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Straight . . .

New York City

To the Editor:

I read Mr. Barry Ulanov's article on Dizzy Gillespie and his present great band with considerable interest, not only because the article itself was enlightening and interesting, but because I, too, am following the band's progress with more than normal interest since I was part of the band that made history, and was so successful in its Middle East tour, sponsored by the State Department.

However, I am writing not to praise Mr. Ulanov's article, but to straighten out some facts and also give some facts that might be of interest to *Down Beat* readers.

Most of the music that Dizzy's band plays nightly was written and arranged by Melba Liston, Quincy Jones, and myself. To my knowledge Pete Hansen has only one or two charts in the book, and if Duke Jordan does have anything in the book, it was arranged by one of us—Duke doesn't arrange for big

bands. I do agree with Barry that Dizzy's own contributions to the band's library are too few, for I feel that Dizzy is still a fine writer and too few people know that fact.

What I'm getting at is the fact that the other tenor sax player in the band has been so unjustly overlooked by all the music critics—and that man is Benny Golson.

Why is it that a great talent like Benny Golson is recognized right away, and talked about by his fellow musicians, and that it takes so doggone long for the music critics to finally dig him and write about him?

Not only has he been doing most of the writing (and great writing), for the band lately, but he is also a great soloist in his own right. He is from the Hawkins school, through Don Byas and Lucky Thompson, but he has a voice and originality of his own—a big, beautiful tenor saxophone sound, and he swings.

Thank God he isn't one of the countless unoriginal tenor players of the Lester Young-Stan Getz school, of the

Sonny Rollins-Stitt school. To me, and a lot of other musicians I know (good musicians), Benny Golson is my favorite young tenor player. He is also the freshest writer, along with George Russell, my former schoolmate at Wilberforce university, who has come upon the scene in the last couple of years.

I am suggesting that the next time Dizzy's great band comes roaring around town, that all the critics go and dig what's really happening in Dizzy's band. You will see that all the important music is being written by Benny, Melba, Quincy, Diz, and immodestly, myself. You will also hear Benny Golson, the soloist—and don't leave out Charlie Persip again please.

And I am not writing the Basie style for the band.

Ernie Wilkins

Greatest Drag . . .

Dublin, N. H.

To the Editor:

This past July 4 I was lured to the Newport festival by wild propaganda concerning Louis Armstrong's birthday party, at which Sidney Bechet and others of fame would play. It being the first time I had ever seen Mr. Armstrong (or Mr. Bechet), I went filled with excitement.

I have never been so disappointed. If Mr. Armstrong wants to play the vaudeville circuit, more power to him, but he shouldn't try to call it jazz. According to the Columbia recording I have of Louis at last year's Festival, his program was almost identically, note for note, that which he had then, with one exception: his band sounded worse.

Even the fabulous Edmond Hall seemed to be swallowed by his comrades' mediocrity. Not to mention Louis. I doubt there's any trade-in value on the rest of his band, but Mr. Armstrong should definitely unload them or sell his horn. His present group, with the exception of Hall, is too grisly to go on with. When you have Velma Middleton jumping and doing splits onstage, it's time to stop and have a second glance.

I only wish there had been more of Jack Teagarden and Kid Ory. I understand they were waiting to play when Louis called the show "quits" for the night. Sparkling trombone work, two of the three bright spots of the evening, the other being the always impeccable Ella, who was magnificent as usual. For those three, I'm glad I went. For the rest, the money was wasted.

Name Withheld By Request

Two Lo . . .

Chicago

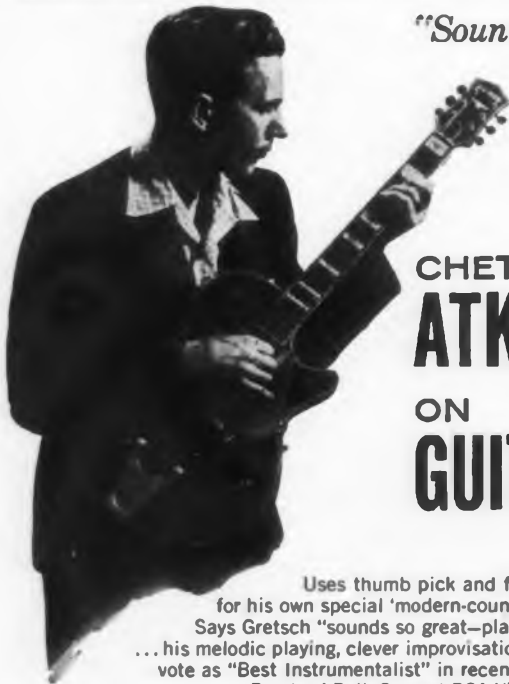
To the Editor:

I was amazed with the coldness with which the Hi-Lo's broke down the record *Old Folks* with Charlie Parker and the Dave Lambert singers. They may not like the record, but don't say such foolish remarks. If they think they are well enough accepted to make a statement like that, they are wrong.

Furthermore, they don't even know what they are talking about. They have not the knowledge to say what they did, quote: "It's one of those out-of-tune, honking-type things."

Yes, Charlie always was out of tune, and he honks too much. Yes, very true remark. It shows extreme intelligence on their part. Based on ignorance. I really doubt that the Hi-Lo's will give to the music world what Charlie Parker

(Continued on Page 6)



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so
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Uses thumb pick and four fingers for his own special 'modern-country' styling. Says Gretsch "sounds so great—plays so easy" . . . his melodic playing, clever improvisations got him vote as "Best Instrumentalist" in recent *Jamboree* Readers' Poll. Current RCA Victor album "Chet Atkins in 3D" is real musicianship.

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the first chorus

By Jack Tracy

THE NATIONAL BROADCASTING CO. is unable to find sponsors for the Nat Cole TV show.

How come?
It isn't that he doesn't sell records. He's got a list of hits behind him as long as the credits on a TV spectacular. He is as established as oatmeal.

It isn't that people aren't watching the show. NBC says, and we have little reason to doubt them, that the mail pull is averaging some 1,500 letters a week—all favorable.

It isn't that he doesn't give viewers a run for their time. Because of the immense respect held for him by virtually everybody in music, he is getting such names as Frankie Laine, Sammy Davis Jr., the Hi-Lo's, Pearl Bailey, and many more, virtually for nothing. They dig him and they want to help.

It isn't that he doesn't have the personality. He is a thorough pro, a helluva nice guy, and it all shows.

It isn't the time spot. He's on Tuesdays in mid-evening.

It isn't that the show loses quality because of bad filming. He's on live.

It apparently isn't for the lack of people with money to spend on TV shows. The loot that nightly is being dumped down the drain on reruns of shows that flopped in the first place is alone enough to pay for a nightly three-hour spectacular.

And it isn't that Nat is a Negro.
Or is it?

* * *

The innovation of stereophonic tape recordings is going to make the biggest impact on the world of recorded music than anything since the introduction of the LP.

Prerecorded tapes, just now getting a foothold, can't help but become an extremely important segment of the music industry income.

After a brief period of attempting to make a go of producing monaural, single-track prerecorded tapes, companies have already realized that they will not succeed to any appreciable extent. They cost more than records, their fidelity is not appreciably different from top quality LPs, and they are clumsier to handle.

But stereo is something else. It comes amazingly close to reproducing music as you would hear it in person. It gives a rounded fullness impossible to achieve with single-track records. It throws you virtually into the center of an orchestra.

And so many companies are shifting into production. Victor, Mercury, Contemporary, Atlantic, and others have already begun. Some firms have been recording all their sessions stereophonically as well as monaurally for two years or more and have been waiting for evidence that the market is ready.

It seems to be right now.

The next issue of *Down Beat* will present a full roundup of the growing activity in the stereo field—what it is, what is available, what the future looks like, etc.

To keep abreast of an important means of recording, see *Down Beat* next time around.



down beat

Volume 24, No. 18

September 5, 1957

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MUSIC NEWS

Jazz week is declared in New York by Mayor Wagner; a last, lingering look at the Great South Bay Festival; the death of bassist Joe Shulman; the at-once boom and death on the Chicago jazz scene, and some new plans by Gerry Mulligan are all part of the regular news roundup that starts on page 9.

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- MARIAN McPARTLAND: COVER STORY** 13
Quite a blooming personality is England's lady jazzdom. By Dom Cerulli.
- DAVE BRUBECK: FIRST THINGS FIRST** 14
Concluding part of a probing series on a controversial jazzman. By Ralph J. Gleason.
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"Don't take jazz out of the saloons on my behalf," he says. By John Tynan.

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On The Cover

When the distinguished name in jazz, McPartland, now is mentioned, one must ask, "Which one?" Because in addition to Austin High Ganzer Jimmy, his wife Marian also has come to assume considerable stature as a contributor. For Dom Cerulli's story of how Marian's musical personality has taken shape in recent years, see page 13.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States, its possessions, and Canada. Special school library rates \$5.00 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1957, by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

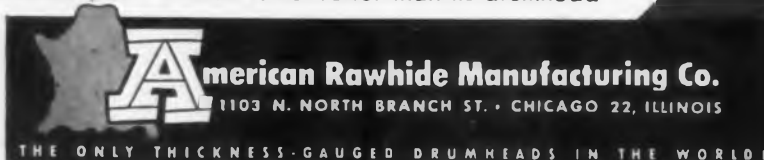
OTHER MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '57; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS CATALOGOS.

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Three times during the five years that *Down Beat's* "International Jazz Critics Poll" has been run off, Dizzy Gillespie has come out ahead of all other trumpet players. Also placing high in the critics' 1957 ratings were: Miles Davis, Roy Eldridge, Chet Baker and Kenny Dorham.

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did. They are just a bunch of clowns trying to play it cool. For my money, they are nothing.

Robert Sanders

Exhilarating Display . . .

Watch Hill, R. I.

To the Editor:

The item Cross Section: Stan Kenton, which appeared in the July 25 issue of *Down Beat*, is (with the obvious exception of his music) unquestionably the most successful and exhilarating display of the Kenton personality that I have ever experienced.

From these comments, we gain a new, fresh insight into the soul of a true jazz influence. His subtle innuendos and delicate understatement is further manifestation of that unique and many-faceted force—Kenton.

W. J. Lanouette

Memorable Display . . .

Port Washington, N. Y.

To the Editor:

After attending the Fletcher Henderson reunion at the Great South Bay Jazz festival on Long Island, I would like to thank all those who helped make the music possible.

I feel that this concert was truly a memorable one, important both historically and musically, and I strongly urge that the recordings be released to the public.

Robert Anderson

Vote For Fats . . .

New Orleans

To the Editor:

I have recently opened a subscription to *Down Beat*, and I like the magazine very much.

In the July 11, 1957, issue, I didn't like the rude comment from (Gene) Puerling in the article on the Hi-Lo's. It was their comment about Fats Domino which I didn't appreciate.

Now, Fats Domino, from my viewpoint, isn't just an ordinary rock 'n' roller. He has a style of his own and handles the keyboard in a professional manner. He's been in the business a long time now and really knows his stuff. In some of his LP albums he includes a few instrumentals. These instrumentals do not carry the same familiar beat of rock 'n' roll, but more or less the beat of Dixieland jazz. I suggest that you listen to these instrumentals by him: *Swanee River Hop*, *Fats' Frenzy*, and *Fat Man's Hop*. Then you won't say, "He can't play piano."

John Batson

Aw Shucks Dept. . . .

San Jose, Calif.

To the Editor:

Aha! At long, long last, we have a magazine in the United States whose editors can speak and write the English language correctly.

For the first time in my life I have seen now, in *Down Beat*, the phrase "words or fewer." Nearly everyone says "words or less."

Whoever has charge of the *My Favorite Record* department has my compliments on finally correcting a seemingly insignificant, but often, much too often, made error.

Michael Johnson

(Ed. Note: Ain't it the truth!)

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Jose, Calif.

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NEW YORK

JAZZ: Mary Lou Williams is scheduled to return to active work as a pianist and leader of a group, following five years absence from the scene, with an engagement at the Composer starting Aug. 20 . . . Marian McPartland and her trio exit the Composer early in September to open at the Hickory House Oct. 12, after Marian takes time out for a visit to England . . . Billy Taylor, who switches from the Hickory House to the Composer early in September, gave a jazz lecture-concert before some 150 music teachers assembled at Columbia university . . . Teo Macero has three of the collection of new works he'll present in concert this fall. Among the pieces will be jazz and contemporary works, including one for unaccompanied tenor sax; another for a trio of tenor, violin, and viola . . . Trombonist Bill Harris cut a Savoy LP with Wendell Marshall, Phil Woods, Bernie Glow, Phil Sunkel, Seldon Powell, Eddie Costa, and Gus Johnson on the date. Writing was by Billy Verplanck . . . Hal McKusick organized a quartet with himself on alto, Howie Collins on guitar, Jack Six on bass, and Jimmy Campbell, drums. He's investigating the possibility of taking the group to Sweden . . . Don Elliott is also mulling a European tour, to include Great Britain. He's working toward a late 1957 or early '58 crossing . . . What, if anything, is going to become of the Bandstand U.S.A. tapes Tommy Reynolds has of Art Tatum? They are probably the last recorded moments of the great pianist, pulled from a Bandstand U.S.A. appearance Tatum made very shortly before he died . . . The AFM is riding herd on the tapes of the Great South Bay Jazz Festival. It's doubtful they'll ever be issued as LPs . . . Joe Carroll, former vocalist with Dizzy Gillespie, sat in one night at the Cafe Bohemia and stayed to work two weekends . . . Who said sitting in is dead? Late in July, Billie Holiday and Mal Waldron sat in until 4 a.m. at the Five Spot, Thelonious Monk sat in with Miles Davis' quintet at the Cafe Bohemia (and broke up Miles by actually using his elbow several times during a solo), Horace Silver and Percy Heath sat in with Miles during a later set, Gerry Mulligan sat in with the Marian McPartland trio at the Composer—but on piano! He played four tunes.



Bill Harris

Ken Kersey, long a fixture at the Metropole, is in Bellevue hospital, suffering from a fairly serious internal ailment . . . Stuff Smith reported hospitalized in France with internal disorder . . . Clifford Jordan is the new tenor man in the Horace Silver quintet. The Silver group played a week at the Cotton club in Atlantic City late in July, then jumped to the Tia Juana in Baltimore for a week in early September, followed by a week scheduled at the Continental in Brooklyn . . . Jimmy McPartland has a large speaking role in a summer theater production of Showboat, to play two weeks at Haddon Field, N. J. from Aug. 12; and the following two weeks at Valley Forge Music Fair, Devon Pa., Jimmy's role is that of the dancer Frank Schultz, who now becomes a trumpeter. The McPartland quintet, with Bud Freeman and Vic Dickenson, is scheduled for a three-week stand at Chicago's Modern Jazz Room late in September . . . Cecil Payne was in Matthew Gee's group at Birdland. Payne is also scheduled to record a Signal all-star LP on location at the Five Spot . . . Roy Eldridge and his quartet and the Bobby Scott trio scheduled to open a two-week stand at the Cafe Bohemia Aug. 12 . . . Stan Kenton is set to return to England with his band in a possible swap with Ted Heath next spring . . . Jack Teagarden and his all-stars, including Wingy Manone, Peanut Hucko, Earl Hines, Jack Lesberg, and Cozy Cole, will play at least 16 concerts in England when they tour starting Sept. 28 . . . Blue Note signed Detroit trombonist Curtis Fuller, recommended by J. J. Johnson. Jimmy Smith cut a series of Blue Note LPs with himself on organ, Donald Byrd on trumpet, Hank Mobley on tenor, Lou Donaldson on alto, and also some duets with Art Blakey . . . Anita Ellis and Hal Schaefer went into the Bon Soir . . . Ruby Braff brought his sextet, featuring Pee Wee Russell, into the Village Vanguard early in August . . . Camden's ambitious reissue program of LPs

(Continued on Page 37)

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music news

Story

Down Beat September 5, 1957

Vol. 24, No. 18

U. S. A. EAST

Jazz Square

With more than the usual whoop-de-doo, the city of New York turned to in an effort to make the New York Jazz Festival at Randall's Island the biggest ever.

Mayor Robert Wagner issued a proclamation, declaring the week of Aug. 15-21 New York Jazz Festival Week. In addition, plans were underway to make Times Square a place called Jazz Square for that week. New street signs were being painted, and festivities were being planned to make the city jazz conscious.

Both Mayor Wagner and Gov. Averell Harriman have been invited to attend concerts Aug. 23 and 24.

With contract negotiations still underway, the lineup at presstime included: Count Basie and his orchestra, with Joe Williams; Sarah Vaughan; the Gigi Gryce-Donald Byrd Jazz Lab; the Modern String Quartet; Coleman Hawkins; Bobby Hackett and his sextet; the Four Freshmen; Anita O'Day; Johnny Richards' band; Dizzy Gillespie's band; Billie Holiday; the Dave Brubeck quartet; the Gerry Mulligan quartet; the Miles Davis quintet; the Randy Weston trio with Cecil Payne; the Horace Silver quintet; Stan Getz and his group; Carmen MacRae; the Maynard Ferguson orchestra, and the Max Roach quintet.

In addition, there was to be an art exhibition and a display of sports cars at the Randall's Island location.

The Magic Word

The Theater Under the Stars opened with a splash in New York's Central Park, then limped along with dwindling attendance and equally dwindling public enthusiasm.

Then producers Michael P. Grace and Chris F. Anderson turned to long-time jazz impresarios Pete Kameron and Monte Kay. The result was a series called Jazz Under the Stars under skilled Broadway-type lighting and in the lush setting of Central Park.

In its first two weeks, the fledgling flapped its musical wings and grew. Groups were drafted from their stands at Manhattan's jazz centers. Musicians whipped in and out of the Park, checking on the time and their scheduled sets downtown.

But jazz proved once again to be the magic word. The crowds started coming, and on weekends, the 3,500-seat theater was actually turning away fans. The show grossed \$21,000 in its first four days.

Plans were to keep it running, perhaps throughout the remainder of the summer. It may even become an annual summer feature.

Among the musicians and groups who appeared in the first weeks were the Gerry Mulligan quartet, Billie Holiday, George Shearing and his

quintet, the Jimmy Giuffre 3, Dizzy Gillespie's band, Miles Davis, Hank Jones, Sonny Stitt, Erroll Garner, Lester Young, and Jo Jones and Buddy Rich locking drumsticks in an entertaining and musicianly battle of the drums.

Final Bar

Backstage at *Jazz Under the Stars* in New York's Central Park, and through all of Manhattan's jazz clubs early in August, musicians shook their heads sadly.

They couldn't comprehend that 33-year-old Joe Shulman, bassist with the Barbara Carroll trio and Barbara's husband, had collapsed and died.

A native New Yorker, Shulman had started with the Johnny (Scat) Davis band in 1940; he had played with the orchestras of Les Brown in 1942, Glenn Miller's USAF band in 1943 and 1944, with Buddy Rich in 1946, Claude Thornhill the following year, with Peggy Lee-Dave Barbour for the next two years, and with Lester Young, Lennie Tristano, and other groups in New York through the early '50s.

In 1949, he was one of the nine musicians who cut some epochal sides in New York at the Miles Davis Capitol sessions which produced *Move, Jeru, Budo*, and *Godchild*.

He was married to Miss Carroll in 1954.

And Still Champion

Despite needles from the critics, the name of Louis Armstrong still symbolizes jazz most of the world over.

In the coming months, his activities (to be spurred by release of a four-LP compendium on Decca) will include several appearances on TV spectaculars, travels to several continents, and a possible TV biography.

Under auspices of the U.S. State Department, Satchmo and his all-stars are scheduled to make a trek behind the iron curtain, to play some six weeks in Russia and Red-dominated countries. Tentative time for start of the tour is next April.

In addition, Armstrong and his group are also set to make some appearances in Africa for the State Department, as well as a South American tour on their own.

Louis' life may be the subject of an extra-spectacular TV spectacular if plans underway by NBC producer Joe Cates and Armstrong's representatives jell. The current state of things would have the show divided into three portions, with Leonard Bernstein and the Symphony of the Air recreating Louis' appearance at Lewishohn Stadium recently.

The group and Louis, with guests from the jazz field, would handle another section of the show, while the



THE LITTLE OLD LADY in the front row seems unimpressed by the screaming that welcomed the Crew-Cuts and Eddie Fisher to a special Minneapolis Aquatennial salute broadcast on radio station WCCO recently. The program was a highlight of the Minneapolis Aquatennial, the city's annual midsummer festival.

third would be given over to a concert performance, spotting tunes with which Armstrong has been identified over the years. Although programming is not yet definite, the show could be a major spectacular of the 1958-'59 season.

Even Bean Smiled

The Great South Bay Jazz Festival has ended, but the echoes linger on.

Among them are memories of what might be the all-time indoor-outdoor record for sitting in by jazz musicians at the three-day, five-concert affair July 19, 20, and 21.

Gerry Mulligan, whose commitments had made his appearance as a performer uncertain at booking time, found he could come, after all, and purchased a \$4 ticket of admission. No one knew he had brought his horn until he appeared onstage while the Lawson-Haggart Dixielanders were wailing and contributed some lively choruses.

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Low-priced records on a variety of
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lets.

In August, Columbia jumped into the
field with a new label, called Harmony.
Culled from the *Encore* series of classi-
cal works, and from its vast collection
of existing pop and jazz files, the first
release of 50 records included some
surprises for the wary jazz buyer.
Among them: the first full 12" LP of
Woody Herman's first herd, including
Bijou, *Apple Honey*, and other mile-
stones previously available on several
10-inch Columbia LPs, but now out of
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Best of all was the price tag affixed
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third would be given over to a concert performance, spotting tunes with which Armstrong has been identified over the years. Although programming is not yet definite, the show could be a major spectacular of the 1958-'59 season.

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Cut-Rate Harmony

Perhaps the fastest-growing facet of the record merchandising field is that of rack sales.

Low-priced records on a variety of labels are offered in drug stores, supermarkets, and similar non-musical outlets.

In August, Columbia jumped into the field with a new label, called Harmony. Culled from the *Encore* series of classical works, and from its vast collection of existing pop and jazz files, the first release of 50 records included some surprises for the wary jazz buyer. Among them: the first full 12" LP of Woody Herman's first herd, including *Bijou*, *Apple Honey*, and other milestones previously available on several 10-inch Columbia LPs, but now out of print.

Best of all was the price tag affixed to the new line; a happy \$1.98 per LP.

Cannon Ball

By Don Gold

THE MOST POTENT Cannonball in the jazz arsenal belongs to the Adderley family.

Alto saxophonist Julian (Cannonball) Adderley came to jazz with a firm background in music. His father is a jazz cornetist and inspired much of Adderley's interest in jazz. Adderley studied a variety of instruments, brass and reed, during his high school years in Tallahassee, Fla. He formed his first jazz group during these years.

After his high school days, he toured Florida with his own group. He learned to play tenor, clarinet, flute, and trumpet, in addition to the alto. During an army tour, he headed several army bands. He was band director at Dillard high school, Fort Lauderdale, Fla., for a few years.

In the summer of 1955, he left Florida for a try at the New York jazz world, working at the Bohemia there. Considerable advance publicity, largely unsolicited, and his work in New York, resulted in an EmArcy recording contract. Simultaneously, he formed his own group once again, including his brother Nat, who plays several brass instruments.

Cannonball Adderley, 28, is one of the most personable artists in jazz.

He knows his music, his group, and his audience. He is an astute, able performer on stage, and a gracious, pleasant person off stage. In the May 16 issue of *Down Beat*, Leonard Feather quoted from a letter he received from the president of a fraternity at Florida A&M university, where the Adderley group had appeared in concert. A portion of that letter best summarizes Adderley's relationship with the public.

"Certainly he has tasted the nectar of success," the letter read, "but he stood there smiling, answering questions and exchanging greetings, you believed that he was completely devoid of selfishness. He heaped praise on everyone but himself for his success."

In an attempt to transmit some of the Adderley personality beyond his efforts in the field of jazz, I solicited his views on a broad series of topics. This cross section represents the opinions of Adderley, the man.

THE HIT PARADE: "It's a big farce. I think it makes hits, rather than telling the reality."

W. C. FIELDS: "The epitome of alcoholism. I always remember his red nose. He reminded me of Maj. Hoople and Pat Rooney."

SUSPENDERS: "I can't make it with them. I've tried, but I always feel like I'm undressed when I've got them on."

THE HUNGARIAN REVOLT: "I wish I could have been there to be a part of it. I'm a dreamer and I could imagine myself involved in it, as I feel myself involved in the Spanish Civil war. More power to the leaders. Maybe one day we'll have a jazz revolt. If so, I'd like to be a captain under Col. Gerry Mulligan."

BETTE DAVIS: "One of the oversensitive great ones."

JIMMY RUSHING: "Oh, one of the greatest by far. One of the lyrical blues singers . . . A major stylist in the field."

BILLY GRAHAM: "That's a toughie. Actually, I think he's a magnificent speaker and master psychologist, and he's probably genuine, but I don't get carried away with evangelists."

HOME MOVIES: "I'm totally unfamiliar with that aspect of photography. I suppose I'd be interested in it if I had the interest."

SOUTH AFRICA: "That's the only situation I can think of that's more ridiculous than the southern U.S."

BILLIARDS: "It's a good way to let off steam and build it up again."

FRANKLIN D. ROOSEVELT: "You know, he was an institution that existed when I was a kid. In retrospect, I feel that much of his program was fine; some of it had its limitations. A great American and a great politician and a pretty good President, too."

BING CROSBY: "He's an institution, too. He's for the most part, responsible for modern crooning. I've never really been smothered by him, however."

ROY ROGERS: "I think of Trigger and then Dale Evans. Actually, that kind of singing, I'm afraid . . ."

THE PITTSBURGH COURIER: "It's basically a good newspaper, but now, it seems to me, that kind of reporting is becoming outmoded. Negroes are tired of that kind of crusade."

VLADIMIR HOROWITZ: "One of the greatest, obviously. I think of Rubenstein, Gieseking, and Kapell with a little more esteem."

YOGI BERRA: "The end. The personification of the American baseball player. He has everything. I think he's fairly ignorant. But I dig him. It would be better if he wasn't a Yankee."

PULLMAN BERTHS: "I've never slept in one, so I have no comment. But roomettes are interesting . . ."

FRENCH CUFFS: "Why?"

GONE WITH THE WIND (the song): "A great tune but overdone by modern jazz musicians. You get tired of it after a while."



MAHALIA JACKSON: "Too much, that's all. Combined with Ray Charles, that kind of singing is the size of soul."

CONEY ISLAND: "I've never been there and seriously doubt if I'll ever go. I hate crowds unless they're paying customers to see Cannonball."

HOT TAMALES: "I've never eaten one, but I'm crazy about other Mexican food. Joe Castro's mother is the greatest Mexican cook there is."

ANTIQUES: "I only like antique automobiles. We auto fans call them 'classics.'"

POPCORN: "Movies . . . Oh, yah, I dig it."

BALL-POINT PENS: "I never had one that worked. Mine are always moody and generally not in working order when I want them to be."

OYSTERS: "I love 'em on the half-shell, stewed, fried . . . You name it. I'm a Floridian."

WASHABLE SUITS: "I think they should be universal, so people wouldn't look at mine with such disdain."

WHITE TELEPHONES: "I know that red ones completely fascinate me."

JELLY DONUTS: "I don't particularly care for them. Give me the old-fashioned donut with the hole in the middle."

RAY NOBLE: "I owe him a lot for *Cherokee*. I'm sorry there weren't more."

Meet Maid Marian

By Dom Cerulli

MARGARET TURNER of Eastborne, England, would love Marian McPartland.

Actually, Margaret Turner of Eastborne, England, is Marian McPartland, but there's more than the obvious ocean of difference between the two.

Marian is bright and sunny, as Margaret always hoped to be. And Marian plays swinging piano with her own trio, something Margaret had vague dreams about back in Britain.

Most important, Marian is finding her personality and letting it take over. That's something Miss Turner's background and setting never would have permitted.

"I've spent so much time in the past worrying about *People*, *Everybody*, and *They*, Margaret smiled.

"I don't anymore," Marian said.

Until the day Marian met Jimmy McPartland in a tent in Germany, where a jam session was in progress, an almost Victorian background had muffled her musical and personal instincts.

MARGARET STARTED reaching for piano keys when she was 3 years old. Although she was aching to learn the complexities of the instrument, she found herself being given violin lessons. "At about 5 or 6," she recalled, "I used to play nursery songs for the kids to sing on the piano. But somehow mother always kept putting off piano lessons.

"I studied violin for about five years under protest. I hated every minute of it. But that's how I learned to read music. I'm still a lousy reader at the piano; it seems to take me ages to get a new thing right.

"I never did anything good with the violin. Now I have a mental block against it. I dropped it like a hot cake and ran. My parents could never figure out why I never did like it. I think they were afraid that what did happen might happen."

"I guess they were afraid that I would get into show business, marry a musician, and live in an attic. That's exactly what did happen.

"When I wanted to study music, I said to them, 'I must do something with the piano. I should study, and not play by ear.'

"They wanted me to work toward a concert career, or at least toward becoming a music teacher. So I did. I got a teacher's degree in London, and they were very proud.

"Actually, they had disapproved of my going to the Guild Hall School of

Music because they felt I might be mingling with show business people, but these were always the people I loved to be with."

"I'm glad I did what I did," Marian said. "I never would have been able to find myself if I had stayed in England. Back there, I didn't do anything in music really. I was just starting to find myself, and I still am, I guess."

THAT MARIAN is finding herself is readily apparent to her close friends and to herself as well.

George Shearing, she said, once told her she had a natural reserve and rather than risk hurting persons' feelings, would hold back.

"He was right," she said. "But I'm changing, I think. If I have something to say now, I pretty often say it, if I think it's right.

"On radio, it used to be that Jimmy did all the talking. Now he has to really work to get his 10 cents in."

Part of the awareness of this submerged Marian has come through her writing. Marian confesses to letteritis and telephonitis. She scribbles letters to friends on post cards, the backs of night-club minimum charge announcements, or any other clean surface. When she thinks of the time lapse between mailing and receiving, she will often drop the letter-writing and pick up the telephone.

More important, she is giving her personality free rein in songwriting and writing-writing. The latter includes a series of bright, perceptive articles on jazz figures written for the *Boston Globe*, time-to-time reports from this side to the *Melody Mirror* in England ("if Leonard Feather hasn't sent it already"), and some upcoming magazine articles, including at least one for these pages.

"I used to hold back a lot of things," she said. "I think I'm getting to be

more myself. Now, if I have something to say, I come right out with it."

She admits she would enjoy writing LP liner notes. And, not necessarily her own. "I'd love to do a set for Billy Taylor," she said, smiling. "But it might read like a publicity blurb."

SOME NEEDLING from Jimmy was in order before Marian took her songwriting abilities seriously.

"I've written some songs, but I felt they weren't much good," she said. "Jimmy kept nagging me, telling me to do something with them.

"There's one, *With You in Mind*, that will be on my next album. I keep getting ideas for the words, but I'm really not that good a lyricist."

The writing-writing was spurred by Charlie Bourgeois of Boston's Storyville ("Now, how did he know I wrote?" she mused). He convinced her and the editorial powers at the newspaper that the *Globe* needed a column about Duke Ellington.

"I wrote it on a plane," she grinned. "And when I saw my by-line, it gassed me." Since then, she has written columns on Helen Merrill, the Modern Jazz Quartet, Dave Brubeck, George Shearing, and Erroll Garner. She also did a piece on Art Tatum for the *Detroit Free Press*.

The creative urge spreads to drawing and painting as well. At times, Marian used to set up some still life, or a wild flower, and paint it.

"I keep threatening to start painting and drawing again," she said. "I did loads of it at school, but I was lazy. I'd never work. I'm a dreamer, I guess.

"My father was a mechanical engineer, and I think he was rather disappointed that I didn't have a mechanical bent. I was miserable at sports—you know, the games the proper young ladies play at proper schools. All that kept me going, really, were music and art.

"At Stratford House, I wrote the school song," she giggled. "It was awful, really, but they still use it."

MARIAN CONFESSES to a growing realization that she has missed much musically. "I'd love to work with a big group, or (and here her eyes sparkled) with a big band. I sat in once with Duke, and it was the greatest thing in life."

There may be something bigger in her future, though.

(Continued on Page 32)

Too Piercing

New York—A sympathetic RCA Victor a&r man spoke deliberately and clearly to drummer Joe Marshall, when he saw that Marshall was wearing an ear piece attached to a box on his chest.

The a&r man flipped later when Marshall blew a take by nearly leaping off his chair when he heard, on his earphone equipped with transistor radio, that the Brooklyn Dodgers had gone ahead.



By Ralph J. Gleason

DAVE BRUBECK IS QUITE POSSIBLY the most provocative musician in jazz and though the center of a continuing controversy, is himself positive, articulate, and definite in his opinions.

For instance, on the question often tossed about in criticism of Brubeck—"Does he swing?" Dave told Steve Race of the *Melody Maker*, "I assume that any jackass with the normal feeling for jazz can swing, and I do."

To the charge that the group is derivative and unoriginal, Dave says, "Polytonality and polyrhythms would be two avenues that I think we opened up more than any other group. It's so hard to find anything new to do, and I think I found a lot of new things. I think I did some things that weren't done too much. You're so limited in the jazz field, with the 32 bars, that anything you do different should stand out as some kind of a contribution. There're so few people that will stick their necks out and DO something different because you're going to get it cut off if you stick it out. And this is what I've been willing to do."

"I certainly could have been more of a traditionalist. Like so many

people I might become more of a traditionalist, but I think it's healthy when you're young, to push and expand. Years ago I was thinking in an idiom that is considered avant garde now.

"I hear my influence all the time, but I think I played in such a broad scope that only I can hear it. I wouldn't expect anybody else to. I hear groups that have completely copied us. All the time."

AND WHEN DAVE reads the criticism that he's not "mainstream," his reaction is just as definite:

"This business about 'mainstream jazz' sickens me, because I've felt that the mainstream is a big, muddy mess! And if you want some fresh water, get out in the tributaries and feed this mainstream something new! Fresh! Clear it up, and there you're really being mainstream. Because every time there's a guy feeding the mainstream, he is put down by the critics and then accepted later as mainstream.

"I'm constantly being told I'm not mainstream, but another group can turn around and do the things that I've done first and be mainstream.

"Granted, maybe I didn't sound as funky when I did it, but I did it first,

Brubeck:

and it'll go by unrecognized. As to counterpoint and polytonality, I'm not the first maybe, but the first to use it as a device, a thing to do."

WHEN DAVE IS TOLD that his group hasn't "contributed," he objects again:

"The fan mail frequently mentions how they have become interested in jazz through us, even though they never liked it before. And that, by playing our records, they've become interested in most of the other jazz records of serious jazz artists.

"I know that at the colleges where we've played, they've hired other groups because they liked us. For instance, me being asked to speak at the music teachers' national convention, the first jazz musician, is going to help tremendously jazz and all jazz musicians."

Having so expressed himself with candor, Brubeck pulled himself up quickly with:

"It's sounded like I might have implied that everything that's being done I've done already, and this is certainly not true.

"But I want to emphasize that if any one jazzman in his lifetime can contribute one thing new, he's really done something. And in my mind I am sure that I have contributed at least one thing new."

DAVE IS AS forthright in praise of other persons.

He calls Duke Ellington, Stan Kenton, and Art Tatum his idols, expresses admiration for Nat Cole and Erroll Garner, professes gratitude to such disc jockies as Jimmy Lyons, John Brophy, and Al Collins and to Columbia publicist Debbie Iahlon.

But he is most insistent on his debt to George Shearing. "I think the thing that really helped me was Shearing's acceptance," Brubeck says, "because when Shearing started making it—I hadn't even heard Shearing. So you couldn't say I was influenced by him—but then they said, 'if Shearing is making it, what's the matter with Brubeck?' because, in a way, it's similar.

"Up to then they said we were too radical. We weren't commercial enough. So I will always, and I think all contemporary jazz musicians should, give a tremendous amount of credit to George Shearing because he opened up the possibility of getting some decent jazz back into the night clubs.

"I think we always will have a big debt of gratitude to Shearing. He helped make it possible for me to make it. And, just as Shearing was a forerunner and created a certain audience and certain places to present our group, I think we did that for the Modern Jazz Quartet."

OF HIS OWN piano playing, Dave says:

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Down Beat

"I have some acetates made when I was 21 years old. They sound darn good! When I listen back to stuff I did then, it would have been very surprising harmonically, to every-
body.

"It kind of refutes a lot of argu-
ments about me. It gives people an
idea that I was very capable when I
was a kid. There's an apparent knowl-
edge of harmony you won't find on
most jazz records, and there's a lot
more technique than may be in my
later records."

**ON LENNIE TRISTANO and Miles
Davis:**

"I was really moved by Tristano.
And I think it was great to hear
Miles' first group. That was a great
group. I liked it very much. I know
the octet predates that group, as far
as a unit, but they recorded before
us.

"I think that Tristano and those
guys had a movement very similar to
what we were doing on the west coast.
It was a natural outgrowth of condi-
tions of the times. Always you find
that in music, that a certain setup—
what's gone before—will make every-
body arrive at something close to a de-
parture from there that's similar."

**ON WORKING AS a jazz musician
today:**

"I'll tell you one thing that I
think spoils all of us in jazz. We
used to go to a club when I was
working around Stockton, and some
nights we'd play the blues all night
and nothin' else. That would be it
for the night—for two or three sets
of sets. And I have found that
through having to get jazz into a
more formal night club or concert
hall, that it demands the ability for
us to be like actors, to switch emotions
and make them valid at the time.

"Before, if you felt good you played
happy music, or if you felt bad, you
played sad music all night. But now
the audience has heard your records
and the next guy screams, like if you
want to play blues he wants to hear
A Train or something.

"I find that this is probably one of
the biggest problems in contemporary
jazz musicians, and they don't know
it. And that we're getting further
and further away from emotion be-
cause of this. The emotions have to
be more surface when you're switch-
ing around. You have to be a master
at knowing how to change your
own mental processes between tunes.

"I haven't figured out yet how you
do it. You can try to call on emotions
like an actor would call on them and
hope something happens. But it was
so much easier in the old days when
you were unknown, under no pres-
sure, and you were in a club where
they expected nothing as a show, to
play the blues or maybe play happy
all night. A mood would take over the
band, and it would dominate for
hours. This we can't seem to re-
capture again with the programmed

type of show, and I'm out to try
to get it back one way or another."

ON TRADITIONAL jazz:

"In 1941 I came down to the
Dawn club in San Francisco (Lu
Watters' Yerba Buena Jazz band was
there), and that's the first time I
actually heard a group play that
way.

"I was intrigued by Jelly Roll
Morton's records, especially *New
Orleans Joys*. I've never heard any-
body play that far behind the beat,
never since or before. And I think
it's very important for me and for
all people in jazz to have a thorough
understanding of the pioneers.

"There is one era of jazz I would
like to investigate a lot more—the
rags. I was completely fascinated
down at Disneyland a few weeks
ago. There were some old piano roll
rags they had in the silent movies
that were great. I would like to get
all possible recordings now and be-
come familiar with all the people
that have contributed to jazz. Es-
pecially Jelly Roll. I want to try to
find out what made him so advanced.
And I would like to know as much
as possible about him, and I'd like
to know more about Fats."

**ON HIS OWN PLANS for compo-
sition and writing in the future:**

"Composition has always been one
of my great loves, maybe the strong-
est.

"And when I think of composition
I don't usually think in terms of
jazz composition as being the an-
swer for me. I like to separate jazz,
for myself, as representing improv-
isation and maybe skeletal sketch
and framework, or one tune and then
what we're going to do with it, the
improvisation that follows.

"For composition, I have in mind
a lot of study. On my own, years
ago, I started something that I just
can't wait to finish, it was a string
quartet. The first movement was
western themes, the second jazz
themes, the third would be contem-

porary classical-type writing, and
the fourth would be a combination of
the first three movements.

"I've finished the first movement,
and the second I've heard at Mil-
haud's birthday party — we all
brought around little things we had
written—and I liked it very much,
the jazz movement, and I hope I'm
not too old a man before I finish
this.

"But I love to write for string
quartets. The bit I heard thrilled
me, and, of course, I've written legit
things for two pianos and legit pi-
ano. I would like to develop as a
composer. I think I would like to
write for larger groups, too. I don't
know what I'm capable of here be-
cause I haven't pushed myself in
this direction because I haven't had
time to. I've been so involved in the
quartet and traveling.

"For me to compose I'd have to
settle, like clearing the muddy water,
for about six months. You need real
inner peace and you don't need these
things to play jazz but to really get
to deeper things, to think, and to
have nerve enough to write down
what you're thinking of. I don't know
what's left in me to write about, but
I think there's something there. I
think that the person that captures
America, it's gonna be someone that's
gone through similar things that I
have—been in jazz, been exposed to
a lot of classical music."

**ON THE QUESTION of whether
or not jazz ever can be written:**

"Sure it can! But it will take a
lot of study. It'll be too bad if it
has to reach a point where it *has*
to be written, rather than the kind
of vague notation we have now that
has to be felt. I think the two
idioms are coming closer and closer
together, and there'll eventually be
plenty of people who can play written
jazz exactly as the composer writes,
provided he knows how to write it.

"My brother, Howard, who has
recently made a study of jazz nota-



A recent visit to New York by Dave Brubeck produced this grinning group, as Dave and drummer Joe Morello (left) got together with Joe's ex-wife, Marian McPartland, and her bassist, Bill Crow.

tion, says it's entirely possible. The idea is to get people, unfamiliar with the jazz idiom, to play it; that's extremely difficult. But there will be a notation figured out.

"As my brother pointed out to me, there's a way to play Bach, and it's certainly not notated that way. If you know enough about the music of that period, you know how to play Bach right, and it's not as it's written, and this is practically true of all our music or else why are there all these arguments about whose interpretation of Bach or Mozart is correct? If there's only one way to write it, there's only one way to play it, but there's not.

"And it's the same thing with jazz. I don't think they'll ever hit it right on the head. It's going to be played and recorded now and understood years later because they'll have the actual thing to hear, which you don't have with Bach. But there's going to be vague parts where it takes a person who really understands jazz.

"Also I think the word jazz is going to be dropped from covering the serious efforts of jazz writers. I think that if I wrote a new piece, I wouldn't especially want the phrase "a jazz opera" or "a jazz oratorio," or "a jazz symphony" attached to it.

"I won't speak for any of my contemporaries, but I think the people should know enough, if they buy the record or go to the performance, that I am a jazz musician and this piece is going to be influenced by jazz. We don't say this is a church piece by Bach. But he wrote primarily because it was his job to play in a church like it's my job to play in a joint. So he wrote church music. But we don't preface his works by—this is church music. This is a period, and Bach represents it.

"I think we are eventually going to say it's an American piece written in 1956, not a jazz opera, or a jazz this or that. We're developing an American music, indigenous to this country, and jazz is going to be the folk idiom that contributes the most to the thing that makes it different from any other culture.

"The way jazz is going to survive is through improvisation. If we all start writing jazz, it will die out. This can happen. I don't think notated jazz is a step in the wrong direction, but I will be careful to label it for myself, what I think it is. Let jazz remain free. I'm not going to be the one to hamper it with too much that is worked out and written. When I do, I'll call it composition.

"I think if we all look honestly at ourselves and what we're trying to do, that you'll have to almost agree with me. If it's written, it's composition and it can represent jazz, but let's try and keep jazz free the way it started."

ON THE SUBJECTS of technique and creativity:

"It's a very strange thing the way I feel about technique and creativity. I know it's a very personal thing and very few people agree with me, but this I'm sure of—the idea is that when you have real clean technique and you pride yourself with

it and you have certain standards that have to come to what you want technically, you're gonna cut off creativity. Because true creativity is going to be ideas you haven't played before, and they're gonna be sloppy to a certain degree, and that's the danger. Right there.

"If you become technically proficient, you're gonna be disappointed when ideas don't come off clean, and I think that the most I've been thrilled in jazz has usually been an idea with a HINT of a goof in it, or after it, or during it, but where you really hear the guy trying and, if you're there, you see him trying.

"Working in clubs, we certainly reach a leveling-off point. It's like a spell being broken; it's when the current is cut off. You don't know what's going to cut it off, and you don't know how you are going to get back into the mood.

"I've thought a lot about it, and this is why in jazz I care so little



The Brubecks

for technique. I've often said the technique for the jazz musician is a complete balance of his emotions and of the technical things that do go into jazz. They have to be in complete balance or you're not going to say anything.

"In other words, you can have too much technique, not enough creativity, not a good time feeling, and a great harmonic feeling, but when the true jazz is played, it is a person who is in complete balance with himself and with his emotions at that moment."

ON THE SUBJECT of listening to jazz on records:

"There've been years when I didn't have a jazz record in the house. One time I had my whole collection swiped, all my Ellingtons, and I went 10 years without buying another jazz record. The more you listen, the more you're gonna be influenced.

"But you gotta listen. Try to take big gaps in your life, like the gaps I took in practicing, where there'll be years you'll let yourself be influenced—and then Stop! and try to claim your individuality again. Now I've gone out and bought a whole bunch of jazz records. It'll be the first time in years.

"In the army, there'd be months when I wouldn't get near a piano, and when I finally got to a piano, I think I played over my head. This

is a thing I've noticed when you don't get near a piano for months. Technique has nothing to do with it then. If it's been long enough, if there's enough desire to play—I've heard of this happening once before, that's when Garner got into his recent accident where at first he couldn't play, but all of a sudden everything came back.

"Well, that's kind of how it would be when I would be months without playing. Just get me to a piano and I could play ideas that were just a joy to me, and they would come off.

"I usually play the piano every day. I never play exercises. I'm saving that for my old age! Technique is a thing you've got to have to arrive at a certain point where you can play your own ideas, and there's a point where practicing technical exercises becomes a danger. And then there comes a time again—and I think I'm about at it—where you can start practicing.

"It's an individual thing for each musician to know his own limitations and what he's trying to do. But I discovered at 18 that I could play Teddy Wilson runs and Teddy Wilson bass and some of the more difficult things of Art Tatum, not as clean, but I knew that with a few years more work, I could imitate Art Tatum in some ways.

"And I saw that this was going to lead me absolutely nowhere except to possibly be a poor imitation of the greatest pianist there was. So from then on I quit practicing for quite a few years. I would say until I was 27 I never practiced the piano, so to speak. I arranged, I jammed, and I worked. But there was about a nine or 10-year period where I don't recall practicing. Then I studied with Fred Saatman in San Francisco, and I learned a lot from Fred about technique. Since then, I haven't practiced."

AT HOME, BRUBECK works on his albums and compositions.

This year the *Brubeck Plays Brubeck* LP was mostly recorded at home. Usually the albums coming up take all his time. There are new arrangements to be worked out. Then the ideas must be played over.

Although Dave says he can write when away from the piano, he does a lot of it at the piano, just playing around with new ideas and new tunes.

"I usually compose away from the piano," Brubeck says, "and if I'm working on a standard tune, playing an arrangement, I usually write the arrangement at the piano. Or just play over tunes, trying to get ideas for new tunes.

"Sometimes for relaxation I play, maybe, the blues or sometimes a tune I haven't played in years. Just sit down and let something happen.

"In fact the next album will have a tune called *In Search of a Theme*. I have spent hours playing one note, over and over, with all the chord changes under it. Just sit there and play this one note like a pedal on top and try to make it a dissonance I couldn't resolve. Because to me the only mistake is one you can't resolve. So I school my

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SO FAR AS CAL TJADER is concerned, he hopes "they never take jazz out of the saloons."

Not that he overindulges. But he doesn't believe the same mood and unfettered spirit for the music can prevail in a more formal environment.

"Not too long ago," explained the 32-year-old Missourian, "the quintet played a couple of weeks in the Los Angeles Jazz Concert hall. Now this was a formal, concert-type presentation of jazz. But you know something? I wouldn't care for it as a steady diet. It just wouldn't make it for me. You get a little lazy, and the groove isn't there when you play to an audience of sitters and listeners. Of course, I do want people to listen to us—but relaxed, not too deliberate. In a club, the audience and the band can let their hair down."

ONE POSSIBLE reason Tjader places so much stock in a thoroughly relaxed audience could be that his group plays a lot of dances, principally in the Los Angeles area, in Spanish-speaking communities.

"I like people to dance to the Latin stuff," he said emphatically. "At one of our dances in the Sombrero ballroom, for example, you can play a montuna, and everybody is responsive to it. Of course, in clubs you have to gear it more to the listener; but to me this is much more rewarding than playing to row upon row of concert listeners."

"And when you feel that you can just play to a dancing audience, there's an emotional kick—the pressure's off. It gives me a real boot when one of the dancers will come to the stand and say with real sincerity, 'Ey, I sure like your progressive mambo, man.'" Tjader's fresh face brightened in one of his frequent grins.

Leader of his own quintet for the last 3½ years, since he left the George Shearing group early in 1954, the vibist-drummer was born Callen Radcliffe Tjader Jr. in St. Louis, Mo., 1925.

COMING FROM A musical show business family (his father was a dancer with the Duncan Sisters, playing the Orpheum vaudeville circuit when Cal was born; his mother a student concert pianist), it was small surprise that at 2 Cal already was a piano pupil of his mother. This was in 1927 when the family moved to San Mateo, Calif., where his parents opened a dance studio.

After an introduction to drums in high school, Cal joined the navy in 1943. Upon discharge three years later, he enrolled in San Francisco State college, majoring in music and education. Latching onto an old set of vibes, he began teaching himself to play the instrument and was shortly sitting in with local groups around the bay area.

In 1948, while still a student, Tjader met Dave Brubeck, who then was studying at Mills college. With bassist Ron Crotty, he joined Brubeck to form the original trio led by the piano man.



Cal Tjader

Not That He's Tjaded With Concerts,
But He Prefers His Tjazz In Saloons

By John Tynan

Three years later, in 1951, he left to form his own quartet in San Francisco.

In 1953, Cal disbanded to join Shearing on vibes.

"One of the chief compensations of being with Shearing," he said, "was that back east I got to hear a lot of Machito, Tito Puente, and Noro Morales. Those bands had a tremendous effect on me. Immediately I wanted to reorganize a small combo along the same lines, only with more jazz feeling incorporated in the Latin format."

THE FRUITION OF this desire was in the formation of his first so-called mambo quintet in 1954. A booking at San Francisco's Macumba got the group off to a good start.

In addition to its six-month stint at the club, the first albums on Fantasy quickly established the quintet as a new unit to be reckoned with in concerts and clubs on the west coast. Today, according to Fantasy's Sol Weiss, Tjader is the label's biggest seller. In 1955, after a nationwide tour, Cal won new star laurels in *Down Beat's* Jazz Critics poll for his performance on vibes.

In June, 1956, he radically reor-

ganized his "mambo quintet." In effect, this entailed his dropping the mambo tag and placing the emphasis on jazz appeal.

It took about a month before he crystallized a new concept for the group; when he began taking bookings again, it was a predominantly jazz quintet that hit the road.

THE PRIMARY REASON for this change, according to Tjader, is that "Latin has its definite limitations, especially from the standpoint of improvisation. It's like a hypnotic groove. First you set the rhythmic pattern, then the melodic formulae follow—until pretty soon you realize there's not much real music invention happening."

"See, the Latin percussionist's conception of time is very straight, rigid," he elaborated. "It's not really loose like it has to be for jazz. That's why there's nothing more of a drag than having Latin percussionists sit in with a jazz group. Generally they seem to lack that loose, free rhythmic way of blowing. But on the other hand, you can take a jazz number like *Bernie's Tune*, for instance, and adapt it to Latin treatment, still preserving the flavor of both styles of music."

(Continued on Page 36)

barry ulanov

TIME WAS WHEN ALL jazz musicians of quality had unmistakable identities of their own. By tone or trick, little fillips of the imagination or large—one way or another. It was possible to recognize a tenor man or trombonist or trumpeter within a couple of measures, sometimes within a couple of notes. How often is that true today? How many of the moderns have clear musical identities of their own?

These questions come to mind because of the rather steady listening I find I have been doing to the music of two distinctly modern musicians who do have clear musical identities of their own, Bill Perkins and Kai Winding.

On records and in person, these musicians have achieved for themselves what has proved so elusive to so many others in their generation and the next: personality. I am not speaking now of the sort of personality which is merely a tag, a card of identity, but rather of a constantly growing, developing, always more engaging kind of personality.

TAKE WINDING as a case in point. Everybody knew where he stood as a trombonist in the late '40s, playing with Stan Kenton, with the boppers, and with the cool kids. His staccato phrases, his amusing quoting, his rhythmic vitality—all were signs of the way modern trombone was to be played. We had him pegged, neatly categorized, carefully filed though not quite forgotten.

Three years ago something happened to change Kai's approach to the job, the well-paying studio job, of playing trombone. He stuck his slide way out, joining forces with that other filed-and-almost-forgotten maker of modern trombone, J. J. Johnson. And both came to life as a result, threw over files and fixed categories, and made the trombone a central part of jazz again.

But then once again monotony set in, after some time of romping, roistering duetting by Kai and Jay. More grease for the Winding trombone personality: he found freshness once more with which to combat the hackneyed and the maladroit, the freshness of the new septet, the four-trombone septet which was such a joy to hear at Newport and which recently made such an entertaining record debut.

THE WINDING SEPTET is not un-gimmicky. The small-scale history of trombone jazz it plays will only take so many listenings. The routines that are so entertaining today soon may become naggingly familiar.

But Kai has a way now of varying his material that should prove reliable and superior, if only numerically, to previous modes of elaboration and diversification: He has three trombone-playing associates instead of one, and they should offer his considerable musical personality a constant challenge

and at least occasional inspiration—something more, in sum, than a mere goad to glib and gimmicky routines.

A similar development has taken place in the playing of Perkins, as I have come to know it. He, too, has surrounded himself with other musicians of high caliber, and on his own home instrument, the tenor, as well as on other horns. He, too, has shown himself open to fresh ideas, both rhythmic and melodic, in his playing and in his writing. He, too, has matured as a jazz personality.

It must have been—it still must be—devilishly difficult to achieve anything like individuality on the tenor.

Obviously, if one has any ear at all and any mind in which to mull what one hears, one must come to accept at least some of the basic thinking and playing formulations of Lester Young and Stan Getz on tenor. Inevitably, if one's taste runs to the modern, one turns to the first for ideas and the second for sound. And thus, clearly, did Perkins.

IN HIS STINTS with Woody Herman, in his record appearances with Dick Collins, in his first times around with Kenton, he was classed, had to be



perspectives

By Ralph J. Gleason

I DON'T KNOW WHO is handling Spike Jones' public relations these days. It may be, as I've always suspected, that Spike himself is his own press agent. If he is, he's the smartest in the business. He never fails to grab space on good ideas and timely topics.

The latest example of this is a recent press release by Spike which cropped up in the lively television column written by Terrence O'Flaherty in the San

Francisco *Chronicle*. I quote: "Are you tired of today's rock 'n' roll nonsense? Do you long for the old tunes that had dignity and sentiment? Well, so do I, and I like to play a few to show the younger generation what real music is."

HERE IS SPIKE'S program: *Flat Foot Floogie*; *Yes, We Have No Bananas*; *I've Got a Lovely Bunch of Cocomuts*; *The Music Goes 'Round and Around*; *Open the Door, Richard*; *Pop-eye, the Sailor Man*, and *Bibbidy, Bobbidy Boo*.

To this sterling list I might add a few, picked, dripping with nostalgia, from my youth when we danced in white suede shoes at Glen Island to Hudson-DeLange and Casa Loma or sneaked into Yeung's Chinese-American restaurant for a quick fling after the show to the music of that great,

classed, as one of Pres' boys with over-and undertones of Stan.

But nowadays there is more to him, much more, though the influences are still to be heard. And there is more to Bill not simply because of his doubling on other instruments, such as the bass clarinet and the flute.

For me, the most impressive examples of the Perkins personality are to be found in that recent collaboration among friends called *Just Friends* (on Pacific Jazz), the one that features Richie Kamuca and Art Pepper. In that collection, I would point particularly to Bill's exchanges with Kamuca in the title tune and the graceful contributions he makes to his wonderfully symmetrical arrangement of *A Foggy Day*.

STRUCTURE IS Bill Perkins' forte, not necessarily a symmetrical one, but almost always a carefully worked out, organically developed structure.

It's to be heard in his solos with Kenton, even under tough acoustical conditions, with imperfectly balanced microphones and something less than judicious engineering. It's to be heard in his work in small groups. It makes one—or at least this one, anyway—look forward to his performances with great interest, the interest one reserves for an artist.

Thus two unmistakable identities, thus two clear musical identities of today, to which younger musicians might well pay much closer attention.



lost band, Paul Tremaine.

My nominations: *Please, Mr. Hemingway*; *Mama Don't Want No Peas, No Rice, No Coconut Oil*; *Who's Afraid of the Big, Bad Wolf*; *Barney Goggle* (let's not forget that wonderful first line: "with the goo, goo googly eyes").

There's enough still unlisted to fill the rest of this column, but why labor the point?

TO MY FATHER, who was reared on equal portions of Irish whisky, Victor Herbert, and race horses, these songs were irrefutable proof that the music business was going to hell in a handbasket, and they sure didn't write the good songs like they did when he was a kid.

He never heard of ASCAP or BMI, but he blamed it all on the radio, Tin Pan Alley and the Republicans.

I do not for one minute think that *All Shook Up* is a great ballad, and I am shaken to the roots to think of the day when somebody will say, "They're playing our song" and mean THAT. But I do most sincerely think that the argument advanced by Bing Crosby and others (including Sleepy John Tracy) presents only one side of the case.

We are all growing older is what's the matter. And 20 years from now instead of playing *All Shook Up*, the jazz groups will be making up ballad sets composed of *Teach Me Tonight*, *Young at Heart*, and *Wake the Town*. Not to mention the many, many other good songs.

Like Hemingway said, the bulls and the bullfighters were always better in the old days—in everybody's old days.

radio and tv

By Will Jones

Minneapolis

Dear Jack:

I was sitting out in the courtyard at Walker Art center the other night, under the sparkling summer mosquitoes, among a bunch of sweating, intellectual-looking types.

Above the slapping of mosquitoes you could hear the work of the Herb Pilhofer octet, a sterling local group that gets together occasionally for things like jazz concerts and recording sessions.

The concert was sponsored by the Center Arts council, an organization of art lovers who promote jazz concerts all summer long. With the concerts, they raise money to buy the martinis they serve at the meetings they hold all winter long. At the winter meetings they plan the jazz concerts that will be held the following summer to finance the martinis for the following winter's planning sessions for the summer concerts to follow that.

It's quite a group. Their treasurer's report is always a riot, especially after a few of the martinis. One item in it that always gets a laugh, Jack, is an asset of \$19.24 listed as The Piano, depreciated value.

The Piano sits outside all year long under a tarpaulin. In the winter they put a heater under the tarp with the piano. The only person who doesn't think the treasurer's report is funny is Pilhofer—not only because he doesn't attend the meetings but because he has to play The Piano at the concerts.

I SUPPOSE YOU'RE wondering, Jack, what all this has to do with radio and/or television, which is what I am supposed to be writing to you about. Plenty. And not just because they broadcast these concerts on FM radio (WLOL), \$19.24 Piano and all.

This night I was telling you about, with the mosquitoes, we listened to such things as Ellington's *Prelude to a Kiss*, with French horn solo, and Ellington's *I'm Beginning to See the Light*, and Jimmy Giuffre's *Lavender*, and Charlie Parker's *Steeple Chase*, and John Lewis' *Django*, and some originals by Pilhofer and the members of his group.

And then we listened to the music from this beer commercial. It was called *Bub's Theme*, Bub's being the name of the beer.

Bub's is a little brewery down at Winona, Minn. Not long ago they hired Pilhofer to write music for some 20-second spots for radio and TV. He wrote a swinging little jazz-influenced thing for them. It sells beer. Bub's branched out into nearby towns like Rochester, the Mayo clinic town, and doubled or tripled its production, and now there's talk that it even may invade the Twin Cities with its beer and jazz commercials.

BUB IS PRONOUNCED *boop*, and one catchy thing the commercial has is a calliope and a girl's voice (Patty

McGovern's) going *boop* at the same time, and let me tell you, Jack, it gets to you. I've drunk a Bub's or two myself.

Well, Jack, naturally it's quite the talk around here that this thing of Pilhofer's is selling like crazy. I mean, it's nothing new, the business of using a jazz track for a commercial—it's going on all over the country, and that's going to be the subject of another column.

If people down around Winona are all going around *booping* each other and humming Pilhofer's tune, that's probably not big stuff to you—I mean, it's not in a class with *Julius London Sings the Marlboro Song*.

But here's the picture I want you to get, Jack. There were these 1,150 persons sitting out there on the grass, most of them very arty types. And there was Pilhofer, who had gone to



filmland up beat

By John Tynan

LES BAXTER, responsible for much of the musical mayhem in a little opus called *Bop Girl Goes Calypso* (*Down Beat*, June 27), is currently flailing his arms in a gulf of ambivalence.

Having completed work on the forenamed example of latter day cinema art for the teenage market, the composer-conductor dashes to defense of the teenagers' right to a healthy musical environment. Now that his creative efforts for *Bop Girl* are sludge under the bridge, Baxter has taken a bold anti-rock 'n' roll position as guardian of the tastes of the under-21s who consistently buy his *Poor People of Paris* singles and the like. He expunges our teenagers of all blame for "... the vulgar records which are flooding the market."

Insists Baxter, "It's no good knocking the younger generation. You must give them something better to replace the bad records. (They) are intelligent and should be given the opportunity to buy worthwhile music... but it must be attractively done."

In the recording end of the music business Baxter has undoubtedly developed his own formula for "attractiveness." The *Poor People* single has by now soared well over the million sales mark. Also apparently popular with the younger set are his *Tamboo*, *Caribbean Moonlight*, and *Around the World*.

Claiming that modern youngsters are highly selective in their choice of music, Baxter continues, "Belafonte and Pat Boone are big favorites and... really deserve their success. The fame of some other top vocalists today is due 90 percent to gimmicks, sensationalism, and publicity, only 10 percent to talent."

Almost a truism, Mr. Baxter. Also verity is your comment on the flood of vulgar records inundating the market. While we hesitate to label blanketly that *Bop Girl* flick "vulgar,"

the trouble of taking the theme from his 20-second beer spot and expanding it into a composition of three, four minutes in length.

THE CUSTOMERS broke in in the middle to applaud the solos, the same way they did on the Ellington and the Parker things. It was quite a success.

So the news we are dealing with here, Jack, is not a case of jazz being recognized as Art (it has been so recognized for a long time at Walker Art center), nor of jazz being commercial. What we have here is a clear-cut case of a beer commercial being acclaimed Art.

If you doubt that a beer commercial can be Art, Jack, you just haven't heard Pilhofer. And you don't reckon with the Center Arts council. You come up here and go to one of the meetings and have a few of the jazz-financed martinis, Jack, and they'll tell you what's Art.

And then have a few more of their martinis and listen to their \$19.24 Piano and you'll find out what's Piano, too.

Yrs.,
Jones

your musical contribution to it hardly deserves to elevate overall musical standards among teenagers nor, to use your own phrase, to "give the kids a chance."

Following Baxter's word versus deed to its "logical" conclusion, "*Bop Girl Goes Calypsomersault*."

ON AND OFF THE BEAT: Looks like the ubiquitous Buddy Rich is set to break into the movies. Tentatively slated to begin production in the fall is *The Lonely Alto*, a yarn by press agent Marilyn Hammond in which the drummer will play title role. Now no one can call this type-casting.

The Mel Shavelson-Jack Rose biopic of Red Nichols probably will roll in February. Danny Kaye is still in as the cornetist... Also on the future list at Columbia is Johnny Desmond's *Juke Box Saturday Night*. May start shooting in September... Now that they've completed a brief stint in U-I's *The Big Beat*, Cal Tjader and men will make a musical short for Will Cowan.

Students of Oriental instruments will no doubt be all ears to detect the subtle sounds of the Japanese koto, samisen, and bamboo flute in Franz Waxman's underscore of Warner's *Sayonara*, starring Marlon Brando.

Here are the six Johnny Mercer-Saul Chaplin songs sung by Danny Kaye in M-G-M's *Merry Andrew*: *The Pipes of Pan*; *The Square of the Hypotenuse*; *You Can't Always Have What You Want*; *Chin Up, Stout Fellow*; *Everything Is Tickety-Boo*; *Salud*. The picture marks the initial collaboration of Mercer and Chaplin.

LOOTVILLE: That ever-rolin' Frank Sinatra's latest coup is the acquisition via his Essex Productions of sound-track rights to *Pal Joey* for release through Capitol. Deal was part of his agreement with Columbia.

feather's nest

By Leonard Feather

"JAZZ DON'T BELONG on television," say the wise old men of the networks.

"It's not visual," proclaim the bright young ad agency executives of Madison Ave.

"Calypso . . . rock 'n' roll . . . Tin Pan Alley," ring the echoes along Broadcasting Boulevard.

That's been the story of jazz life, by and large, during the first decade of television as a major communications medium. Yet at this very moment, while the rest of the country remains unaware of it, one program remains on the air, blithely ignoring the

perennial precepts of the above-cited conservatives. It's way into its second year, it's on a major channel in a major city—and almost from the beginning it's had a sponsor.

THIS IS THE unique record of *Stars of Jazz*, which made its debut as a half-hour live show at KABC-TV, Channel 7, in Los Angeles, on June 25, 1956. The story behind this program should give pause to the Cassandras who say there's no future for a good musical series on TV.

What it always takes to get something like this started, of course, is

just what it took here—a handful of men with the right enthusiasm in the right positions of authority.

Such a crew were Peter Robinson, Jimmie Baker, and Norman Abbott, the producer, associate producer, and director whose united love of jazz led to the inception of the series at the local station. Selecting as their narrator the brilliant young pianist-singer-composer, Bobby Troup, they tied their first three shows together on a grudging budget of one shoestring a week.

Everybody pitched in to help with the writing and production: local night club owners even paid for the musicians in return for plugs. The shoestring became a lifeline on the third week when, in a casual plug for Woody Woodward's book *Jazz Americana*, Troup mentioned that he had a limited supply of copies to give away if anybody cared to write in. Within two days the station had been bombarded with 7,500 letters. This catalytic incident led immediately to a sponsor, Budweiser beer.

DESPITE THE SPONSOR, naturally the program, as a local operation, isn't exactly rolling in loot, but the co-operation extended by artists has been heartwarming.

"We've had just about every big name that's been around town," Bobby recalls proudly, "from Brubeck and Garner and Peterson to Red Nichols and Chet Baker—and all for flat union scale. They're all happy to see a show like this get on the air—and stay there."

In addition to the instrumental guests, there usually has been one name singer a week. Among them have been Billie Holiday, June Christy, Jack Teagarden, and Bobby's gorgeous gal, Julie London.

There also have been a few departures from jazz in the nature of such pop singers as Johnny Desmond, but in the main the producers have made few concessions. Moreover, there have been ideas that are as educational as they are entertaining. On one recent show, when Herbie Mann was a guest, the script gave a succinct history of the flute and its ancestors in a neatly informative vignette.

NOR HAS THE attention been concentrated exclusively on musical sounds. The camera work has offered striking illustrations of the degree to which an essentially aural art can be given visual values.

All this initiative has begun to pay off in terms of esthetic recognition. *Stars of Jazz* won an Emmy for being voted the best local entertainment show of 1956 by the Academy of Television Arts and Sciences. Other California organizations have heaped awards on this happy half-hour, among them *Theme* magazine, Westlake college and local TV publications.

For almost 15 months, the sponsors and the station and the listeners have been pleased with *Stars of Jazz*.

Surely it can't be difficult for the network nabobs and the Madison Ave. moguls to see that this idea may be a cue for the rest of the country. Don't they know how loyal jazz fans are when they want to show their gratitude? Are they aware that I, for one, never again will let any other beer than Budweiser pass my lips?

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- 15" Fast (Medium)
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- 15" Bounce (Medium)
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KENNY CLARKE 5
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music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

popular records

CHARLIE BARNET

In *Lonely Street* (Verve MG V-2040), Barnet's soprano sax is paired with strings on eight tracks and in front of a rather brass-heavy big band on the remaining four. The string sides were conducted by Russ Garcia, an occasional bass trumpet solo was contributed by Dave Wells, and there are also spots of trumpet and guitar which go uncredited in the limpish liner notes.

Among the tunes included are *I Gotta Right to Sing the Blues*; *The Moon Is Yellow*; *Serenade in Blue*; *Lonely Street*; *Myna*; *Phylisse*; *Lumby*, and *Lemon Twist*. The set is aimed at dancers and listeners and generally hits on those counts. (D.C.)

DIAHANN CARROLL

Harold Arlen has written some fine songs, and Diahann Carroll gives them their due in the appropriately titled *Diahann Carroll Sings Harold Arlen* (RCA Victor LPM-1467).

Ralph Burns and a studio band supply noteworthy backing, as Diahann sings such as *Paper Moon*; *What's Good About Good-bye*; *Hit the Road to Dreamland*; *Over the Rainbow*; *Come Rain or Come Shine*; *I Wonder What Became of Me*, and *Let's Take the Long Way Home*. Special mention for the handsome job she does on *A Sleeping Bee*, the song she sang in *House of Flowers*. Also, thanks for exhuming *You're a Builder-Upper* and *Down with Love*. (D.C.)

PERRY COMO

We Get Letters (RCA Victor LPM 1463) is what the sphy damsels squeal in the background as Perry Como shuffles through mail in front of millions of adoring viewers. You know, of course, that this means it's request time on the *Perry Como Show*. Here, Victor has packaged a dozen tunes that are intended to represent "a cross section of the requests that Como sings on his weekly TV show." The background is provided by a small group identified only as *Como's Little Combo*. Among the tunes are *Swinging Down the Lane*, *It's Easy to Remember*, *South of the Border*, *I Had the Craziest Dream*, *Somebody Loves Me*, and *Sleepy Time Gal*. Como breezes through this assortment with his special brand of communicative power and mild joie de vivre. The content is essentially worthwhile and Como fans will undoubtedly march to the record shop, pleased to add this to the already substantial Como discography. (D.G.)

PAUL GILBERT

Some wry comments on the times, the way of men with maids, and the state of current music are presented by Paul Gilbert in *Lord Alleycat* (Cavalier CVLP 6006). For instance, there's a bit on TV's *Queen for a Day*, where the contestants meet to decide who has had the most miserable life; another on the *\$64,000 Question* (which he loses, but becomes the only one on the island with a Cadillac); and some needles on do-it-yourself, rock 'n' roll, and flying saucers. Good fun, but perhaps a little late for the short-lived calypso craze, if craze it was. (D.C.)

EDDIE HEYWOOD

Canadian Sunset (RCA Victor LPM 1529) is a package of Eddie Heywood accomplishments. The set includes a dozen Heywood originals. Among those found here are the title tune, *I'm Saving Myself For You*, *All About You*, *Now You're Mine*, and *Rain*. The LP portrays three facets of Heywood's success: Heywood, the composer; Heywood, the trio leader, and Heywood, the soloist with full-bodied orchestra. The results are satisfactory and not too different from past Heywood interpretations. There is the same deftness of touch, the same self-imposed limitations. There is an obvious devotion to the melodic structure here and some of the structures justify that devotion. This should find substantial pop market, just as *Canadian Sunset* assisted in the Heywood renaissance. (D.G.)

JORGEN INGMANN

In *Swinging Guitar* (Mercury MG 20200), Danish guitarist Ingmann, who formerly worked with the Svend Asmussen group, attempts to follow the path of multiple-recording. The results are a reasonably pleasant, but not moving, set of interpretations. Among the tunes included in the all-guitar set are *Moonlight Cocktail*; *Blue Moon*; *Mean to Me*; *Blue Room*; *Some of These Days*, and the ever-popular *Darktown Strutters' Ball*.

According to the liner notes, Ingmann "achieves the effort of a Three Suns-type instrumental trio all by himself" on *Twilight Time*. So what? (D.G.)

SPIKE JONES

There are scores of Spike Jones' legitimate instruments in his latest album, *Dinner Music for People Who Aren't Very Hungry* (Verve MG V-4005). Among them are:

Space ship landing, glugs, phrts, garbage disposal, burpaphone, trombone fank; airplane dropping bomb in river, 1911 Blackhawk Stutz, grunt, assorted belches, brick through window, anvil, and many, many more. Not to mention 38-, 22-, and 32-caliber pistols, and the various hiccoughs, gongs, sneezes, wheezes, and other delightful voicings which make up this madman's reed section.

Among the tunes massacred here are *Ramona*; *Duet for Violin and Garbage Disposal*; *Black and Blue Danube Waltz*; *Wyatt Earp Makes Me Burp*; *The Sneezin' Bee*; and the inevitable *Chloe*. This will set music back to the days of variously pitched stones, but it's fun the first time around on a good hi-fi set. (D.C.)

PEGGY LEE

There's a fine meeting of talents in Peggy's *The Man I Love* (Capitol T 864), featuring Peggy singing a dozen standards with Frank Sinatra conducting a woodwind and strings band in Nelson Riddle's arrangements. Peggy sings the title tune and such as *Please Be Kind*; *That's All*; *Something Wonderful*; *He's My Guy*; *Then I'll Be Tired of You*; *If I Should Lose You*, and *The Folks Who Live on the Hill* in a fragile wisp of a voice.

Orchestral backgrounds are moody and sensitive, but it is Peggy who's in charge all the way here. There's a wan, longing feel to her almost-whispered singing that gives the words added emphasis. These are love ballads without a torch, but there's still a wistful quality about them. It's one of the most intimate-sounding albums I've ever heard. Welcome, too, is a rendition of the seldom-heard *Then I'll Be Tired of You*, a lovely song done here masterfully all around. (D.C.)

GEORGE WILLIAMS

George Williams, former arranger for the bands of Gene Krupa and Ray Anthony, has assembled some fine musicians for a session including some big-band rock 'n' roll and some swinging instrumentals. It's called *The Fox in Hi-Fi* (Brunswick BL 54020) and features nine Williams' originals and three other tunes.

The album ranges from some punching instrumentals (*Blockbuster*, *Rompin' Stomper*) to novelties (*Jackhammer Drill*, *Tiger Rag Mambo*) to ballads (*Creole*, *Too Much Moon*). Playing is clean and, at times, boisterous. No soloists are credited. (D.C.)

jazz records

Records are reviewed by Dom Cerulli, Leonard Feather, Ralph J. Gleason, Don Gold, and Jack Tracy and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Mose Allison

BACK COUNTRY SUITE—Prestige 12" LP 7091; *Back Country Suite (New Ground); Train; Warm Night; Blues; Saturday; Scamper; January; Promised Land; Spring Song; Highway 49; Blueberry Hill; You Won't Let Me Go; I Thought About You; One-Room Country Shack; In Salah.*

Personnel: Allison, piano; Taylor La Fargue, bass; Frank Isola, drums.

Rating: ★★★★★

At 29, Mose in his suite looks back on his boyhood in Tippecanoe, Miss., and re-creates the dusty, mid-August feel of the land and its people. The 10-part suite, collected over the years since 1945, is bound together by a thread of nervous, jarring figures in the lively movements, and what comes through as an almost weary pastoral quality in the slower movements. There's a cold grayness in *January*, for instance, that is more pictorial than a painting or photograph.

Part of the happy wedding of material and execution here is in Mose's style of playing, which is bluesy and often as abrupt as the tight little melodies and figures of the suite. This comes through on the five tunes on Side 2.

The suite itself is melodic and blues-edged, with each part edited down to a spare frame. It is this leanness which make it seem even more tightly bound into a unit.

Each of the parts has something valid to contribute. Mose sings *Blues* in a rather plaintive voice, phrased as tartly as his piano style. One movement which is particularly vivid is *Scamper*, during which you can see a yard full of kids racing around and cramming in every minute of activity they can before summer heat or darkness sets in.

The feel of the suite carries into *One-Room Country Shack* and even into *In Salah*. The binding force of his playing style is always present.

La Fargue and Isola are excellent companions throughout. La Fargue's bass is heard singing in *Salah*; and the couple of tracks in which Isola emerges from the group to swap fours show his taste and technique.

This is an important record. Not so much because of the suite, which in itself is charming, fresh, and rooted in the blues, but also because Allison is a talent which bears watching. If his subsequent writing has the individuality of approach and the same earthy quality as in this excursion, jazz will have added another exciting voice to its roster of spokesmen. This deserves hearing. (D.C.)

Art Blakey

ORGY IN RHYTHM—Blue Note 12" LP 1554 (Volume 1); *Bahama Chant; Ya Ya; Taffi; Split Skins.*

Personnel: Blakey, Arthur Taylor, Jo Jones, Spow Wright, drums and tympani; Sahu, bongo, timbale, and vocal (Track 1); Carlos Valdes and Jose Valiente, congas; Ubaldo Nieto, timbale; Evilio Quintero, conga, maracas, and tree log; Horbie Mann, flute; Ray Bryant, piano; Wendell Marshall, bass.

Rating: ★★★★★

DRUM SUITE—Columbia 12" LP CL 1002; *Drum Suite (The Sacrifice); Cubano Chant; Os-*

calypso; Nice's Tempo; D's Dilemma; Just for Marty.

Personnel: First three tracks: Blakey, Jones, drums; Candido, Sahu, bongo; Wright, drums and percussion; Bryant, piano; Oscar Pettiford, bass and cello. Last three tracks: Blakey, drums; Bill Hardman, trumpet; Jackie McLean, alto; Sam Dockery, piano; Spanky DeBrest, bass.

Rating: ★★★★★

Now we are embarked on a series of drum blowing sessions. These two, with another coming from Blue Note and at least one more in the same vein due from Vik, should keep the hi-fi fans delirious (Blue Note's sets are also available on stereo tape) and the drum students charged with inspiration.

But, frankly, I cannot help but doubt the validity and the sincerity of such efforts. On one score these sides succeed admirably—as drum suites and as vehicles pitting drummers against each other in a variety of settings, leaving the success of the pieces up to the individual creation of separate patterns and dynamic coloring and to the ingenuity of the men involved in establishing an ensemble sound that is genuine and not merely noise.

Blakey long has been an individual drummer capable of creating sparks and drive in any context. Taylor, Jones, and Wright, too, are fine drummers who can survive in any setting. When the interplay is among these imaginative percussionists, the records have a vitality and a feel all their own.

But when the trappings these men are dropped into are set out as religious or tribal, then they lose me. I feel then that such sessions leave behind the jazz intent and jump right into the commercial. The effect is more that of a travelog sound track than of a jazz session. Whatever the LPs are, they lie somewhere between the authentic religious and/or tribal music and jazz. When they deal with the latter, they are most valid and exciting.

Of the two discs here, the Blue Note is the more inventive and the Columbia the more tempered by organization. When the four drummers on *Orgy* start passing the solos around, the technique and the artistry are awesome. The Columbia set hews closer to a melodic line, with Bryant's *Cubano Chant* an out-and-out swinging piece.

The three Messenger sides filling out the Columbia *Suite* (no relation to RCA Victor's *Drum Suite*) are typical Messenger bashes, loosely knit but warmly attacked, particularly by McLean. Of the three pieces, Mal Waldron's *D's Dilemma* is a melodic standout. Hardman's work, open horn and muted, shows that he is constantly growing as a trumpet soloist. (D.C.)

Vinnie Burke

JAZZ STRING QUARTET—ABC Paramount 12" LP ABC 170; *A Night in Tunisia; Let's Do It; Taps; Blues for Skooter; Solar; Blues for Eskimo; C and V; Sweet and Lovely; Blues in the Clouds.*

Personnel: Vinnie Burke, bass; Dick Wetmore, violin; Cale Scott, cello; Bobby Grille, guitar; Kenny Barwell, guitar (Tracks 1, 2, 4, 6, and 7); Paul Palmieri, guitar (Track 8); Jimmy Campbell, brushes on the Manhattan Telephone Directory (Tracks 1, 2, 4, 6, 7, and 8).

Rating: ★★★★★

I'm wholeheartedly in favor of jazz experimentation, but I'm not certain

that the strings alone can accomplish a successful experiment.

According to Tom Stewart's notes, "Everything you will hear in this album, with the exception of the head passages, is improvised. There are no written parts." Considering this, there is a remarkable rapport within the group Burke assembled for this date. Actually, the basic quartet itself appears on just three tracks, being augmented on the rest by brushes and another guitar.

Aside from Burke's full-toned bass, I was most impressed by Scott's efforts. Scott, who has worked with Thelonious Monk, obtains a jazz-based feeling on his instrument and communicates forcefully. Burrell plays with a fine command of his instrument on his tracks and Campbell's subtle drumming lends a fine base for the group, putting the Manhattan telephone directory to good use.

Wetmore's tone on violin seemed harsh to me and his conception appeared to be relatively limited. Since the place of violin in jazz is a somewhat dubious one, his contribution is not as influential as it might have been. Among the more valid moments here are the fine Burke-Scott original, *C and V*, and the effective use of a secondary melody on *Sweet*.

Generally speaking, this is an interesting attempt. As far as I'm concerned it deserves another try, without augmenting the quartet and utilizing more of the com optional potential within the group. I'm not certain that there is no future for jazz string quartets, but I'd like to see more rewarding results than those found here. (D. G.)

Teddy Charles - Thad Jones - Frank Wess

OLIO—Prestige 12" LP 7084; *Potpourri; Blues without Face; Touché; Dakar; Embraceable You; Hello, Frisco.*

Personnel: Thad Jones, trumpet; Wess, alto and tenor; Charles, vibes; Mal Waldron, piano; Doug Watkins, bass; Elvin Jones, drums.

Rating: ★★★★★

This is another of those Prestige blowing-sessions-plus on which some organizational charting by Waldron and Charles gives the soloists a firmer springboard off which to jump.

There is some fine solo work spotted throughout, but the really glistening spot is Thad's on *Blues*. Thad and Wess, on tenor, combine to blow a feelingful *Embraceable You*. Teddy gets off the ground here but seems somewhat constrained by the limited room for expansion. I find Charles most satisfactory, and certainly most provocative, when he can build and build and build, chorus after chorus, until he seems mesmerized by the sound and rhythmic patterns he is creating.

Waldron is coming right along as a pianist, and his solo on *Potpourri* is a sparkling example of his talent.

A very pleasant, and quite often stimulating, excursion. (D.C.)

Dukes of Dixieland

MARCHING ALONG WITH THE DUKES OF DIXIELAND, Vol. 3—Audio Fidelity 12" LP AFLP 1851; *Tromboneum; Lasso Trombone; My Home Town; Seaboy Strut; Dukes of Dixieland March; McDonough Let the Trombones Blow; Bourbon Street Parade; When Johnny Rob Comes Marching Home; Eyes of Texas; Glory to Old Georgia; With a Pack on My Back; Just a Closer Walk with Thee.*

Personnel: Frank Asuntio, trumpet; Fred Asuntio, trombone; Joe Asuntio, trombone and banjo; Harold Cooper, clarinet; Stanley Man-

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The tough-and-tender tenor and alto sound of one of today's major improvisers. This is top-form Zoot (4 1/2 stars —*Down Beat*), with George Handy, Nick Travis, Wilbur Ware, Osie Johnson.

GIGI GRyce

and the Jazz Lab Quintet (12-229)

Quickly outgrowing the "new star" label is this deeply talented altoist and arranger. His remarkably well-integrated group features trumpeter Donald Byrd.

delson, piano; Paul Ferrara, drums; Bill Porter, tuba and bass.

Rating: ★★½
After the third track, I was all set to pack up and go marching around the breakfast table. It's that type of happy Dixieland, as easy to take as merengue, and just as light.

There's much of the theatrical here, and no doubt the Dukes are a successful visual attraction as well. It's just that there's not too much going on in the solos, although the ensemble is tight, and the productions well conceived.

Clarinetist Cooper spreads out a bit here and there, and Porter's tuba work is an asset.

The sound is as advertised: fabulous. This will give your rig a workout. I'd like to hear the Dukes in a setting where they're not so bound by the

march theme, or the conscious hi-fijinks. (D.C.)

Five Trumpets

TRUMPETS ALL OUT—Savoy 12" LP MG 12046: *Five Cats Scingin'; Blues in 6/4; Trumpets All Out; She's Just My Size; Love Is Here to Stay; Time on My Hands; When Your Lover Has Gone; All of Me; Low Life.*

Personnel: Harold Baker, Emmett Berry, Art Farmer, Ernie Royal, Charlie Shavers, trumpets; Bobby Donaldson, drums; Don Abney, piano; Wendell Marshall, bass.

Rating: ★★

Savoy follows up its swinging *Top Brass* album with another in the same mold, changing the hornmen to (mostly) swing era trumpeters. Ernie Wildins did the writing and arranging, and it's in the Basie tradition of easy swing.

Shavers comes on with huge tone and a rich, singing sound. On *Five Cats*, it seems suddenly that the engineers have

turned up the volume when it's Charlie's turn to blow. His is an exuberant, masculine sound.

Blues opens with Royal blowing muted and tight before the section takes over. Farmer glistens here in a setting more in his idiom. Shavers is again big and brassy.

Berry shines in his solo vehicle, *Love Is Here*, and Baker's lovely tone manages to come through the mute on *All of Me*. Shaver's *Time on My Hands* is a joy to hear.

The section blows muted in both *Size* and *Low Life*. Abney adds some meaty fills between solos and some sparkling introductions. Don't neglect listening to the fine drum work by Donaldson, the man with one of the happiest smiles in music today. His playing is tasty and needling throughout. Marshall, too, is fine. (D.C.)

Four French Horns

FOUR FRENCH HORNS PLUS RHYTHM — Elaktra 12" LP 131: *Four Men on a Horn; Come Rain or Come Shine; On the Alamo; Blues for Milt; Lobo Noche; Moods in Motion; I Want to Be Happy; Withemine; Worthington Valley.*

Personnel: Mat Mathews, accordion; Julius Watkins, David Amram, Fred Klein, and Tony Miranda, French horns; Joe Puma, guitar; Milt Hinton, bass; Ode Johnson, drums.

Rating: ★★½

Mat Mathews conceived the idea of recording four French horns. He selected Watkins as the principal soloist and leader of the horn section; the decision was a wise one. The results, however, are not completely favorable.

The horns have a genuinely regal sound, but even in a sound harmonic format they tend to achieve a sameness of sound that begins to wear during a nine-tune set.

In addition to Watkins, who has achieved justified recognition as co-leader of Les Jazz Modes, the horn section includes David Amram, who has worked with Charlie Mingus and Oscar Pettiford, and studio men Miranda and Klein. Although Watkins has most of the solo space, each member of the section plays with a high level of competence.

Mathews continues to indicate his appreciable stature as a jazz accordionist. In supervising this date, he indicates an organizational ability that complements his musical talent. Also, he arranged and/or composed five of the tunes in this set.

Puma provides some fine moments, playing solo electric guitar, rhythm guitar, and Spanish guitar. The rhythm section, Hinton and Johnson, plays with a solid conviction. Hinton has *Blues* all to himself, by the way.

There are arresting moments here, including Amram's memorable, moody *Lobo*. There is a humorous waltz intrusion by Mathews in *Happy, Worthington*, contributed by Dick Katz, is an interesting work.

Despite these virtues, however, and despite the value of experimentation, the French horns cannot sustain an LP. Mathews has some solo space, of course, but the success of the set depends on the effectiveness of the horns. As background sound, they are often impressive. As an essential section force throughout an LP, however, their value tends to be diminished, however valuable Watkins' presence as a soloist. (D. G.)

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Stan Getz

INTIMATE PORTRAIT—American Recording Society 12" LP G-128: *Got Happy; Without a Song; I Can't Believe That You're In Love With Me; Everything Happens to Me; Back Home in Indiana; A Ghost of a Chance; Jumpers Creepers; Over the Rainbow.*
Personnel: Stan Getz, tenor; Bengt Hallberg, piano; Gunnar Johnson, bass; Anders Burman, drums.
Rating: ★★★★★

Getz recorded this set of eight standards in Sweden last year, utilizing a Swedish rhythm section including the talented Hallberg. The results are splendid.

There is little that can be added to the tributes Getz has been paid on past performances. However, for the record I'd like to say that his efforts here indicate his infinite taste, richly flowing conception, and warm feeling.

He can create moving ballad forms or exciting up-tempo patterns, characterized in both cases by long, lovely phrases. This set provides him with the opportunity to do both, since it is divided equally between ballads and up tunes. As a result, it is an ordered LP, not a balladless blowing session, of a consistently high level. One indication of Getz' stature evident here is his ability to enliven often-performed tunes. He manages to swing without distorting the natural sound of the instrument, as well.

Hallberg's style, as evidenced here, is somewhat eclectic. He is not Getz' equal at this point in his career. Nevertheless, he plays with abundant technical resources and an honest approach to his material. The others, Johnson and Burman, set down a vital time structure for Getz to move within.

There are many fine moments here, because these sides represent Getz in a relaxed, near-peak performance. As an example of the work of one of jazz' most illustrious horn men, this LP is a fine recommendation for joining the ARS membership list. (D. G.)

Jazz Lab. No. 2

JAZZ LABORATORY SERIES, VOL. 2—Signal 12" LP 102: *Pennies from Heaven; Yesterday; It's Only a Paper Moon; You'd Be So Nice to Come Home To.* Side 2: same tracks with only rhythm.
Personnel: Phil Woods, alto; Teddy Kotick, bass; Nick Stabulas, drums; Hall Overton, piano.
Rating: ★★★★★

The rating here applies not only to Phil's fine blowing on Side 1 but also to the intent and the execution of Side 2, on which Woods' alto is electronically eliminated, leaving the rhythm section for the student or the solitary jamming musician.

There's everything here, the ballad, the up tune, the holes for swapped fours, and a solid, pulsing rhythm section on which to build.

What Phil does with the tunes may or may not be a model for the student's guidance. But it is blowing of very high caliber and good taste. The young musician may take a path different from Phil's, but he would do well to listen beforehand to what Woods has done with the same materials he will be working with.

Phil's ballad, *Yesterday's*, particularly, is a good item to study. Although rather somber, there isn't a dull moment on it. His work on the other tunes, notably *Paper Moon*, is just as exciting.

Overton has a couple of fleet moments, and the Kotick-Stabulas drive is in evidence throughout. Even if you don't play, Side 1 here is worth hear-

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ing, and Side 2 merits study, too. Signal promises more in this fine series. (D.C.)

Jazzville Vol. 3

JAZZVILLE, VOL. 3—Dawn 12" LP DLP 1114:
Have You Met Miss Jones?; Body and Soul; Blues for Sale; Flying Home; Aaron's Blues; You're My Thrill; Platter Pio; Why Shouldn't I?; Ah! The Pain.

Personnel: Tracks 1-4: Hank Jones, piano; Oscar Pettiford, bass; Charlie Smith, drums. Tracks 5-9: Aaron Sachs, clarinet and tenor; Dick Garcia, guitar; Aaron Bell, bass; Osis Johnson, drums; Joe Roland, vibas; Jimmy Cleveland, trombone.

Rating: ★★★

This set follows the Dawn policy of dividing their Jazzville series LPs between two groups. Side 1 is devoted to the Smith trio, with the reverse side filled by the sounds of a group headed by Aaron Sachs.

Although the trio is termed the Charlie Smith trio, Smith sensibly remains in the background for the most part, taking but one full-blown solo on *Flying Home*. Pettiford contributes one fine solo, which takes up most of *Body and Soul*. Otherwise, the trio sides are characterized by Jones' mature approach to the piano. Unfortunately, Jones' playing here is not on a par with what he has done in inspired moments in the past. As a result, the trio tracks are satisfactory, without being memorable.

Since there are few substantial solos, other than Sachs', on the sextet side, the value of this group's efforts is based on Sachs' virtues. These virtues, as Gary Kramer's notes indicate, are "intensity, economy, and basic sincerity." Intensity and basic sincerity, of course, are virtues he has in common with many jazzmen. It is the economy of style that marks most of his playing. He plays in this manner throughout the sextet tracks and plays pleasantly but without the individuality essential to vital accomplishment. His clarinet dominates two tunes, *Thrill* and *Shouldn't*. He plays clarinet on *Pain* and tenor on *Blues* and *Platter*.

There are few opportunities for the other members of the group to make definite contributions. I was particularly disappointed in the restricted use of Cleveland, one of the finest of contemporary trombonists.

Jazzville sounds like a fine place to visit, but based on this set, I wouldn't want to live there. (D.G.)

Hank Mobley

THE JAZZ MESSAGE NO. 2—Savoy 12" LP MG 12092: *That's Blues; Doug's Minor Bop; B for B.B.; Blues Number Two; Space Flight.*

Personnel: Tracks 1 and 2—Hank Mobley, tenor; Lee Morgan, trumpet; Hank Jones, piano; Doug Watkins, bass; Ari Taylor, drums. Tracks 3, 4, and 5—Mobley, tenor; Donald Byrd, trumpet; Barry Harris, piano; Doug Watkins, bass; Kenny Clarke, drums.

Rating: ★★★½

This session features tenor man Mobley with two different groups. In one, he is joined in the front line by young Lee Morgan, of the Dizzy Gillespie band; in the other he is joined by talented Donald Byrd. The rhythm sections, with Watkins in both, are more than competent, providing a rugged undercurrent for the horn soloists.

The success of this kind of set, essentially a free-blowing one, rests in the ability of the hornmen. Since Mobley appears on all sides, his playing was a prime factor in determining the above rating.

I was not moved by Mobley's efforts in this collection. His solos, for the most part, are unimaginatively con-

structed. He seems more at ease in races than medium tempo tunes, a shortcoming he shares with other jazzmen who tend to feel jazz to be a single tempo form. There are no ballads here, so he cannot be evaluated in terms of gently flowing lines. Much of the activity here is of a frenetic nature and Mobley's work in this context is undistinguished.

Morgan and Byrd play with a ferocity and nimbleness that makes them valuable parts of the crop of young trumpeters now being recorded. Jones assists with customary taste. Harris, a Detroit-bred pianist, indicates that he has the ability to state his ideas lucidly; he should be given some space to state them. Watkins is an asset to both groups. Drummers Taylor and Clarke play flawlessly.

Unfortunately, Mobley, with most of the blowing room, doesn't match the accomplishments of his cohorts. In overall terms, the set itself is not heightened in value by the governing concept of utilizing a theme to begin and end, but avoiding it with a passion at all points between. (D. G.)

Jack Montrose

BLUES AND VANILLA—RCA Victor 12" LP LPM 1451: *Concertino da Camera (Blues and Vanilla); Bochkandi; Don't Get Around Much Any More; Bernie's Tune; For the Fairest; A Dandy Line.*

Personnel: Side One (*Blues and Vanilla*)—Jack Montrose, tenor; Joe Maini, alto; Red Norvo, vibas; Walter Clark, bass; Shelly Mann, drums. Side Two (Tracks 2-6): Montrose, tenor; Norvo, vibas; James Hall, guitar; Max Bennett, bass; Bill Doby, drums.

Rating: ★★★½

This LP is a two-part invention consisting of Montrose's extended work, *Concertino da Camera* (subtitled *Blues and Vanilla*), and a series of five quintet tracks. I found the latter more provocative than the former, although the longer work certainly is the more ambitious project.

There is a sense of symmetry in the use of thematic material, within an essentially valid contrapuntal structure, in *Blues and Vanilla*. Unfortunately, there is more repetition of thematic material than actual development. The content itself is not as imaginatively conceived as material Montrose has presented in the past.

The quintet sides proved much more palatable for me, particularly the cleverly conceived *Don't Get Around* and the sparkling arrangement of *Bernie's Tune*.

Throughout the LP there is a high level of individual performance, particularly on the part of the remarkable Norvo. I admire Montrose's use of instrumentation as a means to an end, rather than an end in itself. His writing efforts should be encouraged, because, it seems to me, he has vast potential as a jazz composer-arranger. His efforts here are only a partial success, but the indications present point to achievements to come. (D. G.)

Seldon Powell

SELDON POWELL SEXTET—Rocast 12" LP 2220: *Wondyn' You; Sha's Funny That Way; Lolly Gas; Missy's Melody; I'll Close My Eyes; 11th Hour Blues; Undecided; A Flower Is a Lonesome Thing; It's a Cryin' Shame; Sleepy Time Down South; Button Nose; Blacut for Dancer.*

Personnel: Seldon Powell, tenor; Jimmy Cleveland, trombone; Freddie Green, guitar; Aaron Bell, bass; Hae Hanna, piano; Osis Johnson, drums. Gus Johnson replaces Osis Johnson on tracks 3, 7, 10, and 12.

Rating: ★★★★★

This is an excellent album; a beautiful swinging affair in which Powell dis-

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plays control, taste, soul, and a marvelous logically inevitability to his statements. It is an emotional album, one in which there is a great time feeling combined with unusual lyricism on the part of both the tenor and trombone.

In his excellent notes, Barry Ulanov refers to Powell's "ceaseless flow of melodic inspiration," and this is a very precise description of exactly what it is that is so attractive here. Powell has the ability to take you with him all the way, in all tempos, and on all registers of his horn. He plays the bottom of the tenor very well. He plays with ease and lightness but always with surety. It is intriguing to hear him phrase like Louis in *Sleepy Time* and a gas to hear how he comes in on *Biscuit*. The echo chamber on *A Flower* at the end could have been omitted, but I'll go for the rest of the LP all the way.

It is also a good opportunity to hear Cleveland at length. We are always reading on LP backs, as Jimmy Lyons points out constantly, that Cleveland "performs through the courtesy of Em-Arcy." Like, when is Shad going to record him again? Or maybe, like in Hollywood, it's a better deal lending him out than using him. At any rate he makes the trombone sound easier to play than anyone has since Teagarden. (R. J. G.)

Joe Puma

WILD KITTEN— Dawn 12" LP DLP 1118:
Rose Room; Polka Dots and Moonbeams; Rigamarole; Sportin' with Merton; Wild Kitten; Soon; But Not for Me; Rosalind Ann.
Personnel: Puma, guitar; Mat Mathews, accordion; Oscar Pettiford, bass (Tracks 1, 5, 6, and 7); Whitely Mitchell, drums (Tracks 2, 3, 4, and 8); Shadow Wilson, drums (Tracks 1 and 7).

Rating: ★★½

On this LP, Puma, an important voice in the current crop of guitarists, heads what amounts to a guitar-accordion-bass trio. Wilson appears on two tracks and makes an effective contribution, but the basic group does not suffer from the absence of drums.

According to a statement from Puma in the liner notes, the musicians "tried for simplicity and togetherness; the two things that have always given small group jazz meaning for me." For the most part they succeeded in sustaining a mood of simplicity and integrated conception.

This is relaxed, directly stated jazz, in a kind of middle-ground approach. There is little of elevating excitement here, but there is a level of charm maintained throughout.

Puma plays well but can achieve more on his instrument than he indicates here. He is most effective here on his own tune, *Rosalie Ann*. For me, the most obvious asset in this collection is the superb work of Mathews. His forceful comping and inventive soloing more than justify the accordion as an instrument with something to say in jazz. His solo on the title tune is a cleverly conceived delight. Pettiford backs meaningfully throughout. (D.G.)

Sonny Rollins

WAY OUT WEST—Contemporary 12" LP C 3530: *I'm an Old Cow Hand; Solitude; Come, Come; Wagon Wheels; There is No Greater Love; Way Out West.*

Personnel: Sonny Rollins, tenor; Ray Brown, bass; Shelly Manne, drums.

Rating: ★★★★★

This album offers an unequalled opportunity on record to hear Rollins

3



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tenor almost isolated from any other instrument. It is exceptionally well recorded, there is no piano, Manne's drums never intrude, and Brown in many places plays an obligato accompaniment.

Thus Rollins' style and his personal skill and sound stand in a way completely revealed. It is an unusual style with unexpected twists of phrase, a discontinuity of line, great use of space and prolongation of notes (there's a repetition of a single note for a fade-out ending on *Wagon Wheels* that's fascinating). His tone is blustering, sometimes like a great angry shout, at other times charged with emotion to the point of shrillness. He has a way of laying out the boundaries of an idea and then exploring within its perimeter in which all of these attributes are used quite well.

It takes a brave bull indeed to attack such tunes as *Cowhand* and *Wagon Wheels*. They are so heavily hung with the guilt of corny association that a strong effort is needed to break through the initial prejudice. Rollins makes it and commands your attention. For this feat alone, he deserves respect.

True, he has the aid of the active imaginations and subtle techniques of Brown and Manne. On *Cowhand*, for instance, they begin with a clippity clop on the wood blocks. The tune contains an excellent bass solo during which there is some delicious drum work, (there's one short, possibly unintentional tenor note in the middle of this) before Rollins returns again. When he plays the melody here, he does it in a gruff, sometimes almost awkward way, but still effectively. On *Solitude* and on the ballad, *There Is No Greater Love*, Rollins exhibits a more romantic mode than one expects from him normally. On the former tune he comes in crying like a great wounded bird. This is, though, a far cry from the usual rhapsodic rendition of Duke's classic.

On *There Is No Greater Love* and *Solitude*, Ray plays excellent solos and on the latter seems to be adding an obligato to Rollins. It is interesting to read in Les Koenig's notes that Rollins digs the words of tunes as an aid in playing.

There are many unusual things about the endings of the tunes here—a great low note, a cosmic "ugh," precedes the single note fade-put on *Wagon Wheels*, for instance. In all it is a remarkable sampling of the work of a highly important musician. His is a hard way (it is seldom pleasant jazz) and he reminds me of no one so much as Victor McLaglen in his great chaotic scene in *The Informer* when the huge man twists and turns and incoherently speaks but clearly gets across an emotion and a concept. (R. J. G.)

Cradle Rock

New York — When Marshall Brown's wife, Judith, gave birth to their first child, a daughter, recently, Brown told members of the Farmingdale high school band, which he directs, that the infant is named Leslie.

"Great," answered one of the brass section, "What a wonderful name when she grows up. Les Brown."

high fidelity

VIBIST-COMPOSER-ARRANGER Teddy Charles shares his Manhattan apartment with two dogs, two pianos, a set of vibes, sheafs of music paper, books, and a thundering hi-fi rig.

"I became interested in high fidelity last January, when I became music director at Prestige Records," Charles said. Until that time, he would play his records on make-do equipment often through a tape recorder.

"It's hard to go to concerts, for instance," he said, "and if you have good enough reproducing equipment, it's almost as good as being there for the study of composition and arranging. Stereo tape is about the best there is."

Teddy isn't yet geared for stereo, but it's in his immediate future.

NOW HE HAS a rig which he feels gets the most out of the records he collects for pleasure and the acetates he uses in his work for Prestige.

He has a Scott 99-C with a 22-watt amplifier; an Intersearch TP-50 turntable with a Fairchild and GE cartridge, the former for LPs and the latter for 78s; a Meisner FM tuner, and a Goodman eight-inch speaker coupled with an Altec-Lansing 415-A Biflex, 15-inch speaker in a cabinet he put together himself.

The cabinet was constructed from a kit issued by Cabinart and follows the Klippshorn folding-horn design.

Teddy, with limited electronic knowledge and no training in the field, has done the connecting work and much of the repair work on his older equipment.

This fooling around with circuits and electronic equipment has led him into strange paths which soon may have an effect on his music.

"I expect to make several changes, and maybe pretty revolutionary changes, in the vibes before long," he said. "My sound has gone through a complete revolution since I started recording. I came out with a slow vibrato, but Milt Jackson sure outdid me. When I heard some of my early records, I took it up a bit.

"I have something in the works now to eliminate what bothers me about my wide vibrato."

CHARLES HAS HAD a few minor mishaps while experimenting with piecing together his equipment. On occasion, he'll blow the fuses in his apartment building. But he approaches the complex equipment with an idea that the sequence involved is logical; and with some study, he should be able to follow it. He has taken apart an old phonograph turntable and plans to put it together again after repairing it.

"The only difficult thing about this electronics business," he said, "is the instructions with the kits. When I was setting up my turntable, I sat for three hours and tried to figure out the thing. Then I discovered that the diagram was different from the instruction booklet."

When Charles knew he had to have superior equipment on which to play records, he was without any knowledge of what was available in the hi-fi field and grew confused by all he read and heard about equipment.

"I really didn't know the first thing about it," he said. "One of my students



Teddy Charles

worked at Sam Goody's, and I relied on his word and my hearing."

Teddy's hearing is so acute he is able to pick up the high-frequency signal accompanying television programs so that it often becomes uncomfortable for him to watch TV.

WHILE GATHERING his equipment, he said he checked his speaker setup against many other combinations. "They just were not as good," he said.

"I have a Stevens crossover network, but I'm not sure yet whether the advantages outweigh its disadvantages. I think I prefer the sound of the speakers in parallel rather than crossed-over.

"The Intersearch turntable is relatively inexpensive and perfect for a musician," he continued. "It's a Japanese copy of an expensive turntable, and it has a really important feature for my work. I can adjust the pitch of a record down or up a whole tone and even play in correct pitch along with a record. It also is equipped with a strobe.

"You know, when I first got my stuff, I thought to myself, 'how did I ever do without this before?' I wasn't interested in other people's sets. But when I got the position at Prestige, it was vital that I listen well to everything. I had to have good equipment. Of course, everyone thinks his own set is the greatest."

Teddy has an older model Pentron tape machine but is mulling the addition of a Ferrograph, an English make. He said he also has some more finishing work to do on the cabinet housing his speakers but that they sound excellent to him, as is.

"I played some Schoenberg and discovered that the sound was better when the speakers were in parallel. My goal right now is to get some professional equipment to add here. I keep auditioning things at Goody's and listen to the recommendations of my student. I may even mess around with my Pentron and get it working again."

CHARLES SAID HIS hearing is so sharp that he can hear the dog whistles which are also heard by Sheldon and Chick, his glistening "miniature labradors."

"One of the reasons I'm happy with this stuff," he added, "is I can put it in the car and take it with me when I go out of town for awhile."

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By Ray Ellsworth

SOMEBODY HAD BETTER write a good biography of Kurt Weill. And be quick about it, too. We cannot wait much longer to better know this amazing man who could flirt so recklessly with musical banality so repeatedly over the years and still, unerringly, come up with the memorable thing.

Weill was born in Germany in 1900 and died in New York City in 1950, a short life and a bitter one. He was 14, just beginning to seek real knowledge, when World War I burst into flame, and Germany's agony began.

All the cleverness, wit, and gift for irony so evident in his work cannot keep me from thinking that Weill's agony began then, too. It is a mistake to regard Weill as a "light" composer. For the world in which he lived was, I think, always much with Weill. "I don't give a damn for posterity," he said. "I write for today." Those are not the words of a man destined to be "light" about anything. They are the words of a man prepared to do battle with his particular universe.

Weill's universe was a universe in collapse. By the time he could leave his native Dessau and seek inspired leadership in Berlin, capital city of the German empire, the German empire was gone. He found Engelbert Humperdinck (composer of *Hansel und Gretel*) to study with for a year, but the old man, a once respected instructor, was tired and sick.

Weill looked around, but there was no one else. He spent the war in a small town, directing (at 18) a provincial opera company, and when he got back to Berlin again, its famous street-of-dreams, Unter den Linden, was a fading thoroughfare, never again to be the field for glory as in the ancient way. Paris had taken up the torch for the arts, and planted it in the middle of the Champs-Élysées.

WEILL PLUNGED IN, nevertheless, to seek his niche by the standard route of joining the avant garde and trying to make something of his own from whatever the current enthusiasm happened to be.

In his case, it was the fascinating game of atonalism, and the mathematical possibilities of the 12-tone row. An orchestral fantasy, a string quartet, some choral works, and a much-praised violin concerto quickly made him kingpin in that particular circle. He easily enough could have spent his life cultivating the praises of the cognoscenti with monuments to Schoenberg.

But outside the tree-shaded retreats, the black whirlpool was forming. In the crowded cafes a proud people, bitter in defeat, harassed by unemployment, threats of starvation, and incredible inflation (today, a bushel basket of money to buy a loaf of bread; tomorrow, two baskets), sought relief from

their desperation in drink and spirited but wretchedly inept attempts at American jazz.

Weill watched people, sat in the cafes and listened to these wilted tunes being groaned and pounded out and began to feel excitement. He could see beneath the ineptitude. The music was so sad it was classic, like the social situation. But it reached people, this jazz, gave them something they needed. The new idiom took command of his imagination.

IT IS NOT surprising that he should have found himself in this music. In proper hands the jazz instrumentation is capable of delivering emotional messages of naked power.

Weill used it in chamber orchestra form and bent it to his expressive purposes with a mastery still denied to even its most illustrious native practitioners. For Weill had genius, an incomparable melodic gift, great personal wisdom, and much to say. And Germany, in the '20s, needed nothing so much as the kind of bitter cathartic release Weill could provide.

Had there been more Kurt Weills, there might have been fewer Nazis.

His string of jazz-colored theater scores, *Royal Palace*; *The City of Mahagonny*; *Happy End*, among others, memorable all, with one, *The Threepenny Opera*, a masterpiece, brought Weill his niche in music and great fame in Germany but no change in his luck.

Adolf Hitler arose, and Weill's world fell apart again. He fled, first to Paris (where he wrote another masterpiece called *The Seven Deadly Sins*), later to America. At the height of his powers and fame here, he died, much too soon. *Johnny Johnson*; *Knickerbocker Holiday*; *Down in the Valley*; *Street Scene*, among others, testify to his passage among us.

His early pieces, written in a sick Germany, and his later scores, written in the heady air of Broadway's boisterous health, differ, for Weill had a flair for absorbing and reflecting his environment.

The savagery yields to a tender gaiety, an autumnal wisdom. But every note of his music, early or late, seems to be literally unforgettable. (Try forgetting *Johnny's Song* from *Johnny Johnson*.) And most of it is a profound tribute to American jazz, and its high qualities for universal understanding.

Listen to Kurt Weill, the man who didn't write for posterity. He still has much to say.

Winding Road

New York—Kai Winding's band car disdains the usual passing cautions lettered on the backs of vehicles.

Instead of having *pass* on the left and *no* on the right, Kai's vehicle tells upcoming motorists: *wail* on the passing side and *cool* on the right.

Long Green

By Leonard Feather

The term "Hollywood" has many meanings according to the angle from which you are viewing it. To some musicians, it represents the peak of achievement; to others it is a graveyard for all musicians, where esthetically they die. Hardly anyone can deny, though, that there are some brilliantly active and fruitful musical minds still at work in the movie capital.

Not the least of them is Johnny Green, who has enjoyed a triply successful career, first as a writer of hit songs, second as leader of a top dance band during the 1930s, and then, since 1942, as a film and arranger, composer, music director, and conductor.

When I conducted this test at Green's home, he recently had completed the staggering task of composing and orchestrating two hours and 18 minutes of music for *Raintree County*. The interview was so productive that it has been divided into two installments.

The records played were all versions of some of Johnny's biggest hit songs—two versions to a tune. He was given no information before or during the test about the records played.



the blindfold test



The Records

1. Cannonball Adderley with strings. *I Cover the Waterfront* (EmArcy).

It's a very attractive record. It's very tasteful, and the thing I like about it stems from vanity. That is from the first statement of the tune, including the verse and the chorus—what I originally wrote is what the man plays—which delights me, because if I hadn't wanted it played that way, I wouldn't have written it that way.

The thing that makes it attractive is that when he does take off, he has taste and a truly inventive ability. I think one of the sad things about the interpreter of today—whether he be vocal or instrumental—is that there is this compulsion to recompose, whether the recomposition be good or bad—"Let's louse up what the composer wrote!"

Sometimes people play me records of my songs that are way out and are surprised that I love them. The reason I love them is because they are so brilliant. Unfortunately, this is an age of glorification of mediocrity, and jazz is no exception. I would rate this somewhere between three-plus and four-minus. In the B-plus to A category.

2. Red Norvo. *I Cover the Waterfront* (Liberty). Buddy Collette, alto; Dick Shreve, piano.

Well, Leonard, I'm kind of grudgingly going to be a little harder on this record than I'm inclined emotionally to be, because I know that an awful lot of effort went into it and there's a lot of talent behind it. There's one thing about this record against which I have a prejudice: even in slow jazz there should be, despite the emergence of the cool and quiet school, the impulse to tap one's foot, to put it cornily—that which our fathers and grandfathers called "toe-tapping" music.

It seems to me that this is a sine qua non of jazz. . . . Comparisons are always odious, but you think for instance of Oscar Peterson, who is one of my idols, and irrespective of how slow the number is he's playing, its rhythmic impulse is infectious. In the case of big bands like Basie, I don't care how slow a number they are playing, one is rhythmically stimulated.

This record sounds plodding to me—as do many jazz players and groups when they get below a certain speed. I think the sax, the piano, and the vibraphone are all above average. They're talented fellows—I don't know who they are.

There's one other thing in the first record you played that I admired more than this and that was a certain harmonic sense in the improvisation. It topped what I heard in this record. In my serious music, I write dissonantly and atonally, but in this improvisation there were fleeting moments of actual conflicts between the improvisation and the harmonic foundation, which also seems to be a fault that isn't found with the real greats, who have a sense of linear improvisation through the harmony that never violates the dimension of the harmonic foundation. Rating-wise, I'm afraid I would rate this somewhere between two-plus and three-minus.

3. Sarah Vaughan. *Body and Soul* (EmArcy).

In the language of jurisprudence, I would like to disqualify myself where this record is concerned, but I know it is not possible in the terms of our agreement and the rules of the course, but I don't think my judgment is valid in relation to this kind of record.

I find this amusing but not so amusing as other performances of its type that I've heard. I don't think this young lady is as amusing—in an esthetic sense. I don't think that which the dear Lord placed inside her brain and soul and vocal mechanism is as rich as some other people's whom I've heard sing this way.

The unfortunate thing is that it's the specific note that comes out at a specific time in a specific register in a specific color and a specific metric value that counts. Some people got it and some ain't! That's what makes one fellow Richard Rodgers and the other I'm-not-going-to-mention-the-name.

One of the awful things today is the failure of people to recognize a divinely set up aristocracy, which is the aristocracy of the intellect and the aristocracy of talent—all the leavening processes in the world won't do away with it. This young lady I don't

think does it well enough to do this.

In other words, I think what I wanted in a musical way is better than what she does with it. Yet I have heard this kind of treatment of *Body and Soul* that has reduced me to tears in admiration.

I'm a purist about lyrics. I see no reason for putting "spend" in the past tense. It hurts the meaning of the line: "I spent my days in longing"; should be "I spend my days . . ." I'm a tyrant about this and maybe I'm retrograde and old-fashioned, but I feel that way.

My dear and good friend Andre Previn and I have big battles about this because he says, "Johnny, when a song is as well known as *Body and Soul*, the thing that makes it attractive is the improvisation and novelty with which great artists are able to endow it—whether it's *Body and Soul* or *Night and Day*."

I always come back at Andre with a horribly vain remark on behalf of Hoagy and Cole Porter and all the others: "Fine," I say. "I'll accept it by them as does it better—by better composers than we are." Unfortunately, I think most of the people who do it aren't as good as we are.

I feel guilty about what I've said now, because I know I must have sounded pompous and ungracious. I'm also unhappy about it because I guess there's a lack in me when it comes to this kind of digression. So you would be perfectly right if you said to me, "Johnny, why should it be any more proper or effective to do this type of improvisation on a trumpet, sax, or piano than it is with the voice?" I can't tell you why, but out of every five interpretations that I hear like this, I hear only one that I like. My rating would be two stars on this.

When you have a standard song, like *Body and Soul*, that everybody knows, it is perfectly proper, nay necessary, nay indicated, for the artist to take liberties. I don't think it should be assumed that the song exists except in terms of this particular performance, and I think that in any "theme and variations" the theme should be stated once. I'm sure I would like this record

infinitely better if the theme were stated.

4. *Max Roach. Body and Soul (EmArcy). Sonny Rollins, tenor; Kenny Dorham, trumpet; Raphael Bryant, piano.*

Well, I like this record very much, Leonard. In relation to the record we were talking about before, in which I objected to the lack of the beat, I would think that this record is even slower than the one we were speaking about, and yet this group has managed to capture a rhythmic feeling that is quite moving.

The first statement of the melody is made clearly and simply. That having been done, everything else comes off in bas relief. You couldn't have given me a better setup to feeling that there's validity to the comment I made about the necessity for stating the theme. I think all the good jazz we listen to today has as its basis the theme and variations.

I think this record is perhaps a little too faithfully recorded from the point of view of hi-fi. I got as much of the saxophonist's wind as I did of his tone—particularly at the beginning of the record—which I think is unfortunate because it's really good saxophone playing.

I like the kind of staccato style of both the trumpeter and pianist in this record and was particularly impressed by the way they go from the slow time into double time and back again—very attractive. This record has great atmosphere. It has a kind of nostalgia for many of the places on 52nd St. where I spent too many hours too long ago. I'll give this record about four-minus.

Marian Mc Partland

(Continued from Page 13)

"I have been thinking about adding a horn to my group," she said. "I would really like to, and I want to more and more. It will get to the point where I'll want to do it so badly that I will do it.

"The first thing I'd like to do is meet Gil Evans and talk to him. I'd like to get him to write for the group. Then I'd have to get the group together and rehearse it and then record it.

"Bill (Crow, Marian's bassist) thinks it would be a good thing. He'd like to do it very much.

"I think after the Hickory House, I'll take some time off and write and relax and maybe experiment with a bigger group.

"I've worked with the trio and a horn before. At the Hickory House on New Year's eve I got Phil Woods, and we didn't care what went on in the room. We just had a ball. Phil also came to a job I did in New Jersey. It was a Sunday afternoon concert, and I just admire the way he hopped up on the stand at 3 o'clock in the afternoon on a Sunday and rattled off 16 or 17 choruses of a tune, and all of them were good."

MARIAN, LIKE MANY leaders of small jazz groups, has made countless guest shots on radio and television.

She gets a meatier role when she appears solo on the opening show of *The Big Record*, Sept. 18, with Patti Page.

But, while interested in TV, Marian has firmer plans for radio.

"Jimmy and I have talked about getting a format together. I guess it might be a record show with interviews. But it would be mostly music, because people don't want to hear a lot of chatter unless it's very interesting. And Jimmy has such a good voice for radio."

Until the time of assessment after the Hickory House, when Marian will rest and ponder a course, she said she wants only to keep improving her playing, more than anything else.

Meanwhile, she is improving her outlook, and letting more and more of that sunny personality come through.

"In the past," she mused, "there were so many things I wanted to do. I still feel I'm throwing off the shackles of my other life in England.

"For instance, several weeks ago I went for a ride on Bill Crow's motor scooter. That was something I'd never have done in England, and I'm a bit surprised I did it here.

"I know exactly what my parents would have said if they could have seen me. My father would have frowned and said, 'So undignified.'

"And my mother would have said, 'Don't fall off and break an arm.'"

She laughed and stretched. "I'm getting rid of some old inhibitions."

(This is the first of two articles.)



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Ravinia Festival

CONCERT LINEUP: Stan Kenton orchestra—Phil Gilbert, Sam Noto, Ed Leddy, Bill Catalano, Lee Katzman, trumpets; Archie La Coque, Jim Amlotte, Kent Larsen, Don Reed, Kenny Shroyer, trombones; Steve Purlo, Lennie Niehaus, Bill Perkins, Wayne Dunstan, reeds; Kenton, piano; Red Kelly, bass; Jerry MacKenzie, drums.

The seething sound of the Kenton band marked the second jazz concert in the Ravinia festival's summerlong concert series; the Duke Ellington orchestra had appeared earlier at the suburban Chicago site. In the first of two Ravinia appearances, the Kenton band presented a program of precise, blaring music to an enthusiastic audience.

Kenton continues to be, for me, the epitome of poised leadership. The band itself, however, as a reflection of his music direction and its own inherent talent, is something else.

THE OPENING Ravinia presentation included 21 tunes. Among them were Kenton standards *Peanut Vendor*; *Opus in Chartreuse*; *Artistry in Rhythm*, and *Intermission Riff*; popular standards *Street of Dreams*; *Everything Happens to Me*; *Stella by Starlight*; *Love for Sale*, and *Yesterdays*, and jazz compositions including Bill Holman's *Theme and Variations*, Marty Paich's *Big Chase*, Gerry Mulligan's *Young Blood*, and Bill Russo's *23 Degrees North - 82 Degrees West*. In addition, the band performed two segments of Johnny Richards' *Cuban Fire* work: *El Congo Valiente* and *La Suerte de los Tontos*.

Aside from the fluency of Perkins and the increasing warmth of Niehaus, the band does not boast a distinguished soloist. Although the section work is characteristically precise, the individual members, as soloists, personify competence, rather than artistry.

There were many moments of great onrushing sound but few moments of stimulating jazz. On fine arrangements, such as Mulligan's *Young Blood* and Holman's *Theme and Variations*, the band tends to dig in and drive. On most, however, particularly on ballads, the band achieves a ponderous, blow-the-house-down sound which minimizes any subtlety or intellectual appeal in the arrangements themselves.

THE BAND, in many ways, shares Henry Miller's passion for climaxes. Kenton fails to realize that *forte possible* is not the only way to impress an audience. The band's dynamic range is extremely limited. A ballad (e.g. *My Old Flame*) can be presented with as much force as the raucous *Peanut Vendor*. As a result, there is a sameness about any given series of tunes which diminishes the value of any given tune. This wasn't helped by the inadequate Ravinia microphone setup, which tended to muffle the soloists.

Several points must be made in Kenton's favor. The intrasection and intersection co-ordination is excellent. There is an exactness of performance in this band that elevates it, in this

respect, above many contemporary jazz bands.

In Perkins and Niehaus, Kenton has two articulate soloists. But he goes considerably beyond these two in offering his men solo opportunities. Among those who soloed during this concert were Noto, Leddy, Purlo, La Coque, and Larsen. Perkins and Niehaus carry the bulk of the load, however. Drummer MacKenzie, 22, shows considerable promise, particularly in his efforts to submerge exhibitionism for the sake of working *with* the band.

ALTHOUGH THE audience found the band immensely inspiring, this is not the best of the series of Kenton bands. What it needs most is a revitalized book, with fresh arrangements from some of the more creative jazz composers to supplement the Holman, Paich, Russo, and Mulligan charts now being overworked.

If such a change can be made, the members of the band could conceivably become sufficiently inspired to make the new arrangements moving and meaningful. This is advice that most of the big bands could heed if *April in Paris*; *Solitude*; *School Days*, and *Artistry in Rhythm* are to make way for worthwhile contemporary jazz insights. I have sufficient respect for Kenton to believe that he could lead the charge.

—gold

Thelonious Monk Quartet

Personnel: Monk, piano and leader; John Coltrane, tenor; Wilbur Ware, bass; Shadow Wilson, drums.

Reviewed: Two sets during second week of an indefinite stay at the Five Spot, New York.

Musical Evaluation: If there are any doubts about Monk's musical abilities, attendance at a couple of sets in the Five Spot should dispel them. Thelonious, working his first New York club date in more than five years, is a vital force at the keyboard and a conscientious leader. His ideas at times are astounding. He is never obvious. And there are times, too, when he is so wrapped up in what Coltrane or Ware are doing in solos, that he stands out front and digs them every bit as much as the patrons.

This is a group of which Monk is apparently quite proud. And well he

Pipe This

New York—When Mischa Spoliansky was ready to record his score to the movie *St. Joan* in London, activities were suspended until a musician was located who could play a shepherd's pipe. One such instrumentalist was finally located behind the Iron Curtain in Bucharest, Roumania, and was flown to London on a special two-day visa to cut the soundtrack.

Nobody thought of asking Buddy Collette.

should be. Coltrane is a forceful voice on tenor. On the sets caught, he blew longish lines with a fierceness that didn't impede his flow. He is achieving a distinctive sound on tenor, one with enormous vitality.

Ware is a surprising soloist. On *Hackensack*, for instance, he built a throbbing and quite humorous solo based almost wholly on quarter notes, breaking their steady jab with climactic phrases. Later, on a riffish original, he picked up Monk's final figure and ballooned it into a great solo. On this one, he built patterns of broken rhythms and used the steady 4/4 to telling effect as a climactic device.

Monk was constantly inventive harmonically and rhythmically. At times, he seemed to be playing spurts of melody; at other times he worked on complex figures with Coltrane; on slower tunes, he was almost episodic in his treatment.

Wilson was generally good but often somewhat obvious. His over-all texture (he worked with two cymbals, a snare, and the bass drum) mixed well with the group's often spare sound.

Audience Reaction: Attentive, and generous in response to the soloists. In this pleasant, new room, much attention has been given by owner Joe Termini to creating an informal atmosphere. The over-all effect has been to relax the performers and to make the patrons comfortable.

Attitude of Performers: Thelonious was quite excited about his group. In fact, he was out front leading or spurring the soloists fully as often as he was at the keyboard. On Ware's solos, when everyone laid out, their attention was focussed on the bassist. They appear to be digging each other, and to be quite intent on building something with the group.

Commercial Potential: Monk's music has vitality all its own. With Coltrane blowing this powerfully, it takes on an added vigor. There is no doubt that it will be an important recorded group. They can stay at the Five Spot, said Termini, as long as they wish to.

Summary: In surroundings as low-pressure on the musicians as those at the Five Spot, and with understanding such as Termini's, the group is working hard, and being appreciated fully. It has built a loyal following at the spot in two weeks and shows promise of building even more. Weekends, since the group arrived, have been turn-aways.

—dom

Sarah Vaughan

Personnel: Sarah Vaughan, backed by Jimmy Jones, piano; Richard Davis, bass, and Roy Haynes, drums.

Reviewed: Opening night of a two-week engagement at Mister Kelly's, Chicago.

Musical Evaluation: In his fine introduction, jazz philosopher Studs Terkel defined Miss Vaughan as an individualist in a field too often characterized by sameness. Miss Vaughan's opening night performance more than substantiated Terkel's appraisal.

Her voice remains the rich, warm instrument it has been for years. A refinement has taken place, eliminating most of her early inadequacies without sacrificing the projecting emotional power which makes her singing so

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memorable. And her successful presentation is heightened by the superb support of Jones, Davis, and Haynes.

Among the tunes she included opening night were a flowing *Lucky in Love*, *Dancing in the Dark* (with the verse), a blues-based *All of Me*, a moving *Summertime*; *It's Got to Be Love*; *Autumn in New York*; *Sometimes I'm Happy*; a delicately portrayed *April in Paris*, and a racing *Linger Awhile*.

Miss Vaughan's virtues are impressive. Her range is a joy, particularly when compared with the anemic sounds filling kilocycles and picture tubes. She has the ability to sustain notes effectively. Her phrasing is astutely jazz-directed. Her diction is natural for the most part, although she does succumb, occasionally, to an annoying coyness which characterized some of her past records. In general, she utilizes vibrato sensibly. Her most vivid asset is her ability to project and communicate lyrics and/or rhythmic structure.

Audience Reaction: The full house at Mister Kelly's was remarkably attentive throughout Miss Vaughan's performance. During her spiritual-like rendition of *Summertime*, absolute silence prevailed throughout the room.

Attitude of the Performer: Miss Vaughan is not the most articulate performer working today. Ordinarily, she confines the use of the spoken word to brief tune introductions. On this opening night, however, she responded warmly to the encouraging reception and managed several witty asides.

Commercial Potential: Miss Vaughan's record career is firmly established. Her recent efforts for Mercury-EmArcy have been commercially successful and artistically valid. Her recent booking at New York's Waldorf-Astoria along with the Count Basie band, was an overwhelming success.

This could lead to a string of bookings in similar hotel rooms throughout the country, bringing her talent to an ever-expanding audience. Eventually, television powers will discover her, too, and make a valuable contribution to the state of television music. She could justify her own television show. An increasingly mature performer, she has solidified her place in the world of American music.

Summary: Miss Vaughan is one of the four or five female singers on the contemporary scene. As a better product of the relationship between jazz and singing, she is a movingly significant force. I'm glad she's on our side.

—gold

Taylor-Maid

Chicago—Between sets at the London House, Oscar Peterson noticed a kindly old lady smiling repeatedly at him. When this began to be slightly embarrassing and Oscar's neck started to ache from nodding in her direction, she rose, came over to his table and softly apologized for being impolite. "But you know," she added, "I enjoy your playing so much, Mr. Garner."

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Dave Brubeck

(Continued from Page 16)

self hours at closing my eyes, hitting the piano, any notes, and then resolving the whole thing. It's also a philosophy of life. We're all bound to make mistakes, but it's not really a mistake unless you can't resolve it."

THE BRUBECK improvisations on a theme have been called "as far out as any group ever goes."

Dave's comments on this are interesting. He says he has an "inner feeling" that he's going to come out on improvisation. And, he says, it usually does. He says he has had persons sitting around and saying, "Do you realize that you played such and such against such and such?" and he says he had no idea at the time.

"This is something about me that is very unusual," he says. "But I really have no idea what I've done after I do it, especially if it's good. I have no idea when I get off the stand about anything that happened. I'm just thinking about having a ball. Music takes over completely. Complete concentration, no colors, just sounds.

"All I feel is this tremendous urge to play and I wouldn't say I don't know what I'm doing. I'm concentrating so much on the immediate thing that nothing else is distracting."

DAVE SAYS THE struggle to eliminate distraction from creating music is "the real reason that guys use dope. And my idea is that the whole thing can be done without this short cut, which ruins lives, and all of us with complete concentration are capable of it.

"We're in an environment where it is very difficult, in night clubs and in concert halls. We're in a situation where we would like to be knocked out on dope, but being as it is bad for us, morally, physically, and is against the law, I think that, by God or nature or however any of us think, that we are provided with power to concentrate, to feel a oneness and a love for humanity. It is there in us, and we've taken a short cut there by using dope."

Dave commented that he had lived "probably the healthiest possible life. Until I was 25 I hadn't smoked. I was outdoors all the time at home. And all my life, I've tried to be a credit to jazz. I think I've helped it establish its stature."

A Brubeck fan or one who considers his music outside of jazz, who would deny him this?

(This is the last of three articles.)

A Goof

In the review of the American Recording Society LP *Anita Sings for Oscar* (Down Beat, Aug. 8), the drummer on the date was John Poole and not Jo Jones, as listed in the personnel section and erroneously on the label. Poole, Anita's regular drummer, is also her road manager.



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Music Experience

Cal Tjader

(Continued from Page 17)

These days Cal is not so much concerned with preserving jazz feeling within a Latin context as he is with blowing straight jazz in an identifying manner.

As collaborators to this end, he can count on Vince Guaraldi, former Woody Herman piano man; Eugene Wright, bassist who has played with many varieties of groups from Count Basie to Sarah Vaughan, and his steady versatile drummer, Al Torre. Then, to widen the appeal of every set, Latin percussionist Louis Kant contributes to several numbers in the *Ritmo Caliente* vein.

ON THE SUBJECT of an identifying sound, Cal is a stickler. "If you can get a real sound of your own, it's half the battle," he insists. "In fact, I believe a group sound is almost more important to make a band go over than the individual improvising talents of its members.

"Of course, I realize that most groups starting out today will have to sound like some other existing units. This can't be helped, but it doesn't mean they still can't play worthwhile jazz.

"It takes time to evolve a sound of your own. Look at the MJQ: They were working for perhaps three years before they caught on and really got that identifying sound. For us the Latin thing worked. But there's no law that says we had to stick to it. I think we've proved by now that we can make it with straight jazz."

With his breakthrough into the chichi haunt of Hollywoodiana, *Ciro's* on the Sunset Strip, Cal sees no reason why the quintet shouldn't play similar rooms throughout the nation. As he views it, it boils down to living up to your responsibilities to an audience.

"You don't necessarily have to be smiling all the time," he explains. "You're trying to sell jazz, right? Then you've got to have a responsible presentation. The MJQ succeeds admirably there. They've got a freedom in their individual playing, but as a group they're disciplined. This is a most important thing, I believe."

THE VIBIST-DRUMMER, a well-scrubbed, Joe College-type in seersucker, has much to say regarding jazz rooms. While a lot of this is unprintable, much of it is praise for certain rooms as conducive to happy playing. He rates San Francisco's Black Hawk as one of these. Another he considers an ideal club is Zucca's Cottage in Pasadena, Calif.

"One more thing," he added emphatically. "In every contract that a band signs when it takes a club engagement, there should be a specific clause written in that the piano has got to be tuned to A440.

"Well," with a wistful smile, "club-owners being what they are, maybe that's a lot to expect."

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Strictly Ad Lib

(Continued from Page 8)

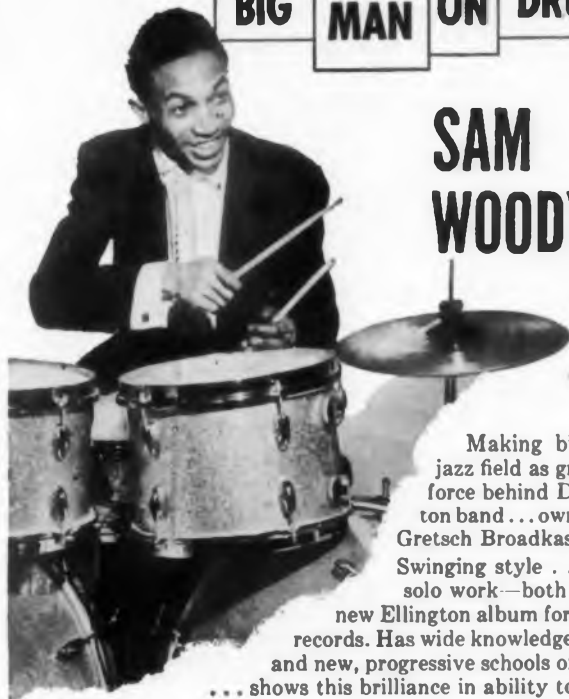
includes a **Charlie Barnet** disc, a **Lionel Hampton** big band and small group set in December, a modern jazz piano collection, a brass collection, and a Basie LP of the old Victor 78s including **Bill's Mill**, **Free Eats**, and **Basie's Basement** . . . Vocalist **Morgana King** opened a two-week stand at Birdland Aug. 1. **Dizzy Gillespie** brings in his band in September.

Chicago

JAZZ, CHICAGO-STYLE: The **A Train** is roaring through the Blue Note, with **Duke Ellington** behind the wheel these evenings. On Sept. 4, **Shelly Manne** brings his group to the Note, sharing the stand with a local group known as the **Modern Jazz Quintet**. Sept. 18 marks the return of **Kai Windling**, with the **Modern Jazz Quintet** held over . . . The **Zoot Sims-Al Cohn** quintet is winding up its Modern Jazz room stay, making way for the arrival of **Cannonball Adderley's** quintet Aug. 28 . . . **Erroll Garner** completes another successful London House engagement to make way for the Sept. 4 arrival of **Andre Previn's** trio . . . **Jackie and Roy**, the Kral family singers, **Maya Angelou**, and comic **Shelly Berman** are at Mister Kelly's until Sept. 1, when **Jeri Southern** and **Cindy and Lindy** return. **June Christy** is set to open at Kelly's Oct. 18 for two weeks . . . French pianist **Bernard Peiffer** is concluding a three-week booking at the Sutherland lounge . . . **Jack Teagarden** is creating lustrious sounds at the Brass Rail . . . **Carmen McRae** opens at Robert's Sept. 4 for two weeks, to be followed by **Ruth Brown** Sept. 18 . . . **Johnnie Pate's** trio is now at the SRO on Monday and Tuesday nights, with singer **Corky Shayne** an added attraction. **Gene Esposito's** trio, with singer **Lee Loving**, continues on the Wednesday through Sunday SRO shift . . . **Ramsey Lewis' trio** is at the Cloister. **Ed Higgins' trio** continues on Monday and Tuesday at the London House and Wednesday and Thursday at the Cloister. The group recently was featured in a Dayton, Ohio jazz concert.

ADDED NOTES: **Pearl Bailey** opens at the **Chez Paree** Sept. 10 for a pair of weeks. **Jerry Lewis** has signed for a **Chez** return engagement in early December . . . Comic **Larry Storch**, singers **Abbey Lincoln** and **Ocie Smith** round out the bill at the **Black Orchid**. They'll be supplanted Aug. 29 by comics **Gould** and **Young** . . . The definitely incomparable **Hildegard**, plus the **Mattison** trio, is at the Empire room of the **Palmer House**. Singer **JoAnn Miller**, the **Martin Bros.**, and the **Johnny Conrad** dancers will be featured in the review to follow, opening Sept. 5 . . . **Odeita**, a powerfully voiced blues singer, **Bob Gibson**, and **Frank Hamilton** make up the **Gate of Horn** folk music bill opening Aug. 28. **Glenn Yarborough** and **Marilyn Child** replace **Gibson** and **Hamilton** Sept. 4. Actor-folk singer **Theodore Bikel** is a possible added starter during September . . . **Alice Darr** is the featured songstress in the **Blue Angel's** Jamaican room as the calypso parade continues throughout that club . . . **Laurie Allyn** has returned to the featured spot at the **Nocturne**,

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with pianist Harry Slottag, formerly at Mister Kelly's, holding down the piano chair . . . Press specialist Vic Wilmot, of the London House-Mister Kelly's empire, is preparing to exit the field to mastermind a pro football publication.

Hollywood

JAZZNOTES: Warne Marsh says he'll be Gotham-bound sometime this fall . . . The great little Curtis Counce group reorganized for a fortnight at Sonny's lounge in Denver, Colo. Curtis, who just inked a five-year pact with the Shaw agency, hopes to keep on going east if and when bookings materialize . . . Members of trumpeter Don Cherry's neo-bop quartet returned from their two weeks in Vancouver's Cella flipping over the Musicians & Artists club there. Besides Cherry, the group comprises James Clay, tenor; Don Payne, bass; Billy Higgins, drums . . . Ask the majority of local jazzmen whom they're currently recording for, and 9 times out of 10 the answer is: Mode Records. This new label of Red Clyde's is scheduling a release program of 10 albums per month, jazz and pops.

NITERY NOTES: Zardi's returned to the jazz fold. With a new policy of no cover/no minimum, Jack Gordon has the Chamber Jazz Sextet booked on a build-up operation, which means as long as the public comes to hear 'em . . . High prices of jazz attractions have Peacock Lane's Pete Vesco squirming. He cites some figures that'd curl your hair. Nevertheless, he's got Carmen McRae set for a return stint over Thangsgiving, though no act was set at presstime to follow the Aussie Jazz Quintet.

Frank Rosolino of Howard Rumsey's Lighthouse All-Stars reportedly is dedicating all his vocal numbers lately to Italy's Arrigo Polillo . . . After over a week of utter confusion, San Gabriel jazz fans finally located Marsha Davis and Spouse—at Zucca's Cottage, naturally. This space goofed by inadvertently omitting the name of the establishment from our announcement of the performers' opening . . . The Bob Rogers trio is now in its 21st successive week at the Hanger room, Imperial and Western.

What's happening with the Teddy Buckner band at the 400 club? First, Harvey Brooks left, then Joe Darabourg said 'bye, now bassist Art Edwards is rumored ready to quit . . . Across the street from Balboa Beach's Rendezvous ballroom pianist Joe Albany heads a trio six nights a week with sessions every Sunday afternoon . . . Bassist Don Bagley is heading a quartet comprising Ronnie Ball, piano; Bob Hardaway, tenor, and Bill Dolney, drums, behind Ella Mae Morse in her current stand at the High Seas in Hermosa Beach. Early next month the singer takes the same quartet into Palm Springs' Chi Chi for a stint lasting till October.

ADDED NOTES: The Mary Kaye trio returns to the Crescendo for three weeks beginning Sept. 29 . . . The Paul Bley quartet is back at the Hillcrest club . . . Louis Prima and Keely Smith due into the Mocambo for 10 days starting Sept. 6 after breaking up the gambling elite at Harrah's in Lake Tahoe where they cut a new Capitol album onstand to the plaudits of a covey of Hollywood columnists on a Barbara Bell junket to the lakeside spa . . . Jazz Cooperative is presenting

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a series of Friday night dances to the traditional music of Costa Del Oro, The Peppers, and the Crescent Bay Jazz Band at the Veterans Memorial Building on Adams.

San Francisco

The Jazz Showcase, a new club operating on a nonalcoholic policy with three concerts nightly, a door charge, food, and soft drinks, opened at the end of July with Ella Mae Morse in as headliner for the opening two days, the Bud Shank quartet in for two weeks, plus singers Jean Johnson and Rey Correa and the John True trio. The spot is operated by Ray Gorham and Dave Glickman, who have been running the Jazz Workshop. It is on the site of the old Downbeat club and will be operated independently of the Jazz Workshop with such names as the Australian Jazz Quintet on Aug. 22 and Woody Herman on Sept. 7-9. Admission is \$1 on week nights and \$1.50 on weekends.

Virgil Gonsalves scored with his sextet at the old Fack's #1 Club on Mar-
(Continued on Page 40)

my favorite jazz record

(Ed. Note: Following is the eighth prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to Auro Lecci, Via Pagnini 31, Florence, Italy.)

(You can win \$10, too, and see your views on jazz in print, by telling us, in 250 words or fewer, which selection in your jazz collection you'd be most reluctant to give up. It can be an entire LP, one track of an LP, a 45 rpm selection, or a 78.)

(Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16.)

On Dec. 21 1955, Louis Armstrong held a concert in Florence.

I was then interested only in popular music, and I had never paid attention to jazz, but attracted by the popularity of his name, I went to the concert.

About two hours later I had been converted to jazz: I had been really impressed by the personality of such an artist. In the succeeding days I bought some Armstrong records, and little by little I began to understand more and more the real meaning of jazz and to appreciate entirely what I was listening to.

I had been introduced to jazz by its greatest artist, and I liked all that he played, but one of his recordings became soon my favorite: *West End Blues* by the second Hot Five.

I think *West End Blues* abridges all Armstrong; the trumpet introduction is wonderfully linear and pure; Louis' calm and melancholy singing is magnificent. Add to all this the particular atmosphere which is found in this performance, and you shall have one of the very greatest recordings of all times.

Since then my interest in jazz has grown constantly and is still growing, for you never stop learning in jazz.

I like all jazz, and I have heard many other masterpieces, but I am particularly attached to this one because it is full of meaning and emotion.



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ket St. Booked in for a weekend, he's now there four nights a week and doing good business . . . The Chamber Jazz Sextet from San Jose is booked into Zardi's Jazzland in Los Angeles . . . Bob Scobey is doing a television show for the summer months on KRON . . . Philly Joe Jones showed up with the Chet Baker band at the Black Hawk after all . . . Cal Tjader will make an LP for Fantasy using Stan Getz on tenor in an exchange deal between Fantasy and Verve in which the latter gets an LP with Paul Desmond and Gerry Mulligan. The Tjader-Getz deal will include a special Latin suite by pianist Eddie Cano with other horns besides Getz on that side . . . Norman Granz' quickie concert in Berkeley on Aug. 3 with Mulligan, Getz, and Shelly Manne was operated on the slimmest ad budget in years. It was almost a military secret.

—ralph j. gleason

Washington, D. C.

Jazz Central, U.S.A., in the Flame restaurant has become Washington's most promising jazz room in years. In the band are Jack Nimitz, baritone; Bob Felder, valve trombone; Charlie Byrd, guitar; Keeter Betts, bass; Ellsworth Gibson, piano, and Dick Williams, drums. Felder has written some good arrangements for the group, and it's developing into a cohesive combo. An added attraction are Byrd's unamplified Spanish guitar solos. Byrd never fails to enthrall the audience with his meticulous, swinging, and soulful guitar.

Joe Bavello has added his trumpet to Bill Poits' quartet at the Merryland

club, and Foot Embrey has replaced Eddie Phyfe on drums . . . Billy Johnson, who has one of the top local children's television shows, has formed a dance band. Johnson plays guitar. The band is booked in the Raleigh hotel, where Johnson's TV studios are located . . . Peanuts Hucko played a one-niter with the Dixielanders at the Bayou . . . Charlie Mingus' Jazz Workshop and Phineas Newborn each played a week at the 2011 club in the Dunbar hotel.

—paul sampson

Baltimore

With jazz on the increase here, Dinah Washington climaxed a successful week at the Club Tijuana. Oscar Pettiford's group opened July 30 . . . At the Comedy club are the Jolly Jax, rock 'n' roll group . . . Playing at the Club Astoria are the Nomads, featuring Al Cross on tenor. . . Quite a few of the local musicians have been working in Atlantic City, N. J. Among those drawing notice, is drummer Pepe Hennant, playing with the newly formed American Jazz Quartet at the Cotton club. The Bohemian Quintet, an all-Baltimore group, recently finished a stint at the Brown Jug, following the departure of tenor saxist Ray Kitz, who joined the Woody Herman band.

—al cottman

Pittsburgh

The bands of Woody Herman and Count Basie were so successful on their recent one-nite engagements at the Copa that the Duke Ellington band

also was booked in. Kai Winding's septet also did an one-niter for a huge crowd . . . The Jerry Bettors quartet had a return three-week stint at the Midway lounge . . . Leo O'Donnel joined Frank LaMarck at the Sportsmen's in McKees Rock . . . Jill Curry's has floor shows again with Eddie Peyton and Molly Papile as regulars. The Crawford grill is trying to get Miles Davis in for a week at the end of August.

The Junior Chamber of Commerce is going to bring jazz festivals to Pittsburgh on a scale a la Newport, R. I. In October there will be a three-day program probably at the Pitt field-house or at Syria Mosque. The lineup is not set yet but is in the hands of Nat Hentoff. In June there will be a five-day festival at Pitt stadium on a huge scale. The Pittsburgh Symphony orchestra is co-sponsoring both events.

—bill arnold

Detroit

The current attraction at Baker's Keyboard lounge is Matt Dennis. Scheduled to follow are Gene Krupa and Eddie Costa . . . Altoist Sonny Red and pianist Barry Harris were featured in a recent session at Klein's Show bar. They were assisted by drummer Frank Gant and bassist Ernie Farrow . . . Kenny Burrell and Donald Byrd did a week at the Rouge lounge. The Al Belletto sextet is next in line . . . The Count Basie orchestra, the Lee Castle-led Jimmy Dorsey band, and Dinah Washington were here for a concert at the Graystone ballroom . . . The Jimmy Wilkins big band con-



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—donald r. stone

Cleveland

The Ray McKinley band played a one-niter at the Aragon ballroom . . . Duke Ellington and his band also was in for a one-niter at Crystal Beach in Vermillion . . . The Mentor-on-the-Lake ballroom has been host to Richard Hayman, Steve Karmen, Eileen Rogers, and Joyce Harper this summer . . . The Cleveland Dixie Dandies have recorded an LP for Mercury entitled *Dixieland Jazz at the Black Angus*. They are currently in the El Toro room . . . This is the third consecutive year for Eddie Platt and his band playing the 21-to-28 dances at the Hotel Manger.

Erroll Garner played a concert with the 100-piece Cleveland Symphony orchestra, which recently returned from a tour of Europe. Mitch Miller conducted the orchestra . . . Currently at the Loop lounge is Charlie Ventura, with Illinois Jacquet following on his heels on the 26th. This is Jacquet's sec-

Ride, Boys, Ride

New York—When Don Elliott and bassist Bill Crow made a record date recently, they surprised their colleagues at the session by driving up to the studio and then taking their vehicles in with them.

Crow drives a Lambretta motor scooter and Elliott a Vespa. Both can be and were lifted and carried along instead of parked.

ond appearance here within a few months . . . Lurlean Hunter comes into the Modern Jazz room next week following Phineas Newborn.
—jan frost

St. Louis

The Playdium across the river in East St. Louis takes another of its occasional forays into the jazz field with Charlie Ventura coming in at the end of August . . . Marty Blake, jazz-minded publicity man for the St. Louis Hawks basketball team, is exploring the possibility of booking some of the better big bands to play before Hawk games . . . Phineas Newborn definitely is set for a week at Molina's beginning Oct. 25 . . . In town for the second time in four months, the Dizzy Gillespie band played a concert at the Union theater on Aug. 9 followed by two nights at the Club Riviera.
—ken meier

Toronto

Singer Steve Lawrence was featured the opening week at the redecorated Stage Door. Steve was followed by singer Bonnie Montgomery's group. Included in this unit is bassist Jack Lander, who recently left the Australian Jazz Quintet . . . The Famous Door has gone on a jazz policy and will feature name musicians with the Bill Goddard quartet as house group. Soloists mentioned included Sonny Rollins, Thelonious Monk, Sonny Stitt and Zoot Simms . . . Shoppy Shopovits and Al Dubin have taken over the Club One Two. They probably will book top nightclub acts . . . The Elliott hotel discon-

tinued its jazz policy almost as suddenly as it started.
—roger feather

Montreal

Gordie Fleming, the accordionist leading the group in the Normandie room, has signed a contract to record for Par Records of Hollywood . . . Stan Kenton and his orchestra played the auditorium in Ottawa in July and in London, Ontario, the next night . . . The Pete Fleming group and singer Yvonne are two of the modern sounds heard lately on the radio series *Lullaby in Rhythm* out of Ottawa on the Trans-Canada network. With the Bill McAulay Show on Saturdays at 7 p.m., Ottawa seems to have more live modern jazz on the air than any other Canadian city . . . Count Basie and Joe Williams were heard on the Trans-Canada network Aug. 3 from Stratford, Ontario, scene of the Shakespeare festival. On Aug. 10, Billie Holiday was heard with Canadian Ren Collier leading a quintet that included pianist Norm Amadio. On Aug. 17 it was the Gerry Mulligan quartet and the Teddy Wilson trio.
—henry f. whiston

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CALIFORNIA

Berkeley: Philip F. Elwood; KPFA-KPFB (FM)-89.3 MC; 94.1 MC; *The Jazz Review* (Sun. 1-3 p.m.); *Jazz Archives* (W. 7:40 p.m., F. 4:40 p.m.); *Modern Jazz* (F. 7:7-10 p.m., Tu. 4:4-10 p.m.)
Berkeley: Bert Solitare; KRE-1400; *Open House* (M-Sat., 2-5:15 p.m.)
Hollywood: Bob Crane; KNX-1070; *Bob Crane Show* (M-F 6-8:45 a.m.)
Hollywood: Gene Norman; KLAG-670; *Gene Norman Show* (nightly 10 p.m.-midnight)
Hollywood: Bill Stewart; KMPC-50 KW at 710; *Bill Stewart Show* (M-F 5:05-6 p.m., M-Sat. 6:30-9:30 p.m., Sat. 12:05-2 p.m., Sun. 2-3 p.m., 4-8 p.m.)
Hollywood: Jack Wagner; KHJ-930; *Jack Wagner Show* (M-F 1:05-3:30 p.m.)
Oakland (and San Francisco): Pat Henry; KROW-960; *Jazz with Pat Henry* (M-F 10:30 p.m.-midnight, Sat. 3-6 p.m., 8:30-midnight, Sun. 3-6 p.m., 9 p.m.-midnight)

Sacramento: Glenn Edward Churches; KCRA and KCRA-FM-1320, 96.1; *Jazz, Rhythm and Blues* (nightly 10:15-11:30 p.m., Sat. 10:11-30 p.m.)
San Francisco: John Hardy; KSAN-1450; *Showcase of Jazz* (M, W, F, Sat. 2-5 p.m.)
San Francisco: Jimmy Lyons; KNBC-680; *Jimmy Lyons Show* (W-Sun. midnight-2 a.m.)
San Jose: Bob Custer; KLOL-1170; *Custer's Jazz* (M-Sat. 11 p.m.-midnight)
Santa Monica: Frank Evans; KDAY-1580; *Frank Evans Show* (daily 6-9:30 a.m., Sun. 8-10 a.m.)
Stockton: Jay Jones *Jam Session*; KSTN-1420 (Sat. 2-3 p.m., Sun. 3-4 p.m.)
Venture: Frank Haines; KVEN-1450; *House of Haines-Jigger of Jazz* (M-F 10:30 p.m.-midnight)
Watsonville: Frank C. Bale; KHUB-1340; *Anything Goes, Jazz Jubilee* (four nights 9-10 p.m., Sat. 5-6 p.m.)

COLORADO

Boulder: Johnny Wilcox; KBOL-1490; *The Listening Post* (M-F 10:15 p.m.-midnight)
Denver: Bill Davis; KTLN-1280; *Cool Bill Davis Show* (M-Sat. 8-10 p.m.)

CONNECTICUT

Hartford: Mike Lawless; WPOP-1410; *Modern Sounds-w/Lawless at Large* (M-F 10:30 p.m.-midnight)
New London: Warren Bourque; WNLC-1490; *Juke Box Jamboree* (M-F 3:30-5:45 p.m.)
Norwalk: Vin Lawford; WNLC-1350; *Jazz Bandstand* (Sat. 6:30-7 p.m.)

DELAWARE

Wilmington: Mitch Thomas; WILM-1450; *Mitch Thomas Show* (M-Sat. midnight-1:30 a.m.)

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GEORGIA

Atlanta: Jack Gibson; WERD-860; *The Sound* (M-Sat. 6:30-7:30 p.m.)

ILLINOIS

Chicago: Dick Buckley; WNIB-FM, 97.1; *Waxing Hot and Cool* (M-F 7-9 p.m.)
Chicago: Marty Faye; WAAF-950; *Marty Faye Show* (Sat., Sun. 3-4 p.m., 9-11 a.m.)
Chicago: Dan Sorokin; WCFL-1000; *All Night Show* (6 nights, 30 Hours a Week)
Chicago: Ron Whitney; WSEL-104.3 FM; *Gems of Jazz* (M-F 11 p.m.-midnight)
Decatur: Jimm Seaney; WJZZ-1050; *Jimm Seaney Show* (M-F 4-5:30 p.m.)
LaGrange: Ralph Faucher; WTAP-1300; *Jazz Corner* (Sat. 7-4 p.m.)
Quincy: Bill Wegman; WGEN-1440; *Nite Watchman* (nightly 11 p.m.-midnight)

INDIANA

Hammond: Earl Viasa; WJOB AM-FM-1230, 92.3; *Opus 12:05* (M-F 12:05-1 a.m.)
Indianapolis: Bernie Herman; WIRE-1430; *Nitebeat* (M-Th. 12:45-1:30 a.m., F 12:45-2 a.m., Sat. 12:45-2:30 a.m.)
Michigan City: Frank Sealine; WIMS-1420; *Frankly Modern* (M-Sat. 9-10 p.m., Sun. 6-7 p.m.)

IOWA

Des Moines: Don Bell; KRNT-1350; *Don Bell Show* (M-Sat. 6:45-9 a.m., 5-6 p.m.)
Des Moines: George Fletcher; WHO-1040; *The Jazz Man* (Sun. 11:30 p.m.-midnight)

KENTUCKY

Newport: Dick Pike; WNOP-740; *Jazz for '57* (M-F 2-3 p.m.)

LOUISIANA

Baton Rouge: Ray Meaders; WXOK-1260; *The Digie Doo Show* (M-Sat. 2-5 p.m.); *Modern Music* (Sun. 4:30-6:30 p.m.)
Lake Charles: John Carlson; KLOU-1580; *Everything's Gone* (Sat. 12:30-3:30 p.m.)
New Orleans: Dick Martin; WWL-870; *Moonglow with Martin* (M-F 12:05-2 a.m., Sat. 12:05-1 a.m.)

MARYLAND

Baltimore: Nelson Fisher; WSID-1010; *Swing Party* (M-Sat. 6 p.m.)

MASSACHUSETTS

Boston: The Rev. N. J. O'Connor, G. S. P.; WGBH-FM, TV; WBUR-FM; *Jazz Anthology, Jazz Trends, Jazz TV* (Sat. 5:30-6:30 p.m., Th. 8:30-10 p.m., Fri. 6:30-6:30 p.m.)
North Adams: Dave Kirkpatrick; WMNB-1230; *Record Rock* (M-F 7-9:30 p.m.)
Springfield: Gordie Baker; WSPL-1270; *Gordie Baker Nighttime Show* (W. 11 p.m.-midnight)

MICHIGAN

Mount Clemens-Detroit: Dick Drury; WRRB-1430; *Dick Drury Show* (M-Sat. 2:30-7 p.m.)
Detroit: Ron Knowles; CKLW-AM, FM-800, 93.9; *Music after Midnight* (Sun. 12:05-1:30 a.m.)
Inster: George White; WCHB-1440; *The George White Show* (M-Sat. 1-2 p.m.)
East Lansing: Larry Frymire; WKAR-870; Michigan State university (Sat. 30 minutes)
Flint: Fred Garrett; WAMM-1420; *Jazz Tyme, U.S.A.* (Sun. noon-3 p.m.); *Fred Garrett Show* (Tu-Sat. 10 a.m.-2 p.m.)
Holland: Julius Van Oss; WHTC-1450; *1450 Club* (M-Sat. 10:15-11 p.m.)
Jackson: Cass Kaid; WKHN-970; *Cass Kaid* (six days 1-6 p.m.)
Lansing: Jim Harrington; WJIM-1240; *Here's Harrington* (M-F 11 p.m.-midnight)
Lansing: WLS-1320; *Erik-O Show* (M-Sat. 11 p.m.-midnight)
Saginaw: Henry Porterfield; WKNX-1210; *Sounds from the Lounge* (M-F 6-7 p.m., Sat. 2:30-7 p.m.)

MINNESOTA

Mankato: Henry Busse Jr.; KYSM-AM, FM-1230; *Best of Busse* (M-F 1:05-3:30 p.m.); *Night Watch* (nightly 10:20 p.m.-midnight), *Twelve Thirty Club* (M-Sat. midnight-12:30 a.m.)
Minneapolis: Dick and Don Maw; WTCN-1280; *Swingshift* (F-Sat. 11 p.m.-midnight)
Minneapolis-St. Paul: Arnold Walker-Bert Barer; WLOL-FM-99.5; *Music Hall* (M-Sat. 11 p.m.-midnight)
Minneapolis-St. Paul: Arnold Weisman; WLOL-FM-99.5; *Jazz in Hi-Fi* (daily 11 p.m.-midnight)
St. Paul: Louis House; WMIN-1400; *Jazz on a Sunday Afternoon* (Sun. 3:30-4:30 p.m.)

NEVADA

Reno: Frankie Ray; KOLQ-920; *Two for the Show* (Sat. 2-5 p.m.); *Sunday Carousel* (Sun. 9 a.m.-1 p.m.)

NEW JERSEY

Camden: Harvey Husten; WKDN-800; *Harvey's House* (M-Sat. 4:05-5 p.m.)
Pleasantville: Gordon Spencer; WONO-1400; *Just Jazz* (Sat. 10 p.m.-1 a.m., M. 10 p.m.-midnight)

NEW MEXICO

Albuquerque: Bill Previtti; KGGM-610; *Bill Previtti's Music and Sports* (M-F 2:30-5:30 p.m.)

NEW YORK

Albany: Leo McDevitt, Geoff Edwards; WOKO-1460; *Sounds in the Night* (F-Sat. 11 p.m.-1 a.m.) *Jazz with Geoff* (F-Sat. 1-2 a.m.)
Albany: Joel Spivak; WPTR-1540; *Spivak at 8* (M-Sat. 8-11 p.m.)
Buffalo: Warren Michael Kelly; WGR-550; *Mike 55* (six days, 8-11 p.m., 12:30-2 p.m.)
Buffalo: Jimmy Lyons; WXR-1080; *Lyons Dan* (Sat. 2-6:16 p.m.)
Glens Falls: Robert E. Middleton; WWSC-1450; *Jazz Corner* (M-F 7:15-7:30 p.m.)
Kenmore: Mary Bloom; WKRA-WRXC-FM-1080; *103.3; Well Git It* (Sat. one hour)
Little Falls: WLFH-1230; *Bandstand* (M-Sat. 1-4 p.m.)
Middletown: Joe Ryan; WALL-1340; *The Last Show* (Sat. 8-10 p.m.)
New Rochelle: Marl Fega; WNRC-1460, 93.5 FM; *Jazz Unlimited* (Sat. noon-3 p.m.)
New York City: Al Collins; WRCA-660; *Al Collins Show* (M-F 4-6 p.m.)
New York City: Ted Lawrence; WABC; *Man about Music* (M-F 2:30-4:30 p.m.)
New York City: Jack Lazere; WNEW-1130; *Milman's Matinee* (nightly midnight-5 a.m.)
New York City: Guy Wallace, Tommy Reynolds; WDR-710; *Bandstand U.S.A.*; (Sat. 8-10 p.m.)
Schenectady: Earle Pudney; WGY-WRGB-TV-810; *Earle Pudney Show* (M-F 7:10-7:30 a.m., 7:45-8 a.m., 8:10-9:15 a.m. and two television shows, 7:30-7:45 p.m.)
Syracuse: Charlie Shaw; WOLF-1490; *Jazz on Tap* (Sat. 6:30-7 p.m.)
Utica: Nick Dardano; WTLB-1310; *Saturday Afternoon Jamboree* (Sat. 1:05-1:30 p.m.)

NORTH CAROLINA

Charlotte: Clarence Eiters; WBT-1110; *Playhouse of Music* (M-Sat. 4-5 p.m., 10 p.m.-midnight)
Fayetteville: Dick Perry; WFAY-1230; *Noon Tunes* (M-F 11:30-noon) *Jazz on Sunday Night* (10:11:30 p.m.)
Wilmington: Richard Williams; WGNI-1340; *Jazz Unlimited* (M. 10:30 p.m.-midnight)

OHIO

Akron: Jim Kovach; WAKR-FM, 97.5; *Jazzology '57* (Sun-F. 8-9 p.m.)
Cincinnati: Rex Dale; WKCY-1530; *Rex Dale Show* (M-Sat. 10 a.m.-noon, 2-4 p.m.)
Cleveland: Tom Brown; WHK-1420; *Tom Brown Show* (M-F 10 p.m.-1 a.m.)
Cleveland: Tom Good; WERE-1300; *Good to Be with You* (Sat. 2-7:45 p.m.)
Cleveland: Bill Gordon; WHK-1420; *Bill Gordon Show* (six days, 7:15-10 a.m., 4:45-5:45 p.m.)
Cleveland: Jockey John Slade; WJMO-1540; *J J Jazz* (M-Sat. 2-3 p.m.)

PENNSYLVANIA

Allentown: Kerm Gregory; WAEB-790; *Discapades* (M-F 4-6 p.m.) *Paging the Stars* (M-F 9-10 p.m.)
Philadelphia: Jerry Groves; WDAS-1480; *Jazz at Midnight* (M-Sat. 12:15-1:15 a.m.) *Night Sounds* (M-Sat. 1:15-2 a.m.)
Philadelphia: Bob Lawrence; WIP, WIP-FM-618, 93.3; *On the Town* (M-F 11:50 p.m.-midnight)
Philadelphia: Irv Morgan; WRTI-FM-90.1; *Dine with Music* (M-F 5:35-6:30 p.m.)
Pittsburgh: Dwight H. Cappel; WWGV-970; *Collector's Corner* (Sun. 10:15-10:45 p.m.)
Pittsburgh: John Leban; WCAE-1250; *Jazz at the Philharmonic* (Th. 10:10-30 p.m.) *Jazz Saturday Night* (Sat. 10 p.m.-1 a.m.)
Pittsburgh: Bill Powell; WILY-1080; *jazz portion of the Rock and Ride Show* (six days, 4:45-4:30 p.m.)
Pittsburgh: Sterling Yates; KDKA-1020; *Sterling Yates Show* (M-F 9:30-10 p.m., Sat. 8:30-10 p.m.)
Reading: Marilyn Strouse; WEEU-850; *Music in the Air* (five days, 10:30-11 p.m.)

RHODE ISLAND

Providence: Carl Henry; WPFM-95.5; *The Modern Jazz Hour* (Sat., Sun. 11 p.m.-midnight)

SOUTH CAROLINA

Columbia: James Carter; WOIC-1470; *Music Just for You* (Sun. 1-4 p.m.)
Greenville: Jim Whitaker; WCOK-1440; *Jazz on Parade* (Sat. 1:05-5 p.m.)
Spartanburg: Ray Starr; WJAN-1400; *The Ray Starr Show* (M-F 12:05-2:30 p.m.)

SOUTH DAKOTA

Watertown: Rick Gareau; KWAT-950; *Jazz Incorporated* (six days, 3-5 p.m.)

TENNESSEE

Chattanooga: Ray Hobbs; WDDO-1310; *Night Watchman* (M-Sat. 9:30 p.m.-midnight)
Kingsport: Bill Austin; WKIN-1320; *Second Breakfast* (M-F 8:15-9 a.m.) *Boogie and Blues* (M-F 4:4-3:30 p.m.)
Knoxville: Jean Brady; WVOL-1130; *Reflections in Jazz* (Tu., Th. 9-11 p.m.) *Progressive Jazz* (Sat. 5-8 p.m.)
Nashville: Bill Allen; WLAC-1510; *Jazz Matinee* (Sat. 1-4 p.m.)

TEXAS

Austin: Larry Jones; KTXN-1370; *Spinner's Sanctum* (M-F 1-3 p.m.)
El Paso: Jud Milton; KROD-600; *Milton to Midnight* (M-Sat. 11:00 p.m.-midnight)
Hartington: Sam Sitterle; KGBT-1530; *Saturday Session* (5 p.m.)
Houston: Ed Case; KTHH-790; *Swing Session* (M-F 8:05-8:45 p.m.)
Kingsville: Eston R. Pace; KINE-1330; *Jam for Breakfast* (M-Sat. 7-7:30 a.m.) *Jazz Session* (Sat. 4-5 p.m.)

UTAH

Salt Lake City: Ray Briem; KLBZ-570; *Kool Klub* (Sun. 11 p.m.-1 a.m.)

VIRGINIA

Norfolk: Roger Clark; WNOR-1290; *Roger Clark Show* (nightly midnight-6:30 a.m.)
Roanoke: Andy Peterson; WSLV-TV; *P.M. with Peterson* (five days 2-2:30 p.m.)

WEST VIRGINIA

Charleston: Hugh McPherson; WCHS-580; *Rehearsin' with McPherson* (M-Sat. 11:15 p.m.-1 a.m.)
Wheeling: Bob Klose; WKWK-1400; *Jazz Session* (Sat. 8:05-8:30 p.m.)

WISCONSIN

Madison: Jack Buechler; WKOW-1070; *Buechler's Bear* (M-F 10:30 p.m.-midnight)
Madison: Bill Dykes and Tom Kammer; WISC; WISC-FM-1480, 98.1; *Bandstand* (M-F 7:30-10 p.m.)
Milwaukee: Stuart Glasman; WRIT-1340; *Jazz for a Sunday Evening* (10 p.m.-midnight)

CANADA

Montreal: Henry F. Whiston; CBM, CBM-FM-940, 95.1; *Jazz at Its Best* (Sat. 10:30 a.m.-noon); *Trans-Canada Dances* (Sat. 11:30 p.m.-12:30 a.m.)
Toronto: Del Mott; CIBC-860; *Mott's Music* (M-F 1-2:30 p.m.)
Windsor: Kenn Bradley; CKLW-800; *Sleepwalkers Serenade* (Tu-Sat. 12:05-1:30 a.m.)

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