歌手だつたカルメンは当時同夫人だつたがヌレ場の現場を見せられて離婚。情熱の国スペイン生れのヴァイオリンの名手だけあつて手が早いらしい。ダイナ・ショアヤリタ・ヘイワースも彼のところ

(England)
Manchester Guardian 3/20/59

B

Blues from the brickyards

By Philip Larkin

"NOW, of course," as the "New Yorker" recently pictured a Soviet music master telling his shaven-headed class, "we're all familiar with the story of how jazz came up the Don from Rostov." Not any more we're not—British-born Leonard Feather, who exported himself to America during the thirties, has cross-examined a number of old-timers such as W. C. Handy, Eubie Blake, and Willie "The Lion" Smith, and in **The Book of Jazz** (Arthur Barker, 21s) he gives their astounding replies: "I was playing it myself in Baltimore in 1898, and we called it ragtime. . ."; "The blues comes from the brickyards in Haverstraw, New York, where those coloured people worked in the brickyards. . ."; "When there were dozens of great musicians in the East, you couldn't find but two or three good piano players in the whole of New Orleans. . ."; "New Orleans just happened to get the publicity." This dearest of legends, then—the multi-racial, Afro-European musical stew reaching its flashpoint in the "carrés" and "bagnios" of the most exciting city in the world—this most persistent of traditions must, it seems, be abandoned. Jazz was born in New Orleans, Indianapolis, and Baltimore; in Florida, Tennessee, and Alabama; in Texas and Oklahoma, Philadelphia, and New York—everywhere, in fact, where there were Negro communities with dances, funerals, and parades in need of musical accompaniment. That is, if we can believe the old-timers.

There is nothing else as startling as this in the book, which is largely framed as a series of tepid historical accounts of the rôles of different jazz instruments, which, though interesting, would have been better if punctuated with record numbers. Much more fun can be had out of **The New Year-book of Jazz** (Arthur Barker, 35s), which is the second supplement to Feather's **Encyclopaedia of Jazz**, containing a 50-page block of additional biographies. These have got around to Barber and Lyttelton (sic) and Yusef Lateef (real name William Evans), and bring the previous entries up to date from 1956 to 1958. Good support is given by a miscellany of articles and features, notably "The Jazzman as Critic," which gives the comments of jazz players on records played to them without previous

identification. These are often unexpected: "Do they expect to sell many of these?" (Eddie Condon); "They could be Eskimos for all I know" (Roy Eldridge); "It's one of those bop records in the sense that I detest it" (Sy Oliver); "They should all be punched in the face" (Dorothy Washington). They are even more amusing when you know what they are talking about. Well laced with action shots, mostly from TV shows.

Feather Preps Jazz Tome

NEW YORK — Horizon Press will issue "The New Encyclopedia of Jazz," by Leonard Feather, late this year. The well-known critic, commentator and producer of jazz disks and productions has had four other jazz books issued by Horizon, starting with the original "Encyclopedia of Jazz," in 1955.

The new edition will contain several thousand artist biogs, a number of rare illustrations, disk listings, and a brand new section on jazz in stereo.

B. (10/11/59) 4/20

Melody Maker 4/11/59 p. 3

LEONARD FEATHER TRIP TO BRITAIN

LEONARD FEATHER, MM American correspondent and author of "The Encyclopedia of Jazz," arrives in London for a week's holiday on June 12. During his two or three weeks in England he hopes to make TV and radio appearances—the Harold Davison office is negotiating for him to comperé "Jazz Club" and be interviewed in AR-TV's "Late Extra."

LP plan

In addition, Feather hopes to record an all-star British orchestra for release in the States. He will also make a brief visit to France and may also go to Sweden.

JAZZMAKERS ARE NOW A TRIO

The trip will be Feather's first visit to his native land since early 1954, when he toured the Continent with his "Jazz Club, USA," package show. He later spent some time in London while the show's star, Billie

Holiday, made concert appearances. Travelling to Britain with Feather on the liner "America" will be singer Helen Merrill. Helen opens at the Astor Club on June 15.



Jazz goes to church

From LEONARD FEATHER

NEW YORK, Wednesday. — The British "Jazz Mass" was performed at St. Paul's Episcopal Church in Norwalk, Connecticut, on Sunday.

The work, the Twentieth Century Folk Mass, was written by the Rev. Geoffrey Beaumont, vicar of St. George's Church, Camberwell.

The Rector of St. Paul's, the Rev. Anthony Treasure, who was an assistant priest at Windsor Parish Church, England, said of the Mass: "We wanted to show to youth that religion is not fuddy-duddy and out of date."

"We believe that 'Jazz Mass' is suitable for church use because in this way the church brings into the service and worship of God all areas of human life."

rd to
opies
s for
this
for
e in
too
ose
k."
all
rk,
ear
his
in
he
is

MM

4/11/59

STAN KENTON IN

94

Compact May, 1959

When Dizzy Blows His Horn

From unknown to internationally famous
... that's the story of Dizzy Gillespie, the
man who has changed the history of jazz

By LEONARD FEATHER



Sat. Review, New Yorker 4/18/59

140

HIGH FIDELITY
metrojazz

a product of M-G-M Records

MEMO

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

Care to catch a jazz concert tonight?

SUBJECT: **THE SEVEN AGES OF JAZZ**

(DeLuxe Album 2-E 1009).

BILLIE HOLIDAY will lend her exquisitely languid tones to "Lover Man".

COLEMAN HAWKINS' tenor sax will display its luster on "If I Could Be With You".

BUCK CLAYTON, prince of the muted trumpet, will recall "Blue and Sentimental".

MAXINE SULLIVAN will revisit the banks of "Loch Lomond".

BROWNIE MCGHEE will be on hand with spiritual, folk and blues songs.

DICK HYMAN recreating piano styles from Hines to Garner.

DON ELLIOTT in his famous vibraphone impressions.

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

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

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

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

We leave you with two words:

DON'T MISS!

Stereo Stumbling Blocks

Recording a New World of Sound Has Created Its Own Peculiarities, Crackpot Theories, and Absurdities — *By Leonard Feather*

WOULD YOU like to make a contribution?" a well known bandleader asked me recently. "I'm trying to raise funds for my campaign. The slogan is 'Help Stamp out Stereo!'"

It turned out he was only partly kidding. His stereo-phobia had developed during the course of a recording date.

"The rhythm section was composed of four musicians who work together so regularly on record sessions that they're almost considered a team," he went on. "Everybody usually raves about the great sound and the wonderful beat they produce. But on this session everything was thought of in terms of stereo — two of them had to be on one microphone, and the other two on another channel, and the result was that the engineers had them placed in such a way that they couldn't hear each other properly, and believe it or not, even with those guys, the rhythm section didn't swing!"

This is not the only instance of stereo requirements overriding musical values. These days, it seems to be the rule rather than the exception. On one date which I supervised myself we had an orchestration involving a duel between two tenor saxophonists. During parts of the arrangement one saxophonist would be alternating four-bar solos with the other. The logical idea, from the stereo standpoint, would have seemed to be the placement of the two on different channels, for a ping-pong effect. But there was a hitch. Immediately before and after the battle of the saxes, there were ensemble passages in which both men had to read music as part of a saxophone section. This produced two difficulties. The saxman who stepped over to another channel for his *ad lib* solos would have no time to dash back to his place in the sax section and start reading the music. If, on the other hand, he took his music along with him and read it from a vantage point where he would remain separated from the rest of the sax section, the sound on the resulting record would be absurd: one sax part would stick out on the left instead of blending with the others on the right. A third solution was available: we could stop the tape at the end of the sax-battle chorus, send the wanderer to his original position, resume the taping and splice the two passages together. But this, as any jazzman will tell you, does not make for a cohesive feeling or a musically satisfactory atmosphere.

This particular problem was never solved; we finally had to keep both men on the same channel, and to heck with the ping-pong.

There are complications presented by stereo even after the record is completed. The listener himself, whether he be the amateur who buys the LP or the expert who writes the liner notes, tends to be carried away with the wonders of stereo and allows it to dominate his thinking to the

exclusion, or at least the subjugation, of musical content.

An example came to my attention this month when I received a delightful album by Jackie Cain and Roy Kral, a vocal duo whose musical ability and lyrical wit is striking enough to supersede in importance any technical considerations. The liner notes were quite lengthy — close to 1,500 words. They dealt, in an amusing and highly readable manner, with various aspects of mono and stereo sound (of the latter the writer observed "I still have lingering suspicions that it's actually magic, but perhaps I'm not a child of my times"). Shortly before the end he added hastily: "Incidentally — and *before it slips my mind* [italics mine] — this record contains some highly engaging listening."

Now I bow to nobody in my awe for the magic of stereo (I, too, am a child of another time) but if we have reached the stage that sees stereo the master rather than the servant of the music, we are at a dead end.

The attempts to create a synthetic realism by matching the relationship of the various instruments so that the listener will hear an approximation of the identical placement when listening to the record is a palpable fraud. Not every listener to the orchestra in a concert hall, night club, or arena is seated in exactly the same place. What he hears with two ears varies according to where he happens to sit, and if Carnegie Hall has 2,800 seats, there are 2,800 different aural receptions of the music — but the difference is so slight, and the overall impact of the music so much more important than a measurement in feet and inches of string-section-to-left-ear, woodwinds-to-right-ear, and so forth, that to quibble about such matters reduces the whole problem to a technical, and in effect anti-musical, hair-splitting contest. An even sillier policy was the physical separation of the above-mentioned close-knit vocal duo, Jackie and Roy. (See my review, in this issue, in which the B recording rating was for policy rather than quality.)

Stereo today is perhaps at the stage to which the motion picture industry brought itself when, in the first Cinerama production, the viewer was assailed by the immediate illusion of being with the riders on a roller-coaster. The impact of the technical effect *per se* in the introduction of any technical innovation in an art form is usually given precedence over the esthetic or entertainment qualities that will prove, in the long run, to be paramount.

Personally, I would place the matter in perspective by referring to my collection of old Duke Ellington records. I have a large library of the 78's made by the Ellington band during the late 1920's on the Brunswick label, and during the early 1940's for Victor. These performances, the Brunswick items particularly, were *Continued on page 49*

On The Upbeat

New York

The N. Y. Chapter of the Duke Ellington Jazz Society birthday-partying the bandleader April 29. Columbia is releasing a new Ellington LP on that date . . . Rose-land Dance City putting tickets on an advance sale basis for the first time for the international grand finals of the Best New Danceband Contest sponsored by the AFM . . . Leonard Feather's "New Encyclopedia of Jazz" will be published by Horizon late in the year . . . De-

NIGHTCLUBS

Harmonica's Return

All you have to do is move the left framele on the portisduble from hard-istack with the muscles, using a fram-misanic embouchure . . . Just practice this three times daily, but remember the fundamental rule: two stanistrings in the pedigrate of the bordistrich, but always with the left hand.

—Jazz Critic Leonard Feather

The dark, wispy little man with the high forehead and the doe-brown eyes raised his hands. Softly he blew into the instrument half-hidden between his palms. He could no more describe the magic



Joern Gerdtz

HARMONICIST ADLER
Home to play.

than could his friend Feather, after seeing a similar performance almost 20 years ago. There was no need. Haunting as a train whistle at midnight, evocative as a gutbucket trumpet, as clean as a bank of violins, the music made by Harmonicist Larry Adler, 45, transformed the tawdry basement nightclub. For a little while last week, the bandstand at San Francisco's "hungry i" nightclub seemed as big as a concert stage.

After six years of life in England, the Baltimore kid had come home to play Gershwin, Debussy and Bach, Rachmaninoff, Ravel and Ellington. Whatever the piece, the pleasure of his fans was the measure of his welcome.

Old Times & Bad Times. When Larry Adler left the U.S. in 1953, he seemed finished. Once he had earned as much as \$200,000 a year with his harmonica; suddenly he was ignored by employers who could not stand his noisy political ways, almost broke from prosecuting an inconclusive libel suit against a charge that he was a Communist. But when he finally came back, a four-week engagement at Greenwich Village's Village Gate stretched



Time Magazine 5/18/59

LETTERS

Right Framiscle at the "hungry i"

SIR:
APPRECIATE VERY MUCH YOUR STORY ON ME.
HOWEVER STRONGLY OBJECT TO USING WORD
TAWDRY TO DESCRIBE HUNGRY I. IT IS ONE OF
THE RARE NIGHTCLUBS WHERE THE PERFORM-
ER IS RESPECTED BY MANAGEMENT AND PUBLIC
ALIKE AS AN ARTIST.

LARRY ADLER

SAN FRANCISCO

Sir:

May I point out a typographical error in
your story on Larry Adler, quoting my
explanation of how to play the harmoni-
ca? Your text read: "All you have to do is
move the left framiscle on the portisduble
from hardistack with the muscles, using a
framnisanic embouchure . . ." This should
have read "right framiscle on the porti-
sduble from *pardistack* with the muscles."
I hope that aspiring harmonica players
have not been attempting an impossible
technique.

LEONARD FEATHER

New York City

MAY 11, 1959

MUSIC AS WRITTEN

By BOB ROLONTZ

years old. . . Leonard Feather leaves for Europe in June to present
an all star band over the BBC-TV network. He will also do some
recording overseas both in London and Paris, and also gather
material for his "Yearbook of Jazz."



Description of Gift

Mr. Leonard Feather

The Library of Congress has received as your gift the material described on the opposite page.

Two Long-playing Metro Jazz records, "The Seven Ages of Jazz," 2-E-1009.

Your interest in the Library of Congress is sincerely appreciated and your generosity in presenting this valued addition to its collections is gratefully acknowledged.

d. Amney Tompford
The Librarian of Congress

April 15, 1959

High Fidelity May 1959

Dave Britan, Trenton, N.J. Times



JAZZ

Cannonball Adderley: "Things Are Getting Better." Riverside 12286, \$4.98 (LP).

Cannonball Adderley (who has reverted to this billing after being listed as "Julian" on recent records) seems to be falling into a habit which is certainly not bad from the listener's point of view although it may not be the best thing for Adderley—i.e., using a subordinate performer on his recording sessions who consistently outshines the nominal star himself. On this disc Milt Jackson is the focal point. Adderley has created an interesting and unusual ensemble voicing for *The Sidewalks of New York* (in itself an unusual piece for Adderley and Jackson to be playing); but when it comes to the solos, Jackson produces an entrancing atmosphere which might be described as "dancing funk" while Adderley is simply slick and empty. This balance is repeated throughout the disc (Adderley's playing has a little more content in some spots). It boils down to a fine Milt Jackson session, backed by a strong rhythm section (Wynton Kelly, Percy Heath, Art Blakey) but somewhat of a letdown on Adderley's part.

Steve Allen: "The Jazz Story." Coral CJE 100, \$11.98 (Three LP).

A couple of years ago Leonard Feather, in his *Encyclopedia of Jazz on Records*, Decca DXF 140, rummaged through Decca's files to produce a survey of four decades of recorded jazz. In collaboration with Steve Allen, he has once more done much the same thing in this new three-disc set. But where Feather let the recordings speak for themselves in his earlier collection, this time Allen's spoken commentary runs through all the discs. Neither Feather's prose, which has its condescending moments, nor Allen's delivery, which is folksy, is so deathless that any but a gluttonous listener would want to hear either of them more than once. Feather and Allen have also in some cases resorted to the timesaving device of using excerpts of records. The purchaser should be warned that, despite the listing of Jelly Roll Morton's *Mr. Jelly Lord*, Red Nichols' *Indiana*, Art Hodes' *Indiana*, Pete Johnson's *Blues on the Down Beat*, Jimmy Noone's *Every Evening*, the Dorsey Brothers' *Dinah*, Joe Venuti's *Taproom Blues*, Johnny Hodges' *On the Sunny Side of the Street*, Count Basie's *Jumpin' at the Woodside*, and Jay McShann's *Swingmatism*, they are represented only by extracts. On the other hand, Feather and Allen have brought some worthy but out-of-print recordings back into circulation in full: the Roy Eldridge-Joe Marsala *Swingin' on the Famous Door*, John Kirby's *Undecided*, Jimmie Lunceford's *The Melody Man*, and Don Redman's *Chant of the Weed*. As with *The Encyclopedia of Jazz* set, Feather has been unable to find much of value in the Decca-Coral files to represent modern jazz.

MAY 1959

Records Of The Times

The kids and amateurs haven't taken over the record business completely — not as long as you have swinging singers like Frank Sinatra and Peggy Lee around.

Capitol has released new albums by these veterans who seem to get more popular as the years pass. Frank's **COME DANCE WITH ME**, with backing by Billy May, features the thin one at his best. And Peggy's **I LIKE MEN**, with arrangements by Jack Marshall, is a typically professional job by Miss Lee.

Listening to these old-timers — both of them go back some 20 years in the business — you realize there is no substitute for the solid experience of singing with a band.

Frank got his start with the Harry James band, then went on to Tommy Dorsey where he laid the groundwork for his fabulous career as a single. Peggy, of course, was a top star with Benny Goodman before going out on her own.

Both sing the standards in their albums — and they clearly show the fruits of hundreds of hours before the microphone on one-nighters in dreary dance halls and dates in the big theaters that used to feature the name bands in the Thirties and Forties.

Those golden days for bands are gone — perhaps forever. But the vocalists, like Frank and Peggy, remain at the top.

Compare these albums with those put out by some of the younger artists who haven't done any band singing and you'll hear the difference between masters and singers who really haven't learned their trade.

There have been a few brother acts in the music business — the Dorsey Brothers, Bob and Bing Crosby, Lester and Lee Young and others, but there never has been a family group as enormously talented as the Jones brothers — Hank (piano), Thad (trumpet) and Elvin (drums).

Leonard Feather has come up with a good idea with his **KEEP- IN' UP WITH THE JONESES**, featuring the Jones brothers on MGM's Metro jazz label.

Hank, after five years as Ella Fitzgerald's accompanist, went on his own in 1953 and has held down the piano chair with Benny Goodman and with other bands on occasion.

George Shearing, who just finished an engagement at a Philadelphia night club, told this writer last week: "Hank Jones is the most underrated piano player around." Enough said.

Thad, featured trumpeter with Count Basie, is one of the more exciting soloists. Elvin, free-lancing around New York, is in constant demand on record dates as one of the steadiest drummers in the trade.

Put them all together — and add another Jones boy who isn't a relative, bassman Ed from the Basie band — and you have a satisfactory session above the standard of most jazz albums being cut these days.

This is the first recorded work by the brothers. There should be more.

TRENTON TIMES - DAVE BRITAN

Records Of The Times

Two virtual unknowns (to the general public) are featured on Leonard Feather's newest album for Metrojazz, **NEW FACES AT NEWPORT**.

The two musicians, vibraharpist Lem Winchester and pianist Randy Weston, both were big hits at an afternoon "Critic's Choice" session at last year's Newport Jazz Festival.

Winchester, presented by Feather at the festival, is a part-time musician, his full-time job being a patrolman on the Wilmington, Del., police department. His work on this album—as recorded at the festival—indicates he should seriously consider making music his occupation.

Pianist Weston, a hard-driving pianist with an individual style, is at his best on "Hi-Fly," one of his set recorded at Newport.

Nat Cole singing with the Count Basie orchestra — that's the delight offered by Capitol on Nat's **WELCOME TO THE CLUB**.

Here is a swinging Nat Cole, a throwback to the days when pianist Cole was just starting to sing and before his plaintive ballad style had made him so popular.

There are some good ones here—"She's Funny That Way," "Baby, Won't You Please Come Home," and others, all done in the style Cole has carved for himself. It's a shame that the Count himself couldn't have sat in on piano—but his band is in there swinging all the way behind King Cole.

N.Y. Herald Tribune 5/17/59

Cattel, George S. Klein, Margaret Mead, Nevitt Sanford and David C. McClelland. Index and bibliographies. R. C. W. star native

JAZZMEN. Edited by Frederic Ramsey, Jr., and Charles Edward Smith. (Harvest-Harcourt, Brace, \$2.25.) **A HANDBOOK OF JAZZ.** By Barry Ulanov. (Compass-Viking, \$1.25.) **THE BOOK OF JAZZ.** By Leonard Feather. (Meridian Books, \$1.35.) Together, these three present a two-and-a-quarter-inch shelf of somewhat overlapping information. "Jazzmen" is an ambitious, well-written collection of articles by several writers on diverse groups and individuals. It deals with the story, not the technicalities, of jazz. Mr. Feather, however, is a composer, showman and writer whose "Book of Jazz" presents a clear, comprehensive review of the sources, instruments, nature and future of the music he loves. Occasionally, he is quite technical. Mr. Ulanov is in the middle. His "Handbook" is a capsule history, a dictionary of

100
105
110
115
120
125
130
135

Melody Maker 4/18/59

Central Park," writes Leonard Feather.

"In the kitchen, Annie Ross helped prepare the drinks. In the living room, Bill Duffy (co-author of Billie's book 'Lady Sings The Blues') talked to Barrie Thorne of the BBC's New York office.

"Across the room a stereophonic phonograph played Lady's just-completed MGM album. Among the listeners were Jo Jones and Ed Lewis, two of Billie's colleagues from the Basie band in which she was the girl vocalist 21 years ago.

"Ed, a little-publicized anchor man of the early Basie brass section, works now as a motor-man on the subway, but still gigs with his own group.

"Jo, reminiscing about Lester Young, said: 'What really killed Pres was Herschel Evans's death. They were enemies on the bandstand, but the truth is they were the closest of friends. Lester practically didn't drink or smoke until around the time Herschel died, in 1939.'

Romantic mood

BILLIE HOLIDAY talked to Feather of her recent past—and future.

"Evidently," says Leonard, "she was in a romantic mood when she spoke to you of settling in England—a news item that has been repeated in several New York gossip columns.

"The fact is that, despite all her problems on this side of the Atlantic, Billie isn't going to pull up her roots after all these years. She has a three-year lease on the apartment, and has no plans to slob it.

"Billie, looking sharp in a leopard-skin blouse and skin-tight treader pants, said: 'It was about time I had myself a party. This is the first birthday I've really celebrated in 15 years.'

Billie's birthday

FROM New York, too, comes word of Billie Holiday, who celebrated her birthday on April 7.

"A few old friends of Lady Day gathered to wish her luck in her small, comfortable ground-floor apartment near

AMSTERDAM NEWS MAY 9



SOMEBODY'S MISSING—The man missing was Duke Ellington and his sister, Ruth Ellington James is talking to him over the phone as the Duke Ellington Jazz Society celebrated his 60th birthday last week. At left is Mercer Ellington, Duke's son; his sister, Dr. Douglas Bray, president of the Jazz Society, Leonard Feather, co-editor of *Jazz Review* and music critic. Standing is Nat Hentoff, music critic. (Layne Photo)

TALKING TEEN

Library Exhibit On Jazz Praised

By EMILY MACY

LATEST downbeat for jazz is an upbeat in the right direction; It's now a showcase feature at the Boston Public Library!

Organized by Charles Bour-

LIBRARY JAZZ FEATURES

Special exhibition features to enjoy: Osgood's "So This Is Jazz," an historical curiosity; Hodeir's "Jazz: Its Evolution and Essence," noted for critical explanation and evaluation; Ulanov's "Handbook of Jazz"; Leonard Feather's "Encyclopedia of Jazz"; Eddie Condon's "Treasury of Jazz."

By BILL MAXEDON

THE BOOK OF JAZZ, by Leonard Feather. Meridian Books, Inc., New York, N. Y. 289 pages, \$1.35.

We think this paperbound volume, written by an Englishman about an American art form, gives a clearer picture and explanation of jazz music than any attempt that so far has been made.

Probably our most prolific jazz writer, Feather has delved deeply into its past, present and future, and what the men and the women contributing to its growth have added to its many facets.

Besides the historical and prophetic aspects of this book, Feather also gives you an idea of each instrument's place in jazz music and how and what they accomplish toward the finished product.

He has divided the book into four parts, which are The Sources, The Instruments, The Sounds, The Performers; Its Nature; Its Future, and some of the chapter heads included are Beginnings; New Orleans—Main-spring or Myth? Jazz and Race; Part Two includes all the instruments, as well as the human voice; Part Three gives a lucid description of improvisation, and Part Four is what Feather thinks will be happening in jazz in 1964.

We enjoyed all the book a great deal, but we especially liked the chapter on The Big Bands, and the conversations Feather had with W. C. Handy and Willie (The Lion) Smith, and which are reprinted here.

If you know all there is to know about jazz, or if you know nothing and want to learn, either way this book is sure to delight and inform you.



MAXEDON

*This True Press
Colonial Spring*

BOSTON EVE, AMERICAN, FRI, MAY 2, 1959 43

99

Pittsburgh Courier 5/13/54

data about discs

By HAROLD L. KEITH

Minor Impressions

"The Seven Ages of Jazz," Metrojazz 2-E 1009, rating: *****; "Jazz Comes to the Astor, EmArcy MG 36145, rating: *****; "Like Basie," Paul Quinichette and his Basie-ites," United Artists UAL 4024, rating: ****; "Historic Jazz Concert at Muscle Inn," Atlantic LP 1298, rating: ****.

METROJAZZ' "Seven Ages," as presented in concert under the capable direction of Leonard Feather, is a five-star job worth adding to any collection.

The disc is a live concert presentation which swings through the blues, ragtime, Dixieland, swing, bop and modern idioms.

The two-record package has several high points, but the ones which stick out the most in this reviewer's mind were the treatments of "Blue and Sentimental" by Buck Clayton, "Indian Summer" by Coleman Hawkins, and "I Cover the Waterfront" by Georgia Auld.

Billie Holiday, Mark Hyman and Don Elliott make outstanding contributions. The only thing missing was some genuine "belt-em" blues of the Jim Rushing-Dinah Washington variety. But you can pack only so much into a 12-inch disc.

PIANIST GENE RODGERS has his first disc for the EmArcy label, aided and abetted by bass...

CENTRAL
MUSIC

THEATRE INCORPORATED

presents
for the benefit of the Phoenix Theatre Subscription Drive

STEVE ALLEN

and Jazz at the Phoenix

Produced by: ELAINE LORILLARD
Chairman of the Benefit Committee: MRS. CANNON HERSEY
Master of Ceremonies: LEONARD FEATHER

Opening Dixie Ensemble

PERSONNEL

- Trumpet: Wild Bill Davison
- Clarinet: Pewee Russell
- Tenor Sax: Bud Freeman
- Trombone: Vic Dickenson
- Piano: Dick Hyman
- Bass: Jack Lesberg
- Drums: Jo Jones
- Vocalist: Jimmy Rushing

Chicago jazz (E. Stan...)
Bud Freeman
Vic Dickenson
Dick Hyman
Jack Lesberg
Jo Jones
Jimmy Rushing

TUNES

- Indiana
- New Orleans
- Hyman Plays Gomer

VOCALS

- I'm Coming Virginia
- Harvard Blues
- Going To Chicago

Harvard Blues
Going To Chicago
Pat House Serenade

INTRO
STEVE

Willie "The Lion" Smith

TUNES

- Tail Gate Blues
- Maple Leaf Rag

Jazz Dancers: Leon James and Al Minns

(Commentator: MARSHAL STEARNS)

ACCOMPANIMENT

- Dick Hyman
- Jack Lesberg

INTERMISSION

Impromptu Steve Allen Set

TUNES

- Angel Eyes
- Traditional Blues

ACCOMPANISTS

- Jack Lesberg
- Jo Jones

Have them to
M...
2 int symphonic orchestra

The Bill Russo Orchestra

TUNES

- Man Teca
- Old Time Religion
- Stonehenge
- Pussy Willow
- Strange Fruit
- Love Me Or Leave Me
- What's The Difference
- Procession

Self Review
Best...
for...
this summer...
Complete...

The I...
this amount...
depending
upon time

Billie Holiday

Accompanied by the BILL RUSSO ORCH.
~~Strange Fruit~~

(Surprise Number)

With Grateful Thanks to

HOWARD BAY
FRANK DILLINGHAM

for lighting
for sound

Production Associate

LOUIS D'ALMEIDA

Stage Manager

ANDRE GREGORY

Assistant Stage Manager

MAXINE TAYLOR

Special Thanks to

BOB BACH, GEORGIEANNE HOFFMAN
and DAPHNE MAYO
Piano Courtesy of BALDWIN

Jazz
Finale
of Time



Duke Ellington's most exclusive record—JUST ONE ONLY—FOR THE QUEEN

BY LEONARD FEATHER
NEW YORK, THURSDAY



THE DUKE — AN LP FOR WHAT HE MEANT TO SAY

A DUKE met a Queen, and he hasn't got over it yet. The scene: the Leeds Festival last October, where maestro Edward Kennedy (Duke) Ellington was presented by the Earl of Harewood. The result: a new, long Ellington work, dedicated to the Queen.

It had already been recorded by the Ellington orchestra, but the

TOP TEN

- 1 "A FOOL SUCH AS I"/"I NEED YOUR LOVE TONIGHT." Elvis Presley. RCA. (2)
- 2 "IT DOESN'T MATTER ANY MORE." Buddy Holly. Coral. (1)
- 3 "DONNA." Marty Wilde. Philips. (4)
- 3 "SIDE SADDLE." Russ Conway. Columbia. (3)
- 5 "PETITE FLEUR." Chris Barber. Pye. (6)
- 6 "COME SOFTLY TO ME." Fleetwoods. London. (7)
- 7 "I'VE WAITED SO LONG." Anthony Newley. Decca. (9)
- 8 "IT'S LATE." Ricky Nelson. London. (5)
- 9 "CHARLIE BROWN." The Coasters. London. (8)
- 10 "COME SOFTLY TO ME." Frankie Vaughan and The Kaye Sisters. Philips. (10)

IN CO-OPERATION WITH
NEW MUSICAL EXPRESS

disc is reserved exclusively for royal ears. It will be a limited edition—limited to one copy.

Talking to me from a small Michigan town where he is filming "Anatomy of a Murder," Ellington said: "Now in retrospect, I recall all the things I could and should have said to her Majesty and to the Duke of Edinburgh.

Handsome

I HOPE I have managed to express some of them in this composition.

"My impression of them was that of a very handsome couple, and her Majesty's tone and demeanour were a reflection of great inner contentment."

The work, which occupies

an entire side of an L.P. record, consists of six movements. "I began to think about the idea from the time I was presented," says Duke. "The music represents what the total scene meant to me. It can be summed up in four words: beauty, wonder, splendour, and majesty."

ANOTHER RHYTHM AND GLAMOUR ROMANCE?

by LEONARD FEATHER

NEW YORK, MONDAY

GERRY MULLIGAN, baritone sax man par excellence, and Judy Holliday, Broadway and Hollywood comedienne, are the latest rhythm-and-glamour couple to make international headlines.



GERRY MULLIGAN
Will the bells...

It is a time-honoured tradition. Artie Shaw began it (Lana Turner, Ava Gardner, Doris Dowling, Evelyn Keyes, and other wives too numerous to mention).

There were Harry James and Betty Grable, the late Tommy Dorsey and Pat Dane, Ray Anthony and Mamie Van Doren.

The Mulligan - Holliday idyll began a few months ago when Judy was appearing on the Broadway stage in "The Bells are Ringing." Rumour-mongers have been insisting that the bells will be ringing soon for Gerry and Judy. Friends of the jazzman have noted that in recent months he has been a changed man—elated, congenial, no

devil!

NOEL GOODWIN

sampling this type of singing for the first time. Most of the 16 items are short Gospel songs with a vivid rhythm and straightforward harmony, several of the six groups of singers using no instrumental accompaniment. They include the famous "Spirit of Memphis" quartet and a male-voice foursome called "The Trumpeteers," new to me, who are a most polished ensemble. ● DELLA REESE MEDITATION SINGERS: "Amen!" (London LITZ-J.15154; 12in. LP). The rich vibrant voice of Della Reese comes closest to the primitive spiritual among these recordings, somewhat in the manner of Mahalia Jackson, the finest Gospel singer of today.



JUDY HOLLIDAY
... be ringing?

longer given to the temperamental quirks for which he was known.

Many credit Judy with helping to effect the metamorphosis. Quick-witted, intellectual, blonde and beautiful, she is a serious student of all the lively arts and had a special interest in jazz even before she met Gerry. Reciprocally, Gerry has long been a passionate devotee of the legitimate theatre.

She's sweet

Just before he and the rest of his quartet left for a Continental tour Gerry was non-committal about marriage, but told me: "Sure, we're going together."

"I think she's a sweet person, a marvellous woman, and a great actress. I love her dearly."

Although music magazine polls have named Mulligan as the most popular modern jazzman ever to visit Great Britain (he toured triumphantly for two weeks in 1957) it is not yet sure that he and his group will visit England before returning home.

If he decides to hurry back to Judy, the marriage rumours are certain to begin again, for only last week Mrs. Ariyne Mulligan went to Mexico to get a quick divorce.

Judy was divorced two years ago from a man on the other side of the music—David Oppenheim.

N.Y. Journal-Amer. 6/1/59

who writes nothing undistinguished.

FAYE EMERSON AND HER LONGTIME best beau, Jack Walker, seem to have ended the idyll. She's making the scene with a variety of swains, bubbly and fancy free... Sonny Rollins, one of the biggest names in modern jazz, bids fair to become one of the biggest problems to his record company. MGM sent Leonard Feather out to the Coast to direct the next Rollins LP, and he conferred about the album, engaged a studio, hired other musicians to accompany the star—then waited. The brilliant tenor saxist never appeared. When telephoned at home, he simply said: "I've decided not to show up for the date, that's all." So Dr. Feather flew back to New York.

Restaurateur Romeo Salta will receive an award from the Italian government for his work in aiding Italian...

London Daily Express 5/20/59

George Shearing goes classical

From LEONARD FEATHER

America's leading jazz critic.

NEW YORK, Tuesday.—George Shearing, the British-born blind pianist, has disbanded the quintet with which he conquered the American jazz world.

In two months he will have a bigger jazz band—the one which he assembled for his record album "Burnished Brass."

George told me: "The album outsold anything else we have done in years."

"My wife, my manager, and the record company all convinced me that I should go on tour with an orchestra like it—brass, woodwind, and rhythm. Only two of my present quintet men will stay with me."

SCHUMANN

George will spend his two months' rest practising classical works for solo appearances with symphony orchestras.

"Until now," he said, "I've only been doing Mozart and Schumann. Now I have to learn some other works."

"In August I am flying to Hawaii to appear with the Honolulu Symphony Orchestra. It is fantastic how this classical thing has taken hold."

The new Shearing set-up will enable George to play more concerts, fewer night-clubs, and spend more time off at his New Jersey home with his wife Trixie and their teenage daughter Wendy.

The Teen Scene

SAN BERNARDINO, CALIFORNIA

VOL. 2, NO. 89

...formative liner notes.

THE JAZZ STORY — A documentary of quality is **THE JAZZ STORY AS TOLD BY STEVE ALLEN** (Coral CJE-100), an attractively arranged, three-LP set that offers excellent narration (courtesy of jazz critic Leonard Feather) and numerous excerpts from jazz recordings of the past 30 years. The music of the 1930s and 40s is best represented with special attention given to pianistic development. Highly educational for the tyro, it's also a valuable collation for the dyed-in-the-wool fan. A must for jazzophiles of all stripes.

MODERN MODES—In a light

Variety 6/10/59

60 MUSIC

On The Upbeat

New York

Herbie Mann, jazz flutist, will tour Africa for the State Dept.'s cultural program . . . Harold Scott, United Artists diskier, won the "Obie" award for his portrayal in the off-Broadway production of "Death Watch" . . . United Artists Records has selected soundtrack set of "Some Like It Hot" as its Star Album of the Month. For the month of June, the album, which is a regular \$4.98 seller, will be available at \$3.98 . . . Erroll Garner gets a luncheon from the Pittsburgh Variety Club June 15 . . . Elektra Records will give away merchandising prizes to distributors' salesmen as incentive boosters during June, July and August . . . "Jazz," an illustrated history of the modern jazz era, written by Leonard Feather, hits the newstands this week via Peterson Publishing. Mike Shepherd and Sammy



for the **JIM ANGELO**

RECORD

By JIM ANGELO

ALBUM OF THE WEEK — **YOU'VE GOT A DATE WITH THE BLUES** (Metro-jazz E1010) by vocalist Helen Merrill. Backed by an all-star instrumental group, this songstress of stature chants a set of real merit. Though lesser-known (in terms of LP output) than some of her more fortunate sisters, Miss Merrill makes up in quality what she may lack quantitatively. Stressing the blues, and singing with emotion plus sensitivity, she articulates *The Thrill Is Gone*, *Am I Blue*, *The Blues*, *Blues In My Heart*, *The Meaning Of The Blues*, and others. Her accompanists — such stalwarts as pianist Jimmy Jones, saxist Frank Wess, trumpeter Kenny Dorham, and drummer Johnny Cresci — leave little to be desired instrumentally. From every angle it's a quality performance and a highly recommended blues-vocal package.

Emphasizing R



Herbert Kupferberg



Martin Block



Leonard Feather

RECORD REVIEWS

As diverse as they may be, all of these new releases offer one thing in common: good listening

CLASSICAL

By Herbert Kupferberg

WITH stereo setting the pace, classical records continue to be abundant in numbers and brilliant in sound. The influence of stereo reproduction can be seen in the increasing emphasis upon big-sounding orchestral records. It's the late Nineteenth and Twentieth century schools of composition, with large orchestras, exotic instruments and strong rhythmic impulses, that dominate the releases. There's more Ravel coming out than there is Mozart—a situation which will be reversed after a while but which in the meantime provides plenty of bright color and vivid motion to display the capabilities of a good hi-fi rig.

Of course, purely musical values are by no means overlooked; recordings like Poulenc's new opera *Dialogues des Carmelites* and Schubert's *Octet in F* demonstrate a high sense of artistic responsibility. But there's a more than generous helping of such orchestral showpieces as Offenbach's *Gaité Parisienne*, Holst's suite *The Planets*, Ravel's *Bolero* and the like—in short, something for every taste and temperament.

BEETHOVEN: *Symphony No. 3 in E-flat, "Eroica."*
Bruno Walter conducting the Columbia Symphony Orchestra.
COLUMBIA MS-6012, \$5.98 (stereo);
ML-5320, \$4.98 (monaural).

Bruno Walter, now eighty-two, attains the distinction of being the first conductor
[Classical record reviews are continued on page 84]

POPULAR

By Martin Block

The record companies are putting out new releases almost faster than I can listen to them. It's an indication of the health of the industry, and a sign that no matter what your taste in popular music, you will have no trouble satisfying it. From the albums recently issued I've culled my nominations for the best of the batch—all designed to prove how good your hi-fi equipment can sound.

HYPNOTIQUE

Martin Denny Orchestra.
LIBERTY LRP 3102. (Available in stereo.)

Another in the "Exotica" series, and a welcome addition it is, too. Imaginative orchestral treatments complemented by the same approach in recording makes this album one you'll want to have. Songs include "Summertime," "St. Louis Blues," "On A Little Street In Singapore," and my favorite, "We Kiss In A Shadow." For the hi-fi fan, and the stereo bug, a must.

I'LL BE SEEING YOU

Jo Stafford, with Paul Weston's Orchestra.
COLUMBIA CL 1262. (Available in stereo.)

Probably the best album put out by Jo in some time, not only in sound, but for material as well. Songs are all from the World War II era selected by Jo from letters sent her by the boys overseas. Songs
[Popular record reviews are continued on page 105]

JAZZ

By Leonard Feather

During the past three months two trends have been noticeable among the jazz releases. First, the quantity of LPs dumped on the helpless dealers, far from diminishing as might logically have been expected, is greater than ever. Second, the proportion now available on stereo is rapidly approaching the 50% mark and will have passed it by the time these lines are read. The discs listed here are all recommended, since the tremendous variety available made it easy to dispense with reviews of inferior items.

THINGS ARE GETTING BETTER

Cannonball Adderley.
RIVERSIDE 12-286.

I have never yet heard a bad album by altoist Adderley, and the addition of Milt Jackson's vibes made this a preordained success. The seven long tracks include "Groovin' High" in its original arrangement, Jackson's exotic "Blues Oriental" and originals by Adderley and Budd Johnson. Wynnton Kelly, Percy Heath and Art Blakey furnish an ideal rhythm support. Only one mild reservation: I can't see how anyone can claim to have "composed" the title tune. This 16-bar strain is close to 100 years old.

WELCOME TO THE CLUB

Nat "King" Cole and the Basie Band.
CAPITOL W 1120.

Nat is backed by the entire Basie band, with Gerry Wiggins replacing Basie at the piano. (Why didn't Nat replace him?) Dave
[Jazz record reviews are continued on page 108]

...ough's arrangements show Nat in a jazz-flavored context than has been custom in these sugar-coated days. The material includes such excellent choices as *The Late Late Show*, *Mood Indigo* and Joe Turner's famous *Wee Baby Blues*. I'd have liked to hear more of Basie's soloists, but must still class this as Nat's most engaging album in a long while.

JAZZ GIANT

Benny Carter Septet.
Contemporary C 3555.

Since just about everyone on this LP is a blues-paying member of my private club of personal preferences, I could hardly be expected to pass this up without a rave. The elegances in this Tiffany window of timeless jazz are the leader himself, whose saxophone remains the *ne plus alto* in its field; André Previn's ever-beatful piano; Ben Webster's room-temperature tenor; Frank Rosolino's trombone; Barney Kessel's guitar; Leroy Vinnegar's bass and Shelly Manne's drums. There are seven tracks, so they all stretch out comfortably for from 3½ to 7½ minutes on *Blue Lou*, *Ain't She Sweet*, three other standards and two originals. Benny doubles delightfully on trumpet in a couple of items. If this be West Coast jazz, put me on the next jet.

JAZZ IN ORBIT

Bob Davis.
STEPHENY LR 8003 (Stereo).

LPs like this should be encouraged. There are many jazzmen in cities other than N.Y. and L.A. who could offer substantial competition if given the exposure. Here, for instance, is a group of Minneapolis musicians: Bob Davis, who played piano and wrote four of the six original tunes; Dave Karr, flute and saxophones, plus two originals; and a fine drummer named Bill Blakkestad. With Chicago bassist Johnny Frigo they play an outgoing, driving brand of modern but not ultra-modern jazz. Karr's flute on *I'll Remember April* is noteworthy. The stereophonic sound adds little; just about everything of importance can be heard via the left hand channel. Minneapolis columnist Cedric Adams wrote the genial album notes. Don't be alarmed by the cover art.

EDDIE DAVIS TRIO

ROULETTE SR 52019 (Stereo).

"Lockjaw" Davis plays a definitely non-U tenor sax. Nor is there anything intellectual about Shirley Scott's organ; but the beat that permeates these sides is ample reward. 11 of the 12 tracks are standards (*Night & Day*, *Close Your Eyes*, *Canadian Sunset*, etc.); the twelfth is a jump blues. The combo is actually a quartet, with the splendid bass work of G. Duvivier and drums of Arthur Edgehill. Two items are organ solos: *There Is No Greater Love* and a Latinization of the old Claude Thornhill theme *Snowfall*. Stereo makes engaging use of saxophone-to-organ table tennis effects. (We professionals never call it ping-pong.)

LARRY ELGART & HIS ORCHESTRA
RCA VICTOR LSP 1961 (Stereo).

This is a big band with a splendidly recorded sound. There is virtually no jazz solo work of any value, but in its own category—modern dance music techniques applied mainly to old familiar tunes—it succeeds consistently. Titles include *Once In Love With Amy*, *Midnight Sun*, *That Old Feeling* and an original blues, *Bigwin*. An impressive demonstration of the distance this kind of music has traveled since the days of the stultified (and monaural) Glenn Miller sound.

NEW BOTTLE OLD WINE

Gil Evans Orchestra.
WORLD PACIFIC 1011 (Stereo).

The old wine of the title is the musical fabric: eight standards written by famous jazzmen (Armstrong, Gillespie, Parker, Monk et al). The new bottle is the rehabilitation performed by arranger-pianist Evans, whose large orchestra includes tuba, French horn, flute. The principal solo voice throughout is the authoritative alto sax of Cannonball Adderley. Evans' original techniques in the voicing of the instruments result in a tonally striking set of performances. The

Leonard Feather
will again review the
best of the new jazz releases
in the next information-packed issue of
HI-FI SYSTEMS—ON SALE SEPT. 17

stereo is adequate except for Chuck Wayne's guitar, which suffers from insufficient presence. An outstanding track is the 30-year-old, too-little-heard Fats Waller song *Willow Tree*.

SONNY SIDE UP

Dizzy Gillespie, Sonny Stitt, Sonny Rollins.
VERVE MGV 8262.

Except for slight ensemble frameworks this is sheer improvisation by Diz and the two tenor sax giants, much of it cohesively and compellingly intense. They are supported by a highly propulsive rhythm team: Charlie Persip on drums and the Bryant brothers, Tommy on bass and Ray on piano, the latter playing a key role in the 12-minute treatment of the old blues *After Hours*. There are only three other tracks, one of which, *The Eternal Triangle*, runs over 14 minutes. The Gillespie vocal on *Sunny Side of the Street* was, alas, censored—gone are the cracks about Eisenhower, Goldfine and Manischewitz wine. The juxtaposition of the two Sonnies proves enlightening and exciting.

GOLDEN ERA OF DIXIELAND JAZZ
—1887-1937 VOL. II

DESIGN (SPECTRUM) SS 30 (Stereo).

This is the kind of LP for which the personnel and titles tell the whole story. Given Rex Stewart, Buster Bailey, Vic Dickenson, Marty Napoleon, Arvell Shaw and George Wettling, and eight tracks such as *High Society*, *Jazz Me Blues*, *Ja Da* and an 8½ minute ad lib foray called *Relaxation Blues*, you get just what you expected: free-wheeling ad libbing of the sort we jaded jazz critics have heard a thousand times before; yet Vic's long opening solo on *Ja Da* is alone worth the price of the album. Good stereo sound without excessive directionality.

THE FOUR BROTHERS SOUND

Jimmy Giuffre.
ATLANTIC 1295.

A fascinating experiment. Multi-taping enables Giuffre to play all four tenor sax parts. Even in the title tune, with which he popularized the four-sax sound a decade ago, Giuffre has modernized his writing and the results are far more provocative. The basic tracks were taped in the music barn at the Lenox, Mass. School of Jazz; the three extra sax parts were added in New York, without enough loss of quality to disturb musical value. Engineer Tom Dowd must thus share credit with Giuffre, whose writing for the four originals on one side and five standards on the other is consistently intriguing. Two tracks have the sax sound completely unaccompanied; on the rest Bob Brookmeyer at the piano and Jim Hall on guitar are the only others present. The absence of a bass hurts at times, though for the most part the beat achieved by the unconventional rhythm setup is strikingly effective. The most unusual piece of writing is *Space*, which despite Jimmy's disclaimer is virtually an atonal work. The LP stands up as a musical and technical achievement and all concerned, including Atlantic supervisor Nesuhi Ertegun, are to be congratulated.

TED HEATH SWINGS IN HIGH STEREO

LONDON PS 140 (Stereo).

High stereo aside, this is higher in good jazz content than most of Ted's albums. Notable items are a blues waltz, *Three for the Blues*; an amusing original, *Big Ben*, by bassist Johnny Hawkworth; and a capable workout on Ellington's *C Jam Blues*. The enormous applause, surging suddenly in and out, sounds a little suspicious, though the LP states "Recorded at Kingway Hall" and shows spectators in the photographs. Sound is generally good. It's unfortunate that London saw fit to release this with no liner notes or personnel details of any kind (at least on the stereo; we haven't seen a monaural version).

BOOK OF BALLADS

Carmen McRae.
KAPP 1117.

Though she remains unmistakably a singer with the type of tasteful phrasing that can only come from jazz experience,

Variety

Wednesday, August 5, 1959

On The Upbeat

New York

Leonard Feather acting as New York liaison for the jazz film which Joachim-Ernst Berendt, German jazz authority, is preparing under the auspices of the State Dept. for German tv... Seeco Records has arranged a joint promotion with

his Frisco club, On the Levee, during his absence... Ray Charles headed an r&b show in Oakland Auditorium... Cal Tjader's expected to bring Paul Horn from Los Angeles and Jose (Chombo) Silva from N.Y. during his Blackhawk run... Wally Rose took over the piano at the Red Raven...

JAZZ TODAY

... where it is and where it is going

The Billboard asked some of the top men in the world of jazz: critics and a.&r. men, to comment on the state of jazz today, and where it ~~is~~ be heading tomorrow. Here are their opinions.

Achieves Much On Social Level

By Leonard Feather author of The Encyclopedia of Jazz

group a little Rock is Even system confere works a the national ture arti ties, will credit sh who hav thru jazz small list simply wa tactics of conservat and large and large certain lo tudes.

ASK an unanswerable question and you get an unpredictable answer. None of the musicians themselves, far less the critics, can analyze where jazz is going. At present it is fanning out in so many directions, and is subject to such a variety of atmospheric pressures, that any prediction is about as sure of success as the port has weather forecast for 1960 in the couple of Farmer's Almanac.

More than any musical conval has sideration, one factor in the present and future orientation of jazz remains supremely important: its contribution to democracy. Too many of us tend to take for granted the vast achievements of jazz on the social level. It is easy to forget that at one time will be a white or Negro jazzmen dared creasingly not appear together, anywhere in day. None America, on a stage or in a night the music club—not even, with rare ex-could have ceptions, in a recording studio. It is incompletely realized how but there much more slowly jazz might that music have progressed had it not been than ever for John Hammond, who for al-objective t most 30 years has been a stubborn began to opponent of Jim Crow. It was he years befor (Continued on page 32)

musica-jazz - 29

FONIT

ENCYCLOPEDIA OF JAZZ

LP da 30 cm. «Encyclopedia Of Jazz On Records» - Vol. III - Jazz Of The Forties - DL 8400 - comprendente:

ARTIE SHAW AND HIS ORCHESTRA

Solisti: A. S. (cl.), Al Cohn (ten.), Dodo Marmarosa (p.), Jimmy Raney (ch.). New York, dicembre 1949.

I Get A Kick Out Of You

STAN KENTON AND HIS ORCHESTRA

Chico Alvarez, Frank Beach, Earl Collier (tr.), Dick Cole, Harry Forbes, Lorin Aaron (tr.), Jack Ordean, Ted Romera (alto), Claude Lakey, Red Dorris (ten.), Bob Gioga (bar.), Ted Repay (p.), Al Costi (ch.), Howard Rumsey (cb.), Marvin George (batt.). New York, 13 febbraio 1942.

Gambler's Blues

KING COLE TRIO

K. C. (p.), Oscar Moore (ch.), Wesley Prince (batt.). Hollywood, 6 dicembre 1940.

Honeysuckle Rose

COLEMAN HAWKINS AND HIS ORCHESTRA

C. H. (ten.), Bill Coleman (tr.), Andy Fitzgerald (cl.), Ellis Larkins (p.), Al Casey (ch.), Oscar Pettiford (cb.), Shelly Manne (batt.). New York, 8 dicembre 1943.

How Deep Is The Ocean

JAY MCSHANN AND HIS ORCHESTRA

Bob Merrill, Bernard Anderson, Orville Minor (tr.), Joe Baird, Lawrence «Frog» Anderson (tr.), Bob Mabane, Freddy Culliver (ten.), Charlie Parker, John Jackson (alto), James Coe (bar.), Jay McShann (p.), Leonard Enois (ch.), Gene Ramey (cb.), Harold West (batt.). New York, 2 luglio 1942.

Sepian Bounce

ROY ELDRIDGE AND HIS ORCHESTRA

R. E. (tr.), Joe Eldridge, Andrew «Goon» Gardner (alto), Ike Quebec, Tom Archia (ten.), Rozelle Gayle (p.), Ted Sturgis (cb.), Harold «Doc» West (batt.). Chicago, 16 novembre 1943.

The Gasser

ART TATUM AND HIS BAND CON JOE TURNER

Joe Thomas (tr.), Edmond Hall (cl.), A. T. (p.), Johnny Collins (ch.), Billy Taylor (p.), Eddie

Dougherty (batt.), Joe Turner (voc.). New York, 21 gennaio 1941.

Wee Baby Blues

Russ Cose (tr.), Hymie Schertzer, Jack Gressey, Larry Binyon, Paul Ricci (sax), Dave Bowman (p.), Carl Kress (ch.), Haig Stephens (cb.), Johnny Blowers (batt) più sei archi, Billie Holiday (voc.).

Lover Man

EDDIE CONDON AND HIS ORCHESTRA

Bobby Hackett, Billy Butterfield, Max Kaminsky (tr.), Jack Teagarden (tr. e voc.), Pee Wee Russell (cl.), Ernie Caceres (bar.), Gene Schroeder (p.), E. C. (ch.), Bob Haggart (cb.), George Wettling (batt.). New York, 12 dicembre 1944.

Somebody Loves Me

EDDIE HEYWOOD AND HIS ORCHESTRA

Ray Nance (tr. e viol.), Aaron Sachs (cl), Don Byas (ten.), E. H. (p.), John Simmons (cb.), Shelly Manne (batt.). New York, 2 maggio 1944.

How High The Moon

LIONEL HAMPTON AND HIS ORCHESTRA

Ernie Royal, Karl George, Joe Newman (tr.), Fred Beckett, Sonny Craven, Henry Sloan, (tr.), Marshall Royal, Ray Perry (alto), Dester Gordon, Illinois Jacquet (ten.), Jack McVea (bar.), Milt Buckner (p.), Irving Ashby (ch.), Vernon Alley (cb.), George Jenkins (batt.), L. H. (vibr.). New York, 26 dicembre 1941.

Flying Home

WOODY HERMAN AND HIS ORCHESTRA

Solisti: Johnny Hodges (alto), Herbie Fields (ten.), Ralph Burns (p.), W. H. (cl.). New York, 3 aprile 1944.

Perdido

Questo terzo LP della Enciclopedia del jazz di Leonard Feather è un esauriente panorama del jazz dal 1940 al 1949. Tutti i principali raggruppamenti e solisti vi sono rappresentati. Le esecuzioni compendiano la loro migliore produzione di quel periodo, sempre riferendosi, naturalmente, al materiale di cui la casa discografica può disporre. L'interesse però per questo gruppo di incisioni è notevolmente aumentato dal fatto che numerose formazioni sono il frutto della riunione di musicisti che normalmente hanno militato in altre orchestre. Così, per esempio, in

Perdido di Woody Herman si possono ascoltare, Tizol ed Hodges, due veterani dell'orchestra di Ellington. Particolare rilievo va dato al Sepian Bounce dell'orchestra di Jay McShann nelle cui file milita Charlie Parker, praticamente ai suoi debutti, anche se nel suo assolo sono facilmente riconoscibili i germi di quella feconda creazione che farà di Parker il più grande sassofonista che il jazz abbia avuto. Ottimo è anche The Gasser di Roy Eldridge ed il Lover Man di Billie Holiday. Nel Wee Baby Blues ci sarebbe piaciuto ascoltare più a lungo Art Tatum che Joe Turner, anche se si tratta di un Art Tatum insolito e legato ad atmosfere che riprenderà raramente.

LP da 30 cm. «Enciclopedia Of Jazz On Records» - Vol. IV - Jazz Of The Fifties - DL 18401 - comprendente:

RED NORVO TRIO

R. N. (vib.) Tal Farlow (chit.), Red Mitchell (cb.). New York, aprile 1953.

Good Bait

ERROLL GARNER

New York, marzo 1945.

Sweet Lorraine

CHARLIE VENTURA SEXTET

Conte Candoli (tr.), Benny Green (tr.), Boots Mussulli (alto), Roy Kral (p.), Kenny O' Brien (cb.), Ed Shaughnessy (batt.). Pasadena, 1949.

I'm Forever Blowing Bubbles

LOUIS ARMSTRONG AND THE ALL STARS

L. A. (tr.), Trummy Young (tr.), Barney Bigard (cl.), Billy Kyle (p.), Arwell Shaw (cb.), Barrett Deems (batt.). Hollywood, 21 gennaio 1955.

When The Saints Go Marching In

JIMMY MC PARTLAND AND HIS ORCHESTRA

Jimmy McPartland (tr.), Cutty Cutshall (tr.), Bud Freeman (ten.), Bill Stegmeyer (cl.), Romeo Penque (oboe), George Berg (fagotto), Marian Mc Partland (p.), Sandy Block (cb.), George Wettling (batt.). New York, 2 febbraio 1956.

In A Mist

TONY SCOTT

Solisti: T. S. (cl.), Dick Katz (p.), Percy Heath (cb.); Osie Johnson (batt.). New York, 29 dicembre 1953.

Swootie Patootie

BENNY GREEN AND HIS ORCHESTRA

B. C. (tr.), Frank Wess (ten.), Cliff Smalls (p.), Cecil Payne

Luella Parsons Journal-Amer 6/7/59

JULE STYNE STOPPED reading the rave reviews about his music for Ethel Merman's "Gypsy" long enough to read, and buy—"Jazz" for his first motion picture production. "I'm very thrilled that I'm going to see "Gypsy" next week in New York." Jule has already talked to 20th Century-Fox about borrowing Robert Wagner for "Jazz." "Bob's just right to play the head of a group of young jazz musicians sent on a good-will tour by the State Department," he said. "The story is about the various adventures they get into in the various countries." "Jazz" was written by jazz music critic Leonard Feather and is being published by Petersen Publications.

July 1957

105

Leonard Feather

• Continued from page 24

who persuaded Benny Goodman to break the ice by hiring Teddy Wilson and creating the Goodman Trio—an episode completely ignored by the Hollywood titans when they filmed "The Benny Goodman Story."

The economic, psychological and sociological advantages brought about by the fusing of two long-segregated cultures have a value that cannot be overestimated. Every time an interracial combo appears on network television, somebody in the South (and even north of the South) learns a lesson. Every time the State Department sends such a group abroad on a goodwill tour, a little of the stigma of Little Rock is eroded.

Eventually the unofficial quota system that still operates behind conference room doors at networks and ad agencies, even in the editorial offices of great national magazines assigning feature articles on music personalities, will be eliminated. Meanwhile credit should be given to those who have taken an active part thru jazz in the assault against prejudice. Steve Allen heads a small list of TV personalities who simply will not tolerate the evasive tactics of the Madison Avenue conservatives. And altho Newport has been the scene of a couple of regrettable incidents, by and large its annual jazz festival has tended to break down certain long-ingrained social attitudes.

Whether or not Duke Ellington, the greatest living jazzman, ever is awarded the sponsored TV series he has been trying for a decade to achieve, jazz tomorrow will be an extension of the increasingly democratic jazz of today. None of us can be sure how the music will sound (who in 1940 could have given us the slightest indication of the nature of bop?), but there is room for confidence that musicians will work harder than ever to achieve the social objective toward which America began to edge, ever so slowly, years before jazz was born.

Luella Parsons

Journal-Amer. 6/7/57

JULE STYNE STOPPED reading the rave reviews about his music for Ethel Merman's "Gypsy" long enough to read, and buy—"Jazz" for his first motion picture production. (I'm very thrilled that I'm going to see "Gypsy" next week in New York.) Jule has already talked to 20th Century-Fox about borrowing Robert Wagner for "Jazz."

"Bob's just right to play the head of a group of young jazz musicians sent on a good-will tour by the State Department," he said. "The story is about the various adventures they get into in the various countries."

"Jazz" was written by jazz music critic Leonard Feather and is being published by Petersen Publications.

N.Y. Times July 23, 1959

3,000 AT FUNERAL OF BILLIE HOLIDAY

Many in Music World Mourn Noted Jazz Singer at Church Rites Here

An overflow throng of 3,000 persons attended a funeral service yesterday for Billie Holiday at St. Paul the Apostle Roman Catholic Church.

The influential jazz singer, known as Lady Day, was mourned at a solemn requiem mass, sung by the church's choir of ten voices. About 500 of the mourners, who could not be accommodated inside the packed church, stood on the sidewalks.

Miss Holiday died Friday in Metropolitan Hospital of congestion of the lungs complicated by heart failure at the age of 44.

Six pallbearers carried the body in a heavy bronze coffin into the church. The singer was buried in her favorite pink lace stage gown and pink gloves.

More than 10,000 persons had viewed the body at the Universal Funeral Chapel, Lexington Avenue and Fifty-second Street. The throng at the church and outside was so heavy that ten policemen were detailed to the scene. Traffic was disrupted in front of the church at Columbus Avenue and Fifty-ninth Street when the service ended and the mourners milled around outside.

The celebrant of the mass was the Rev. Joseph Troy, pastor of the church. The deacon was the Rev. Lawrence McDonnell and the subdeacon was the Rev. Robert Nugent.

Among the mourners at the services were Miss Holiday's husband, Louis McKay, and her half-sister, Kay Kelly.

Many persons prominent in the entertainment and musical world also attended the rites. They included Benny Goodman, Gene Krupa, Henry (Red) Allen, Joe Williams, Frankie Freedom, Michael Peter Grace, Billy Rowe, Don Shirley, Roy Eldridge, Buddy Rogers, Tony Scott, Leonard Feather, John Hammond, Charlie Shavers, Joe Jones and Joe Glaser.

Burial was in St. Raymond's Cemetery in the Bronx.

ROBERT CELLER 67 DIES

FOR THE
time, T
Drovers
In 19
The Un
his asse
service
York of
ing hel
tions in
troit an
From
Jacobs
with the
New Be
Times, t
The St
Press.
found
which
editor.

In 19
United
ment at
of its
Toward
assignm
ment, l
of the

Mr.
partm
study
police
He wa
fice
World
Sur
forme
daugh
Epstei
collect
Baltin
son, J
amaz
Charl
and a
Paw E

EDW
LA

Edw
in the
& Her
of w
found
home,
was 7

Mr.
from
on the
the N
was a
1907.

Dur
Hays
work
Techn
the A
cited
servic

Mr.
near E
fore
One a
first F
of Nev
A n

2500 Jam Church For Farewell Tribute To Billie Holiday

The Church of St. Paul the Apostle, 60th St. and Columbus Ave., was jammed by 2500 mourners today as a Solemn Requiem Mass was celebrated for Billie Holliday, the Negro blues singer.

The church, widely known as the home of the famous Paulist Fathers choir, seats only 2000, but another 500 squeezed in to kneel or stand in prayer and farewell to Lady Day.

Her body, in a bronze coffin, was borne into the old church shortly before 11 a.m. on the shoulders of six professional pallbearers and carried to a catafalque at the head of the center aisle.

Relatives Attend.

Behind the coffin slowly moved Miss Holiday's closest relatives: her husband, Louis McKay, her half-sister, Kay Kelly, and a niece, a nephew, a cousin and an aunt.

The celebrant of the mass was St. Paul's rector, the Rev. Joseph Troy, CSP. The Rev. Lawrence McDonnell was deacon of the Mass and the Rev. Robert Nugent subdeacon. In the choir loft a small group of adult male choristers gave the responses.

There were 40 honorary pallbearers, including Earle Zaidins, the singer's attorney; Joseph Glaser, her agent; Benny Goodman, Gene Krupa, Teddy Wilson, the pianist; Mary Lou Williams, Charlie Shavers, Roy Eldridge, Michael P. Grace, Leonard Feather, the jazz critic, and Juanita Hall, the singer.

500 Stand in Street.

The congregation, about 60 percent Negro, was made up of well-to-do and poor, of friends and acquaintances of the singer, of people who had known her in her triumphs and adversities.

Outside in the street stood about 500 persons, some merely the curious who gather everywhere, others who could not get into the crowded church.

Freed from the silence of the church, they talked in low voices of Lady Day, of her talents and sorrows and influences.

The mass over—there was no eulogy—the coffin was carried to a hearse and taken to St. Raymond's Cemetery in the Bronx for burial in the family plot where the singer's mother lies.

Before the Mass, the body had been on view in the Universal Chapel, Lexington Ave. and 52nd St. Miss Holiday wore a pink lace gown, pink gloves, orange lipstick. People passing the coffin said how peaceful she looked, and they wept.

Capt. Rusnini Rit

A
Capt.
tired
form
celeb
at St.
Park
Cap
at his
after
captain
Florida
ramme
Star li
tucket.
Capt.

in keep
against
credited
of lives.
were los
time rac
rescue.

During
consultar
ping Adn
war he 1
Co., 37 W
Italian Tr
Washingt
1954.

Surviv
Maria; a
erick W.
ciano A.

Thomas Steel

A Sole
Thomas
dent of
Corp.,
Flushir
a.m. F
Loyola
84th St

Mr.
dences
at Shi
ampto
Fla.,
birth
in So

Mr.
the Fl
merce
in 195
York F
eral St

Surviv
dred; a
reen W
Thomas
Henr



good company

Adventures, Advice,
Amusement—For
Summer Reading

■ Is it your dish . . . or your beau's? . . . "The Encyclopedia of Jazz" written by Leonard Feather and published by Horizon Press, Inc. It's illustrated with wonderful photographs of Ella Fitzgerald, Glenn Miller, Benny Goodman, and many other greats who have contributed so much to popular music. Mr. Feather traces the history of jazz from its early Gay 90's origin (ragtime and the blues), through swing and dixieland, to the present and newest form, progressive jazz. It covers the composer and contributor field from W. C. Handy, the "father of jazz," to the greats of today—Armstrong, Ellington, Brubeck . . . to mention just three. There are over a thousand biographies. And if you want to get behind the *why* of jazz, study the chapter devoted to its analysis and definition. We were fascinated by a chapter entitled, "Glossary of Terms Used By Jazz Musicians." Do you know what a "bean" is in jazz jargon? Do you know what city is referred to as "The Apple"? We're not going to tell you; read "The Encyclopedia of Jazz." \$10.

■ Like every girl, you're interested in a slim, attractive figure. "The Teen-Age Diet Book" is written just for you, with an understanding of your special problems, weaknesses, tempta-

Lively Arts



Three Books Sweep The History of Jazz

Ralph J. Gleason

ALTHOUGH the books on jazz are beginning to occupy a 5-foot shelf of their own, we have yet to see a thorough-going, calm and unbiased study of the history of this music.

Marshall Stearns' "The Story of Jazz" (Mentor; \$6.25) is the best single volume so far, despite its faults. However, there have been two recent paperbacks issued which, together, can give you a lot of the feeling and insight, as well as history, of jazz, not to be obtained elsewhere.

"Jazzmen" (Harvest HB-30; \$2.25) is a reprint of the excellent study of New Orleans and Chicago jazz edited by Fredric Ramsey and Charles Edward Smith and first issued some 20 years ago. Then, as now, it had historical faults and faults of romanticizing, but it still is the best glimpse of the background and ori-

gins and early days of jazz that we have. It was written in love and enthusiasm by serious students of the music and their joy of being able to bring this message to the world is visible on every page. It is full of wonderful anecdotes, fine pictures and good writing. You won't find a thing in it about modern jazz (it hadn't started when the book was published) nor really much about swing; but for what it does cover, it does a superb job.

Leonard Feather, an indefatigable toiler in the vineyards of modern jazz, has just published a new booklet entitled "Jazz" (Trend; 50 cents). It isn't really the story of jazz at all, but of modern jazz. Like "Jazzmen," it only covers part of the picture, but the part it covers it covers well. In this book you'll find a fascinatingly full account of the birth

and development of modern jazz; of the personal histories of such musicians as Charlie Parker and Dizzy Gillespie, as well as a reasonably complete survey of the jazz scene today, some indication of the role of the revivalists and of rock 'n' roll and other peripheral things.

Both of these books are full of excellent pictures of the men who make the music. Many of the pictures will be new even to old fans, and all of them aid in giving the full impression of the jazz scene each book covers.

As companion volumes to Stearns' "The Story of Jazz," I would recommend these books highly. The combination of all three gives a thorough history of jazz music and its development. There are other good paperback jazz books to which you will inevitably be drawn after these.

Richmond, Va. Times + Dispatch 6/7/59

Hallen

KANSAS CITY, MO.

Look & Listen . . . With Rowe

Page 8 THE CALL May 8, 1959

On The Records

By BOB GREENE

Some time ago I reviewed two sets of jazz history one on Decca and the other on Capitol. Now Metrojazz has released the same type of album, this a 2-12-inch set.

THE SEVEN AGES OF JAZZ, Metrojazz 2-E 1009—Leonard Feather, the jazz critic and writer, has produced and narrated an album that is definitely needed. "The Seven Ages of Jazz," according to Feather, are folk, blues, ragtime, dixieland, swing, bop and modern.

This set was recorded live at a jazz festival in Connecticut with such stalwarts as Billie Holiday, Willie "the Lion" Smith, Coleman Hawkins, Tyree Glenn, Buck Clayton, Maxine Sullivan, Georgie Auld and Don Elliott. One person who appears in the set is not mentioned in the credits at all. He is Mal Waldron on piano who backs up Lady Day.

As the title implies, Feather and his hand-picked musicians romp through the basic structure of jazz, showing the changes and evolution of the spiritual and folk and work songs into the music of the Parkers, the Gillespies and the Monks.

Dick Hyman, the musical director of the set and also the pianist on the majority of tracks, does a commendable job, especially on his impersonation of Erroll Garner.

A very good buy. A collection, whether complete or just haphazard, shouldn't be without this valuable anthology of America's music.

LEONARD FEATHER is to jazz what Leonard Bernstein is to the symphony. Both are in the know, for certain.

Feather is a native Briton who has become a foremost expert on America's favorite music form. As such, he is the author of the highly respected "Encyclopedia of Jazz." Comes now, another definitive Feather production—a sort of soundtrack for his famed Encyclopedia. It's titled: "The Seven Ages of Jazz."

"THE SEVEN AGES OF JAZZ" proves MGM Records, Inc., was in the right groove when it decided to go with Leonard Feather to a jazz festival in Wallingford, Conn., last September. Feather, who conceived, staged and narrated the show, told his audience:

"Jazz has been through many phases in its 60 years of life—more phases than we could ever convey to you in one short evening of music. This will be an attempt to show you seven main aspects, involving the original sources and most of the chief developments. Our primary objective is to entertain you. If, in doing so, we succeed also in informing you a little, so much the better."

For the records—four 12-inch LP sides—Leonard Feather has done both. The new MGM album packs a load of listening pleasure as well as an ample measure of facts about a truly American art form which has passed through the Iron Curtain many times—by invitation and otherwise.

JAZZ, Leonard will tell you, has passed through these seven ages:

Folk, blues, ragtime, Dixieland, swing, bop and modern.

And for the records, Feather appears to be very well informed on each stage.

FOR THE RECORDS, Leonard Feather is a keen judge of jazz talent on both the instrumental and vocal levels. "For the Seven Ages of Jazz," he had on the scene such talent as Brownie McGhee, vocals and guitar; Willie (The Lion) Smith, piano; Don Elliott, trumpet, mellophone, vibraharp and marimba; Tyree Glenn, trombone, vibraharp; Dick Hyman, piano, clarinet; Coleman Hawkins, tenor sax; George Auld, tenor, alto and baritone; Buck Clayton, trumpet; Milt Hinton, bass; Don Lamond, drums, and Maxine Sullivan and Billie Holiday for vocals.

Such a lineup involved several courtesy deals with many recording companies. The end product proves the negotiations were worth all their efforts in cutting contract red tape.

IN SELECTING TUNES for "The Seven Ages of Jazz," Leonard Feather has been most judicious in the face of the obvious limitations of such a recorded production. While he may have omitted many outstanding jazz classics, it is certain that his final choice was guided by a sincere desire to come up with a sound specifically in tune with a particular age of jazz.

Among the titles are "See See Rider," "Maple Leaf Rag," "Tiger Rag," "Singing the



Leonard Feather

Blues," "It Don't Mean a Thing," "Stompin' at the Savoy," "I Wished on the Moon," "One o'Clock Jump," "Loch Lomond," "If I Could Be With You," "Indian Summer," "Vibes Impressions," "Jazz Lab" and others.

The album notes as well as Feather's narration are not wordy things. They are done in a clear and concise manner. A couple of hours with Leonard Feather's "The Seven Ages of Jazz," and his purpose is obvious:

A simple picture of American jazz, complete with a fascinating soundtrack.

It's something special for jazz fans, traditional as well as modern. And for the person who "doesn't understand jazz," this is it!

STEREO SE3764		
E3764		
luxe Package)	2-E1009	

Jazz Podium

Leonard Feather, begibt sich nach Europa, wo er in England und Frankreich mit einheimischen All Star-Gruppen Platten aufnehmen will. Sein im vergangenen Jahr in Wallington (Connecticut) veranstaltetes Konzert, das in seiner ganzen Länge mitgeschritten wurde, ist jetzt in Schallplatten-Albumform unter dem Namen „Seven ages of Jazz“ unter Metrojazz-Etikett erschienen.

Lively Arts



Mary Ann McCall Sings Jazz Like Nobody Else

Ralph J. Gleason

IT'S BEEN HARD for singers to achieve any individuality that is worthwhile in jazz. Too many of them have sung for years under the shadow of one or another of the great voices of the music. Too many others just simply haven't had the individuality of sound that is necessary.

An exception to this rule is Mary Ann McCall. A veteran of many years with such bands as Tommy Dorsey, Charlie Barnet and Woody Herman, Miss McCall is one of the truly original singers in jazz.

Coral has just released a new LP by her, "Melancholy Baby" (Coral CRL 57276) and it is, like almost everything she has ever recorded, a delight.

Mary Ann McCall has the gift of phrasing and time that is reserved for a very few. It doesn't matter whether or not she is singing at a fast or slow tempo. She can make the song

make sense and give it that inevitability of sound that marks the expert phrasing of a jazz singer.

There is something else, too, about the overtones of sound in her voice. There's a quality of emotional abandonment, of late hours and smokey rooms that gives her voice an indescribable aura of exotic romance. There is, also, in her voice great warmth and personal involvement with a lyric. Mary Ann sings the songs as if she meant them as personal messages.

Among the great, sad, songs on this LP are "Am I Blue," "My Old Flame," "Trouble is a Man" and one of the best, "Blue and Broken Hearted."

Oddly enough, the best young singer to come along in a decade, Ernestine Anderson, lists Mary Ann McCall as one of her favorites and every now and then in Leonard Feather's reveal-

ing Blind Fold Test in Down Beat, you'll find one of the girl singers coming up with a mention of Mary Ann.

Personal tragedy has dogged her life, as it has that of many great artists, and she has been absent for long periods of time from the jazz scene. Had this not been true, she would have been even more of an influence on young singers than she now is.

However, for those who have had the luck to hear her when all was right musically, Mary Ann McCall is an unforgettable singer and this LP will give you some glimpse of why it is so. Since record companies are always asking critics to say something constructive, here goes: Next time, fellas, just record this girl with a swinging big band and never mind the chi chi backgrounds. She doesn't need 'em.

SWING JOURNAL 5-59



レナード・フェザー

★ イヤー・ブック・オブ・ジャズ

レナード・フェザーの新しいジャズ年鑑 The New Yearbook of Jazz を買ったが、やはりいい出来である。ご承知のように、この年鑑は三冊目にあたり、「ジャズ百科」The Encyclopedia Yearbook of Jazz が1955年に、二冊目のジャズ百科「イヤーブック」The Encyclopedia Yearbook of Jazz が1956年に出ており、イヤーブックだから1957年版も出なければならなかったが、この年フェザ

ーは「ブック・オブ・ジャズ」The Book of Jazz をまとめるのに忙しく、役割をはたすことが出来なかつたそうだが、しかし、この三冊目を手にとりながら、これはジャズ・マニアの手になる愛情の結晶であると、つくづく思つた。同時に、この年鑑に目をおしながら、メモ式に、最初からずつと簡単な内容紹介がしてみたくなつた。一回では無理だろうとおもうが。

★ レナード・フェザーの...

はたしてジャズの要素は何か？私（ヘモンド）は、この点で以前からフェザーとは意見を異にしてきた。しかし彼が編纂した三冊の

年鑑からは並々でないお世話にあずかっている。

武器とジェット機でアメリカとは太刀打ちができるだろう。しかしジャズで勝負することは絶対にできないというのであつた。

以上は地理的にみた最近のジャズ分布図であるが、アメリカ国内

★アメリカ・ジャズ界最近の展望

レナード・フェザーをただ一流ジャズ評論家としてしか知らなかつた僕は、うえに書いた記事が面白かつたが、本文トップ記事はアメリカ・ジャズ界の展望で15ページに亘っている。

年とつた存命中のジャズメンに会つて昔話をきいてみると、話にちぐはぐな点がいつももあるが、20世紀の境目で、ジャズがほぼ形成されたことには間違いない。しかしジャズが芸術としての音楽だと正しく認識され、ビッグ・ビジネスの対象とも目されるようになったのは1950年代に入つてからである。

ンボの16週間にわたるアフリカ地方巡回公演。ついで1958年、ウディ・ハーマン・オーケストラが政府の援助で南米諸国を10週間歴訪している。

これらと同様な一流ジャズ・バンドやコンボがスポンサーなしの海外演奏をじつに多くするようになった最近の傾向も注目にあたいする。また黒人ジャズ・ミュージシャンが一人で、パリあたりへ行くようになつてきたが、現在まで世界の12カ国の人びとが、こうして生粋のジャズにナマで接することができるようになり、ジャズはアメリカ親善使節の役割をはたすようになった。

こんな話がある。B・Gがタイ国に着いて、バンコックの宮殿でお目見得演奏をしたとき、フミボル・アダルジェジ国王がジャズ・ファンであることを知つていたB・Gはクラリネットをプレゼントした。そのあとで御前演奏をしていると、突然フミボル御大がステージへとお出ましになり、アルトサックスを引つたくると、アド・リブしたといふのである。このあとで演奏をすじましたB・Gがスタンドをおりると、国王は初めてクラリネットを口にあて「メモリーズ・オブ・ユー」を悠々と吹いた。このとき招待されていた「サタデー・レヴェュー」誌の記者ハル・ディヴィスは、次のように情報をつたえている。

—そのとき臨席していた各国外交官たちはジャズくらいお互の友情をしっかりと結びつけるものはないと語つていた。ソヴェトは原爆



レナード・フェザー（右）とビリー・ハリデイ

でも、いろいろな分野から強い支持をうけるようになった。その一つが新聞批評である。たとえば、カーネギー・ホールにおけるジャム・セッションや、シカゴのタウン・ホールにおけるモダン・ジャズ・クワルテットのリサイタルにたいし、紐育タイムズやヘラルド・トリビューンなどの一流紙が、交響楽団や室内楽団の目ぼしい演奏にたいするのと同様な態度で批評したのであつた。

それから紐育デイリー・ニューズのようなタブロイド新聞でも、専門のジャズ批評家に随時たのみ、「コンポザー」とか「バードランド」といつたブロードウェイのナイト・クラブに一流コンボが新しく入ると、その演奏を真面目な角度から批評するようになつ



新しいイヤープック

ビッグ・ビジネスは国家事業ともなつた。1956年、カレスビー・オーケストラの近東巡回公演。カレスビーは、この成功で、すぐまたラテン諸国へ演奏旅行した。

このほか1956—7年冬極東演奏旅行を半ば政府の援助で行つたベニー・グッドマンのバンド。1957年、似たような条件でなされたウィルバー・ド・パリス・コ



BLUESSENS DROTTNING MÖTER JAZZPRINSESSAN

Tre gemensamma intressen hade Monica Zetterlund och bluesångerskan Dinah Washington att prata om när de möttes. Frisyren (Dinah är galen i periker, Monica har eget svårt lått hår), mat (båda gillar matlagning till den milda grad) och sång (Dinah sjunger blues bättre än någon annan, Monica sjunger modernt).

● Mellan de två på bilden sitter Leonard Feather, engelsman från New York, jazzjournalist. Han har besökt Sverige för att spela in jazzplattor med svenska musiker. Samtidigt passade han på att diskutera USA-engagemang för Monica i höst, tre-fyra månader kanske. Monica väntar spánt på närmare besked.

● Dinah har redan äkt. Henriets svenska vänner är besvikna, hon hade lovat att bjuda på sitt sjätte bröllop i Stockholm. Maten skulle hon laga själv. Men hon hann inte ordna formaliteterna. ★

B3 31-3

Johansson får jazzhyllning

Den kände engelsk-amerikanske jazzkritikern Leonard Feather kom på lördagskvällen till Stockholm på en fransk visit, dels för att hälsa på gamla vänner från ett tidigare besök, dels för att göra spelningar med ett svenskt jazzband. Feather är tveklöst den viktigaste allroundskribenten inom jazzbitet och även om han på sina håll utsatts för kritik kan man ta ifrån honom hans kunskaper och erfarenhet.

Till inspelningarna, som ägde rum på måndags och tisdags på Europa-Film, hade Feather tagit med sig en bunt specialskrivna arrangemang av erkända amerikanska förmågor som Budd Johnson, Ralph Burns och den kvinnliga trombonisten Melba Liston. Feather, som får goda möjligheter att jämföra jazzstandarderna i de europeiska länderna.

Chen kom hit från England för sedan till Frankrike) var ingen imponerad av de svenska musikernas prestationer, speciellt då av Åke Persson, Arne Skerfving och barytonisten Gunnar Jansson.

Det gällde att hitta en LP-skivan på den aktuella LP-skivan, som ges i Metronomes regi, som snart på tanken att anordna till en viss, nyligen timad jazzmatch, och en trolig titel för albumet blir vitsiga "Swedish Punch". En av melodierna har fått till "Jumping for Johansson" som alltså kan vår nyblivne jazzmästare bland alla andra hyllas också räkna med en jazzig sång. Så lyckades således Ingo



"Swedish Punch" blir titeln på ett LP-album med ett svenskt stjärnbänd. Leonard Feather är hitrest för den sakens skull. Titeln har naturligtvis VM-anknytning.



med att även tränga sig in i denna tidnings jazzspalt.

● För att återgå till Feather själv har han de senaste 25 åren bedrivit en alltmer intensifierad publicistisk verksamhet. Han har författat ett fiertal referensverk om jazz, han har medarbetat i de flesta facktidningar av betydelse och även i amerikansk dags- och veckopress, han är ofta anlitad i radio och TV, han har skrivit oräkneliga albumtexter till LP:s och är också ofta s.k. supervisor för inspelningar på allehanda skivmärken. Dessutom spelar han piano till husbehov, komponerar och arrangerar. Men mest

känd har han blivit genom upptäckningen Blindfold Test, dvs ett blindbocksprov där i första hand musiker får lyssna på anonyma skivor och avge kommentarer och betygssättningar.

● Jag har själv nöjet att ha honom som offer i en sådan test, som kommer i radio om några veckor. Det spelades givetvis en del svenska skivor, men Feather undvek mycket diplomatiskt dessa fallor och i slutkommentaren sade han: "Standarden på svensk jazz, jämförd med amerikansk, är numera så hög att man snart inte kan tala om nationella särdrag." Ett jättehögt betyg åt oss.

Folk i farten • Våra nöjen



EN JUKE-BOX-DROTTNING I STAN



Vid den nattliga mottagningen på Strand hotell träffade Dinah Washington (i. h. på bilden) den svenska jazzstjärnan Monica Zetterlund och amerikanske jazzexperten Leonard Feather, som håller på med en serie inspelningar för Metronomes räkning.

☆ fem gånger bindrar inte den sjätte (och rätte) ☆

Ingo-filmen klar
PÅ FREDAG

Filmen om VM-vattenen Ingo-Floyd berättas varm klar för visning i Sverige (i Stockholm på Rigolotto) på fredag om allt går som det ska!

Producenten Lennart Laulheim och regissören Per Guntvall återkom redan på måndagskvällen från New York med filmmaterialet och ska nu i samarbete med Nordisk Tonefilm omedelbart sätta igång med klippning och ljud-synkronisering.

Mankan till Blanche

Efter många år i landsorten, senast sex år vid Norrköping-Linköpings stadsteater med många huvudroller, blir Sven Magnusson stockholmare till hösten. Han har fått tjänstledigt från Östgötateatern för att medverka i Blanche-spektaklet "Orfeus Nilsson".

Mankan inträder i Orfeus-handlingen redan i aug. på Liseberg i Göteborg, där Blanche-gänget inleder ett sommargästspel i morgon. Han efterträder då John Elström.

Nacka klacksparkar

I Allingsås folkpark hade Nacka Skoglund premiär för sin klacksparkningsshov i går. Knappt 300 människor, men succé ändå, rapporteras det.

Nacka kickade en- och tvåkronor upp i bröstficka på sin eleganta VM-kavaj och sjöng "Vi hänger me". Det sistnämnda gjor-

Tisdagen den 30 juni 1959 ★ EXPRESSEN



LEONARD FEATHER, den kände amerikanske jazzkritikern, är i Stockholm. I bagaget hade han med sig 12 gamla hederliga jazznummer i pinjåriska amerikanska arrangemang. Ute i Sundbyberg arbetar han nu som bäst med en idealuppställning svenska elitmusiker. Resultat: en LP som osökt kommer att döpas till "The Swedish Punch". På bilden: Leonard Feather med pianisten Rune Öfverman.

On and Off the Record

The Rhythm Section

well. John Coltrane has already left Davis, and Cannonball Adderly is accepting bookings for this fall with his own group . . .

. . . Fall line-up at the Blackhawk brings Shelly Manne for two weeks opening September 15; Oscar Peterson following on October 6; Andre Previn (if he doesn't do a movie) opening on October 21; to be followed in November by Barney Kessell and then Earl Bostic . . .

. . . Leonard Feather made an international jam session LP for Columbia with Clark Terry, Ben Webster, Jay Jay Johnson, Hank and Jo Jones in New York, and Ronnie Ross, George Chisholm and Roy East in England, Ake Persson in Stockholm, and Stephane Grappely, Martial Solal, Roger Guerin and others in Paris. The first recording was done in New York with parts left open for the others to record later and dub in . . .

. . . Trumpeter Benny Bailey and drummer Joe Harris, now in Sweden, recently cut a new LP with a Swedish band for Metrojazz . . .

. . . Add new jazz shows on FM—KPFA and KPFB midnight to 2 a.m. on the week ends . . . —R.J.G.



The change in Harry James

BY LEONARD FEATHER,

NEW YORK, MONDAY.

THERE is an apocryphal story making the rounds in jazz circles about the recent occasion when the Harry James and Count Basie bands were booked to spend an evening alternating on the same bandstand.

"All we ask for," Basie allegedly said, "is a chance to play our own arrangements first—before they do!"

In other words, the Harry James band today is on such a jazz kick—and a Basie kick in particular—that there are moments when you may mistake the orchestra for that of the Count himself.

James, for years famous for his sweet trumpet ("You Made Me Love You," "Sleepy Lagoon," "Ciribiribin"), now has a library packed with arrangements by Ernie Wilkins and Neal Hefti—both best known as writers for Basie. It is typical of the accelerat-

ing trend towards jazz among United States best bands.

"It started in April of last year," Harry told me, talking from the Flamingo Hotel in Las Vegas where his "Music Makers" are the talk of the town.

Great jazz

"Ernie Wilkins began to write for us; as a result we now have some great jazz in the books. What is more, the boss here is a jazz fan and lets us do whatever we want.

"The fellows are all proud to be in the band and they enjoy

their work so much that we can communicate this spirit even to listeners who are not jazz fans." James stopped, enthusing about the band long enough to report on his Grable, his stable (he and Betty own nine race-horses) and his two pretty daughters, aged 12 and 15.

Swinging on

Next October he may bring his family to New York and introduce the revitalised band to Easterners via the Waldorf Astoria.

"Yes, the musical climate is better now for the big band jazz than it has been in many years," he agreed. "Still, there are an awful lot of big bands around that try to play jazz but aren't swinging.

"We are remembering something very important in our band—if we stop swinging we may as well stop playing!"

THIS ONE IS BETTER

ESTRAD JULY '57

Feather hit för ins

Svenska toppen gör LP för USA

Sommarens största händelse på den svenska jazzfronten torde vara de inspelningar som vid månadsskiftet planerats av Metronome under ledning av Estrads Leonard Feather, vilken anländer till Stockholm för detta ändamål samt för att medverka i ett radioprogram.

Leonard Feather, som f. n. befinner sig på en rundresa i Europa hade med sig ett antal arrangemang av Ernie Wilkins, Mercer Ellington, Melba Liston och Jimmy Jones, och som amerikanska garanter för in-

FEATHER...

(Forts. fr. sid. 3)

spelningarna stod det stora musikförlaget Leeds Music. Det är däremot ännu inte avgjort på vilket amerikanskt märke den svenska LP'n skall komma ut.

För inspelningarna, som var avsedda att pågå ett par dagar kring månadsskiftet, hade Börje Ekberg på Metronome plockat samman ett band bestående av Benny Bailey, trumpet, Ake Persson, trombone, Arne Domnerus, altsax, Bjarne Nerem, tenor, Lennart Jansson, barytonsax, Rune Öfwerman, piano, Rune Gustafsson, gitarr, Sture Nordin, bas, och Joe Harris, trummor.

Dessutom hade engagerats valthornisten Kalle Nyström och tubaspelaren Uno Hurtig, båda hittills mindre kända i jazzsammanhang men med rykte som kompetenta musikanter.

Network 3

464 m. (647 kc/s) 194 m. (1,546 kc/s) and VHF (see page 7)

JUNE
18

EVENING THURSDAY

6.10 THE WORLD OF BOOKS

Introduced by Robin Holmes
Contributors include: David Jones in conversation with Karl Miller, Leslie Paul on volume 1 of *Journeys to the Ends of the Earth* by Richard...

Light Programme

1,500 m. (200 kc/s) 247 m. (1,214 kc/s) and VHF (see page 7)

10.30 Greenwich Time Signal
NEWS

10.40 JAZZ CLUB
Leonard Feather introduces a programme featuring music by top American arrangers Ralph Burns, Quincy Jones, Slide Hampton, Gil Evans and others played by an all-star combination led by Vic Lewis
Presented by Terry Henebery

11.30 News Summary
MUSIC FOR LATE-NIGHT
played by Freddie Phillips and his Quintet
Introduced by Roy Williams

11.55 LATE NEWS

12.0 Big Ben; Close Down
followed by Shipping Forecast on 1,500 m.

Melody Maker 6/13/59

UK NU

BRITISH jazz fans can accompany on a trip to Hungary next group to visit Hungary, the Sever July 28 at a new holiday resort south of Budapest. The trip was

FEATHER COMES TO BRITAIN

British-born jazz critic and MM New York correspondent Leonard Feather was due to arrive in London yesterday (Thursday) for a month's holiday. Next Thursday he will compare the BBC Light Programme's "Jazz Club" which will feature Leonard Feather's British All

Scrapbook

"JAZZ CLUB" (25)

LEONARD FEATHER introduces a programme featuring music by top American arrangers Ralph Burns, Quincy Jones, Slide Hampton, Gil Evans and others, played by an all-star combination led by VIC LEWIS.

Guest Singer: DINAH WASHINGTON

Presented by Terry Henebery

TRANSMISSION: THURSDAY 18TH JUNE 1959 10.40 - 11.30 p.m. LIGHT

REHEARSAL: 6.30 p.m. PICCADILLY 1 S.M. Michael Colley



ASSOCIATED-REDIFFUSION
LIMITED

TELEVISION HOUSE · KINGSWAY · LONDON · W · C · 2

PHONE: HOLBORN 7888 GRAMS: VIEWARTEL, ESTRAND, LONDON CABLES: VIEWARTEL, LONDON

29th June, 1959.

Leonard Feather, Esq.,
5, Lancaster Gate,
London, W.2.

Dear Mr. Feather,

Just a note to say thank you very much indeed for coming along to "Late Extra" last Thursday. From all accounts the programme was a success, and your interview with Steve came over extremely well.

I do hope there will be an opportunity for us to meet again sometime.

With best wishes, and many thanks,

Yours sincerely,

Scrapbook

DOUGLAS KEAY
Programme Editor "Late Extra".

DIRECTORS: J. SPENCER WILLS, M.INST.T. (CHAIRMAN) P. ADRIAN, M.I.E.E., M.BRIT.I.R.E. (MANAGING DIRECTOR)
J. CLAYTON, A.C.A. SIR EDWIN S. HERBERT, K.B.E. J. B. RICKATSON-HATT

THE BRITISH BROADCASTING CORPORATION

invite you to a broadcast performance of 30

18

"JAZZ CLUB"

with Leonard Feather's British Allstars

at 201 Piccadilly, W.1

on Thursday, 18th June, 1959

Doors open 10.25 p.m. No admittance after 10.40 p.m.

COMPLIMENTARY TICKET—NOT FOR SALE—ADMIT TWO

Famed Trumpet Gives Festival Added Lustre

Saturday afternoon's program, which consisted entirely of Leonard Feather's narrative-musical history called *The Seven Ages of Jazz*, was by far the best of the afternoon concerts. The 200 persons who attended were treated to the sight and sound of Jimmy Rushing singing to a piano accompaniment by Willie (The Lion) Smith, to excellent solos by trumpeter Buck Clayton, trombonist Tyree Glenn and Coleman Hawkins and to some charming vocals by Maxine Sullivan. The only bassist present, Milton Hinton, was the only one needed; his work was one of the week's highlights.

First Jazz Festival Ready for CNE Date

The first Canadian Jazz Festival opens at the CNE on Wednesday for a four-day stand, with afternoon and evening jazz sessions, and three morning panel discussions to be held at the King Edward Sheraton Hotel ballroom.

The opening night performance at the CNE Grandstand will be a benefit performance for the Toronto Branch of the Canadian Mental Health Association, with proceeds going to the National Research Fund.

Wednesday evening — The Four Freshmen; Count Basie Orchestra; Dizzy Gillespie Quintet; Gene Krupa Quartet; Oscar Peterson Trio.

Thursday morning — Panel discussion conducted by Dr. Marshall Stearns; subject — Is Jazz An Effective Ambassador Of Good Will?

Thursday afternoon — Maynard Ferguson Orchestra; Toshiko Trio; Harry Edison Quintet; Phineas Newborn; Georgie Arthur Quintet; Ron Collier Quintet.

Friday evening — Dave Brubeck Quartet; Ahmad Jamal Trio; Stan Kenton Orchestra; Buck Clayton; Vic Dickenson; Pee Wee Russell; Bud Freeman; Jimmy Rushing; Marian McPartland.

Saturday morning — History of the Jazz Dance with Albert Minns and Leon James, dancers; Dr. Marshall Stearns, commentator.

Saturday afternoon — Leonard Feather presents the Encyclopedia of Jazz, featuring Don Elliott; Willie The Lion Smith; Dick Hyman and other jazz artists.

Saturday evening — Louis Armstrong All-Stars; Barbara Carroll Trio; Coleman Hawkins; Moe Koffman Quartet; Mike White Sextet.

MADOC ART CENTRE

SUMMER SCHOOL
ACTINOLITE, ONT.

In the Highlands of Hastings
Oil and water colour. Beautiful surroundings for landscape painting. A pleasing atmosphere with fellow artists, and an enjoyable holiday.

STILL SOME OPENINGS FOR JULY AND AUGUST

INSTRUCTORS: Don Fraser, Jack Pepper, John Hall, Roman and Mary Schneider.

Prospectus on request, Actinolite, Ont.
MARY SCHNEIDER, Director

FIRST CANADIAN JAZZ FESTIVAL

JULY 22-25 Grandstand C.N.E. Grounds
TORONTO, CANADA

Direct from Newport Jazz Festival featuring American and Canadian Artists

4 Evening Concerts

at 8.30 p.m.

Reserved Seats
\$2.65-\$3.75-\$4.85

Wed., July 22 — Count Basie Orch.; The Four Freshmen; Dizzy Gillespie 5; Gene Krupa 4; Oscar Peterson 3.

Thurs., July 23 — Count Basie Orch.; Miles Davis 6 — Cannonball Adderly; Modern Jazz Quartet; Lambert-Hendricks-Ross; Max Roach 5; Sarah Vaughan.

Fri., July 24 — Dave Brubeck 4; Ahmad Jamal 3; Stan Kenton Orch.; Buck Clayton; Vic Dickenson; Pee Wee Russell; Bud Freeman; Jimmy Rushing; Marian McPartland.

Sat., July 25 — Louis Armstrong All Stars; Barbara Carroll 3; Coleman Hawkins; Moe Koffman 4; Mike White 6; Roy Eldridge with Lionel Hampton's group.

kins; Moe Koffman 4; Mike White 6; Roy Eldridge with Lionel Hampton's group.

3 Afternoon Concerts

at 2.30 p.m.

General Admission \$2.20

Thurs., July 23 — Maynard Ferguson Orch.; Toshiko 3; Georgie Arthur 5; Ron Collier 5.

Fri., July 24 — The Jazz Messengers; Ruby Broff 4; Peter Appleyard 4; Pat Riccio 4; Phil Nimmons 9.

Sat., July 25 — Leonard Feather Presents the Encyclopedia of Jazz — featuring: Don Elliott; Willie "The Lion" Smith; Dick Hyman; and many other great jazz artists.

Co-sponsored by King Edward Sheraton Hotel and George Wein Director Newport Jazz Festival.

Free transportation to C.N.E. Grounds for registered guests of the King Edward Sheraton Hotel

Tickets, Information & Reservations — stamped self-addressed envelope with cheque or money order to

KING EDWARD SHERATON HOTEL
TORONTO, CANADA

FIRST CANADIAN JAZZ FESTIVAL

GRANDSTAND CNE GROUNDS
TORONTO, CANADA

FINAL PERFORMANCES TODAY — SAT., JULY 25

MORNING—11:00 A.M.—King Edward Sheraton Hotel—Admission Free.

History of the Jazz Dance—Dr. Marshall Stearns, Commentator; Albert Minns and Leon James demonstrate cakewalk, Charleston and many others.

AFTERNOON—2:30 P.M.—C.N.E. Grandstand—General Admission \$2.20.

Leonard Feather presents the Encyclopedia of Jazz—Featuring Don Elliot; Willie "The Lion" Smith; Dick Hyman; Coleman Hawkins; Jimmy Rushing; Buck Clayton; Maxine Sullivan; Milt Hinton; Georgie Auld; Tyree Glenn; Don Lamond.

EVENING—8:30 P.M.—C.N.E. GRANDSTAND — Reserved seats \$2.65—\$3.75—\$4.85.

Phil McKellar, M.C.; Louis Armstrong and His Stars; Barbara Carroll 3; Coleman Hawkins; Moe Koffman 4; Mike White 6; Roy Eldridge.

Tickets available at
BOX OFFICE C.N.E. GRANDSTAND
or in the lobby of

by King Edward Sheraton Hotel and George Wein,
Director Newport Jazz Festival
Free transportation to C.N.E. Grounds for registered guests of the
King Edward Sheraton Hotel.

KING EDWARD SHERATON HOTEL
TORONTO, CANADA

Large and all the why the om-TV h, BC ep-ise a s vie the to In- for ser- lon ell lie TV oly tet-in ith me a ely and an- id- set the un- fec- and

Jazz, Rock 'n' Roll 'Like Diamond, Coal'

A panel of jazz experts and a U.S. state department official agreed yesterday that jazz is an effective ambassador of good-will if its musicians are as diplomatic off-stage as they are on.

The symposium was held yesterday at the King Edward hotel in conjunction with the First Canadian Jazz Festival. Dr. Marshall Stearns, author and music critic was moderator and panel members were Leonard Feather, jazz critic and author; Henry Whiston, CBC critic and producer; George Wein, jazz promoter; Helen MacNamara, Toronto jazz critic, and James Magdanz, director of the cultural presentations staff of the U.S. state department.

Mr. Magdanz agreed with Mr. Feather that improper behavior hurts good-will and added that "this is one of the great impediments to the acceptance of jazz. I don't believe art for art's sake should excuse all things."

Mr. Whiston said Canadian jazz has been effective good-will in several other countries. He said CBC transcriptions of the Phil Nimmons group are now being heard in Malaya and Pakistan and

there is a constant demand for transcriptions of Oscar Peterson.

On the subject of exporting jazz to Russia as a good-will ambassador, Mr. Magdanz said the Russian position was adamant.

"We tried to send Count Basie to Russia but they insist that jazz is not appropriate for Moscow audiences," he said.

Willis Conover, who broadcasts the program, "Music USA" on the Voice of America network and who emceed the opening night concert, was called to comment.

"Too many Americans

TORONTO DAILY STAR 7/24/59

equated jazz with "rock and roll." It is possible to say that jazz and "rock and roll" are of the same element, like a diamond and a piece of coal. They are both carbon. But jazz has brilliance and light while "rock and roll" has only heat.

This comment brought a burst of laughter and applause from the 100-odd in attendance.

'Royal' Dispute Jars Jazz Fete

BY HAYDEN LYNCH

IT WAS, AS ONE playboy said, the greatest and most exciting event in the 60 year history of jazz in America.

Author of the comment was Leonard Feather, jazz editor of Playboy magazine, sponsor of last week-end's fabulous five installment jazz festival at the Chicago stadium.

He was right. Never before have so many talented played so hard and so well for so many.

A "royal" dispute kept this from being better. King Louis Armstrong, at last night's final session, refused to go for a one or two number duet with the queen of jazz, Ella Fitzgerald. No explanation was offered.

The willing queen was there. Earlier she had fired up 18,500 fans into a white hot enthusiasm with 10 numbers that ran the gamut of jazz singing from "Oh, Lady Be Good" to "Angel Eyes."

AS SHE left the stage, there were promises that "Louie and I will be back." An intermission was followed with mighty work by musicians Coleman Hawkins and Red Nichols and his Five Pennies.

Then came Louis and his All Stars, including Velma Middleton, for a series of standards, but nothing more.

All along, Queen Ella had been eager to go into a duo with King Louis. When the moment came, Louie wouldn't go for it.

It might have been fidelity for Velma, who has been with Louie for many years. No matter what the cause, the great who had the great chance of doing greater together didn't.

A FRUSTRATION of this show was planned. The lights dimmed on Saturday night's offering shortly after the half way mark.

An announcement told of the sudden arrival of the greatest male figure of American jazz singing.

Spotlights poured down on a slender figure. He was guided to the stage as thousands cheered, and sang, "Come Fly With Me."

It turned out that Dick Hazlett, a near north side entertainer, not Frank Sinatra, as the throng had been led to believe, was the skinny gent who kindled the cats to such wild enthusiasm.

He sang one song, then his true identity was revealed.

Other memorable moments in a magnificent musical week-end:

Sizzling warmup sessions by George Brunis and his Dixieland band, including

Drummer Bill Pfeifer Pianist Floyd Bean, Charley Clark on clarinet, and Trumpeter Jack Ivett. After the Austin High Gang had Brunis up to blast with them, the audience asked why he wasn't given a better billing.

Dizzy Gillespie's classic clowning, and his vocals on a hopped-up series of Mother Goose rhymes.

Dave Brubeck's new "Blues Rondo a la Turk," was a creation in five-four time with a superimposed blues theme. Its intricacies captured the ear.

COUNT BASIE'S, big-big band sound, regally rich with sharp clear brassy, with his easy, casual one-finger style of leading to contrast with the exciting music.

Joe Williams with the Basie band on a flock of beautiful straight blues numbers, and the repetitious "Well, Oh, Well, Oh, Well . . ." rhythmic chant that he uses to build the audience to a feverish, foot-stomping, hand-clapping fever.

Dakota Staton's pensive, passionate moaning of "The Thrill Is Gone" and "It's No Use," with simplicity where simplicity needs no more.

Duke Ellington's band with a drummer on each side of the stage and his old "VIP Boogie" and newer "Newport Up." His singer, Lill Greenwood, alive and a'wiggly with vitality, shrieking why Bill Bailey don't come home.

The Signatures, two gals, three guys, with voices in key and off-key, and instrumentalizing themselves in rhythm and brass on "April in Paris" and "Ol' Man River."

The refreshingly clean-cut performance of the Four Freshmen.

The week-end's near high point was the appearance of Tenor Jimmy Rushing with Ellington's band and the fast blues he shouted, including "Hello, Little Girl," "Sent for You Yesterday," and "Goin' to Chicago."

His weight shook the stage, his singing shook the crowd.

Wednesday, August 12, 1959

VARIETY

Chi Jazz Fest: A Plus for 'Playboy'

Three-Day Bash at Stadium Not Stout at the B.O.
But a Fat Commercial for Magazine

By JACK PITMAN

Chicago, Aug. 11.

Even though it failed to show a profit, the first of the big city jazz festivals — Playboy magazine's weekend (7-8-9) marathon in the Chicago Stadium—must go down, on balance, as a success. And publisher Hugh Hefner and his brain-trust, pushing their campaign for literary acceptance, are already mapping a sequel for next summer.

Admittedly, the mag bankrolled this first one to improve the low-caste image it has among non-readers who've bothered to work up an animus for its self-conscious sex-on-the-rocks formula. There's no telling, just now, how much the weekend helped erode this antagonism, but there's little doubt the affair did enhance Playboy's institutional status.

Financially, success was only a modest hope to begin with. Even before it launched last Friday (7), the fest had put the mag back roughly \$200,000 (gross, it's estimated, fell just short of that) between talent and promotion costs. For it to wind up in the black, each of the five sessions would have to have been a sellout or near of the 19,000 seats available (at a \$5.50 top). That was the case, virtually, only on Saturday and Sunday nights, albeit Friday's was close to SRO, too, as a \$25-topped Urban League benefit.

Even London Daily Mail

In breaking the tradition that a jazz fest is more at home rustating (a la Newport, French Lick, etc.), the Chi presentation was rewarded by a press-radio-tv turnout of some 350, by Playboy's count, and including such distant observers as the London Daily Mail.

the fest's vocal soloists) was awash in some unsteady atonality. Of the bets that were almost bound to be missed along the whole route, one surely was in not pairing Miss Fitzgerald with Armstrong for a hair-down jamming finale. Surely, if the thought did occur, any obstacles to it could have been vaulted.

Leonard Feather, one of the fest's architects, extravagantly termed the affair the "greatest and most successful in the 60-year history of jazz" — which is one of those disprove-it-if-you-can statements for postmortems and historians. Certainly it was slickly produced, with a top audio setup and expediting revolving stage. And certainly the roster was of a who's-who variety—Red Nichols & His Five Pennies, J.J. Johnson, Coleman Hawkins, Ahmad Jamal, Jimmy Giuffrè, Jack Teagarden, Nina Simone, Oscar Peterson, Dakota Staton, and almost ad infinitum.

Yes, cats, there is a Santa Claus, and his name is Hugh Hefner.

Jazz Has 19,000 'Born Again'

By Sidney Lazard

Some 19,000 Chicagoans packed the Chicago Stadium Friday night to pay a thundering homage to the Great God Jazz.

They came from uptown, downtown. They came in cabs, on foot, on cycles. Because of heavy traffic and a drizzling rain, they came slowly, filling the giant stadium in almost unnoticeable ripples.

By the time the last clusters were seated, half an hour after the star-studded Playboy Jazz Festival had begun, those who had come early were already gone. And I mean gone, man, really gone!

They were caught up in the wild rhythms hurled out by Count Basie's big band, which opened the four-hour concert.

Trumpets screaming, saxes bleating in counterpoint, the Basie band was only the first of seven noted jazz groups that made this first evening of the three-day festival a delirious success.

The others were the Miles Davis Sextet, Joe Williams, Dizzy Gillespie Quintet, Dave Brubeck Quartet, Kai Winding Septet and singer Dakota Staton.

The festival, biggest ever anywhere, was attended by jazz buffs from all over the world.

There were some 200 newsmen from papers and magazines all over the United States and Europe. Photographers numbered in the 50s. The National Broadcasting Co. and the Armed Forces Network taped the entire concert.

The performance was a benefit for the Urban League. Seats sold from \$5 to \$25. League leaders were bursting with joy at the turnout.

Said Dr. Nathaniel Callo-

way, league president: "The turnout has exceeded our fondest expectations. Everything's been so great we'd like to make this an annual event."

What helped to make the evening so successful was a combination of factors, which rarely coalesce the way they did this evening.

First there was Mort Sahl, caustic comic who emceed jazz festivals from coast to coast as an avocation. Sahl, who showed up late because of heavy traffic, put the audience in a jocular mood with such choice Sahlisms as:

"President Eisenhower, having been in charge while Nixon was out of the country . . ."

Or, looking out at the cheering, foot-stomping, hepped-up audience:

"Before I introduce Dr. Castro . . ."

His comic antics were rivaled by trumpeter Dizzy Gillespie, who writhed and

twisted, bellowed and moaned on the bandstand when he wasn't blowing frantic choruses in the higher registers.

Then there was the audience—wild but cool. Although a few sported Bermuda shorts and other forms of informal attire the crowd for the most part was conservatively dressed and conservatively wild. They snapped their fingers, applauded loudly at the beginning, end, and in between every number. But they didn't throw bottles, dance in the aisles or turn over chairs.

The over-all feeling was one of sublime communion between audience and musicians. They were as attuned as a fine violin, and in a way common at jazz concerts goaded each other on to one emotional climax after another.

Nevertheless, the evening did have a shaky beginning.

The concert was scheduled to begin at 8 p.m. But at 8:15 neither the lead-off entertainers nor much of the audience had arrived.

Don Gold and Victor Lowms III, Playboy executives, skittered around backstage like frustrated canaries.

But in a short time everyone showed up and the show went on almost as scheduled.

Perhaps Leonard Feather, noted jazzologist and impresario, best summed up the spirit of the evening when he said:

"Man, it was like being born again. I never dreamed anything this big could have happened."

Added Feather: "You know, it's great to see Chicago, where so much great jazz came from, become the center of the birth of jazz on this scale. It's sort of like this is where it should have happened. And I'm glad it did."

AMERICAN JAZZ FESTIVAL

convenient mail order form

Hereon is a convenient way to assure a seat for you and your guests for any one or all three performances of the American Jazz Festival at the State Fair Grounds Band Shell August 14, 15 and 16.

Please reserve for me tickets for the following performances. Note: Indicate number of tickets desired in box next to price, and enclose check or money order. Please enclose self addressed, stamped envelope with your order:

	FRI. AUG. 14	SAT. AUG. 15	SUN. AUG. 16
Box Seats \$6.00	Box Seats \$6.00	Box Seats \$6.00	
Res. Sec. \$4.75	Res. Sec. \$4.75	Res. Sec. \$4.75	
Res. Sec. \$3.75	Res. Sec. \$3.75	Res. Sec. \$3.75	
Res. Sec. \$2.75	Res. Sec. \$2.75	Res. Sec. \$2.75	
Bleachers \$1.75	Bleachers \$1.75	Bleachers \$1.75	

If you would like your name added to our mailing lists for future events please fill out the form below and mail to: American Jazz Festival, 6525 Third, Detroit 2, Michigan.

NAME _____
 ADDRESS _____
 CITY _____ ZONE _____
 STATE _____

Jose
Vrie
mad
stag
R
play
sort
a st
mar
thel
con



LEONARD FEATHER
Jazz festival emcee

British Critic To MC Jazz Festival Here

Leonard Feather, nationally known British-born jazz critic, will emcee the American Jazz Festival Aug. 14, 15 and 16 at the State Fairgrounds.

A contributor to Esquire, Look, the New York Times and several jazz magazines, Feather is the author of the comprehensive "Encyclopedia of Jazz."

Feather also has served as a concert producer. He staged the first jazz concerts given by Louis Armstrong, Woody Herman, Dizzy Gillespie and Lionel Hampton at Carnegie Hall.

He is given credit also for discovering George Shearing and helping him organize his quintet in this country.



JAZZ PUNDIT Leonard Feather, author of the Encyclopedia of Jazz, will be master of ceremonies for the American Jazz Festival at the State Fairgrounds music shell Friday through Sunday.

SWINGING WEEKEND

Jazz Greats Here For First Big Bash

Detroit's first jazz festival starts its three-day stand Friday night at the State Fairgrounds music shell.

"Advance interest has been so great," said E. Sarkesian, executive producer of the show, "that we're already planning next year's festival."

Sarkesian has lined up most of the major names in modern day jazz for the festival.

These range in time from ageless Duke Ellington to youthful Andre Previn, in style from the Dukes of Dixieland to Thelonious Monk.

The festivities will begin each day at 7 p.m.

EVANS BRADSHAW and his trio, the resident band of the festival, will open the program Friday and Sunday.

They will be followed by jazz dancers Albert Minns and Leon James.

This duo, which swept the 1959 Newport Jazz Festival off its feet, will demonstrate the evolution of jazz dancing from the 1907 cakewalk to today's specialties.

At 7 p.m. Saturday, a jazz

panel will feature the famed "jazz priest," Father Norman O'Connor, originally of Detroit and now of Boston.

The panel also includes jazz pundit Leonard Feather; George Wein, executive producer of the Newport Jazz Festival; Bert Block, representing New York City agents, and Dr. Richard Waterman, of the anthropology department of Wayne State University.

Guest performers will start the real business of the festival at about 8:15 each night.

SARKESIAN has been an outstanding figure in Detroit jazz circles since 1953 when he brought the modern "greats" to his Rouge Lounge.

President of the American Jazz Festival is Dr. Allen Zieger, medical director of the Zieger Osteopathic Hospital.

Other officers are Dr. Mort Levin, treasurer, and attorney Hobart Taylor, secretary and general counsel.

AMERICAN JAZZ FESTIVAL

STATE FAIR GROUNDS BAND SHELL
AUGUST 14, 15, 16

Executive Producer, Ed Sarkesian
LEONARD FEATHER, M.C.

Tickets on sale at
Grinnell's, 1515 Woodward Ave.
and Land of Hi-Fi, 8880 Grand River

Box Seats \$6.00
Reserved Section \$4.75, \$3.75, \$2.75, \$1.75
Jazz improvisation and panel discussions
commence 7 P.M.

FRIDAY, AUGUST 14

- Max Roach Quintet
- Dakota Staton
- Dave Brubeck Quartet with Paul Desmond
- Maynard Ferguson & Orch.

- Thelonious Monk Quart.
- Dukes of Dixieland

SATURDAY, AUGUST 15

- Chico Hamilton Quint.
- Chris Connor
- Andre Previn Trio
- Newport Jazz All-Stars with George Wein, Buck Clayton, Pee Wee Russell, Vic Dickinson, Jimmy Rushing

SUNDAY, AUGUST 16

- Duke Ellington & Orch.
- Jack Teagarden
- Four Freshmen
- Ahmad Jamal Trio
- Gene Krupa Quartet
- Oscar Peterson Trio
- Stan Kenton & Orch.

needs to
cruise! E
and 9 o
lights Sa
\$1.50; Su
75c. Moo

DOC

LAS
STARTS
TODAY!

Detroit News 8/13/59

20th Century-Fox

FESTIVAL COMMENTATOR

Jazz Given Voice by 'Prof.' Feather

By JOSEF MOSSMAN
Detroit News Music Critic

There will be both words and music at the American Jazz Festival this week end at the Michigan State Fairgrounds music shell.

The words will largely be those of Leonard Feather, whose words about jazz are read and listened to around the globe.

Feather, whose "Encyclopedia of Jazz" is the definite authority on the subject, will be master of ceremonies Friday, Saturday and Sunday nights.

'MISS THE BEST'

"And those," he remarked, "who refuse to go to a concert before 8 p.m. or later are going to miss some of the best features of the festival. The jazz dance team, Alfred Minns and Leon James, are going to be on at 7 p.m. Friday and Sunday nights, and they are wonderful."

Feather will lead a panel discussion on jazz at 7 p.m. Saturday, and Fr. Norman O'Connor, the Boston priest who has won wide recognition as a jazz expert, is scheduled to be a participant.

The "preludes" will last about an hour, followed by the concert. Feather will be introducing many of the greatest names in jazz, including the Max Roach Quintet, Dakota Staton, Dave Brubeck Quartet, Maynard Ferguson's orchestra, Thelonius Monk Quartet and the Dukes of Dixieland on opening night.

NATURAL CHOICE

Saturday night's concert lineup will include the Chico Hamilton Quintet, singer Chris Connor, Andre Previn Trio, the Newport Jazz All-Stars and Duke Ellington and his orchestra.

The final concert Sunday night will be given by Jack Teagarden, Ahmad Jamal Trio, Gene Krupa Quartet, Oscar Peterson Trio, the Four Freshmen and Stan Kenton and his orchestra.

Feather is a natural choice to talk about jazz, for not only is he the author and editor of the exhaustive jazz encyclopedia himself.

ANSWERS QUESTIONS

Speaking quietly and modestly, and wholly without pedantry, he answered questions for more than an hour about countless names, past and present, in the jazz world, recalling even the birthdates.

"By next year I hope to have a revision of the encyclopedia ready," he said, "but it's a huge and never-ending task. So many great talents have



—News Photo

LEONARD FEATHER
Words About Music

come up so fast since the original edition in 1955, and so many more are coming along all the time that the book needs revision every few months instead of years."

MORE THAN THEORIST

Although Feather is best known to jazz audiences across the country as observer and commentator—he was master of ceremonies of the "Jazz Moderns" show at Masonic Auditorium last winter—he is not solely a theorist.

His compositions are as cherished by jazz devotees as his writings. Among his works are the impressive "Winter Sequence," an instrumental suite in eight movements; "Evil Gal Blues" and "Blowtop Blues."

His writings on jazz are published in journals in this country, as well as in France, Sweden, Germany and England. Feather was born in London, and moved to New York in 1935.

COMES OF AGE

He has viewed the evolution of jazz in this country for a quarter of a century, and predicted that the progress that has been made in that time will continue even more extensively and effectively in the future.

"Jazz," he said, "has moved out of the little night clubs, which it was often only a background for chatter, and into the concert halls and the festivals. Jazz is no longer background, it is listening music."

AMUSEMENTS

Detroit Times 8/15/59

Sammy Davis On Press Quiz

Sammy Davis Jr. will be interviewed on Detroit Press Club Presents at 9:30 tonight on WJR.

Participating in the on-the-air press conference in his suite at the Elmwood Motel will be Arnold Hirsch, movie and nightclub writer of The Detroit Times; Mark Beltaire of the Free Press; noted jazz critic Leonard Feather, and Nancy Gregorie of Newsweek magazine. WJR's William Sheehan moderates.

Detroit Free Press 8/15/59

Night Was Filled with Jazz And 8,000 Fans Ate It Up

BY COLLINS GEORGE
Free Press Staff Writer

The City's first jazz festival got off to a fast start musically Friday, even if the audience, which finally reached about 8,000, was slow in gathering at the Fairgrounds.

Evans Bradshaw and his Trio, the show's resident musical group, began the evening at 7:15 p.m. before acres of empty seats.

EVANS PLAYS a crisp, fast, percussive piano in the most modern of jazz idioms. The true jazz fans — who bought the festival's cheapest seats early — got a real treat in the set played by this unheralded trio.

Next followed by a pair of apparently boneless dancers, Albert Minns and Leon James, who for nearly an hour demonstrated the development of modern dancers, starting with the cakewalk at the turn of the century.

The two are not the world's greatest dancers but certainly are a diverting and hard-work pair of entertainers. Once again early comers enjoyed a special treat.

Leonard Feather, famed critic of modern dance music and author of countless jazz articles, gave witty and scholarly comment on the dances. Feather is the emcee for the three-day festival.

When the first of the big names—Max Roach and his Quartet — were introduced, the full crowd had nearly gathered.

ROACH is perhaps the finest jazz drummer on the current musical scene. His solo work gave the audience the first bit of real musical excitement in the festival.

The quartet, however, is on the intellectual side—the "modern" stuff that baffles so many people and nears the serious "modern" composer in both harmonic complexity and lack of traditional melody.

But the festival got back in the swinging mood with the next artist, the diminutive gal with the big voice—Dakota Staton. Dakota shouted, scatted, crooned and sang the blues all over the place. The crowd loved her.

Her voice, which she drives hard, is not the beautiful in-

strument of an Ella Fitzgerald, but the verve and the mannerisms which she brings to her singing, the way she belts a song out, makes up for any lack.

By 10 p.m. the concert had just reached its halfway point, with Dave Brubeck, his quartet, and noted saxophonists, Paul Desmond, on stage. By then, the audience was in a whistling, stomping and shouting mood and Detroit's first jazz festival was well on the road to a great success.

Saturday night, after a panel discussion on jazz at 7 p.m., the stars to be presented are: The Chico Hamilton quintet, singer Chris Connor, the Andre Previn Trio, the Newport Jazz All-Stars and the one-and-only Duke Ellington and his Orchestra.

Ike Appoints Commerce Aide

GETTYSBURG, Pa.—President Eisenhower Friday picked Philip A. Ray, San Francisco construction company official, to be under-secretary of commerce.

Sees Defeat of Rock 'n' Roll

BY MARK BELTAIRE

Leonard Feather, America's foremost jazz critic, firmly believes that all is not lost in the field of modern music. In town to MC the American Jazz Festival at the Fairgrounds this weekend, Feather is confident that the success of LPs, scores for film musicals and TV spectaculars will gradually beat back the tide of rock 'n' roll drive. Says he: "I've never been able to understand the thinking of the sponsors who pay for programs aimed at teen-agers who can't legally or financially afford the sponsor's product, whether it is a beer or an automobile." . . . He also believes that the growing success of disc jockeys like Ed McKenzie who deserted formula radio to offer the kind of music they want to play may hasten the return of an era of good listening.



My
BY
QUE
to know
fering
one of

and is visiting her mother, Wright Moore

(Continued on page 2)

at the age of 91.

FAIRGROUND FESTIVAL JAMMED

8,000 Love That Jazz About Detroit

(Pictures on Page 3)

By JOSEF MOSSMAN
Detroit News Music Critic

Eight thousand persons at the opening of the American Jazz Festival last night at Michigan State Fairgrounds know what jazz is.

Perhaps they couldn't put it into words. Even the topmost experts are stumped for a clear, comprehensive definition of jazz. The best answer to "What is jazz?" is the classic statement: "If you gotta ask, you ain't never gonna know."

That profound observation has been attributed variously to Louis (Satchmo) Armstrong and to Fats Waller, but whoever said it first, it's still about the most lucid word on the subject.

The 8,000, who paid \$1.75 to \$6 to attend the festival, which will continue tonight and end tomorrow night, may not be able to define jazz. But they understand its meaning through their hearts and their emotions, their rhythmic senses and harmonic responses.

Of course, they had an impressive array of masters in the field to demonstrate the fascinations of jazz. There were

renowned names like Dave Brubeck, Dakota Staton, Paul Desmond, Maynard Ferguson, Thelonius Monk, Max Roach and the Dukes of Dixieland.

One of the highlights of the festival opening came when only a few hundred persons were present. That was the history of jazz dancing demonstrated by Albert Minns and Leon James, with commentary by the noted Leonard Feather.

Minns and James are two outgoing, engaging performers who evoked a dozen or more eras of jazz with mightily enthusiastic performances of the cakewalk, the "sand," the

"shake," "snake hips," Charles-ton and Lindy Hop.

The outdoor area in front of the Fairgrounds music shell was a pleasant and colorful setting for the show. Jay Weston, an official of the pioneer Newport Jazz Festival, was present and remarked, "What wouldn't we give to have a setting and a sound system like this at Newport!"

Evans Bradshaw's trio played the evening's prelude delightfully and will serve as "house band" throughout the festival.

(Concluded on Page 3)



Jazz Festival in Full Swing at Fairgrounds Bandshell; On S

'What Is Jazz?' -- 8,000 Get Lesson by Masters

Continued from Page One

The quality of performance was exceptionally high throughout the evening, without the ragged variations from group to group that often mar festival programs.

Max Roach and his quintet started the concert with several contrasting sets, including Roach's own satiric, eloquent "Conversation in Drums" solo.

GREAT TRADITION

Then came Dakota Staton, in the tradition of the great jazz singers, to enchant the audience with "Idaho," "My Funny Valentine" and others.

As could be expected, Brubeck, one of the most generously enthusiastic performers of modern jazz, was one of the outstanding hits of the show.

With his colleagues, the admired Paul Desmond on alto sax; a great new bass player, Gene Wright; and Joe Morello on drums, Brubeck again demonstrated his pre-eminence in the field of truly distinguished jazz.

THE BIG SOUND

Maynard Ferguson and his band gave out with their big, big sound, in a breathtaking exhibition of jazz at its most exuberant, and the Dukes of Dixieland, a latterday concept of an earlier jazz era, pleased the fans who cherish the Dixieland spirit.

Only Thelonius Monk's quartet was something below the

those who are devoted to this fascinating, but uneven, pianist, his performance was only a little better than the dullish playing he did at Ford Auditorium last winter.

ANNUAL EVENT

The festival's program tonight will begin at 7 o'clock with Feather conducting a panel discussion of jazz. The featured performers will be the Chico Hamilton Quintet, singer Chris Connor, the Andre Previn trio, the Newport Jazz All Stars and the great Duke Ellington and his orchestra.

Tomorrow night's closing program, for which advance ticket sales indicate a capacity crowd of 10,000, will feature Jack Teagarden, the Four Freshmen, Ahmad Jamal, Gene Krupa, Oscar Peterson and Stan Kenton. The Minns-James dance program will be repeated at 7 p.m. tomorrow.

"Detroit's response to this jazz festival," said Ed Sarkeesian, executive producer, "virtually assures its continuance as an annual event. With a start like this, Detroit's may become the foremost of all jazz festivals."

10,000 Brave Rain for Jazz

BY COLLINS GEORGE
Free Press Staff Writer

Detroit's first American Jazz Festival closed Sunday with 10,000 people standing mesmerized in a 30-minute rain.

Some brought out umbrellas and opened them, some donned raincoats and some just sat there and got wet. And grinned.

Despite wet grounds and damp seats, the crowd started gathering early. Some of the bleacher fans were on hand at 5 for the 7 p.m. start.

All 10,000 seats were taken — and ticket scalpers had a field day outside the grounds.

The rain started to fall heavily at 10 p.m. Very few left.

In all, some 25,000 persons enjoyed the three-day jazz bash put on by a executive producer Ed Sarkesian.

Most of the final night's program was devoted to the more easily understood forms of jazz.

THE EARLY-COMERS enjoyed "modern" strains presented by the festival's resident musical organization, the Evans Bradshaw Trio.

This was followed by a repeat of the "history of modern jazz dancing," which the opening-night audience enjoyed. Albert Minns and Leon James are good and funny in such dances as the shimmy, the cake walk and the camel hop.

Jack Teagarden and his band with dixie and blues rhythms opened the great list of Sunday's guest artists.

Here was music familiar to everyone — Handy's "Beal Street Blues," "Old Rockin' Chairs Got Me," and such tunes.

Teagarden brought with him a Detroit girl, Barbara Dane, as his vocalist. Although she has had a swift rise in the jazz world in the past few years, this was her first professional appearance here.

PERHAPS the "farthest out" of any group Sunday was the Ahmad Jamal Trio, centering around the pianist from whom the group takes its name.

Jamal, a young personable man, has a technique that is so brilliant his piano fairly sparkles. But he seldom develops the ideas he presents so brilliantly, preferring simply to suggest them with a phrase, a bit of melodic line, or a couple of chords.

He was followed by the very popular singing group, the Four Freshmen, long familiar on the Detroit scene before they became famous.

Bringing much of the modern into their harmony, the Freshmen offered new and appealing versions of standards.

TWO SMALLER groups, both in the more traditional styles—the Gene Krupa Quartet and the Oscar Peterson Trio—followed.

—followed.

Krupa showed that neither time nor adversity has robbed him of the ability to convey excitement via the drums which he first exhibited with the old Benny Goodman Band.

Peterson will inevitably be compared with Nat King Cole, both in voice and piano style — but it is always a favorable comparison.

The fairgrounds audience gave him a wild salute.

The evening's big band was Stan Kenton's and, like the other big bands heard during the festival (Maynard Ferguson on Friday and Duke Ellington Saturday) it brought down the house and closed the festival on a note of high excitement.

The Rain Finale

use of strings, a closer rapport between improvised and written jazz were other predictions by Dr. Waterman.

NOT AT ZENITH YET

When Feather suggested that by 1985, jazz may become only a part of a larger musical scene, that there may evolve an overlapping of classic and jazz music, Previn said:

"No! Jazz hasn't reached its zenith yet. The attendance at this festival shows the growing interest in jazz, and it's going to be far bigger than now, and stronger, and not likely to lose identity in the musical scene."

Previn declared there is too much writing about jazz.

"All the learned articles, so deep that nobody can understand them, are frightening people away from jazz," he said.

He also had an acid word for the record-sleeve program notes.

WHAT GENIUS?

"I buy a record on which somebody has described the 'blinding genius' of some new performer," said Previn. "I play it and find it's not the least blinding and has no evidence of genius."

"The trouble," Wein opined, "is that too many records are being made. Unknown performers are rushing, or being rushed, onto discs when they positively are not yet ready to record."

About that time one of the panelists suggested there was

too much talk about jazz, and the speakers left the stage to the Hamilton quintet.

Before the panelists left the stage, Detroit's Howarth Gnaou arose in the audience to ask about jazz as an art form.

Previn, to whom the question was directed, stated his conviction that jazz was still in its infancy as an art form, and told the questioner that the goals and objectives of jazz were yet to be clearly sighted, let alone realized.

An explanation of jazz to satisfy the "nondigger" has been attempted in many books and articles, but the question is still largely unanswered.

WHAT IT IS NOT

The American Jazz Festival, however, go a long way toward showing what jazz is not. It is not, for instance, the stuff played for howling mobs of sufferers from rock 'n' roll addiction. It is not sirupy "popular" tunes played or sung

by rote, without invention or inspiration.

The festival audiences provided a demonstration of the broad, comprehensive appeal of jazz. The crowds included people of many age groups. They included educators and clergymen, government leaders and important figures in the community's cultural life.

There were many young people, for jazz is the music of youth, but, like all the listeners, they were orderly, dedicated, attentive.

The rustle of programs, the jangling of bangle bracelets, the whispering and chattering of more formal concert audiences are not tolerated by the jazz devotees.

AN OBJECT LESSON

The crowds included only an occasional beatnik, rarely an enthusiast who tapped his foot or swung his head in rhythm with the performers.

The crowds were enthusiastic

and hearty, but they were decorous, too, and paid the performers the ultimate tribute of close attention.

The American Jazz Festival was an object lesson of high importance in the way music should be listened to.

COOL MUSIC ON HOT NIGHT

Brains and Cats Dig Jazz Festival

BY COLLINS GEORGE

The American Jazz Festival! Nothing quite like it has ever before hit Detroit.

Its wild success means it will be repeated, and enlarged, and refined.

There were several surprises about the whole affair.

The first was the opening-night audience.

Everybody came. There were graybeards, beatnik beards, Muslim chin beards, and boys years away from their first shave.

THERE WERE GIRLS who looked as though they had just stepped out of a modeling school. There were middle-aged housewives. There were intellectuals from the universities. There were teen-agers listening at times to jazz that was popular before their mothers were born.

The producers had expected their smallest crowd on opening night. Nearly 8,000 showed up—some before 7 p.m.

Then a discussion panel got underway. Leonard Feather, jazz critic and festival MC, moderated the panel which included Dr. Richard Waterman, of Wayne State University; George Wein, producer of the Newport Jazz Festival, and Andre Previn, composer, arranger and pianist.

This quartet discussed jazz with much wit and a great deal of information, but the audience wasn't any closer to knowing what jazz is when they finished than when they started.

The showers had quit by the time the panel was through; and by the time the Chico Hamilton Quintet started singing, the crowds started pouring in.

BEFORE THE night was over, they heard such other jazz greats as the singer Chris Connor, the Andre Previn Trio, the Newport Jazz All Stars

and the Duke Ellington Orchestra.

Saturday night, the true jazz lovers didn't mind the early evening showers at all.

They huddled under umbrellas, newspapers, cardboard cartons and whatever shelter they could find waiting for the second evening of the Jazz Festival to get underway.

Evans Bradshaw and his trio, the festival's permanent music organization, played nearly a half hour for the early comers.

THE SECOND surprise of the Friday show was the

extradordinary popularity of traditional jazz.

In an evening which was devoted mainly to modern, farout jazz, it was the Dukes of Dixieland, complete with tuba and banjo, basic rhythm and recognizable melody, who scored the biggest individual success.

Part of this was due to the keen intelligence of executive producer Ed Sarkesian who scheduled the Dixieland group at the very end of the concert.

By this time, the ears and minds of the audience were a bit wearied from following the complexities of the intellectual—and sometimes arid—modern jazz.

THE AUDIENCE was ready to be carried away by the fine rhythms of "The Muskrat Ambles." They cheered one of the best performances of Kurt Elling's "Mack The Knife" ever heard here.

A good third of the audience had gone before the Dukes of Dixieland finally came out on the bandshell, but those that stayed kept shouting for more. The group packed up their instruments at 12:30 a.m. Saturday.

But, on a hot night a warm audience heard an awful lot of cool jazz.

The Sunday program, starting at 7 p.m. includes Jack Bagardien, the Four Freshmen, the Ahmad Jamal Trio, the Gene Krupa Quartet, the Oscar Peterson Trio and the Stan Kenton Orchestra.

2 - THE DETROIT NEWS - Sunday, August 16,

JAZZ FESTIVAL ENDS TONIGHT

The American Jazz Festival, which opened Friday night, will end with a concert at 8:15 this Sunday night at the Michigan State Fairgrounds music shell.

Preceding the concert will be an open-forum discussion at 7 p.m., with Leonard Feather, noted writer on jazz, as master of ceremonies.

Roger Feather
Toronto Star 7/27/59

Helen Mc Namara

From a musical standpoint, the afternoon concert in many ways was a far more rewarding program. Unfortunately, it was attended by the smallest matinee crowd during the four days of the festival. Rain or shine, it appears that Toronto jazz fans don't like to come out until after sunset.

This was the concert called The Seven Ages of Jazz, put together by the New York critic Leonard Feather who explained the origin and developments of jazz through the past 60 years, with the help of such noted veterans as Jimmie Rushing, Coleman Hawkins, Buck Clayton, Tyree Glenn, Maxine Sullivan, Willie the Lion Smith as well as the younger, talented Dick Hyman, Don Elliott and Don Lamond. It was easily the best organized and at the same time most entertaining concert of the whole series.

INFORMATIVE PERIOD

line

Barbara Carroll filled a gap in the early part of the program with some enjoyable, jazz cocktail piano.

The morning program on "The History Of Jazz Dance" with Dr. Marshall Stearns and dancers Al Minns and Leon James was excellent. It brilliantly combined both information and entertainment. Leonard Feather's "Encyclopedia Of Jazz" in the afternoon featured very good work by Maxine Sullivan, Jimmy Rushing, Buck Clayton, Willie (The Lion) Smith and Coleman Hawkins.

Compact July 59

The Talented Teen Jazz Band

The Newport Youth Band is unique in the world of jazz. It's made up entirely of teen-agers—all unknown, all top talents

By LEONARD FEATHER

SOME time during the Fourth of July weekend this summer, the biggest gathering of jazz enthusiasts ever to assemble in these United States will be drawn irresistibly to the sixth annual jazz festival held at Newport, Rhode Island.

A tense air of excitement will prevail around the huge open-air arena called Freebody Park as top jazz musicians, like Duke Ellington and Louis Armstrong, parade on and off the bandstand. Sandwiched in among these mighty acts will be another orchestra

Andy Marsala—16



Eddy Daniels—17



Jazz Quarterly sept '59

125

Lambert-Hendricks-Ross—album review

An Explanation of Vocalese

Leonard Feather

The term "genius" is not something to be thrown around indiscriminately. In retrospect it appears that the first 30 years of jazz produced perhaps two men with whom the mystique of genius could be associated, Ellington and Armstrong; in the second 30 years perhaps Tatum, Gillespie and Parker could be accorded the honor. Thus it would not be advisable at the present to refer to Jon Hendricks by any such pretentious term; nevertheless its application may be kept watchfully in reserve.

Certainly in the classic, tattered infinite-capacity-for-taking-pains sense it applies already; for nobody without this quality could have found the time and made the effort to immobilize jazz improvisation in mid-flight, to document the hundreds of notes of an ad lib solo chorus and equip it with lyrics that not only fit every note, but even rhyme and make sense and tell a consistently entertaining story.

This is the challenge that Jon Hendricks met. Perhaps the lack of a clear documentation of his group's accomplishments has been responsible in part for the fact that its acceptance to date, while enthusiastic, has never involved any clear explanation of its unique nature and quality.

Another handicap has been the complete lack of explanatory album notes. Because of the peculiar nature of the creations and interpretations of such a group, the fullest possible clarification on the back of each LP would have appeared mandatory, yet these same conditions paradoxically prevented the inclusion of such notes; for the profusion of lyrics on the records, and the incredible speed with which they went past, made it necessary to devote the entire back cover to the documenting of these

120 Playboy Sept. '59



FEATHER'S NEST

Requiescat in Pace

(Ed. note: As this special issue of Down Beat was going to press, Billie Holiday died. Leonard Feather, an old and close friend of the singer, called to ask if he might resurrect his Feather's Nest column for the occasion, in order to pay his last respects to the tragic singer. In the article, Feather says that Billie was the epitome of "soul". So is this article.)

By Leonard Feather

In the last *Down Beat* poll, Billie Holiday was barely able to muster as many votes as Eydie Gorme. In this fading light, it is perhaps important first to cast some new illumination, though to preach Lady Day to the apathetic listener of 1959 is somewhat akin to entering an espresso parlor and asking all the assembled beatniks to come to church.

I once wrote that "Billie Holiday's voice is one of the incomparable sounds that jazz has produced . . . the timbre of her voice, despite its gradual deepening through the years, has remained unique. The coarse yet warmly emotional quality of this sound, and the exquisite delicacy of her phrasing and dynamic nuances, were often given added lustre by the support she gained from her long association with Lester Young and other members of the Basie band on her earlier records."

If you find no message here, or in the records referred to, perhaps the only thing you can do is go back and be born around 1920, so that with the arrival of Billie's glorious four years of regular sessions with the Teddy Wilson combos (Brunswick-Vocalion-Columbia) you will be finishing high school or starting college, and just mature enough to appreciate them. And by the time she spends a full year at the Onyx on 52nd Street, reducing audiences of noisy drunks to pindrop silence with her statuesque, dignified, gardenia-topped beauty as she sings her brand new hit *Lover Man*, you will be around 24 and part of a warm and wonderful new jazz era that is growing with Billie. Then, by the time you are in your thirties, you will have been so conditioned to a love of the Holiday sound that you will be ready to excuse the little flaws, the gradual withdrawal of assurance, the fading of the gardenia. By now you are in love with Lady Day and everything she does, every tortured lyric she sings about the men who have laid her life waste, will have meaning for you whether she hits the note or misses it, holds it or lets it falter.

But, of course, chances are you weren't born in 1920, and the best you can do is read these early Holiday records as you read a Fitzgerald novel, trying to assimilate the mood of the era. Perhaps it will bring her a little closer if you know something of the young woman who was the maker of so much that we found beautiful.

Billie died at 44. Like most people who lead a turbulent, stimulant-governed life, she was unpredictable, moody, impassioned, paradoxical. Except for her mother, there was probably not a single person among those she was fond of, or who were fond of her, with whom she was not at one time or another violently at odds. But Billie could not stay

angry long with anyone, nor could any of us who loved her and quarreled with her hold on long to our grievances. As her close friend, Maely Dufty, wife of her biographer, once said: "Billie's not a woman—she's a habit." And the benign habit was as durable and unbreakable as the malignant one that helped to destroy her.

Billie was a 20-year-old beauty, living with her mother in a modest Harlem apartment, when I first enjoyed her friendship and hospitality. To those who saw her only through lurid headlines, it may be hard to understand that at heart she would have liked nothing more than to be a housewife. As she demonstrated for me more than once, she was a capable cook; she liked neatness and order; she yearned for normal social relationships. But from childhood the course of her life, determined so greatly by Jim Crow, predestined her for a career on the brink of the underworld, her happiness continually shaken by an affinity for the wrong loyalties, the wrong men, the wrong (and ever-fluctuating) trusts and mistrusts.

The two periods when I knew her best were the first two months of 1954, when we traveled together as she starred in a show I had taken on a tour of Continental Europe, and the final year, when we were together many times, either professionally or socially.

By 1954 Billie's reputation preceded and predammned her at every step. On our return home we ran into a flock of ugly rumors: she had been goofing on the job, had been hopelessly taken over by junk again. I had to write a whole article to set the facts straight. Except for two nights in Sweden, when she drank before the show instead of after, Billie looked and sounded like a dream every night, made time, and cooperated. This came as no surprise to me; for the mood of the tour contrasted handsomely with her normal U.S.A. life. Instead of the sleazy second-rate theaters with unpainted dressing rooms, the half-empty minor-league night clubs in Detroit and Pittsburgh that typified her career, she faced an audience teeming with photographers, generous with applause; came offstage to greet fans who brought flowers, asked for autographs, treated her with deference. Jim Crow was nowhere in sight. Billie's morale was never better.

My most vivid memory of the tour, too, reflects her indomitable pride and firmness. One morning in Brussels we missed the musicians' bus which was to take us to the gig that night in Frankfurt, Germany. With impresario Nils Hellstrom and Billie's husband Louis McKay, we chased all the way across Belgium in a taxi to the German border, had to change there for a German cab all the way to Dusseldorf—and arrived shivering at the airport to find the last plane to Frankfurt had left. A small plane was hastily chartered. It seated only four, so McKay had to proceed by train. With the pilot and Hellstrom up front in the freezing-cold plane, while Billie and I huddled in the back seat and killed a small bottle of *Steinhaegen*, a potion that did little to allay our frostbite, we made the rocky unnerving trip and got to Frankfurt barely in time for the show. To Hellstrom's amazement, Billie that night gave

Lambertville Music Circus, the nation's first tented theater, opened in 1949. For Terrell, too, the booking of jazz was an experiment. Normal fare at the spot is *The Merry Widow* or *Oklahoma*.

But the tent regulars and jazz aficionados from miles around, almost packed the theater and cheered long and loud for the Duke's hot jazz and the cooler variety dispensed by the British big band of Johnny Dankworth.

From a staging viewpoint, "jazz in the round" is most effective. The sections sit facing each other on the circular stage. Soloists and vocalists must revolve slowly when they're at the mike so that all members of the audience can see their faces. The best bit: Cat Anderson's exciting *El Gato*, with Cat, Ray Nance, Clark Terry and Shorty Baker facing the audience from four different points.

Heartened by the response, Terrell had high hopes for the rest of his jazz bookings this summer: Dave Brubeck at Lambertville; Ellington and Erroll Garner in separate dates at Brandywine, Pa., and the Duke at Neptune, N.J.

The next target of the Philadelphia area jazz crowd is the long-hair Robin Hood Dell, the city-operated open-air auditorium. Its president, Fredric R. Mann, has blocked jazz performances, though he has booked Eartha Kitt.

Kenton Blasts Stereo

If man-bites-dog, it's generally supposed to be news. When man-bites-industry and the man happens to be Stan Kenton snapping at the growing stereo business, clearly it's a story.

Never considered the close-mouthed, reticent type, Kenton marshalled his considerable powers of vocal expression in New York last month to warn music fans against being "pressured" into converting to stereo systems. "Instead," he urged, "add another speaker or two to those you already have, and enjoy good music as it is meant to be heard."

Notwithstanding the fact that the bandleader's record label, Capitol, currently is giving a major promotional boost to his stereo album, *The Stage Door Swings*, (also available in monaural form), Kenton labeled the twin-channelled recording and reproductive device "only a gimmick, with no sound musical validity, which will ultimately wind up a fiasco." The established monophonic high-fidelity recording system, averred he, is "the only true method of capturing an orchestral sound on records at the present time."



ON THE DOTTED LINE

Annie Marie Moss is the girl who's signing on the dotted line as Maynard Ferguson and the blonde Mrs. Ferguson look on. Annie Marie is the singer Ferguson found in Toronto while he was doing a Canadian Timex jazz spectacular recently. He said she reminded him of Joe Williams, and he signed her forthwith.

Monophonic recording, Kenton elaborated, is justified and valid because it presents "the overall unified orchestral sound from each speaker—regardless of the number of speakers used—thereby eliminating the necessity of shifting attention from speaker to speaker."

Although Capitol president Glenn Wallichs is believed privately to favor monaural recordings, he would not comment on Kenton's provocative statements. Nor, indeed, would anybody at Capitol break the deep silence in the round tower at Hollywood and Vine.

Sinatra To Brave TV Again

Though his fans hated to admit it, Frank Sinatra's last prolonged encounter with television was a miserable flop. His ABC-TV series of 1957-'58, far from arousing sponsor or advertising agency enthusiasm, served only as an excellent example

of how *not* to entertain the "masses" on the big tube.

Despite previous production setbacks, however, the singer is trying another fling at television before expiration next year of his three-year contract with the American Broadcasting Company. Beginning October 19, Sinatra will star in the first of four one-hour musical special programs over the ABC-TV network. The following three will be telecast in November, December and February. The sponsor: Timex watches.

These new "Frank Sinatra-Timex Shows" will originate in Hollywood and, according to Timex vice-president Robert E. Mohr, will include as guest stars "the outstanding performers in the entertainment world."

It was obvious that Timex was delighted with the whole idea. "Timex sponsorship of the Sinatra specials continues our policy of using the most exciting and popular stars," said Mohr. "We have found that in this way we can get the necessary impact that appeals to the widest and most comprehensive audience. And we believe that a Frank Sinatra series of big one-hour shows can deliver just that kind of audience."

For Sinatra, who struck out in a filmed teleseries, and for Timex, which struck out in so-called "jazz spectaculars," it looked like a last-ditch, fortuitous alliance.

two superb performances, showing not a trace of the ordeal he had gone through.

Even this story, of course, shows only one side of the paradox. Two days later she announced, after a particularly grueling day's travel, that she was calling Joe Glaser in New York to arrange for her immediate return home in mid-tour. Although this panicked me, Louis McKay's assurance that she was "just talking" turned out the next day to have been true. The incident was just one of a thousand reflections of her insecurity. It would have taken a clinic-load of analysts to sort out the whys and because of Billie's tortured childhood, adolescence and failure to reach emotional maturity. The pat explanations of slums, poverty and oppression do not stand up in the light of a comparison with, say, Ella Fitzgerald; for Ella's background in many respects was as rugged and brutal as Billie's, yet she overcame her problems to emerge as a socially adjusted, reasonably contented person.

What made Billie the way she was, what gave her the most compelling voice that ever sang jazz, these mysteries I leave to the psychologists and musicologists. For myself, I was happy to take her as she was, personally and musically. But during the final year it became more a matter of trying to keep her that way, of helping her hold desperately onto a cliff from which she was hanging by a fingernail.

Last September, when she sang at two of my concerts (and sang with a miraculous renewal of the old timbre and assurance) Billie told my wife, over a drink before the show, of her state of mind. "I'm so goddamn lonely," she said quietly. "Since Louis and I broke up I got nobody—nothing." This pitiful solitude was the result of an impossible situation; Billie's basic urges, simply to love and be loved, were by now submerged in a welter of confused and desperate living that made her impossible to live with, hard to reason with, but pathetically easy to sympathize with.

A couple of months later, visiting us one evening, Billie astonished us by refusing a drink and asking for a cup of tea. "The doctor says I have cirrhosis of the liver and I can't drink." But my hopes for a renewed era of stabilization were as quickly forgotten as the doctor's warning.

When I called at her 87th Street apartment in mid-March to escort her to Lester Young's funeral, she slipped a small bottle of Gordon's into her purse. After the services, she talked dejectedly, drawing an ominous parallel between her case and Lester's. A few weeks later when I dropped in on her, bottles were emptying with alarming speed. It was her birthday and Billie had decided: "I ain't celebrated my birthday in 15 years and this time I'm going to throw me a party." The well-wishers included Annie Ross, Ed Lewis of the old Basie band, Jo Jones, Elaine Lorillard, the Duftys, and Tony Scott. The party lasted all night, winding up at Birdland, and Billie never stopped celebrating. Many of us, certainly including Billie herself, wondered whether there would be any more birthdays to celebrate.

All of us who could see the Pres pattern followed in this unmistakable manner begged her, intermittently and vainly, to stop. Thinner and wanner almost daily, she continued to argue that she had cut down on her drinking and was taking care of herself.

Soon after, there was an incident that typified Billie's stubbornness, her pride, and her confusion. She awoke me at 2 a.m. one night and, in a furious tone of voice, insisted that I come over immediately. She made it sound so urgent that I dressed and rushed over. Sitting at a table nursing the bottle, Billie informed me that she had heard I'd been

spreading a rumor she was drunk all through her date the week before at Boston. "What's all this — going on? I don't want people putting my — business in the street. I made every show and you can ask anybody."

I didn't have to ask; Charlie Bourgeois, of Storyville, had already told me what a good week she had done and this was the only story I had been spreading. Within a half hour, no longer mad at me, Billie was furious instead at the person who had wrongly accused me of rumor-spreading.

It was agonizing to see how uncertain she felt that anybody really cared for her, how intensely anxious that no one talk derogatorily about her. Yet she knew that at this stage, only derogatory talk could help her at the box office. "They're not coming to hear me," she said, "they're coming to see me fall off the damn bandstand." (It was the ultimate irony that one of the greatest artists in the history of jazz had to lean on this crutch, rather than on her voice, to coax audiences into a night club.)

Not long after, on May 25, Billie was booked to appear in a benefit concert at the Phoenix theater downtown, for which I was one of the emcees. Looking into the dressing room to say hello, I saw her seated at the make-up table, coughing. "What's the matter, you seen a ghost or something?" she said crossly.

And indeed I had; a ghost so emaciated, so weak and sick, that the shocked reaction was impossible to conceal. She had lost at least 20 pounds in the couple of weeks since I had seen her. Steve Allen helped Billie to her feet, walked her a few feet onstage, and she managed to get through two numbers. It was the last time she was ever to sing, and too many of us backstage sensed it.

The next morning, Joe Glaser, Allan Morrison, of *Ebony*, and I went to her apartment, feeling that, as a delegation, we might be able to break down her months-long resistance to hospitalization. But again she said, "Give me another week—the doctor said these shots he's giving me will do it." No persuasion would work, including Glaser's promise to assume complete financial responsibility.

Five days later, Billie collapsed, and the inevitable hospitalization followed—too late to help. And then came the ghastly farce already reported in these pages: the criminal treatment accorded to a woman who lay on her deathbed, the police posted outside the door, the final attempts to find a medical way out of the maze.

To her last moments, Billie Holiday was uncertain who were her real friends and who were merely trying to make money out of her. The tragedy of it is that many of those closest to her, for all their possible selfish interests and potential profits, simultaneously had a sincere love, regard and pity for the woman. The duality of their relationships made it impossible for Billie to grasp firmly any love offered her in those last days.

It was probably too much to expect that Billie would survive the self-inflicted beatings beyond the age of 44. Whether the final abandonment of the will to live came with her estrangement from Louis McKay, or with Lester's death, or with the arrest in the hospital, nobody will ever really know. All I know is that to the end, Billie for me was the incarnation of soul, of living intensity; she was everything that has ever been connoted by the word glamour. She was sweet, sour, kind, mean, generous, blasphemous, loving and lovable, and nobody who ever knew her expects ever again to know anyone quite like her. For most of us it will be impossible for many months to listen to one of her records without tears.

God bless you, Billie.

It Spells Mother!

Hollywood — Overheard at the Professional Drum Shop on Vine street:

"Man, the only difference between classical and jazz musicians is that the classical guys consider Johann Sebastian Bach the *father* of modern music, while the jazz guys think of Bach as the first *mother*."

188
Down Beat 9/3/59

Life on a Jazz Tour, U.S.A.

An intimate look at trials and problems 'on the road'

By Leonard Feather

(Ed. note: As fall approaches, plans are being confirmed for various jazz tours. In addition to the probable regulars, there will be a Newport Festival tour, starting Sept. 3, and another tour organized by Ed Sarkesian. To give its readers some feeling of the flavor of one of these tours, Down Beat presents the following article by Leonard Feather, written after a tour last year.)

For 24 days last fall the bus was our only constant home. For the first time I could observe the United States from the viewpoint of the one-night stand. I was on a typical jazz concert tour.

When a group of jazzmen appears in your city for a concert, you may wonder who and what brought them there; what they were doing last night and earlier today, where they are bound for tonight and tomorrow, and possibly, if they sometimes don't live up to their reputations, why they didn't perform as you expected. The 24 days on tour with Jazz for Moderns offered some answers.

The names and occupations of the bus inhabitants will serve to show what and who comprises a touring unit. (The bus personnel varied from day to day, as Dave Brubeck, the Four Freshmen, and others occasionally took a plane.)

THE BACKER: Ed Sarkesian, an amiable, honorable, nervous man from Detroit, bought the talent for the show, signed contracts with the booking agencies, and made deals with individual promoters to stage the concerts in each city. In a couple of cities, Sarkesian himself rented the hall and promoted the show.

THE BOOKER: An absentee partner, Associated Booking Corp., which



EN ROUTE

Ross Barbour of the Freshmen; Sonny Rollins reads over Don Barbour's shoulder.

serves as regular booking agent for all the artists involved (except the Freshmen, who are with General Artists) and was responsible for lining up and routing most of the bookings. Sarkesian booked a few himself.

THE ARTISTS: Dave Brubeck quartet, the Four Freshmen, Maynard Ferguson and his band (at that time, Bill Chase, Jerry Tyree, Larry Moser, trumpets; Slide Hampton, Don Sebesky, trombones; Jimmy Ford, alto; Carmen Leggio, alto and tenor; Willie Maiden, tenor; John Lanni, baritone; Bob Dogan, piano; Jimmy Rowser, bass and Frankie Dunlop, drums), and the Sonny Rollins trio. Ferguson's wife was on the bus during half the tour. One or two other wives or girl friends also traveled with us briefly.

THE MANAGEMENT: "Honest John" Srabian, Sarkesian's partner, who concerned himself mainly with the sale of the \$1 souvenir programs at each show; Mort Lewis, Brubeck's manager, who edited and produced the souvenir programs and assisted in the staging of the show, and Rick Gibbons, another Detroit, who worked on stage lighting for the Freshmen, sold programs, and handled other jobs.

THE DRIVER: Joe Walus, of the Raritan Valley Bus Co. of Metuchen, N. J., from which the bus was rented. An invincible, untirable, invaluable cat.

EMCEE: Leonard Feather.

It can be seen that the bus had to

hold up to 30 passengers as well as three basses, two sets of drums, thousands of programs, clothes, instruments, etc. Let's just say that we were as comfortable as circumstances allowed.

Here are a few day-by-day observations:

SATURDAY — The tour began yesterday as we took the bus from Columbus circle in New York City to Symphony hall in Boston. Tonight, at Smith college in Northhampton, a panic: Ross Barbour of the Freshmen was taken ill, and the hospital wouldn't release him. "Only the third time in 10 years that this has happened to us," moaned Freshman Bob Flanigan. Result: no Freshmen for the Freshmen-frantic Smith college students. To fill time, Rollins played a number with Ferguson's band.

SUNDAY—We were booked tonight in Allentown, Pa., in something called Agricultural hall, compared with which the Holland tunnel would be a model of acoustical perfection. Sound problems aside, there was an upright piano in such condition that Brubeck concentrated on numbers featuring Paul Desmond.

We were all happy to get out of Allentown.

MONDAY—Yesterday I asked Gene Wright, Brubeck's bassist, if he was growing a beard. "No," he said, "I just decided to let it grow until we do a bad

Continued on Page 36

Continued from Page 21

Presumably this meant he did not grow a beard; after the show last night, he shaved.

THURSDAY—Now the real travels have begun. Instead of 50 to 100 miles a day, it's climbing toward 300 miles. After Harrisburg, Pa., on Tuesday we drove right through to Pittsburgh, arriving at 5 a.m. and spending the day there. A good hall, good audience and a wildly enthusiastic sellout made Pittsburgh a happy night. When we left early this morning for a long haul to Toronto, which included an almost endless delay at customs as we entered Canada. We barely made the theater on time. Good production, thanks to local disc jockey Phil Kellar; big house.

FRIDAY—Mad, mad, mad! An overnight bus trip from Toronto, giving us a few hours grace in New York, before the two shows at Carnegie hall. After the second show ended about 10 a.m., we had exactly 3½ hours in which to get home, sleep, get up, dress, get to Columbus circle in time for the 6 a.m. bus departure for Virginia. Time was too much for me. After overpacking and missing the bus, I flew

ahead, arriving 20 minutes before the weary musicians unloaded from the bus.

Today we played two colleges 150 miles apart geographically and a million miles apart in every other respect.

The audience at the first, trudging in from a football game, was noisy and restless. Many of the students brought in bottles or checked them at the door. The setting was a huge gymnasium in which, not provided with seats, the audience squatted on a floor strewn with rugs and blankets. Though it was virtually impossible to be heard above the uproar, the performance earned a vociferous reaction.

After Rollins' opening stint, and the Brubeck set that followed, these two groups and I sped ahead on the bus to the second college date while the Ferguson band and the Freshmen, completing the show, followed us an hour or two later, in a specially chartered second bus, arriving as the second show was half over.

Before we opened the second show, which was at VPI, one of the musicians commented, "Will this evening be like this afternoon, or do we have to play good?" As it turned out, VPI was a model audience. We had a concert hall with first-class sound, and in contrast with the afternoon show, the students

were a sober, quietly attentive crowd. Our faith in the future of America was restored.

WEDNESDAY — A ghostly camp follower on parts of this tour was Jim Crow. We ran into him several times in a few days, notably when seven of the 30 of us were unable to check in at the same hotel.

Yesterday, an hour out of Indianapolis, where we had played the night before, we stopped at a diner for breakfast. The waitress, after keeping Gene Wright and me waiting a long time before taking our orders, finally gave Gene a sidelong look and said, "I'm sorry, but we can't serve you."

Happily there was enough esprit de corps and sense of humor to take these incidents in stride. When a soft-drink machine outside a St. Louis diner failed to cough up a bottle, somebody cracked, "Even the machines down here discriminate."

There was a general laugh-it-up atmosphere during the long days on the bus, as if it were tacitly admitted that the one-nighter grind is tough and the only thing to do is pretend it isn't happening.

Motion pictures notwithstanding, there is no such thing as a jam session on a bus. The only time music even comes under general discussion is when somebody (usually Ferguson) reads aloud some newspaper review of the show that has caught up with us—usually with sarcastic interpolations and changes in the script and with frequent derisive reactions from the bus audience.

The conversational sparkplug of the bus was Willie Maiden. Gaunt, bearded, spectacled, an incessant and hilarious gabber, Maiden apparently is the world's foremost authority on beer and the liquor licensing laws of every state.

If Willie's personality is the most extrovert, his antithesis must be Sonny Rollins' bashful bassist Henry Grimes, who exchanged about 10 words in the first 12 days and earned himself the nickname Loudmouth.

The personalities of the others slowly came into focus en route. Various types of senses of humor were at play.

Ferguson based much of his kidding on a pseudo-stern-leader role; Joe Morello joked about his poor vision; Paul Desmond's is the quieter, more intellectual brand of humor. Desmond, who spent most of his time playing chess with Morello or scrabble with me, is tough to beat at either. Gene Wright was the unofficial pinochle king of the bus. Like record reviews or items in a *Blindfold Test*, ratings from one to five stars were accorded to everything from a bowl of soup to a men's room.

The Four Freshmen broke it up at

Ludwig's new "Super-Sensitive"



Once again, Ludwig brings you a drum that is a miracle of tonal vividness and response. The Super-Sensitive dual throw-off releases the snares from *both sides at once*. Each individual snare strand is attached to its own tension screw. Second set of gut snares may be mounted in less than a minute. The finest snare drum ever designed.

WRITE TODAY FOR OUR NEW, 66-PAGE, FULL COLOR CATALOG

Ludwig

Most Famous Name on Drums

DRUM CO.

1728 N. Damen Ave. • Chicago 47, Ill.

ADVICE TO THE JAZZ— LORN



By Leonard Feather

Having been on the scene as a professional jazz writer for almost exactly the same length of time *Down Beat* has been around (six months longer, in fact), and having been writing music (as opposed to writing about music) even longer, I find the magazine's 25th anniversary a sentimental and memory-evoking occasion.

Through the years, I have tried to keep my two careers as critic and musician as separate as possible. But, because this is a special occasion, and because the experiences described may provide a few hints of potential value to tyros, this will be the first magazine article I have ever written that speaks from the musician's rather than the critic's standpoint.

When *Down Beat* was born, my experiences as a young and very naive jazz fan turned writer had just begun in the pages of the London *Melody Maker*. During the two and a half decades that followed, *Down Beat*, more than any other source, kept me abreast of the essential facts of jazz life.

My personal association with the magazine began in the late 1930s, when I became an occasional contributor. Then, in 1940-41, I was the regular New York correspondent. I rejoined *Down Beat* in January, 1951, and have been in these pages, in one capacity or another, ever since.

AT THE OUTSET, my knowledge of jazz from the inside was limited.

Despite many years of piano study and practice, I didn't know what the term B-flat Seventh meant, and though I could write melodies and lyrics, I had only the vaguest idea how to explain their chord structures. Not until about 1939 did I understand the chord symbol system technically.

It was about that time (when jazz began to reach the revolutionary stage and Minton's was in flower) that, conscious of my limitations, I set about making a fuller examination of the music from an empirical standpoint. In 1940, helped by a friend who worked mainly as a music copyist, I struggled through my first big band orchestration and took it over to Count Basie.

It is not easy to recreate a picture of the typical Basie band rehearsal of those days. Held in a basement in the Woodside Hotel (after which a famous Basie record was named) on upper Seventh Ave. in New York, it was attended by a flock of arrangers, all hanging around to have their latest works run down. Feeling like David surrounded by a dozen Goliaths, I waited for hours while Buster Harding, Don Redman, Jimmy Mundy et al got to first base (i.e., a rehearsal; second base is a public performance, third base a broadcast, and a home run is a recording).

Basie didn't have time for me that first day. But I took the arrangement back the next week, and, after a wait of three or four hours in an overcrowded, overheated room, I almost

collapsed when Basie said "All right, Leonard, we'll try yours now."

To my amazement (and perhaps even more to Count's), the arrangement sounded good. I rounded the bases with alacrity and, only a week later, made it a home run when, at the old Columbia studios on Seventh Ave., Basie dug up the parts and, with John Hammond grinning approvingly in the control room (he was Columbia's jazz a&r man at the time), committed my first arrangement to posterity.

But that was about the extent of my big-band writing career. The next arrangement for Basie didn't come off, and the time it took me to labor through a complete score precluded my trying it further. I limited myself to simpler tasks, such as writing for the John Kirby sextet, which involved only three-way voicing (trumpet, alto, clarinet). Soon I was helping to assemble a Kirby-type group for Cafe Society Uptown, and supplied it with half its library. The group was short-lived (Bobby Burnet, an ex-Barnet trumpeter, was the leader), but my kicks were endless.

EVER SINCE those days, I've been trying in one way or another to make music. As a performer, I flopped often enough to give it up for good—on two instruments. I bought a slightly beat-up clarinet from Buster Baily in 1942 and resumed, with Jimmy Hamilton, the lessons I'd dropped many years earlier in England. I lacked the staying power, the drive, the time for practice—but I can still play enough blues for occasional private kicks. My studies of piano and harmony with Lennie Tristano in 1948-9 were more rewarding, though again I'd have done better had I taken time and followed through.

As a writer of music and lyrics, I've learned several valuable lessons that might be worth passing along.

(1) Don't rush into action after completing a composition or arrangement. Let it cool on the desk, look it over a few days later. You'll find room for improvement. Often I've allowed things to be performed that I later found could have been far more effective if I'd examined them in a delayed perspective.

(2) Don't try to make the performer bend to your ideas; instead, bend to his. One of my worst fiascos was a blues I wrote for a singer who's strictly a ballad performer, with no feeling whatever for blues. On another date, with an all-star group at Victor, I brought in a simple riff tune that I thought would be ideal for Louis Armstrong. Satch blew a fine ad lib chorus, but I had neglected to bear in mind his tendency never to play legato, and his less than limitless reading capacity. So, on the record (*Snafu in the Satchmo*)

(Continued on page 88)



STUDY ARRANGING AT HOME

Make More Money

TV needs top-notch arrangers. Earn big fees. Learn to orchestrate for all instruments.

This convenient HOME STUDY Harmony and Arranging Course is simple yet thorough...with all the tricks of modern arranging drawn from leading musicians the country over.

Study at home in spare time, it's the quick, inexpensive way toward high pay. Send now for free Catalog and illustrated sample lessons. No obligation.

UNIVERSITY EXTENSION CONSERVATORY

Dept. 289A • 2000 S. Michigan • Chicago 16

- | | |
|--|------------------------------------|
| <input type="checkbox"/> DANCE BAND ARRANGING | <input type="checkbox"/> HARMONY |
| <input type="checkbox"/> Marching Band Arranging | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> History and Analysis of Music | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Cornet - Trumpet | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Professional Trumpet | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Piano, Beginner's | <input type="checkbox"/> Teacher's |
- PUBLIC SCHOOL MUSIC
- | | | |
|---|---|--|
| <input type="checkbox"/> Beginner | <input type="checkbox"/> Supervisor | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Double Counterpoint | <input type="checkbox"/> Adv. Composition | |
| <input type="checkbox"/> Ear Training & Sight Singing | | |

Name Age.....

Street

City State

Music Experience

Notice to Drummers!

It's Ready!
It's Free!
It's Terrific!

Write today for your copy of the new 48 page Avedis Zildjian "Cymbal Set-Ups of Famous Drummers."

AVEDIS ZILDJIAN COMPANY
39 Fayette St., No. Quincy, Mass., U.S.A.

The best play **BESSON**



HACKETT—One of the prominent jazz who play Besson brasses

(Continued from page 24)

at *Town Hall* LP on Victor) the ensemble choruses are played by Neal Hefti.

In recent years, I've kept the musicians' requirements more carefully in mind. On an LP called *West Coast Vs. East Coast* on MGM, for which I wrote an original called *Beverly Hills*, I tried in the arrangement to have the Hollywood combo impart a typical West Coast jazz sound, but used a simpler, more direct approach when I rearranged the tune for the New York group.

(3) If you're a songwriter, don't waste your time taking songs to publishers. It took me 10 years to find out that music publishers take half your royalties and usually offer little or nothing in return. Go direct to the artist for whom you think the song is suited.

(4) If you're an arranger, get your scores to a name bandleader, or to whatever college or workshop group you can dig up locally. (Pete Rugolo got his start by mailing a score to Stan Kenton, who'd never heard of him.) Be persistent; there's no short cut here, and you have to prepare to put up with a lot of disappointments.

(5) Be prepared for cut-ins. Once I had a song recorded by a well-known, well-heeled bandleader. When the record came out I looked at the label and saw my name in third place—after that of the leader and the a&r man, who had both decided they were co-composers. And the a&r man put the song with his publishing company. It's up to your conscience whether you should tolerate this kind of thing. In 26 years, I've only once become voluntarily involved in a "deal" to get a tune recorded. I'd rather do it the hard way and save my conscience and my copyrights.

(6) Don't ever equate commercial failure with artistic failure, nor big sales with an esthetic triumph. One of the records of which I'm proudest is *The Weary Blues*, Langston Hughes' poetry-with-jazz LP on MGM. I wrote the musical background for one side of it. It came off beautifully, the critics liked it... but it didn't sell worth a darn. On the other hand, the luckiest breaks I've ever had were the result of writing very simple material that happened to be recorded by a great artist who was just ready to break through to stardom—Dinah Washington, for whom I did *Evil Gal Blues*, *Blowtop Blues*, and the rest. Dinah's talent got more out of these songs than I put into them; meanwhile, melodies and lyrics I think are the best I've ever written still lie on my piano unperformed.

(7) Don't ever try to criticize a

critic, or you can be sure he's going to criticize you. Having been on both sides of this fence, I can assure you that critics react in terms of what they know about you. For instance, it would be against all the laws of human nature to expect a favorable review of my music from a critic whose views happen to conflict violently with mine.

Realizing this, I started to amuse myself years ago by doing some of my work under pseudonyms. Sure enough, on the records where I used my own name there was always a sarcastic crack or a vicious attack; but where I was masked, the reactions covered a wide range, from no comment to mediocre to good and better. (One British writer, who would be horrified to know it, even praised my blues piano playing!) This experience taught me the truth of the observation often made by jazzmen that critics should be forced to review records blindfold.

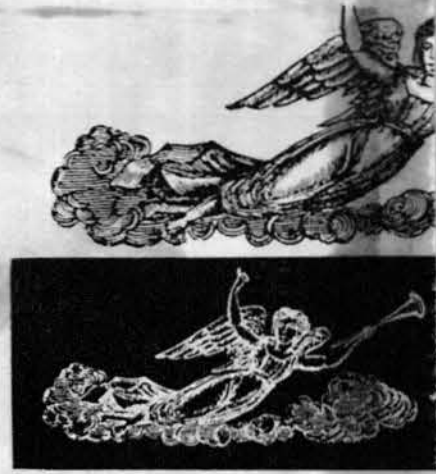
I've seen, too, that a close friendship between a musician and a critic is always either the cause or the effect of good reviews, and that the critic will either bend over backward to be kind to the artist, or bend over the other way to show his lack of personal bias—in other words, he'll surely show a prejudice of one sort or another.

(8) Don't ever assume you know enough about music. Today, I'm so aware of my own limitations that, rather than try to write a score for anything beyond a small combo, I usually collaborate with a skilled orchestrator. I've been lucky to have talented people like Dick Hyman and Ralph Burns to carry out and extend my ideas, though I would rather have completed them myself. Next year, I expect to study arranging for the first time. It isn't enough to be self-taught, nor is it enough to work within one circumscribed field of music. If you're a young writer new to the profession, be ready, willing and eager to meet every kind of challenge, to write every type of material. You may wind up specializing in one phase, but the overall experience will be invaluable.

IN CASE YOU INFER from all this that you have read the words of a frustrated musician ashamed of his role as critic, let me set you straight. The pursuing of two careers has been a dual delight. I am aware of their relative value, and wouldn't feel at all badly about a shift in their proportion in favor of manuscript paper. These 25 years of reading *Down Beat* and knowing what's been happening on the jazz scene have been for me more than a little happier for the music, as well as the words, that I've been able to put into them.

130
5/20/59

DOWN BEAT SILVER MEDAL AWARDS



Through the years, many persons who were not actually or primarily musicians themselves have, in fact, contributed enormously to the growth and health of jazz. Some have been critics, such as John Hammond, who by drawing attention to new talent have helped it find its wide audience. Others, such as Joe Glaser and Willard Alexander, do the very necessary and often thankless job of finding and creating employment for the professional artist. Still others, such as George Avakian and Alfred Lion, working within the record companies, have taken chances—reputational as well as economical—on new talent, and advanced the cause of jazz. At this juncture in its history, *Down Beat* pays tribute to some of the men behind the scenes who have done so much for this unique American art form.

It would be impossible to cite all those who have helped jazz. Therefore this list of 13 Silver Medal Award winners covers men who have remained active in the field for at least the last 15 years, and continue to contribute to jazz now. Nor does the list cover those men in other countries, often unknown to the profession in America, who have given continued devoted service to jazz. To all of them, both known and not known, we can only express our respect.



As critic, musician, and journalist, LEONARD FEATHER has been a leading voice in jazz since he came to the U.S. from England in 1938. He has been actively writing about the music for 25 years and is the author-compiler of the *Encyclopedia of Jazz*, the *Encyclopedia Yearbooks*, *The Book of Jazz* and *Inside Jazz*. He is consistently active in music as concert impresario, composer, artists-and-repertoire supervisor, disc jockey and TV writer on jazz special programs.

34 • DOWN BEAT

SATCHMO SLIPPING

Toronto Daily Star - Mon. July 27, 1959.

Few Bright Notes In Tired Routine

By ROGER FEATHER

The closing evening of what has been a generally successful, in an artistic sense, First Canadian Jazz festival at the CNE grandstand was headlined by the colorful Louis Armstrong All-Stars. Last night's crowd of close to 6,000 raised the total attendance of the four-day fete over the 25,000 mark.

Armstrong's group, which played the hour-plus final portion of the program, offered a curious mixture of bristling, driving jazz, tired, predictable selections and, near the end, rather embarrassing, mediocre vaudeville.

Louis' powerful and beautifully controlled trumpet was excellent on a few numbers including "Indiana" and "When You're Smiling." His vocals, growled out in the warm, individual manner were also good, particularly on "Sleepy Time Down South" and "Basin Street Blues." Most of the selections, however, seemed pat and unspontaneous, even down to the hand-clasps and the large white handkerchiefs. One suspects that the same tunes were played, note

for note, not only the night before, but scores of nights before.

The other members of the group were adequate but the supposed vocalist, Velma Middleton, was dreadful. She received enormous applause which casts grave doubts on the selectiveness of the audience. The various routines that Armstrong and the group go through also unfortunately, cast doubts on even Armstrong's good work.

The quintet featuring tenor man Coleman Hawkins and trumpeter Roy Eldridge played a set of vigorous, enjoyable jazz even though neither of the principals was at his highest level. Hawkins, who at his best is the finest of jazz tenor saxophonists, showed his big tone and imagination to advantage on "Body And Soul."

Eldridge's fiery playing was impressive on "I Can't Get Started."

Mike White's spirited Imperial Jazz band started the evening with a rousing set. White's cleanly played, pulsating cornet and Ian Arnett's expressive clarinet were very good, especially on "Westover Bounce."

Moe Kaufman's quartet, the other Canadian group of the evening, played a selection of pleasant tunes. This group was highlighted by the calm, inventive guitar of Ed Bickert. Kaufman played interesting solos on flute and had his best moments playing alto sax on "Things Are Getting Better."

Barbara Carroll filled a gap in the early part of the program with some enjoyable, jazz cocktail piano.

The morning program on "The History Of Jazz Dance" with Dr. Marshall Stearns and dancers Al Minns and Leon James was excellent. It brilliantly combined both information and entertainment. Leonard Feather's "Encyclopedia Of Jazz" in the afternoon featured very good work by Maxine Sullivan, Jimmy Rushing, Buck Clayton, Willie (The Lion) Smith and Coleman Hawkins.

Roger JAZZ Feather

Now that The First Canadian Jazz festival is over, I think it deserves some reconsiderations and comments. First let me re-state that I am decidedly pro-festival and although the circumstances and atmosphere are not ideally suited to this basically intimate and personal music, festivals do offer more good jazz than most people hear in six months.

They also offer a valuable cross-section of jazz and expose the listener to groups and individuals he might not otherwise seek out. For instance, on the well-packed Thursday night concert, there were probably few people who came to hear Ruby Braff and yet he proved to be one of the better performers in the four day fete.

The best of the festival was Jimmy Rushing with the Newport All-Stars and the Count Basie Band (on Thursday night). Close behind were Sarah Vaughan's ballads on Friday evening, Ben Webster on Friday afternoon, Louis Armstrong's powerful trumpet on a few numbers Saturday night and dancers Albert Minns and Leon James on Saturday morning.

There was a great deal more that was very good but a special mention should go to Leonard Feather's excellent and highly entertaining "Encyclopedia of Jazz" program on Saturday. The crowds that stayed away missed an enjoyable afternoon.

All the Canadian groups acquitted themselves adequately but Moe Kauffman's quartet and Ron Collier's quintet stood out.

The worst moments be-

long to The Four Freshman. Gene Krupa in his vainer periods with the spotlight, Ahmad Jamal's pretentiousness (although this may be debatable) and the so-called panel discussion on Thursday morning which seemed to be mostly a collection of irrelevant and unchallenged remarks.

The official attendance of 16,000 (which seems too low) was a distinct disappointment. The festival planners were gratified by the out-of-town audience particularly from Buffalo. It was apparently the Toronto fans who failed to support the concerts and this was unfortunate. A good part of it was due to rumors and cynicism, both unfounded.

The total of thirty-two acts, including two repeats, used about 185 performers, including 30 repeats. There were approximately 15 drums solos of which 12 were a waste of time.

The rush for better seats at the beginning of each concert may have made, as Mr. Wein said, "for a better concert," but it also had two major ill effects and possible precedents. First, it caused a lot of bad feeling and anger toward the planners by those who paid top price and second, it probably cut into the gross as the word got around that the least expensive ticket

would still get a top-priced seat. In future festivals, the danger of this policy could increase.

The Wednesday night program, even on paper, was very weak, whereas Thursday night was particularly strong. The others were quite adequate. It is too bad that the planners did not have the foresight to start off strong because I think the first night hurt the others. These and other mistakes could possibly have been avoided if the so-called Advisory Committee had been more than a purely nominal appointment.

Emphatically, I repeat that even a festival with errors (which in this case were not, in toto, grave or over-riding) is much better than no festival at all.

George Wein's attitude that the loss is "an investment for the future" is very commendable and I'm sure, that when the festival is staged next year it will receive much more support.

Phil McKellar deserves congratulations for the excellent way he handled the emcee job which, under the circumstances, was very difficult.

Mr. Wein would welcome any comments on this and future Canadian Jazz festivals and I would be happy to act as courier in this respect.

HERALD TRIBUNE

The Newport Jazz Festival Stages Town Hall Concert

By Leonard Feather

The famed Newport Jazz Festival came to New York last night, in name if not in nature. The two concerts presented under its auspices at Town Hall could only represent, in two and a half hours, a small segment of the festival's scope.

The freshest and most unexpected sounds of the evening were provided in the opening set by the Jazz Makers, an all-British quintet under the joint direction of the drummer, Alan Ganley, and the baritone saxophonist, Ronnie Ross. The latter, described by Gerry Mulligan as the only threat to himself on this instrument, played with great confidence and a wealth of melodic imagination.

Another British group followed as the octet of trumpeter

Humphrey Lyttelton, a sort of Ellington-in-parvo unit, played an uneven but generally pleasant set. Thelonious Monk, the Sydney Greenstreet of jazz piano, closed the first half with four tunes dominated by his massive, starkly original piano, and encumbered by the intonation problems of the usually excellent tenor saxophonist Charlie Rouse.

The Lennie Tristano Quintet's customary cool sounds were followed by the superbly relaxed Anita O'Day, the only living jazz singer (except Peggy Lee) whose beauty and personality can match her talent.

The closing set showed the new, big George Shearing band, collectively imprecise but greatly improved, and augmented on the last two numbers by the hard-swinging alto saxophone of Julian Adderley, whose trumpeter brother Nat joined him in the final selection. Shearing's piano swung impressively on several up-tempo blues choruses.

An evident problem of this show was the cramming of too much talent into too short a period. Newport, where the shows have been known to run from 8 p. m. to 2 a. m., was never like this.



Trumpet and Nightstick

No matter whose side of the story one believes—the policeman's, the detectives', the musician's or the bystanders'—the treatment accorded to a great artist, jazzman Miles Davis, in the incident outside Birdland, is another shocking example of high-handed and inexcusable tactics used by police in Our Town—particularly when their victim happens to be a Negro.

I hope the indignation many of us feel concerning this ugly episode will lead to some immediate action to prevent a repetition.

LEONARD FEATHER

* * *

SEPT. 1, 1959 - N.Y. Post

The Treatment

Leonard Feather's letter last Friday complaining about the treatment given to Miles Davis by the police hits a new low in unfairness.

Feather, not knowing whether there WAS police brutality, assumes there was. He eliminates the possibility that Miles may have resisted arrest and that force was necessary. This happens, you know.

To top it off, Feather deplors force "particularly when the victim happens to be a Negro." Since when are Negroes more vulnerable to nightsticks than whites?

I would suggest that Feather wait until the facts are in before he pops off in such a childish manner. RALPH A. BROOKS.

names withheld on request.—Ed.)

Inside Stuff—Music

VARIETY reader Ben Abramson refutes statement by Neal Lang, veepee and general manager of New York's Hotel Roosevelt, that his hotel is the last major outpost in New York for strictly dance music. He asks, "How about the Hotel Taft with Vincent Lopez? The Astor Hotel with Eddie Lane? Michael Zarin at the Waldorf?" Abramson, however, is in agreement with Lang that there's a decline in the number of dance spots. "One of the reasons," he says, "is the poor music played at many functions. Most of the orchestras at various social affairs do not play fine dance music. The numbers are much too long. The rhythm is not conducive for good dancing. They play either too fast or too slow. A great many bandleaders could take refresher courses from Lawrence Welk. I would add Lee Simms of Club 28, Brooklyn, and Paul Martell of Roseland to the faculty."

The Library of Congress in Washington opened an exhibit of manuscripts and other memorabilia Saturday (26) to mark the birth date of George Gershwin (1898-1937). Gershwin's mother, the late Mrs. Rose Gershwin, bequeathed many of the original manuscripts to the Library. Ira Gershwin, brother of the composer, contributed additional material. On display are the original manuscripts of "Rhapsody in Blue," "Porgy & Bess" and others. Exhibit is running for three weeks.

Jazz critic Leonard Feather, author of the Horizon book mentioned, is taking a bow on the Sept. 21 Life mag report, quoting Barbara Wolfe, in charge of the book section of the American Exhibit in Moscow, that "the most popular reference books are the 'Encyclopedia of Jazz,' a one-volume edition of Salvador Dali, and the Sears-Roebuck mail order catalog."

The Encyclopedia Year Book of Jazz. By Leonard Feather. Foreword by Benny Goodman. New York: Horizon Press [1956]. [190 p., illus., 8vo; \$3.95]

The New Yearbook of Jazz. By Leonard Feather. Introd. by John Hammond. New York: Horizon Press, [1958]; London: Barker, 1959. [186 p., illus., bibl., 8vo; \$4.95, 35/-]

The 1956 edition of the Feather Yearbook of Jazz is introduced by Benny Goodman, whose remarks are followed by a 9-page review of "What's Happening in Jazz," in which the major jazz events of the preceding year are briefly outlined. "The Jazz Fan," which occupies the next few pages, is devoted to the exposition of the answers received to a 20-item questionnaire compiled by Feather in *Down Beat* in 1956; the questions do not seem particularly interesting or illuminating to me, and they do not give us much idea of "the nature, habits and preferences of the typical jazz fan," the avowed purpose of the questionnaire. Neither does the short section on "The Disc Jockeys" serve any particularly cogent purpose so far as I can see. A long "Musicians' Musicians Poll" (pp. 55-78) is followed by "International Polls" (pp. 79-83), but the key section of the book is again the "Biographies" (pp. 87-153) which deals with individual musicians in the same manner as did the original *Encyclopedia of Jazz*; I find this very useful. A short plug for the "Encyclopedia of Jazz on Records" is followed by a good list of the "52 Best Records of the Year." "Favorite Versions of Favorite Tunes"—apparently Mr. Feather's favorite versions—is a reasonably good idea, particularly since there are some good though brief notes on the tunes themselves, but it loses its effectiveness in that almost every recorded version is noted. Lists of nightclubs that feature jazz in a number of cities, of jazz organizations and record companies, and of which booking agencies handle which jazz artists close the book.

The 1958 version of the *Encyclopedia* has more ground to cover since no volume was compiled in 1957; the introduction this time is by John Hammond, and is again followed by a resumé of

the past two years' jazz activities. "Jazz Overseas" is an interesting summary of events in Great Britain, France, Sweden, and Germany, written by people on the scene. Bill Russo's "Jazz and Classical Music" is a very brief summary of a very complicated subject, as is Martin Williams' "Jazz and the Other Arts." Feather's excerpts from his blindfold tests carried in *Down Beat* are only mildly interesting and are given too much space (pp. 61-84); the blindfold tests are potentially of considerable interest, but what Mr. Feather has never realized is that the second question, which he apparently never asks, is almost always far more important than the first. I thoroughly approve of the biographical sketches of the critics which follow, but do not see much point in continuing to list the results of various international polls—which more nearly approach in this volume, however, their proper space allocation. The biographies (pp. 107-153) continue an excellent contribution. Charles Graham's article, "Jazz and the Phonograph," I find first-rate and of great utility; it is quite possibly the best piece of work in the two volumes. A discussion of newcomers, primarily the Newport International Band, lists of jazz organizations, schools and record companies, and bookers and their artists, as well as a short bibliography of new book publications close the volume.

The Feather yearbooks, both of which are liberally illustrated with photographs, are of considerable importance to the jazz world, and there is no question but that they should be a part of every library even though their quality is uneven and their content sometimes unexciting. They are certainly the only reference works of their kind, and their value, I am sure, will be lasting.

ALAN P. MERRIAM

MUSIC LIBRARY ASSOCIATION NOTES September 1959



THE

JAZZ



DISSECTORS



record reviewer, jazz editor of PLAYBOY magazine, a jazz concert producer, and he keeps a hand in radio and television, too. No part-time writer, Feather has devoted years to building a name as a jazz writer-critic by confining his efforts almost exclusively to jazz. Jazz has rewarded him.



LEONARD FEATHER

"... has devoted years to building a name as a jazz writer-critic. Jazz has rewarded him."

He discussed a Maynard Ferguson big-band LP—*A Message From Newport* (Roulette 52012)—early in 1959 in HI-FI MUSIC AT HOME magazine: "Despite the misleading title and cover photo, this was recorded not at Newport but in a studio. The band's sound is heavier and headier, the playing bolder and colder, than *chez* Basic. Its forte is in the writing, notably such Slide Hampton originals as *The Waltz* and the grandiloquent *Frame for the Blues*. Like Kenton's, the band tends too often toward the triple forte, but the material is varied and substantial enough to compensate—except for *Three Little Foxes*, in which the three valve trombonists seem to disagree as to where 'A' is . . ."

Ralph Gleason, too, has been writing about jazz for more than 20 years. A widely read jazz critic, he enhanced his reputation with the publication last year of his *Jam Session* anthology (New York: Putnam Publishing Co., 1957). The syndication of his SAN FRANCISCO CHRONICLE jazz column represented a major advance for jazz, a firm indication of



RALPH GLEASON

"An individualist . . . his strength lies in his vast influence with newspaper readers and his ability to communicate directly and honestly."

the growth of interest in the music. An individualist, Gleason is difficult to categorize. His strength lies in his vast influence with newspaper readers and his ability to communicate directly and honestly. One sample of this direct style is his recent review for this magazine of the Columbia LP, *The Hi-Lo's and All that Jazz*: "With some really neat accompaniment by the Marty Paich Dek-tette, this crack vocal group swings its way through a great selection of songs and only occasionally gets too far out, in search of effect, to lose the listener. Most of the time, it's fresh and novel singing that fits well with the modern jazz accompaniment . . ."

Several writers who first were enraptured by jazz during the music's earliest years continue to write about it for mass audiences, along with Feather and Gleason. George Frazier, Charles Edward Smith, Rudi Blesh, Wilder Hobson, and Frederick Ramsey Jr. are members of an original elite. The latter continues to be one of the few esteemed scholars in the field of the folk origins of jazz. Hobson, who has followed jazz since he first heard the recordings of the Original Dixieland Jazz Band, is one of the few of these popular writers with jazz backgrounds who can appraise modern jazz with less than animosity. Most of the "veteran" critics

are unable to cope with contemporary jazz, which has developed beyond their own interest in the music itself. A few members of this group, including Smith, make diligent efforts to keep up with the growth of jazz, but most of the "veterans" prefer to remember better days in prose. Fortunately, they approach such nostalgia with detailed memories, full of the color and strength of the development of jazz, and in so doing they fill in the gaps many of the younger critics cannot fill.

At least two of the more significant jazz critics are based in a university setting. Marshall Stearns, founder of the Institute of Jazz Studies in New York, teaches at Hunter College. He has been the herald of jazz on the academic



MARSHALL STEARNS

"... the herald of jazz on the academic level. . . . He prefers to dodge the tag 'critic'."

level. Although he prefers to dodge the tag "critic," his efforts have served jazz criticism well. He has served as advisor to the State Department in its cultural exchange activities. He has written on jazz in DOWN BEAT, METRONOME, THE SATURDAY REVIEW, ESQUIRE, THE NEW YORK TIMES, and HARPER'S. His excellent text, *The Story of Jazz* (Oxford Press, New York, 1956), is currently available in paperback edition.

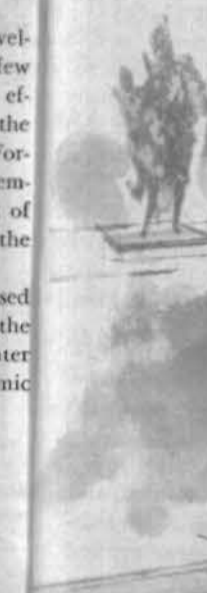
Barry Ulanov began writing on jazz during his college days at Columbia in the late '30's. He was co-editor of METRONOME from 1941 to 1955. He contributed a column to DOWN BEAT in the mid-'50's, but in recent years has been devoting most of his time to teaching at Barnard College where he is a member of the English department. His two most important books in the jazz field are *A History of Jazz in America* (Viking Press, New York, 1952), and *A Handbook of Jazz* (Viking Press, New York, 1957).

Stearns' value to jazz criticism lies mainly in the precise research he has done in the field; Ulanov is a jazz critic whose insights into jazz as a socio'logical entity are among the most pointed in the realm. Such insights provide the basic value in *A Handbook of Jazz*.

There is a large body of jazz critics working chiefly on an expedient, journalistic level. As a result, the efforts of the group are erratic, influenced by the pressure of deadline and work loads, the "on to the next record" feeling. Members of this group include Gene Lees, George Hofer, an John Tynan of the DOWN BEAT staff and Bill Coss, Jack Maher, and Bob Perlongo of the METRONOME staff.

Faced with a rigorous schedule (these writers rarely put in less than a 12-hour day-and-night), the journalists deal with jazz in pragmatic terms. Given restful circumstances any of these writers can match critical judgments with the majority of the critics noted here, but restful circumstances are rare for the beat-covering jazz critics.

Under the pressure of constant record review tasks, Jack Maher of METRONOME managed this appraisal of Ella Fitzgerald in reviewing her *Ella Swings Lightly* Verve LP for METRONOME. "This is Ella at her very best. From the moment she stepped in front of Chick Webb's band more than twenty years ago, Ella has had no peer at singing lightblithesome tunes that are a natural vehicle for her.



The Distingu

- MODEL 1031-1** cartridge. .7 mil microgroove records. 4-pole, channel at 1,000
- MODEL 1031-21** cartridge. .7 mil dia microgroove record. 10 millivolts per channel pre-amplifier
- MODEL 1031-27** 1/2" mounting center cartridges. 7/8" spaced 1/2" in front of microphone easy cartridge holder
- Minimum Mount** 14 1/16" wide x 9 1/2" with 2 pin plugs. Leads 36" from center, 60 cycles A



LOUIS—"the show business symbol."

THE THREE ARMSTRONGS

It was Saturday evening, July 18, 1959. In a large clearing in the woods of Stonybrook, Long Island, 50 miles from New York City, 2,000 people ranged along the broad slope facing the stage. At 8.40 p.m. a stocky, smiling figure strode onstage and they burst into warm applause.

Louis Armstrong's illness was over and he had officially gone back to work.

Less than four weeks had passed since the morning when Louis had triggered front-page headlines all over the world as he lay in his bed in the tiny village of Spoleto, in Italy.

During those weeks there had been more concern, more speculation and pessimistic prognostication about the future of the world's most famous jazz soloist than at any other time in his forty-year career.

My main interest in driving out to Stonybrook was to hear just how much the ordeal had affected Louis, and to ask him personally how he had felt, and felt now, about his physical condition.

Unshaken

The first question was soon answered, for Louis's pipes and chops obviously were completely unshaken. He played as much and as well as ever; his spirits were at their perennial ebullient level.

Chatting backstage with Louis during the interval, I learned, not to my surprise, that he had been the least concerned of those affected by his illness.

"I keep my body up good—I wasn't never in doubt about getting well. And I knew all along it wasn't my heart. What happened was, they worked me too hard—cut into the middle of my vacation, making me play a private performance for somebody's party.

"I needed a little rest, that's all. I lost 15 pounds, but I needed to."

Personality

But along with the discussions of his health there had been a renewed concern with the many disputed questions of his personality.

What kind of person lies behind this unique combination of consummate artist, constant comedian and indomitable showman?

The first conclusion to be drawn from a close association with Louis over 27 years is that he is not neurotic. This immediately sets him apart from an alarmingly high percentage of today's greatest young jazzmen; it also gives him an advantage that they resent.

Not by coincidence is Dizzy Gillespie one of the few musicians of the modern generation to have become his friend, for Diz, clearly, is a happy and well-adjusted human being.

Where others prefer to walk around with a chip on the shoulder, deriving a perverse satisfaction from a natural hatred of Jim Crow, Louis walks erect, takes people as they are and tends to look for the best in all.

Indignant

Nevertheless, Louis has strong views—particularly on the racial level—many of which he keeps strictly to himself until rare occasions arise when the breaking point is reached and the boiling indignation runs over, as was the case in the school integration crisis a couple of years ago.

When his manager attempted to deny that Louis had made the statements attributed to him, Louis denounced the man strongly. Then, having let off all the necessary steam, he subsided, and to this day has the same road manager.

If Louis feels that it is unprofessional and untoward for a performer to become involved in politics, that is his business. He is well aware that he is no political expert.

Socially, he sprang from a world completely circumscribed



After the most publicized illness in the history of jazz, Louis Armstrong is back, playing as well as ever. Here Leonard Feather takes the opportunity to reappraise the work, personality and influence of his old friend.

by Jim Crow, and it is not easy for a man his age to adjust psychologically to conditions that now give younger and more sophisticated Negroes a relatively broad degree of freedom.

If he uses terms like "Technicolor Bing Crosby" it is because it's a sure way to get a laugh and because he personally can't see what's wrong with it.

To those who answer that ignorance is no excuse, I would point out that these are minor matters compared with the qualities of strength in his tremendous, unending loyalty to old friends; his utter dependability when he makes a promise (as Lyttelton pointed out) and his complete professionalism.

He regards himself not as an artist or even as a jazzman, but first and foremost as an entertainer with an implacable desire to please his audiences.

His education was very limited—unlike the vast majority of today's jazz musicians, he is unable to enter an intellectual discussion of such matters.

In order to give a fuller picture of the man I could go back over reams of correspondence that have mounted up through the years. Back in the 1930s Louis wrote endless letters in longhand.

Later he bought a typewriter and would sit in the dressing room for hours writing casual, chatty letters to friends.

The basic urge to love and be loved has never been more

strongly demonstrated by Louis than in these delightful sheaves of correspondence. Most of the letters are on large yellow sheets with "Satchmo" printed diagonally across the corner.

One letter, which I received back in the days when he was still touring with a big band, consisted of 14 closely-written, single-spaced typed pages—a total of nine or ten thousand words—and covered, among other topics:

Page 1: an opening bonus in the form of four lines of comic verse. Apology for lateness of letter, followed by a lengthy discussion of Negro musicians' use of hair-straighteners.

Pages 2-5: details of concert and dance the band played for soldiers in Pensacola, Florida (including long anecdote about coloured soldier who told Winston Churchill he wanted to fly in Royal Air Force).

Pages 6-7: Louis's latest ten-day diet chart and what's happening to everyone who's using it.

Pages 8-9: description of a friend's alligator farm in Pensacola.

Page 10: account of visit to comfort sick soldiers at Post Hospital.

Page 11: details of letter received from Chaplain at Fort Barrancas, Fla., and of dinner date with Bunk Johnson in New Iberia.

Page 12: recent visit to New Orleans, meeting with Paul Babarin, stories of Creole food and music.

New Orleans

Page 13: more reminiscences about New Orleans, Louis's sister and grandmother.

Page 14: more family recollections; details of letter from England (secretary of the Dewsbury Rhythm Club).

Can you imagine any of the cool cats writing a letter on subjects like this without anything to gain but the interest of the recipient?

What annoys me is not that musicians and fans become out-



● Earl Hines

raged by specific incidents, but that they tend to be condescending and supercilious about a man who has done more for jazz, and perhaps in his oblique way more for brotherhood, than any of those who have belittled him.

Which brings me to the most important aspect of his story. What, exactly, did Louis do for jazz?

To the average fan today, who presumably was born in the late 1930s and cannot possibly judge him in an overall perspective, this may seem very mysterious.

To prepare yourself, it is necessary to play the best of the early Armstrong records—the Hot Five sides with Earl Hines circa 1928-9—and compare them with the rest of the jazz that was being recorded at the same time.

Everything else, with rare exceptions, will assail your virgin ears as crude, harmonically empty, rhythmically clumsy, melodically unimaginative.

Louis (and Earl) will stand out like pearls in a sea of mud. Louis's tone is a pure trumpet sound—the kind that is no longer produced by jazzmen who are more busily preoccupied with the production of strings of sixteenth notes (semi-quavers).

Louis's phrasing makes delicate use of rubato—witness the

Leonard Feather



Taken on July 18, this is one of the first pictures published of Louis since his illness. With him is the writer, Leonard Feather.

gradual deceleration against the rhythm section when he repeats four descending notes after the long-held one toward the end of his original "West End Blues."

And if some of his ideas seem trite or stale today, it is only because of their very originality, which led to their being imitated *ad nauseam* by lesser men.

The sincerest form of flattery has had the ironic effect of taking some of the gloss off the original, genuine article.

Thus, when you, as a comparative newcomer, listen to an Armstrong record made 10 years before you were born, you must hear it in the context in which it was conceived.

And when you hear Louis today, you must also take into account that no matter how much you dig Picasso or Utrillo, you are digging a Rembrandt.

Perhaps the most appropriate analysis of Louis is one that I made in an article about him a few years ago, describing him as a triple personality.

Louis I is the kid, the New Orleans hometown boy, the Negro among Negroes.

Louis II is the musical idol, the Louis of whom record collectors, students and historians like to believe.

The Zulus

And Louis III is the show business symbol to whom the adjectives "beloved" and "inimitable" are applied—the clown whose antics have been immortalized by Hollywood.

In 1949 I saw Louis realize a lifelong ambition when he was crowned King of the Zulus in the annual Mardi Gras parade. A couple of years earlier he had written me about the club:

"The Zulu Social Aid and Pleasure Club was the first coloured carnival club to get together in New Orleans. The club has been together for generations and consists of the fellows in my neighbourhood."

"The members were coal-cart drivers, bartenders, waiters, hustlers, etc.—people of all walks of life. Nobody had very much, but they loved each other... and put their best foot forward in making a real fine thing of the club."

"I am a lifelong member and it was always my ambition to be elected King of the Zulus some day."

A gas

Writing of his participation in the 1947 parade, two years before he himself became the king, he wrote: "This year they had around six or seven floats... the king rides in the first float... I was on the float with the king and they really did gas me no end... you should have seen me bowing and waving to the folk and cats as they cheered at the sight of me (their home boy)... Oh, it's only great... They were serving the king nothing but champagne..."

and every time he raised his elbow—I raised mine right along with him. And er'wump—er'wump—I gotten so full of champagne until I thought I was seeing two floats with a gang of kings and Satchmos on it. Haw Haw Haw..."

When Louis was himself elected in 1949, it was the first time the club had ever reached out to bring a non-resident member home, instead of crowning a local merchant, a porter or undertaker.

The Mayor of New Orleans gave Louis the keys to the city at a ceremony that would have been even more impressive if he'd explained just where the keys would admit him.

Louis, as the King of the Zulus, was a memorable sight. His face had been completely hidden by a travesty of music-hall blackface, with huge white circles around his eyes and mouth.

He wore a crown, a long black wig, a red velvet tunic trimmed with gold sequins, a yellow Cellophane grass skirt, black tights and high golden shoes.

He had a big cigar in his mouth and a silver sceptre in his left hand.

Hugged

After parading down the streets in a wagon, bowing to the thousands of Negroes who lined the sidewalks, he edged his way into a funeral home that had been converted into headquarters for the Zulus.

A frail old woman stepped up to embrace him: it was Mrs. Josephine Armstrong, his 91-year-old grandmother, who

continued overleaf



LOUIS—"collectors' idol."



LOUIS—"hometown boy."

The Three Armstrongs

from previous page

hugged him while the camera rolled and the champagne swirled.

"This was not Broadway's King Louis," I wrote then. "Nor the Louis who had played for Europe's royalty. Nor the Louis for whom they had lined the streets of Tokyo with flowers."

"This was the coal-cart running kid they used to call Dippinmouth before he went up to Chicago to join King Oliver's band and start on the road to fame in 1922."

"This was the king who had returned to his own castle and was its elected, honoured master."

Louis II, of course, is a much more familiar figure to his fans abroad than Louis I.

This was the Louis I found on a visit to his comfortable home in Long Island, where he lives with his fourth wife, Lucille Wilson Armstrong, a former "Blackbirds" and Lew Leslie chorus girl, whom he married at Velma Middleton's home in St. Louis in 1942.

Not surprisingly, I found Louis seated in front of the phonograph, engrossed in a Guy Lombardo record. "I've been a Lombardo fan ever since he started in Cleveland back in the '20s," he told me.

"When we were working in Chicago we'd always rush back home to catch the late night Lombardo broadcast. Man, those Lombardos are helping to keep music alive and fighting them damn booppers!"

Tape library

"They're my inspirators! When I had my big band 25 years ago we tried to get our sax section to sound like Lombardo's—listen to our records of 'When You're Smiling' and 'Sweethearts on Parade.'"

Later he showed me round his tape library—he has spent endless hours transferring thousands of jazz records on to tape and has become close friends with Charlie Graham, the hi-fi authority who helped to set up Louis's elaborate equipment.

After a beautiful creole gumbo dinner prepared by Louis's sister, who was in town on a visit, I gave Louis a blind-fold test.

Because the time was approaching for him to prepare for a one-nighter, the test was conducted under unique conditions.

For musicians

At various points during the interview he was in the living-room, the recording room and the bathroom, sitting down or standing in the shower, and commenting on the records as I moved the tape-recorder and record player around after him.

"Now that's what's causing music today to go bad," he said after studying a performance by Shorty Rogers. "Didn't any of those guys end up their solos on the nose. They tried to be out of this world. They're playing for musicians."

(It never occurs to him that the reaction of musicians was, long ago, or more nobly than more than any other factor,

what helped to make Louis himself a world figure.)

Louis II likes nothing better than to sit around reminiscing with musicians, fans or critics—he feels are sympathetic.

Louis III, on the other hand, is never present at these times.

This is the on-stage Louis—the one who faces the news-reels and the movie makers and the festival followers.

This is the Louis who shocked a national TV audience when he cracked a dirty joke on the old Dorsey Brothers show (though people chuckled and said: "That old rascal Satchmo, he'll never learn!"—and indulgently overlooked the incident).

This is the Louis who, in his own theme song (written by Negroes) for many years used the word "darkies," either because he thought that was what the public wanted to hear or because it simply hadn't occurred to him that anybody might resent it.

It is this Louis who allowed to be printed in a book that was published under his by-line the servile statement: "I have always loved my white folks"; the Louis who argued with Benny Goodman on a concert tour about letting Velma Middleton do the splits at Carnegie Hall—and finally had his way.

'All men'

This is the Louis who, as an American columnist once observed, "Mixes in his own person all men, the pure and the cheap, clown and creator, god and buffoon; Louis, like the Mississippi River, pure like its source, flecked and choked with jetsam like its middle, broad and triumphant like its end."

Those of us who have known and loved Louis through the years are proud to have followed the career of Louis I, grateful to have learned a little of the background of Louis II, and happy to overlook the solecisms of Louis III.

If the crown seems tarnished, maybe it's just a matter of looking at it in a different light.

For the truth is that in the history of government or of art, few kings have worn a crown longer, or more nobly than Satchmo The Great.



TANYA AKHONIN OF WASHINGTON D.C., GUIDE AT AMERICAN HOME EXHIBIT IN MOSCOW FAIR, ANSWERS RUSSIAN VISITORS' EAGER QUESTIONS ABOUT THE U.S.

RUSSIANS OPEN UP TO AMERICAN GUIDES

Moscow fair visitors tell what they know, don't know, want to know of U.S.

by EDMUND STEVENS

BY the time the American National Exhibition in Moscow closed down last month it had produced, among other things, a unique and enduring record of what the Russian people know and want to know about the U.S. This record was obtained by the young Russian-speaking Americans who served as guides at the fair. Through their daily conversations with exhibition visitors they were able to learn more about what Soviet citizens really think than had ever been found out before.

At the height of the exhibition, while thousands of Russians were pouring through the displays every day, asking thousands of questions, LIFE interviewed the American guides to find out what interested the Russians most. The surprising fact was that while the nearly three million Russian visitors admired the shiny cars, appliances, consumer goods and Family of Man photographs, what they liked most of all was talking to the guides about life in the U.S.

Tanya Akhonin (above) was born 22 years ago of Russian parents who emigrated to the U.S. soon after the Revolution. She grew up in Washington, D.C., where her father worked as a government translator, a position Tanya hopes to achieve when she graduates from George Washington University. At the fair her beat was the much discussed American home.

"We don't try to sell the American way of life," said Tanya one day last month. "Things are so tough here. We don't try to convince.

We soft sell, and this is the most important part of our job. The Russians have a great feeling of inferiority and it is not in our interests to intensify this feeling. They have fantastic misconceptions about the U.S. One of the most frequent questions goes like this: 'We want peace and friendship with the U.S., but do you really want to be friends with us?'

"Other questions are about integration, unemployment, why we have to pay for college tuition and for medical care. They often ask, 'Why are there no free government apartments?' And there are, of course, endless questions about the house we are showing. One of the most disturbing and persistent questions is: 'Is it a fact that there are from five to six million Americans who starve each year? Do many of them live in hovels and under bridges?' Most of their questions are based on 1930 depression concepts.

"Another line of questioning concerns the status of Negroes and foreigners in the U.S. They ask me, 'Are Negroes really considered Americans and can foreigners become Americans? Can foreigners really graduate from American universities?'

"Then about unemployment: 'If a man loses his job, must he then go begging in the streets? Is it true that every year thousands who are jobless and starving commit suicide?'

"They also complain that we have some misconceptions about the

CONTINUED 57

LIFE SEPT. 21, 1959

SEE PAGE 62

137

Music

BY CATHARINE KEYES MILLER
LIBRARIAN, MUSIC LIBRARY
THE NEW YORK PUBLIC LIBRARY

COAKLEY, Mary Lewis. *Mister Music Maker*,
Lawrence Welk. ill. 280pp. 58-6634. Dou-
bleday. Jun. 5. \$3.95

MUS MOC
It is typical of the subject of this biography
that he hopes its publication will do good in
the world. A German-American born in the
Dakota wheatlands, nourished in the Catholic
faith and little educated in the formal sense,
Welk learned to play the accordion and later
led his own band. Now a hit on TV, he con-
tinues to live a simple life and to offer whole-
some (some say corny) entertainment. The
author, who visited the Welk family in Cali-
fornia while gathering material, is obviously one
of his admirers. Current members of the Welk
orchestra are listed at the end of the book.

FEATHER, Leonard. *The Book of Jazz: A*
Guide to the Entire Field. index. vii+280pp.
57-14546. Horizon. 1957. \$3.95

JAZZ
Rare have been the writers on jazz of recent
date who, like Feather, have approached and
studied jazz primarily as music (which it is, of
course) and who have used a meaningful,
exact musical vocabulary in discussing it. To
biography, sociology, and other extra-musical
aspects of jazz. Feather devotes only 53 pages
of Part I, within which, however, he manages
to thoroughly discredit some long-standing
myths and errors of critical judgment, and to
assess, as well, some current, unenlightened,
and all-too-representative, jazz historians' at-
titudes. Part II is a concise, authoritative his-
tory of jazz, taken up instrument by instrument;
Part III, the novel and most valuable portion
of the book for amateur and professional musi-
cians, is a detailed analysis, with scores, of the
musical constituents of "The Anatomy of Im-
provisation." Highly recommended. —James
Coover, Music Ln., Vassar Coll., Poughkeepsie,
N.Y.

FLESCH, Carl. *The Memoirs of Carl Flesch*.
index. xiii + 393pp. Macmillan. Apr. 15. \$6.

MUS MEMOIRS
Translated by Hans Keller and with additions
by his son C. F. Flesch, Carl Flesch's reminis-
cences (still in manuscript in German) are now
published for the first time, in English. The
great Hungarian violinist and pedagogue (1873-
1944) undertook to "offer a reliable source for
the history of violin playing from 1883"; he got
as far as 1928. His concern was with violinists
as virtuosi, orchestra and ensemble players,
writers, teachers, composers, conductors, and
recording artists with emphasis on style, tech-
nique, and lasting influence on others. The
panorama extends from Joachim and Sarasate
through Kreisler and Thibaud to Szigeti and
Adolf Busch. It is a fascinating procession, the
kind of view one could wish for all corners of
the music world, for Flesch wrote directly and
to the point and yet with Old World gentle-

manliness and reserve. There will, of course,
those who disagree with him. Since the book
is an autobiography as well as a critique, musi-
cians other than violinists are also taken
account.

JACOBS, Ruth Krehbiel. *The Children's*
Choir. vii + 311pp. 57-12900. Augustana
1957. \$4.95

CHEORAL M
Author presents a practical guide for those con-
cerned with children's choirs, including past
and parents; it is more a statement of ways a
means than of abstract principles. Mrs. Jacobs,
founder and president of the Choristers' Guild,
examines the pages with ideas on organization,
management, discipline, repertory, and so on.
The section on English hand bells, to point out
one tiny nugget of information, should solve
some questions once and for all (where to buy,
purchase, cost, and that there is no published
music for them).

LEWIS, Janet. *The Wife of Martin Guedes*.
67pp. Alan Swallow. Mar. 17. \$2.75

OP
The fine libretto of the well-received opera
by the American composer William Bergsma,
premiered by the Juilliard School of Music in
New York, in February 1956. It will be
particularly useful in libraries owning
phonograph recording. Also recommended for
theater and literature collections.

LOGGINS, Vernon. *Where the Word is*
the Life of Louis Moreau Gottschalk.
273pp. 58-7553. Louisiana State Univ.
Mar. 16. \$3.95

MUS
The name of the brilliant American pianist
(and composer) Gottschalk (1829-69) is
familiar to many. Vernon Loggins presents a
romantic figure given over to the
pursues, successfully concertizing on 3 continents
and besieged by beautiful women. The author
is a seasoned writer who knows how to dig for
facts and set them down skillfully, four-fifths
case to be somewhat different. But Gottschalk
remains a fascinating personality and by
a sympathetic one; and the various scenes
(New Orleans, Paris, the Caribbean, etc.)
are well handled. A fine addition to
and Americana collections.

SHEEAN, Vincent. *Orpheus at Eight*.
pp. 57-10054. Random. Apr. 25. \$5.

M
Sheean finds a congenial subject in
(1813-1911) and gives it all he's got
search in depth (from the appropriate
secondary sources, mostly), an ample
and Italian background — social and
— an unusual formal structure which
successfully, an understanding heart
of words, and, above all, enthusiasm
years of going over the ground in
doubtedly helped make the story clear.
He writes from the viewpoint of Verdi
as well as of Sheean at 58 — a transition
situation, but one that pays dividends
of poignancy and glimpses of truth.
greatly Verdi had labored and at
continual compromise with and accord
to the miserable lyric stage of the
trembles to think what the world
lost had he lacked the willingness to

Library Journal June 1 '58

