

**NATIONAL JAZZ
FEDERATION**

Presents the

JACK TEAGARDEN

**EARL
HINES
ALL-STARS**





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JACK TEAGARDEN EARL HINES ALL-STARS

IN the annals of Jazz are recorded the names of a handful of great musicians — men who changed the music and who inspired a generation of new jazzmen. Among these few are Jack Teagarden and Earl Hines. It is with humble pride, therefore, that the National Jazz Federation presents on this, our opening concert tour of the season, both these legendary "Giants of Jazz".

Months of patient planning have resulted in the concert you are about to hear. Earl Hines has come from San Francisco to play for you; Jack Teagarden brings Max Kaminsky, "Peanuts" Hucko and Jack Lesberg from his group in Chicago; and Cozy Cole leaves his drum school in New York to reunite with his old colleagues for the first time since they played together with Louis Armstrong.

This then is truly an All-Star band — a band with so much to offer that we have for once placed the whole concert in their hands. Much as we desired to give a British band the opportunity of playing and listening to these great jazzmen, we felt an even greater responsibility to you, our audience, who have made it possible for us to bring these musicians to this country.

May I take this opportunity of thanking those of you who wrote such encouraging letters of appreciation after our tours last season with Big Bill Broonzy, Brother John Sellers and the Gerry Mulligan Quartet. The knowledge of your support has spurred us to arrange at least five major concert tours for this winter.

Now on with the show. If you enjoy it, as I sincerely hope you do, don't thank us, join us!

Harold Purinton

Executive Secretary
NATIONAL JAZZ FEDERATION.



JACK TEAGARDEN

TO Jazz enthusiasts the world over the name of Jack Teagarden has been known and respected for close on three decades, and in Great Britain thousands of collectors who scarcely dreamed that one day they would have the opportunity to hear him in person, alluded to the great trombonist familiarly as "Big T" — or during the Swing Era — "Mister Jackson". Through the medium of the gramophone record they have admired his singing and playing, though his recorded work represents only a fractional part of his long and varied career as a pre-eminent jazz musician.

Born at Vernon, Texas, on August 20th, 1905, Jack Welden Teagarden was the son of a cotton businessman. His mother was an able musician and taught her son to play the piano before he was of school age. Before long he began to learn to play the trombone and was already quite proficient when he was sent to Chapel, Nebraska, to attend High School for two years. Unable to settle down and prepare for an academic career, he returned to join his father at the cotton gin, only to leave for a job in a garage in Oklahoma City. From there, still scarce fifteen, he went to San Angelo, Texas, but this time to try his hand at playing trombone with the local jazz bands — which he did with sufficient success to encourage him to join a band at the Horn Palace, San Antonio. 1921 found him in Houston playing with the fabulous Peck Kelly and his "Bad Boys", who included Leon Rappolo and Pee Wee Russell on saxes and clarinets. The next few years added greatly to his experience as he travelled through the mid-West playing with Willard Robison in Kansas City, leading his own band in Wichita and then joining Wingy Manone in Doc Ross' band. A spell with the New Orleans Rhythm Masters at the Somerset Club, San Antonio, along with Sidney Arodin and Charlie Cordilla from the Crescent City came in 1926. Then Pee Wee Russell sent for him to come to New York and he arrived, as Jimmy McPartland later recalled, "wearing a horrible-looking cap and overcoat and carrying a trombone in a case under his arm. . . . He was Jack Teagarden® from Texas, and looked it." But when he began to blow the blues on his trombone no one was in doubt as to his ability. Here was a jazzman.

In New York, Jack was thrilled by the playing of Fletcher Henderson's trombonist, Jimmy Harrison, whose easy, fluid style influenced him profoundly though he retained his individual personality instrumentally and vocally. His inventive solos, his warm, bland tone and the rich burr of his voice when he sang made him greatly in demand, and he worked with Frankie Trumbauer, Eddie Condon, Sam Lanin, Roger Wolfe Khan, Eddie Lang, the Mound City Blues Blowers and Red Nichols Charleston Chasers. From 1928 to 1932 he worked with Ben Pollack along with Benny Goodman and McPartland, playing in Kansas City and elsewhere, and recording with Goodman. At the Chicago World's Fair he led his own band and then returned to N.Y.C. to join Paul Whiteman's 30-piece orchestra in which, however, he was a greatly featured soloist. During the Swing Era he led his own band at the Panther Room in Chicago's Hotel Sherman, holding down the job until 1946. During this time though he recorded fine stuff with Bud Freeman and old Chicagoan friends, and the next year he was recording with Max Kaminsky, Peanuts Hucko and Jack Lesburg. Came the years with Louis Armstrong's All-Stars, with Earl Hines, Barney Bigard and Cozy Cole; a major stage in his career. When the All-Stars disbanded in 1951 he led his own groups, including the memorable one that worked the Blue Note Club in 1953, and so he has continued until the present day. Now, in 1957, he is a jazz trombonist without peer — not a tailgate man, perhaps, but an outstanding soloist whose feeling for the blues both in playing and singing is unparalleled: the ideal man to lead the outstanding All-Star group which it is our privilege to hear today.

PAUL OLIVER.

* "Hear Me Talkin' To Ya", edited by Nat Shapiro and Nat Hentoff. Peter Davies, 1955. Page 253.





EARL HINES

THE arrival of Earl "Fatha" Hines in England is an event of the first magnitude. Here is one of the living legends of jazz, an artist of influence and ability to rank among the greatest with Louis Armstrong, Duke Ellington, Coleman Hawkins and Count Basie.

Earl was born in Duquesne on the outskirts of Pittsburgh, December 28th, 1905. His father played cornet in a brass band and his mother was an organist. At the age of nine he received his first piano lessons. Although music clashed with a love of baseball, he made fast progress and got his first professional job at Pittsburgh's Lieder House when he was fourteen. A couple of local jazz pianists, Johnny Waters and Jim Phelman, gave him further instruction, and only two years later he opened at the Elite No. 2, a club in Chicago frequented by musicians and show people. He caused a sensation, went out on the Pantages circuit, and came back to Chicago, the Sunset Club and Louis Armstrong.

The following period, during which Earl and Louis made their classic records together, is one of the most brilliant in jazz history. Never before or since have two such great jazz talents been matched in the provision of mutual inspiration. Like all good things, this partnership ended too soon, but then Earl joined the great New Orleans clarinetist, Jimmy Noone, at the Apex Club, and another extraordinary phase began, as records testify. In 1928 he opened with a big band at the Grand Terrace on Chicago's South Side, and there he was to stay a dozen years.

This was an exciting time in Chicago history, and the money was big. Al Capone, no less, owned a quarter of the Grand Terrace, and Earl has exciting tales to tell of evenings there. The bands were exciting, too, for Earl had and has a really uncanny flair for spotting talent. Among the musicians who came up through his orchestra were Omer Simeon, Darnell Howard, Trummy Young, Budd Johnson, Ray Nance, Jimmy Mundy, Scoops Carry, Alvin Burroughs, Willie Cook, Benny Green, Wardell Gray, Charlie Parker and Dizzy Gillespie, while the vocalists that he discovered included Billy Eckstine, Sarah Vaughan, Herb Jeffries, Ivie Anderson, Johnny Hartman and Lonnie Sattin. When the going became difficult for big bands after the war, Earl returned to leading small groups. He joined Louis Armstrong again in 1948 for more than two years and has recently been enjoying a long run at the Club Hangover in San Francisco with such celebrated musicians as Darnell Howard, Pops Foster and Muggsy Spanier.

Earl Hines is not known as "Fatha" for nothing. He is credited with having exerted the greatest single influence on the development of jazz piano. Of all the different jazz schools on that instrument, there is none with such a clearly dominant and creative leader.

When he hit Chicago in the 'twenties, you could hear "stride" piano

in the Eastern idiom developed mainly in New York by people like James P. Johnson, Willie "The Lion" Smith, Luckey Roberts and Fats Waller; you could hear starkly primitive blues piano and the artistic boogie of Pine Top Smith; and you could hear, too, the lacy, sensitive patterns of a New Orleans master like Jelly Roll Morton. What Earl wrought was a style entirely different from all of these, one that was exciting and, from a jazz point of view, absolutely valid.

"The liberator of jazz piano", as Billy Kyle described him last year, Earl immediately became the idol of all the aspiring pianists around Chicago. "He broke the barrier," Nat Cole said recently, "of what we called 'stride' piano, where the left hand kept up a steady striding pattern." Kyle and Cole both name Earl as their first inspiration, and his influence has been equally apparent in the work of Teddy Wilson, Jess Stacy, Zinky Cohn, Horace Henderson and Cassino Simpson, to name a few, while it would reappear dazzlingly from time to time in that of the late Art Tatum. As so often happens, the success of the children detracted to some extent from the fame of the father, but for the more than thirty years of his professional career, Earl has remained one of the greatest and most stimulating keyboard artists in jazz.

The "trumpet style" label that was attached to his music originated during his first association with Louis Armstrong. Earl himself was a frustrated trumpet player and Louis, he says, "played the kind of trumpet I would have liked to play", so in the give and take between these two magnificent artists it was the most natural thing in the world for Earl increasingly to translate trumpet phraseology to the piano. He went even further in his octave-tremolo imitation of the horn's vibrato, and with incisive, stabbing single notes he created an effect similar to that of Louis' fiery attack.

The trumpet characteristics, in fact, matched the developing "hot" concept of the times, a concept that was to remain paramount until the advent of bop. Earl added to these characteristics a formidable rhythmic gift via rare interdependence of the two hands. His provoking suspensions created almost intolerable tension, and he delighted in forming complicated musical knots which he unravelled with tantalizing ease.

As a soloist, whether playing "Boogie Woogie on St. Louis Blues", "Honeysuckle Rose", "Blues for Art Tatum", "A Monday Date", or any of the favourites in his enormous repertoire, Earl demonstrates unusual conceptual and technical brilliance. Despite the limiting "trumpet" tag, he is a musician of great imaginative variety. A customer who requested "Rhapsody in Blue" one night in Chicago complimented him highly on his performance. Unknown to Earl until later, the customer was George Gershwin. His affectionate admiration for the late Fats Waller sometimes results in his playing Fats' compositions in Fats' style, and when the mood strikes him he will give a number triple-storeyed treatment—that is, "ballad, beguine and boogie". But have no fear of tedious "cocktail" novelties, for the beat and Earl Hines are practically inseparable.

It is not merely as a soloist, however, that Fatha is to be enjoyed. He is a composer of note, with such tunes as "Rosetta", "You Can Depend On Me", "When I Dream of You" and "In San Francisco" to his credit. Outstanding, too, as an accompanist, his quick-witted invention will no doubt already be familiar to you from records with Louis Armstrong, Jimmy Noone, Sidney Bechet, Coleman Hawkins, Johnny Hodges and his own Grand Terrace orchestra.

The present group, with Jack Teagarden, will afford abundant opportunity of hearing this Giant of Jazz to advantage.

STANLEY DANCE.





COZY COLE

COZY COLE is a drummer's drummer. His affinity to swing and beat is a legend and his basic jazz sense has allowed him to become the idol of the modernists and traditionalists alike. One can think of only a few drummers who could have driven the Jelly Roll Morton band in 1930, as Cozy did, and then study advanced musical forms at Juilliard College from 1942 to 1945. This is a fully fledged musician who has grown up with jazz through thirty playing years in every kind of jazz group.

William Cole was born in 1909, and his next birthday is on the 17th of this month (October). He attributes his main inspiration to the great Sonny Greer, but it was with Jelly Roll Morton that he made his first records in 1930. During the 'thirties he played with a host of bands, including Benny Carter, Willie Bryant and Stuff Smith, but his big break came in 1930 when he joined Cab Calloway. With the reputation that this band had given him, he was able to freelance around New York during the 'forties, playing in several shows, such as "Carmen Jones", and even undertaking a stint with the Benny Goodman Band. In 1949 came the big move into the Armstrong All-Stars, with whom he toured for four and a half years. His place as a jazz star had been confirmed.

Today Cozy Cole is basically interested in the drum school that he runs in conjunction with Gene Krupa. He is constantly in demand for recording work, as befits a man of his great talents. Here is a jazz drummer the like of which you have not heard before.

BRIAN NICHOLLS.



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JACK TEAGARDEN

EARL HINES



PROGRAMME

THE JACK TEAGARDEN-EARL HINES ALL STARS
WILL SELECT THEIR PROGRAMME FROM THE
FOLLOWING NUMBERS:—

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS?	SQUEEZE ME
STRUTTIN' WITH BARBECUE	SAVOY BLUES
SAINTS GO MARCHING IN DARKTOWN STRUTTERS BALL	SOMEDAY SWEETHEART
IF I COULD BE WITH YOU	FOUR OR FIVE TIMES
PENNIES FROM HEAVEN	OLD ROCKING CHAIR
MILNBERG JOYS	YOU TELL ME YOUR DREAMS
MUSKRAT RAMBLE	WANG WANG BLUES
TIN ROOF BLUES	WABASH BLUES
MEMPHIS BLUES	WEARY
HIGH SOCIETY	UGLY CHILD
DIPPERMOUTH	HAMA'S GONE GOODBYE
ST. JAMES INFIRMARY	CARELESS LOVE
RIVERSIDE BLUES	WHO'S SORRY NOW!
JAZZ ME	LOVE IS JUST AROUND THE CORNER
PANAMA	MOOD INDIGO
	ROSE ROOM
	BLUE ROOM

EARL HINES WILL FEATURE PIANO SOLOS
SELECTED FROM:—

TEA FOR TWO	MY MONDAY DATE
HONEYSUCKLE ROSE	ROSETTA
BOOGIE WOOGIE ON ST. LOUIS	FINE AND DANDY

JACK TEAGARDEN WILL FEATURE IN A SELEC-
TION OF THE FOLLOWING:—

MONDAY DATE	STARS FELL ON ALABAMA
AFTER YOU'VE GONE	NOBODY KNOWS THE TROUBLE I'VE SEEN
AUNT HAGAR'S BLUES	BABY WON'T YOU PLEASE COME HOME
BEALE ST. BLUES	LOVER
ST. JAMES INFIRMARY	HUNDRED YEARS FROM TODAY
BASIN ST. BLUES	

MAX KAMINSKY WILL SELECT FEATURES
FROM:—

ST. LOUIS BLUES	TIN ROOF BLUES
UGLY CHILD	ST. JAMES INFIRMARY
I FOUND A NEW BABY	SOUTH RAMPART ST. PARADE

WHILST "PEANUTS" HUCKO WILL CHOOSE
FEATURE NUMBERS FROM:—

SHIEK OF ARABY	AFTER YOU'VE GONE
STEALING APPLES	AUTUMN LEAVES
WORLD IS WAITING FOR THE SUNRISE	MAKING WHOOPEE

ADDED TO WHICH COZY COLE FEATURES IN
SOME OF THE FOLLOWING:—

CARAVAN	SWEET GEORGIA BROWN
MOP MOP	THE BUGLE BLUES

AND JACK LESBERG IS SPOTLIGHTED WITH
BASS SOLO IN SOME OF THE FOLLOWING:—

LULLABY OF THE LEAVES	IF I HAD YOU
ALL OF ME	YOU TOOK ADVANTAGE OF ME



COZY COLE



MAX KAMINSKY



"PEANUTS" HUCKO



JACK LESBERG



MAX KAMINSKY

AMONGST the ranks of jazz musicians there are many excellent exponents of their trade who, though well thought of by their fellow-musicians and critics alike, never quite attain that greatness which is the prerogative of the few. Such a musician is trumpeter Max Kaminsky.

Max has been playing good, honest horn for a number of years, and has in that time been associated in the making of many very excellent records. He has never failed to play well on any session in which he took part, his simple hard-driving style going somewhat further back than Dixieland—back in fact to the Negro jazz of New Orleans.

Being an excellent technician, Kaminsky's services have been much in demand by the big swing bands and so, although small band jazz is his real love, stints with bands led by Tommy Dorsey have helped to keep that wolf a considerable distance from his door.

Although he was born on the East Coast (Brockton, Mass., 9/7/08) and first studied trumpet in Boston, Max moved to Chicago at an early age where he teamed up with Frank Teschemacher and George Wettling at the Cinderella Ballroom. It was in those Chicagoan days that he formed the clear-cut style of his playing. Since the war he has worked in small bands in and around New York and at one time led a very good little group of his own at Childs Restaurant.

He can be heard on record in company with the Chocolate Dandies, Eddie Condon, Mezz Mezzrow, Bud Freeman, Sidney Bechet, Art Hodes and Jack Teagarden

SINCLAIR TRAILL.



'PEANUTS' HUCKO

FOR two of the members of the Teagarden-Hines All-Stars this tour makes a return visit to Great Britain, and although many of you will recall the appearance of Jack Lesberg with the Louis Armstrong All-Stars, it is unlikely that many of you saw "Peanuts" Hucko when he was here last. The occasion was with the Glenn Miller Orchestra — the Military band, with whom he played from 1943 to 1945, playing in both Great Britain and France during that period.

Michael Andrew "Peanuts" Hucko was born in Syracuse, New York, on the 7th April, 1918. He started playing professionally in 1939 and worked with varying orchestras and combos, including those led by Jack Jenny, Will Bradley, Joe Marsala, Charlie Spivak and Bob Chester.

On discharge from the Army, Hucko joined Benny Goodman, then spent a year with Ray McKinley. In 1947 "Peanuts" met up with Jack Teagarden, when he was booked to appear in a radio series with him. This seems to have been quite a major influence on the style that Hucko has since settled down to play, for shortly after this meeting he was to be found with the Condon Mob, a stint that lasted nearly three years.

He has recorded with numerous groups, including the Lawson-Haggart Jazz Band, the Condon Mob, Max Kaminsky's group and the famous jam session at Capitol.

His style and technique place him in a superior class. His inclusion in the All-Star group tonight was an excellent choice and one that should prove immensely satisfying.

JACK HIGGINS.





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Started just over a year ago, the Jazz Book Club has been called "the greatest boon to jazz fans ever". Its bi-monthly selections, issued to members only at a specially low price, constitute an unequalled library of jazz literature.

Seven books have been published including *Mister Jelly Roll*, *We Called it Music*, *King Joe Oliver* and *Satchmo*. "The club will improve my knowledge of jazz", writes a member; "a bold and intelligent venture" says another—just two of the scores who have written their thanks to the Jazz Book Club. If you would like to know more about the Club and how it works, send a postcard to the Organiser, Herbert Jones, 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1.

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Nobody's sweetheart; Friar's Point shuffle;
There'll be some changes made;
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We called it music; Nobody knows;
My melancholy baby; It's tulip time in Holland;
Down among the sheltering palms;
Ida, sweet as apple cider; Aunt Hagar's blues;
Rose of the Rio Grande

Bobby Hackett, **MAX KAMINSKY**,
JACK TEAGARDEN, **PEANUTS HUCKO**,
Ernie Caceres, Joe Bushkin, Eddie Condon,
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NEW ORLEANS DAYS

Panama; New Orleans function (free as a bird);
Oh, didn't he ramble;
My bucket's got a hole in it; Bugle call rag
LA 8537

JAZZ CONCERT

That's for me; Fine and dandy;
Baby, won't you please come home;
I surrender, dear; Russian lullaby
LA 8534

SATCHMO AT PASADENA

Indiana; Baby it's cold outside;
'Way down yonder in New Orleans; Stardust;
The huckle-buck; Honeysuckle Rose;
My Monday date; Just you, just me;
You can depend on me; That's a-plenty
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