

down beat

March 6, 1958

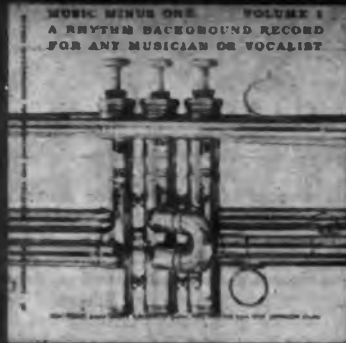
APR 24 1958

Patti Page
TV's
Singing Range

TAN KENTON
Looks At Jazz' Future



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I Only Have Eyes for You
Body and Soul
I Got Rhythm
What Is This Thing
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April in Paris
The Man I Love
Lover Come Back to Me
Nat Pierce—Piano
Harry Goldbraith—Guitar
Bill Winton—Bass
Osie Johnson—Drums



VOLUME 2
Mule and Coy
Let's Be 10
You're So Beautiful
I Got a Kick Out of You
You're Something to Me
Smoking Gun
You're the Top
Nat Pierce—Piano
Harry Goldbraith—Guitar
Bill Winton—Bass
Osie Johnson—Drums

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VOLUME 4
Oh, Lady Be Good
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Embraceable You
These Little Words
I May Be Wrong
You Mornington For
Words
I Cover the Water-
front
Fool and Dandy
Don Abney—Piano
Jimmy Roney—Guitar
Oscar Pettiford—Bass
Kenny Clarke—Drums



VOLUME 5
Mule and Coy
Let's Be 10
You're So Beautiful
I Got a Kick Out of You
You're Something to Me
Smoking Gun
You're the Top
Nat Pierce—Piano
Harry Goldbraith—Guitar
Bill Winton—Bass
Osie Johnson—Drums



VOLUME 6
Jealous
Crazy Rhythm
My Blue Heaven
Just One
Just One
Crazy Rhythm
Mean To Me
Gone with the Wind
Sally, Sally, Give Me
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chords and discords

White's Paper . . .

Highland Park, Ill.

To the Editor:

I have been reading your magazine for about four years, and I am fifteen years old. This evening I was going through some back issues of *Down Beat* accumulated over four years, and I came across a *Chords and Discords* column which was filled with strong words concerning an article you ran featuring Elvis Presley. Six letters concerning this article were published, four against, two for. I also had a stack of LPs on at the time, and while I read these four warped ideas, I believe I was listening to a Miles record. This thought suddenly came to me: how can intelligent people possibly buy records such as *Teddy Bear* by the carload and not even glance at the records classified jazz (in places, somewhat limited, I will admit)? I would be willing to wager that if you selected any ten individuals at random, and asked them what the nation's top ten songs were, they would be able to name five of them. Then, if you asked the same ten people to tell you who Bird was, they would most likely laugh in your face, or stare at you as if you had just landed in a flying saucer. Please, please do not generalize the sad state of the

musical taste of teen-agers, for musically, they are very, very immature.

The musical tastes of the American public are truly appalling. Even most European citizens are better informed on American jazz than the typical American citizen. We are in a musical crisis!

A question: why did these Elvis fans write to *Down Beat*? How did they discover an article in a jazz magazine if they call jazz "senseless, noisy and confusing," and "a lot of noise." Why would they read a magazine which they consider "crummy" and "prejudiced"?

A weird bunch, these rock 'n' roll fans. Weird, indeed.

Ted White

Sympathetic . . .

Scarsdale, N. Y.

To the Editor:

Congratulations to Dom Cerulli for having had the fortitude to appear on *Greenwich Village Party*, perhaps the worst of today's TV shows, and listen to Art Ford, perhaps the worst Top Forty offender of the local disc jockeys, tell the audience how he "learned all about the real jazz right here in the Village from great jazzmen like Josh White." To my knowledge, Josh has never sat in with

either Monk or Armstrong. Dom, it was painful to see that sick smile on your face when Ford spouted his obviously rehearsed hip phraseology. It was a nice try, anyway.
Jed Irwin

Don't Complain . . .

Baltimore, Md.

To the Editor:

Will Jones sounds a note of sanity. People who should know better have been pumping up this bogey of BMI conspiracy for too long. Of course it could be true; but if it were not true, the results would be just what we have today. There is one reason why most of the music on AM radio has the aesthetic appeal of rotting garbage floating in a cesspool: The overwhelming majority of the people either wants it that way, or just doesn't give a damn. Maybe there's no way out; but if there is, it concerns the improvement of public taste and awareness of quality. People in the music business—musicians, critics, arrangers, writers, etc.—are the only ones who can do something about this awful situation. Against the anguished howls, let me play this counterpoint: Who is concerned about musical quality per se? Club owners? Radio station managers? Booking agents? They are concerned with one question: How commercial is the product? That is their function. Only the people who make the music can improve the state of affairs.

First, let's stop corroding the existing structure. Stop treating jazz as a mystical

(Continued on Page 6)

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the first chorus

By Jack Tracy

It appears that the end of the deluge may be in sight.

You can begin looking for the number of jazz LPs released every week to diminish because, frankly, business just ain't what it used to be. The jazz listener is no longer gobbling up almost everything tossed his way. He is becoming selective.

Undoubtedly the current recession in the national economy is to some degree responsible for this. But I think it goes a little deeper than that.

With the advent of this thing called high fidelity, jazz fans had a chance to hear music recorded in better perspective than ever before. Coupled with the fact that LPs took over the album market, many people built what amounted to entire new collections. They bought more records than they normally would have in order to have a representative backlog of jazz on hi-fi LP.

But the demand now seems to have caught up with the supply, and once again we are going to have a buyers market for jazz.

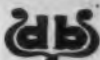
It will be much more difficult for companies to exist by issuing hastily-assembled packages containing mediocre music. Once again quality will be a determining factor in jazz record sales.

A few of the companies managed to maintain an exceedingly high standard throughout the whole gold rush. They have built catalogs that will provide a steady source of income for years to come. Almost every LP they release has purpose and planning behind it. The company directors have had long experience in the jazz field, they know who the ablest practitioners are, and they go about getting the best out of each performer at each date with a distinct advantage—they know the men, they know what the men are capable of doing, they know jazz, and they are not trying to hustle a quick buck today.

It isn't necessary to name them—look through your own collection of jazz on LP, pick the 10 or 20 or more you'd keep if you had to give away the rest, and notice who put them out.

And notice, too, the next time you go to a record shop, what labels you look to confidently for good jazz.

They are the ones that will be around in 1959. And 1960. I have my doubts about a lot of the others.



down beat.

Volume 25, No. 5

March 6, 1958

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MUSIC NEWS

Some jazz gets behind the Iron Curtain; Eddie Condon uses a bulldozer; Ray Eberle bandmen killed in auto crash; Los Angeles musicians settle for a compromise, and jazz goes to a firehouse are among the featured stories in the regular news roundup that begins on page 11.

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On The Cover

As lowering ratings continue to trip off TV's music shows one by one, Patti Page's remains one of the few left which present music tastefully and with full regard to jazz artists. A frequenter of *Down Beat's* cover several times in the past, PATTI this time makes it as a star of TV as well as records.

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largest conferred on a deserving few among the worshipers. It is music, presented for the enjoyment and approval of anyone who cares to listen. Alienating 90 percent of an audience is really a weak goal. This can be accomplished musically, or by showing each other and the audience what a bunch of peasants you think they are. It doesn't have to be good to be popular; but a lot of people haven't learned that it doesn't have to be bad, either. Seeing a jazzman make the cover of *Time* magazine should be occasion for rejoicing rather than trying to write him off because of it. Deride commercial success at your peril. Using Lawrence Welk as a whipping boy is no more productive than internecine warfare over who is the sole keeper of the true jazz.

If you consider public acceptance an inverse measure of talent, don't complain that no one is listening.

Alvin L. Schreiber

No Hipsters...

Buffalo, N. Y.

To the Editor:

I have been reading your magazine now for some time and I enjoy it very much, especially the *Cross Section* part.

I always felt that most jazzmen talked like Harry the Hipster and knew little, if anything, about the world in general.

I was very surprised to find that most of the subjects interviewed were very articulate and interesting.

Please continue the *Cross Section* segment.

Kathleen McCrea

San Bernardino, Calif.

To the Editor:

What is Don Gold trying to prove? Apparently that Dizzy Gillespie's love for dill pickles gives us an insight into his thinking and thus helps us to understand the man and his music. What sort of ridiculous logic is this? Are the editors of *Down Beat* so impoverished mentally that this is the best use of valuable space that can be dreamed up? If so, the next feature might well be titled "Favorite Recipes of Mine" by Sonny Rollins or "Why the Yankees Lost" by Charlie Mingus.

Based on research already accomplished by the assiduous Mr. Gold, the following studies could be developed: "What I Like About Peter Lorre" by Norman Granz; "Home Movies—Why I'm Not Interested" by Cannon Ball Adderley; "The Case Against Ice Hockey and Boxing" by Ruby Braff; "Why I Like Aspirin—At Times" by Jimmie McPartland, and "Famous Cheeses I Have Known" by Andre Previn. Less frivolous writings would, of course, give the reader greater insight into the musician's character. For example: "What's Wrong with Our Missile Program?" by Frank Holzfeind; "Why Communism?" by Jack Teagarden, and "Thoughts on Historiography" by Stan Getz.

In keeping with this trend, a column might be inaugurated which would present such valuable minutiae as the blood count of prominent sidemen, the serial numbers on their drivers' licenses, and the cost of their favorite brand of benzedrine. Ridicu-

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lous? Certainly, but no more so than the Cloud Cuckooland pattern already established by *Cross Section*.

Mr. Gold has shown that, on occasion, he can write intelligently. On his present kick, however, he resembles Dryden's Shadwell who "never deviates into sense."

Jim Angelo

It's Dead, Man . . .

Winnipeg, Man.

To the Editor:

I am writing you from what seems to be the deadest place on the North American continent: Winnipeg, Manitoba, Canada. My reason for writing you is because I think it is about time someone disclosed this fact to the outside world. To back up my plight I would like to give you a

jazz appreciationist's view of the whole unbearable situation. I would like to add at this time that this is not particularly one person's opinion.

Earlier this year I was given the "golden opportunity" of a trip to your fair city of Chicago and I took it. Upon just walking the streets and seeing the number of night-clubs, etc., that offered absolutely the best in jazz I finally realized what it was like to be living or merely existing in a place such as Winnipeg. Perhaps what would summarize all this is the fact that if you dare to mention the unthought of word jazz around here, 99 out of 100 will think you are talking about, pardon the expression, rock and roll!!!! If a disc jockey were to spin

a progressive jazz composition on any one of the popular radio stations he would be swarmed on by a board of rock & roll loving teenagers or a bunch of decrepit lovers of the classic side of music, threatening to pull the station apart by the roots if it dare do that again. Here in order to make a low priced instrument pay for itself you would have to play in a Ukrainian dance hall every Saturday night for at least 10 years playing polkas and oldtime waltzes at weddings and social gatherings.

During the past few months, or years as it may seem, a number of large American bands have appeared here doing one-niters and out of four or five only one at least three-fourths filled the Winnipeg auditorium and this more than welcome guest was the immortal Louis Armstrong. The others, whom I will not mention, did not stand a chance here. However, Winnipeg does, I think, stand a chance of opening up in the future due to recently changed liquor laws. Man is this the only thing that will open up jam here?

There are a few contemporists in Winnipeg and a number of prominent ones in Canada and I hope to be one, with my friends for whom I write you for, who are striving for jazz in Winnipeg. Most prominent musicians move from here to south of the border to make a living and a career there, I hope that if at all possible you would publish this all-too-brief description of jazz in Winnipeg, truly a dilemma.

George A. Moore Jr.

Viva Jacoby . . .

Lakewood, N. J.

To the Editor:

I enjoyed the article on Don Jacoby (Jan. 23 issue) and thought I would send along this little message. Man does not live by bread alone. In a set-up that is so commercial it is refreshing to find a cat like Don who is so qualified and yet takes time from a busy schedule to give instruction gratis to worthy musicians that are trying to make it. I hope he has his chops forever. I have heard and seen him many times when I was a shut-in for eight months a few years ago. I think that one of the faults of the teaching profession is that many guys give instruction as soon as they know what a B-Flat seventh is and in no time at all a young musician becomes frustrated and stops practicing as lessons are expensive and a waste of time unless the teacher is qualified and sincere.

With all good wishes and a special bravo for Don.

Mannie Friedman

Remembers . . .

Harper Woods, Mich.

To the Editor:

This morning on a disc jockey show I heard Jan Savitt's old recording of *Rescue Grands*, and it started me to wondering about Johnny Austin, who played such a distinguished part on that record.

Do you know where he is now? And also Cappy Lewis who, you'll remember, did such nice work with Woody Herman's pre-war band?

A. D. Henderson

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strictly ad lib

NEW YORK

JAZZ: J. J. Johnson's new group, featuring Nat Adderley on trumpet, with Albert Heath, drums; Tommy Flanagan, piano, and Wilber Little, bass, due in at Birdland in mid-February, following a break-in at the Crown Propellor in Chicago. Plans are underway for a European tour this summer . . . Lee Konitz and his quartet moved into the Half Note for three weeks, with Charlie Mingus and his Jazz Workshop set to follow . . . John Mehegan opened at the Weylin . . . Kai Winding is writing the backgrounds for the next ABC-Paramount LP by the Axidentals, which will be accompanied by his group . . . Sam Donahue brings his band into Birdland, sharing the bandstand with Stan Getz, early in March. Maynard Ferguson's band and Bud Powell precede Sam, and Al Hibbler is set to follow . . . Bobby Scott is working the rough solo piano spot at the Cafe Bohemia . . . Don Elliott collaborated on the song, *We're Together*, with Steve Allen. Dorothy Collins recorded it for Coral. It's based on the theme, *Straits of McLellan*, penned originally as an instrumental show opener for Boston disc jockey John McLellan.



J. J. Johnson

Erroll Garner started a string of solo concert appearances at Symphony Hall, Boston, late in January, to be followed by appearances in Town Hall, Philadelphia, and also at Providence, R. I., and Hartford, Conn. . . . Johnny Richards was commissioned to write a composition by Washington university, St. Louis . . . Harry Edison was featured trumpet soloist with Pearl Bailey's review at the Waldorf-Astoria . . . A film based on the life of the late French guitarist, Django Reinhardt, is being shot in France . . . Sidney Bechet's ballet, *New Orleans*, received lukewarm critical comment in Paris. Kansas Fields, trombonist Bill Tamper, and trumpeter Sonny Grey were among the musicians participating . . . Bassist Eugene Wright replaced Norman Bates in Dave Brubeck's group . . . Eddie Costa is cutting kiddie records for Kimball, using both piano and xylophone . . . Barbara Carroll's trio replaced the Bobby Hackett sextet at the Voyager room of the Henry Hudson hotel. Hackett's group did a week at Boston's Storyville.

Roulette will start issuing stereo tapes in March, with sets by Basie, Joe Williams, and the "Count Basie Presents" series among the initial releases . . . Pianist Dave McKenna worked with the Charlie Ventura group in some New Jersey spots . . . Toshiko moved into the hotel room set with appearances in the show at Boston's Hotel Bradford . . . Kai Winding's next Columbia LP will add 12 strings to his four trombones . . . Prestige signed Detroit harpist Dorothy Ashby . . . There are tentative plans to open the Cherry Lane as a Mary Lou Williams room.

Pianist Jimmy Jones reports he quit as Sarah Vaughan's accompanist to write, record, and conduct in New York . . . Norman Granz signed Dorothy Dandridge to Verve. Her first LP will be cut in April . . . Count Basie's band is touring the midwest through February and mid-March . . . Miles Davis and his group, featuring Paul Chambers and Cannonball Adderley, moves into the Copa in Pittsburgh Feb. 10 . . . Teddi King is set to make a series of

(Continued on Page 48)

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Down Beat March 6, 1958

Vol. 25, No. 5

In This Section

- Jazz for the Iron Curtain
- Condon Makes a Move
- Eberle Bandsmen Killed
- Fred Katz to Decca
- Jazz at a Firehouse

U. S. A. EAST

The Ultimate Weapon

The hunger for American jazz felt behind the Iron Curtain came to *Down Beat* from two sources recently.

World-Pacific's European representative, Joe Napoli, reports that a trip to Warsaw, Poland, demonstrated that hunger to him.

"This I can say," wrote Napoli, "the jazz fans are really up to date, thanks to the Voice of America. *Down Beat* is a prize among the jazz set, and one copy goes around to at least 50 people."

Napoli added that negotiations to distribute World-Pacific jazz LPs behind the red-dominated countries progressed favorably, and the label may crack the Iron Curtain.

From Creed Taylor, jazz a&r man at ABC-Paramount, came a letter written to him by a jazz musician in Prague, Czechoslovakia, to whom Taylor had sent a Jackie Cain-Roy Kral LP.

"I have no words to express my thanks for your kindness," wrote Ludvik Sereda. "The record will not only be for our listening pleasure, but mainly we shall learn very much from it. . . . We are glad there are several improvised choruses on the record. This is very instructive for us. Great surprise for us was the perfect reproduction of the recorded music. We envy the possibility of the American musicians who can go to a gramophone shop and to buy such a perfect record. We shall never forget you."

Commented Taylor, "We'll be sending more LPs over there, and perhaps some of the other companies might want to follow suit."

Jazz Goes To Beacon Hill

The gold-topped dome of Boston's state house rocked precariously in mid-January when Louis Armstrong brought his group into the time-worn



Don Elliott will bring his quartet back to the Patrice Munsel ABC-TV show in March. An appearance by the *Down Beat* poll winner and group recently captivated Miss Munsel and the repeat appearance is the result. Miss Munsel and Elliott are pictured above during the initial Elliott invasion.

house and senate chambers for some nonlegislative jamming.

Musical hi-jinks, usually reserved for adjournment night horseplay, stole the play from state budgets, tax bills, and other law-making activities. Armstrong, who was appearing at Blinstrub's Village in Boston, was given a citation proclaiming him "the ambassador of good will, who through his artistry brought comfort, pleasure, and understanding to people throughout the world."

It also marked a first for the ancient legislative halls. Although the Massachusetts house and senate have played host to such as the McGuire Sisters and Danny Kaye, among others, in recent years, Armstrong was the first to bring jazz up for a vote.

At Last, A Two-Beat

Hardened traditional jazz fans couldn't believe their eyes when they saw bulldozers nosing into the building that had housed Eddie Condon's jazz club in New York for 12 years.

As the building toppled into rubble with others in the area, they fidgeted and waited for the lean, wry guitarist to set up his skyrockets in a new location.

In mid-January, the long-awaited opening took place. Celebrities and socialites elbowed each other at the posh E. 56th St. Sutton hotel which

housed the short-lived Bourbon Street club through the summer.

But the move was not without its cost. Before the lease could change hands, Condon had to pick up a \$2,638.52 tab due musicians under the previous regime for remotes, payment to members of the Ed Reed orchestra, and for payment due another musician. Condon also had to agree to accept responsibility for the fulfillment of Jack Teagarden's contract. Teagarden had been slated to come into Bourbon Street but the club folded before he opened.

For his mid-town opening (actually, quite uptown from his just-barely Greenwich village previous location), Condon fielded a crew headed by cornetist Rex Stewart, trombonist Cutty Cutshall, pianist Gene Schroeder, drummer George Wettling, bassist Len Gaskin, clarinetist Herb Hall and himself on guitar. Alternating was the new Bud Freeman trio, with Ang Pli, drums and Al Plank, piano.

To Full Height

For the first time in her career, singer Jeri Southern is forsaking the piano stool to concentrate on a stand-up act for her forthcoming national club tour.

Jeri's accompanist is coast pianist Bud Motsinger, who will accompany her in engagements at Birdland, the Celebrity club, Philadelphia, and Baker's, Detroit. For the last two years, Motsinger has worked with club singer Ruth Olay.

While in New York, Jeri will record her initial album for Roulette Records under musical direction of Lennie Hayton. Sy Oliver will lead a single record date on which she will do songs from the show, *Oh, Captain*.

'58 Is 33 For Duke

With the release of Duke Ellington's Columbia single, *My Heart, My Mind, My Everything*, the Duke entered his 33rd year as a recording artist.

Best estimates were, that during the past 32 years, Ellington has recorded some 1,250 sides for more than a score of labels, and has some 570 compositions listed under his copyright at ASCAP.

For the record books, Duke's first composition was written in the early



Duke Ellington
Still Around

1920s, and was called *Soda Fountain Rag*. His first recording, in 1925, was for the Perfect label, and coupled *I'm Gonna Hang Around My Sugar* with *Trombone Blues*.

Most significant, however, was the fact that through the swing era, the traditional renaissance, bop, rock 'n' roll, calypso, and the other musical idioms and fads which have come and gone during those 33 years, Ellington remained, grew, and added to his stature as a musician and composer.

Final Bar

In Wrightsville, Ga., early on the morning of Jan. 19, two cars collided head-on, killing five persons and injuring two.

Dead were three members of the Ray Eberle band, enroute to an engagement at Marianna, Fla. Injured were two band members riding in the same car. Both occupants of the other vehicle were also killed.

Police said Mr. and Mrs. Philip Colosimo and Salvatore Carbone were the dead band members. Injured were drummer Mel Zelman and Jack Sohmer. Georgia Highway patrolmen said the other car involved in the collision with the Eberle band car was driving on the wrong side of the road.

In New York, trumpeter Tommy Allison succumbed to cancer in mid-January after a long and valiant struggle for life.

And late in the month, Howard W. Gibeling, an arranger for the bands of the late Tommy and Jimmy Dorsey, Larry Clinton, Spike Jones, Hal McIntyre, and Glenn Miller, suffered a fatal heart attack at the age of 44. He died in Valley hospital, Ridgewood, N.J.

Following his dance band arranging years, Gibeling had been arranger for Dorsey Brothers Music, Inc., and had been active arranging in radio, recording studios, and TV.

That Suburban Beat

At Local 746 of the A.F.M. in Plainfield, N. J., excitement was running pretty high.

More than 1,400 persons in the Plainfield area turned out for a pair of jazz concerts featuring local musicians, and 10-year-old drummer Barry Miles (*Down Beat*, Oct. 31, '57).

The first concert, at Plainfield High School, featured 11 musicians, and the second affair, at Dunellen, N.J., high school, spotted 21 musicians in varying combinations.

Both concerts were financed through grants from the Recording Industries Trust Fund. Bob Johnston, Local 746 recording secretary, narrated both programs and played drums. The music ranged from traditional jazz to modern. Altoman Bob Miller presented originals for each concert.

Heartened by the turnouts so far, three additional concerts are planned during the remainder of the winter and early spring.

U. S. A. MIDWEST

Parade Of The Bands

Thousands of high school musicians will be flocking to Enid, Okla., this spring.

The occasion—the annual Tri-State music festival.

Previous festivals have encompassed performances and competition by bands, orchestras, choruses, glee clubs, drum and bugle corps, small ensembles, and soloists. This year's festival—to be held May 1-3—will include the inauguration of competition for school stage bands.

The four outstanding stage bands will be led by clarinetist Buddy De-Franco, who will play with these bands as well. *Down Beat* will present an award to the band named the outstanding one.

High school officials and band members can obtain complete information on the festival from the Tri-State music festival, University Station P. O., Enid, Okla. Deadline for entries is April 1.

Jazz At the Firehouse

The firetrucks are rolled out. Tables are set up. And Dixieland jazz takes over a firehouse for an evening.

This is the scene at the Butterfield firehouse in Villa Park, Ill., these days. Gus Allen and John Pope have been



Jack Teagarden
Where's the Fire, Man?

practicing this firehouse jazz policy for several years, bringing Dixieland groups and soloists to Chicago's west suburban area jazz fans.

Local Dixie groups, including Franz Jackson's group and the Stockyard Six, have played the firehouse, and name groups, including the Dukes of Dixieland and Salty Dogs, have done so, too. On March 2, Jack Teagarden will make an appearance.

The series has been extremely successful, according to Allen, who told *Down Beat* that he and Pope are searching for a larger firehouse in the area.

Admission to the Butterfield firehouse sessions is \$2, with food and beverages available at "neighborhood" prices from the firemen. The firehouse is located one-half mile west of route 83 on Butterfield road in Villa Park.

It's that red building.

New Music Scholarship

College music students, on the junior, senior, and graduate levels, are eligible for a new scholarship, offered by F. E. Olds and Son, manufacturers of musical instruments.

The scholarships, consisting of awards of \$500, \$350, and \$200, will be granted for the thesis, term paper, or article judged by a scholarship committee as showing the greatest evidence of "original thinking, sound research, and intelligent objectives." The paper may be on any subject relating to instrumental music.

Complete details and rules for entering the competition are available from F. E. Olds and Son scholarship committee, 7373 N. Cicero Ave., Chicago, Ill. The initial competition will be for the period March 1 - June 1, 1958, with the winner to be announced not later than Aug. 1, 1958.

U. S. A. WEST

Almost An Explosion

Until the end of January, the situation within Los Angeles' local 47 looked so explosive it might detonate any moment.

Tension in the membership hinged on the question of support for its studio committee in forthcoming contract negotiations with the motion picture studio bosses. The committee, first of its kind in the local's history and already sanctioned by AFM president James C. Petrillo, is dominated by anti-administration (and hence anti-Petrillo) members.

In a secret meeting last month, the committeemen went on record to secure a clause in their recommendations to the general membership that would bar further payments by the studios to the music performance trust funds, a measure strictly in line with anti-Petrillo rebel policy.

Crisis was anticipated at the membership meeting of Jan. 27, a gathering divided on the basic issue of all-out fight with the federation on the trust funds question or gradual settlement by negotiation.

Then, in an 11th hour effort to avert an open split in the general membership, the opposing factions

conferred in an attempt to discover a solution. The result: A unanimous vote reaching even to rebel supporters in the rank and file declaring invalid the inflammable clause.

As if to seal the bargain, the meeting also adopted the appointment of moderate Elior H. Daniel, local president, and studio committee chairman Hal Rees to fill an existing vacancy on the body that will lead the united front of the membership into battle with the studios.

Bill Was Due

For years, Bill Holman has been ranked by his peers as one of jazz' top arrangers. Strangely, he has never permanently allied his talents with a record company, either as writer or instrumentalist.

Last month, however, Holman signed on the dotted line in an exclusive artist contract as tenorist with new independent Hollywood label, Andex Records. The fledgling firm, a subsidiary of Rex Productions, and sister company to Keen (of Sam Cooke fame), announced through spokesman Donald Clark that Holman's first album will be a big band LP. With a lineup of top west coast jazzmen, the big band will record all Holman originals.

Also added to the Rex roster was

the rehearsal band of Rene Bloch, and an initial LP is now in the planning stage, Clark said. Bloch, 4½ years with Perez Prado as contractor and lead alto, took over the Prado band when the leader pulled out. The 16-piece plays Basic-patterned arrangements by Hal Vernon and Sy Johnson.

Slight Percentage

In 1957, a total of 220,000 jazz LP albums were sold by RCA Victor, W. W. Bullock, vice-president of the label, last month told a press conference during a flying visit to the west coast.

Noting that this amounts to only about one percent of the firm's total album sales, Bob Yorke, Victor's west coast a&r supervisor, added "... a very small share of our total dollars was earned in jazz sales."

In contrast, Bullock said the label had sold last year 7,500,000 classical albums which amounts to 60 percent of total albums sold.

Far and away the most important money earning artist on the label, the conference was told, was Elvis Presley. Bullock credited Presley's sales with being the largest single factor in boosting the record industry's 1957 gross to a record \$400 million: Second biggest Victor seller, but outrun by Presley 3 to 1, was Perry Como, with about 7,000,000 records sold during the year.

Down Beat Screen Awards

■ Johnny Green's music for *Raintree County* was the best underscore to come out of Hollywood in 1957.

That's the consensus of the more than 700 musicians, composers, and conductors polled by *Down Beat* for this magazine's fourth annual motion pictures and radio-television awards poll.

And for the fourth consecutive time, Frank Sinatra was named the personality of the year for his roles in *Pal Joey* and *The Joker Is Wild*.

For the first time, a performer associated chiefly with television was named the female personality of the year when Dinah Shore took top spot in that category.

Other winners include:

● Nelson Riddle, for the scoring of the production numbers in *Pal Joey*, and a second award for the best scoring of a regular television series (the Nat Cole show).

● Sinatra again, for best vocal performance (*Pal Joey*).

● *All the Way*, from *The Joker Is Wild*, as the best original song.

● *3:10 to Yuma*, as the film in which music was used to best advantage to enhance the narrative value.

● Chico Hamilton, for the best instrumental performance (*Sweet Smell of Success*).

● Leland Hayward, the producer or director who did the most during 1957 to emphasize the importance of music to motion pictures (*Sayonara*).

This poll was begun four years ago in order that the musical craftsmen in the industry might be given the opportunity to bestow deserved credit on their fellow workers.

Katz Swinging

Doubtless the farthest thought from the mind of symphony cellist Fred Katz a scant five years ago was the idea of being an active jazz a&r man.

Last month Sonny Burke, coast boss for Decca, neatly summed up one phase of Katz' future musical activity when he said, "From now on, Fred is going to have a lot to do with the jazz we record out here. He's a very talented musician and I'm very happy he chose to join with us."

Though final contracts had not yet been signed at presstime, it was generally understood that Katz was taking over as Decca's coast supervisor of jazz recording. He was to sign two contracts with the major label, both as artist and as a&r man. It is believed his artist pact is to be nonexclusive with a percentage guarantee.

Now working on two forthcoming Decca albums under his own name, Katz was also neck deep in scoring for Dot Records and commercial television. In addition, he will write the music for a forthcoming Helen Traubel album (he scored her recent Las Vegas act) and begin work on a documentary film set to roll in March.

Joe Williams

'I'm Happy Mathis

Came On The Scene'

By Don Gold

■ When the endless debate about singing in jazz comes up, Joe Williams always is placed on the side of jazz.

There's no doubt about the role of the Williams voice in jazz. The 39-year-old singer has been a part of jazz since 1937, when he made his professional debut with Jimmie Noone's band. Since that time he has worked with Coleman Hawkins, Lionel Hampton, Andy Kirk, Albert Ammons and Pete Johnson, Red Saunders, and Count Basie. It is the last association that has brought him the most recognition.

Williams first worked with Basie's septet in 1950. He joined the Basie band in late 1954 and has contributed to the band's commercial and artistic success ever since.

In this *Cross Section*, Williams commented on the variety of topics that follows:

CHILI CON CARNE: "Well, actually, chili reminds me of food, more or less . . . then, Harry Carney comes to mind . . . that leads to Ellington . . . and Latin-type tunes. Some of us who really know refer to Latin-type chicks as 'chili' . . . 'a little chili'."

CHESS: "Oh, man. Chess is a game I haven't mastered yet. Of course, I recorded *Every Day* for Chess Records in 1950."

JOHNNY MATHIS: "I'm very grateful for this man. I told him recently that I was happy he came on the scene. He does a good job and has caused the music business to turn around to better music to a degree. For this I'm grateful."

FREDDIE GREEN: "Green? You can't describe Green, actually. He's a sportsman, a man who is hip to most sports and follows them avidly. He's a good golfer and was instrumental in getting me to play. He's a musician of thorough knowledge—his work is always a finished product. And if it's Green's, it swings. He's such a gentleman—a good father and devoted husband. He's everything a man could wish for himself or his son."

IRVING BERLIN: "I sang *Always*, with the verse, in 1945 and I got a 13-week job because of it and went on from there. He's written some beautiful things. And *White Christmas* will always be here. Also, he came along at a good time, before the market was glutted by so many songwriters."

ETHEL WATERS: "It's a shame that this woman's recordings weren't exploited. I heard her in 1929 or '30 and I didn't see how anyone could possibly touch her. Later, she became a fine actress, too. I remember a record of hers in '38—*You're a Sweetheart*. Something else! I once sat in a theater all day long just to listen to her."

LONDON: "There'll always be an England. London is a big, beautiful, cosmopolitan city. And those supposedly cold Englishmen are very warm at heart. When one says, 'Glad you could come' he means many things. They



can like you very much and let you alone, too. I had a ball in London."

EARTHA KITT: "Uh-huh. Here's a woman who's alive and gives the feeling of having great strength. A driving force that won't be denied—to sing, to dance, and act. She has a beautiful life and a world of talent. One of these days I hope to get her on the golf course, just to talk to her for hours."

MUSICAL COMEDY: "I hadn't thought of ever doing it. I did some musicals in church and high school, but the field for me now is jazz and unless the music and book for a show were very good, I wouldn't try it. I'd like something very gay—fast-moving entertainment—if I tried it."

FRIED CHICKEN: "Ah, there is good food, especially if it's done right. When I think of it, I always think of home."

JOSH WHITE: "He's a giant in his field, more authentic than most. I've enjoyed his work because he's so different from most folk singers, with his fine guitar playing and his singularly impressive presence."

VESTS: "Wonderful, but I never think of buying one, even though I admire them on others. I'm glad spats haven't come back, however."

BOWLING: "Excellent when I can't get out to the golf course."

LOUIS ARMSTRONG: "He came along during the '20s and '30s and I had the good fortune to hear him then—hear him with a big band. With his feeling and the virility of his sound at that time there was no touching him at what he was doing. But Roy Eldridge and Dizzy Gillespie impressed me, too. And later, Fats Navarro."

CHARLIE MINGUS: "He's a big, powerful, and gentle giant who should write music and books, because he has so much to say. He should write for the people as well as for himself. He has the energy and the strength to do it."

DANCING: "It's good exercise . . . hugging set to music. Anytime you can get a girl in your arms it's fine."

JOE TURNER: "Boss blues singer, I've seen him sing for hours and never since the same line twice. He was a major influence in my singing the blues, starting in the late '30s. He was one of the first singers I could understand. The blues today are depression and elation, as they were in the past, but the time is different. Joe has moved along with the time."

Miss Page's Big Record



■ The Patti Page story began on a tiny radio station in Tulsa, Okla.

Today, it continues over the full CBS-TV network, and on millions of phonograph records.

Just turned 30, Patti is riding high on a popularity crest buoyed by nine more-than-a-million records, and *The Big Record*, one of the very few straight musical TV shows on the air.

Manager Jack Rael, who first heard Patti sing on that Tulsa radio station, brought her out of the west and into the world of entertainment.

For some time, the going was the usual rough breaking-in grind for a newcomer. Patti played theaters and small clubs until she secured an audition on Don McNeil's *Breakfast Club* show in Chicago. She won the singing spot, and later secured her own show on CBS radio.

Patti has appeared on the cover of *Down Beat* several times during her career, but never so dramatically as the first Page cover. "I almost cried when I saw it," Rael said. "It was an awfully big break for Patti. We walked all over Chicago and just looked at the newsstands. It was the first time she had been given such a break in any national magazine.

Patti added, "Whatever you do, don't use that same picture . . . please."

For Patti has changed over the years since her coming-up days. She has slimmed down (largely because of the unflattering, all-revealing TV eye), and has become more poised and sophisticated. As a result, she has by her side, almost constantly, a dresser, a hairdresser, and makeup artist. These days, how she looks is almost as important as how she sounds.

At CBS, officials connected with her *Big Record* show report that they have also noticed a change in Patti since she started the show last fall.

"She used to be tense and nervous," one spokesman said. "She'd worry about blowing a line or fluffing a word. Now, she just takes it in stride, and sometimes makes a pretty good gag out of a mistake."

At a dress rehearsal for her 20th *Big Record* show, this was very much in evidence. Patti appeared relaxed, confident, poised. She had three changes of costume to make in her



tiny dressing-room to the left of the stage on which her show is shot. She had very little time to make her changes, and she had some rather wordy introductions to make for her guests. She carried them off professionally, and ad-libbed acceptably when she goofed a line.

There was an added air of confidence on the show because earlier that day, its sponsors, among them Dial Soap and Oldsmobile, had picked up the show's option. There had been much trade press speculation over *The Big Record's* chances of remaining on the air because of rating troubles.

However, the show is pitted against some formidable network opponents: NBC-TV's *Wagon Train* and ABC-TV's *Disneyland*, both filmed, hour-long shows which begin a half-hour before *The Big Record* and run through Patti's opening half-hour segment. NBC-TV's popular filmed show *Father Knows Best*, and ABC-TV's filmed western, *Tombstone Territory*, oppose Patti in the second half-hour.

Despite the competition, the show has remained live and has paraded many of the top and rising names in the recording and music business. Now and then jazz stars, generally bands such as Woody Herman and Stan Kenton, are scheduled.

Vic Schoen arranges the show and conducts a 32-piece band, which includes some topnotch New York studio men. At the rehearsal caught, Jimmy Maxwell and Joe Wilder were in the trumpet section, with Wilder blowing camera when not blowing trumpet.

At a recent broadcast, the Glenn Miller-Ray McKinley band was featured, and Mrs. Schoen was an attentive member of the audience at rehearsals. She is the former Marion Hutton, who sang for years with the

original Glenn Miller band.

Since climbing into TV and record stardom, life has become a split-second proposition for Patti. On a typical week, which would start on Thursday (the day following her show), Patti sleeps late in order to prepare for a full afternoon of photos, gown fittings, interviews, and an occasional personal appearance. Friday mornings are consumed by still more fittings, and the bulk of the afternoon is taken with script conferences with writers Bill Jacobson and Jack Elliott, the latter, incidentally, composer of more than 600 songs.

Saturdays become rehearsal days if Patti has some dancing to do or if there are script changes to be made. Whenever possible, she flies to California to be with her husband, dance director Charles O'Curran, whom she married late in 1956.

On Mondays, the grind really begins. Rehearsals run into the early evening, with fittings sandwiched in and following actual rehearsals. On Mondays and Tuesdays, Patti also has music rehearsals. Tuesdays are pretty much taken up with camera blocking and walk-throughs of the show.

Wednesday is show day, and rehearsal day, right up to about 7 p.m.

At 9 p.m., when the show is over, she receives delegations from her fan clubs, talks to friends, and even records spots for fund drives in her dressing room. She poses for pictures, and signs her weekly checks.

With a schedule like this, when can she get into a record studio to keep that end of her career alive and thriving?

"Pretty much at night," she says. "Sometimes I record in California, too."

While all this is going on, Patti has been reading scripts for a movie appearance. She was spotted at some

length in *Indiscretions of an American Wife*, and although she is sought for a movie she has been unable to turn up a suitable script.

"I want to make a movie, but I want the script to be right," she says. Also upcoming this summer is a trip to Europe with her husband, "but just for a vacation, not for singing."

As a switch, *Down Beat* asked Patti to list her Big Records, some of the favorites from her collection. She included *Sunny Side of the Street* by Tommy Dorsey, *Old Mother Hubbard* by Ella Fitzgerald; *Down in the Depths* by Sylvia Syms; *Violets for Your Furs* by Frank Sinatra; *Unforgettable* and *There Goes My Heart* by Nat Cole; *One O'Clock Jump* by Count Basie, and *Little Brown Jug* by Les Brown.

"There are a lot more," she said, "but they'd take up the whole book."

Her own favorite recording is a relatively obscure tune which never sold well, *Roses Remind Me of You*.

It was a long way between that first cover and the one on this issue, but Patti has made it gracefully, and without losing the charm and friendliness she had when she was still scuffling for her big record.

• • • • • Big Discs • • • • •

- Patti Page has collected nine
- gold records for singles which broke
- over the 1,000,000 sales mark. They
- are: *Tennessee Waltz*; *Doggie in the Window*; *I Went to Your Wedding*; *Changing Partners*; *All My Love*; *Go On with the Wedding*;
- *Cross Over the Bridge*; *Allegheny Moon*, and *Old Cape Cod*.

- In addition, there are eight Mercury and EmArcy LPs of her recordings on the market.

• • • • •

self-portrait: miles davis

■ You want me to tell you where I was born—that old story? It was in good old Alton, Ill. In 1926. And I had to call my mother a week before my last birthday and ask her how old I would be.

I started playing trumpet in grade school. Once a week we would hold notes. Wednesdays at 2:30. Everybody would fight to play best. Lucky for me, I learned to play the chromatic scale right away. A friend of my father's brought me a book one night and showed me how to do it so I wouldn't have to sit there and hold that note all the time.

My mother wanted to give me a violin for my birthday, but my father gave me a trumpet—because he loved my mother so much!

There was a very good instructor in town. He was having some dental work done by my father. He was the one that made my father get me the trumpet. He used to tell us all about jam sessions on the Showboat, about trumpet players like Bobby Hackett and Hal Baker. "Play without any vibrato," he used to tell us. "You're gonna get old anyway and start shaking," he used to say, "no vibrato!" That's how I tried to play. Fast and light—and no vibrato.

By the time I was 16 I was playing in a band—the Blue Devils—in East St. Louis. Sonny Stitt came to town with a band and heard us play one night. He told me, "You look like a man named Charlie Parker and you play like him, too. C'mon with us."

The fellows in his band had their hair slicked down, they wore tuxedos, and they offered me 60 whole dollars a week to play with them. I went home and asked my mother if I could go with them. She said no, I had to finish my last year of high school. I didn't talk to her for two weeks. And I didn't go with the band, either.

I knew about Charlie Parker in St. Louis, I even played with him there, while I was still in high school. We always used to try to play like Diz and Charlie Parker. When we heard that they were coming to town, my friend and I were the first people in the hall, me with a trumpet under

(Continued on Page 46)

**a brilliant trumpeter tells in his
own words how his career started**



HOW FUNKY CAN YOU GET?

By Barry Ulanov

Everybody's Doing It Now,

But Why Are They?

Wonders Top Critic

How funky can you get? That is not a rhetorical question; it is meant to be answered. It is not at all unanswerable; we seem to be well on our way toward finding out just precisely how funky one can get.

Everybody's doing it now. The most unlikely of jazz musicians have discovered "roots." Suddenly, out of nowhere—and that's just what it sounds like—yesterday's cool jazzman has become today's funky one. It isn't becoming. It isn't convincing. Not in these cases, anyway.

It makes sense when a musician who has been blowing a simple blues for 30 or 40 years continues to play the same music for another 10 or 20. For him, the *Saints* will always go marching in, the parade will always be on Rampart Street. No matter how much others may tire of the same chords, the same melodies, played in exactly the same way, he will continue to find, and I dare say to give, pleasure doing these things this way.

It makes sense, too, when a New Orleans ancient or a middle-aged Chicagoan looks elsewhere than his home town for musical inspiration. It may be years later than expected. It may be totally unexpected. But sometimes one of these veterans discovers the wit, the joy, the large resources of the later jazz and takes up the music which is new—to him at least. He also, I think, finds pleasure in his playing, and passes it along.

I'm not at all sure that there is an equal amount of sense, or any sense at all, in the deliberate courting of styles and playing procedures which take a musician back far back, into an atmosphere, a kind of thinking, a mode of music entirely foreign to him. He sounds ill at ease some of the time, downright silly at other moments. Perhaps he gives pleasure to some, but a kind of perverted pleasure, it seems to me, and at the cost of a great loss of personality and musical stature.

Certainly it is possible to adapt the old lines, the old tunes, the old progressions. The Benny Goodman Sextet's refurbishing of *Royal Garden Blues*, in 1940, to fit the modern horticulture of Cootie Williams and Charlie Christian, Georgie Auld and Count Basie, made the old tune flower all over again. A further updating, 14 years later, by Al Haig, took away any of the *Garden's* seediness that might have remained.

In both cases, good musical sense, as well as pleasure, was made because what emerged was a jazz strictly in keeping with the talents and tastes and personalities of the musicians involved. That is not the way it has been in the cases of the fuzzy-minded, funky-minded musicians whom I have in mind.

Nor has it been a matter of turning to the blues and related patterns and procedures for the considerable musical riches still packed away in the most basic of jazz forms.

The sort of thing that the Basie band does at its best indicates how much vitality the blues still offers arrangers and performers.

The continuing spell the blues held over musicians like Charlie Parker and continues to hold over his successors and imitators suggests what strength for the creative jazzman still lies there.

The artistry of such diverse singers of the blues as Joe Williams, Mahalia Jackson, Billie Holiday, and Jimmy Rushing points to the great charms, the vocal warmth, the almost endless variety of the 12-bar chorus, the blue notes, the one-four-five chord construction.

There has been room, too, for a different sort of development of these materials. It has been possible, on the fairly simple commercial level, to write 24- and 32-bar tunes employing blues motifs. Arrangers and composers and improvising soloists have, as we all know, introduced snatches and snippets of the blues into forms, on the surface at least, far removed from this music.

What we call "funky" nowadays, what we used to call "groovy," is something else again, however. It isn't matter here that counts, but manner, although the identifying accent is usually borrowed from the blues. Mostly it's a question of feeling, down-home feeling, backwoods feeling, low-down and dragout feeling, an unmistakably down-to-earth feeling that is just as plainly a rhythmic one, with the beat hardly subtle or difficult to detect or define. It has its place in jazz, always has, always will have. But it is not everyone's kind of music. Least of all is it the modernist's, even, perhaps, when he feels unmistakably down-to-earth, low-down, down-home and dragged out. It just isn't his way of expressing the feeling and it isn't convincing to hear him try to play it that way.

This is not an easy point to make. It is not an easy one to accept. But the history of the arts is replete with examples of men who have tried to adopt styles that were not their own or adapt themselves to ways of writing, of painting, of composing into which they did not fit, naturally or unnaturally.

In our own time there are obvious and sad examples; too many, really. Pablo Picasso and Charlie Chaplin

(Continued on Page 50)

STAN KENTON

*has a deep faith
in the future of
'heartfelt' music*



Through the years, a marked characteristic of Stan Kenton's personality has been undeviating loyalty to his band-of-the-moment. This, of course, is understandable: no leader is going to sell short a musical organization into which he has put incalculable emotional and physical effort.

While it is perhaps undeniable that Kenton has had bands superior to his present Rendezvous crew (it is generally accepted that his 1955 band was probably best of his career), his faith is strong in the future.

"The band is *very* good right now," asserts the leader. "Of course, we've got a fine group of musicians. Most of 'em are young, though quite a few aren't too well known yet. But," he

added confidently, "I assure you that in a matter of six months they will be well known because they've got the ability, talent, and a real enthusiasm to play."

So far as individual sidemen are concerned, Kenton considers bass trombonist Kenny Shroyer "... the greatest talent to come into the band in recent years. He's soloing more and more now, and knocks me out. Just fabulous.

"I think Jerry McKenzie is going to make it, too," he continued. "This kid began drumming when he was 5, and I think he'll have a fine future. He's really beginning to swing the band now.

"Bill Perkins is still developing, of course. He hasn't levelled off at all in his playing and is beginning to show considerable promise as a writer. Lennie Niehaus, too, is starting to write some exciting things.

"You know, Richie Kamuca is back with the band—and that's a ball in itself. Then, we've got the two baritones, Steve Purlo and Bill Robinson, to really anchor the sax section."

In an act which could be construed as symbolic of his grand plan to establish permanently the band at the Rendezvous ballroom in Balboa Beach, Calif., which he now owns, Kenton disclosed that henceforth all his recording sessions will be held in the ballroom.

"I want the band to sound the same on record as it does on radio," he declared. "Furthermore, the band I take on the road will be the recording band established at the Rendezvous. Those who come to hear us in Iowa or Pennsylvania will be listening to the same outfit that makes the regular weekly broadcasts."

The greater part of Kenton's presently active book has been written by Johnny Richards and Provincetown, R. I., schoolteacher Joe Coccia. There are also current charts in the book by Niehaus and Perkins.

Stan envisions the band's orchestral development along the same general arranging lines as heretofore. "However," he explains, "much of the new ideas will come from the fellows as they get with the music. The soloists will be the key to future development of the band's character."

In view of the increasing trend by today's jazz listeners toward the school of eastern funk (an idiom apparently alien to the Kentonian theory of jazz over the past 15 years), what does the leader think of the present direction jazz is taking?

Stan replies slowly. "The fans control what comes out of jazz. They buy the records and pay to see, and listen

to, their favorites. Today, the fans are returning to jazz that has heart and vigor. They've gone back to try to discover jazz that really has depth to it.

"The reason for this, I believe, is simple. Jazz fans have been subjected to an avalanche of LPs—good, bad and indifferent albums. Now, this has



Bill Perkins
"Still Developing"

reached the saturation point, and obviously the fans are not buying every jazz LP in sight. So many of the jazz albums released in the past few years have had perhaps one good musician and four bad ones; or two fairly good men and, say, three mediocre players. But now the people are wise, they're not so ready to spend their money. Above all, they want *value*."

Kenton has a word for this, more "valuable" mode of jazz expression. He calls it "heartfelt." Dryly, he says, "Maybe if the expression 'heartfelt jazz' takes hold, it might influence both fans and musicians. It can start a new thing in the music."

First to admit that "... too much of the jazz that came out of the west

coast had no emotional content, so necessary in any healthy art," Stan adds the observation, "... as jazz goes back to emotional projection, it's much better for the music as a whole. The west coast experimentations were interesting for a while, but today a lot of this music has fallen by the wayside. You see, it had to get some heart; it had to get away from an over-intellectualism that drained it of emotional content."

Inasmuch as the so-called 'west coast movement' was initiated for the most part by ex-Kenton sidemen, what role then does the leader believe his musical influence played in its encouragement?

"I think the band *did* influence this intellectual approach," he frankly confessed. "What happened, however, was that some of the fellows who came out of the band became *too* engrossed with intellectuality. Principally, this was because during their terms as sidemen they began seriously to study, became better schooled musicians, began to master more and more of the technical aspects. So, as they improved their overall musicianship, they began to put into practice these new, more intellectual jazz concepts. What came out was west coast jazz," he shrugged.

In animated commentary on the lack of major figures on today's jazz scene, Stan asks, "How many Roy Eldridges do we have around today; do we have a Charlie Parker around today? Stitt and Rollins may possibly arrive at somewhere near Parker's stature, but I can't think of others.

"One tenor man I find increasingly impressive, though, is the fellow who plays with Curtis Counce. What's his name? Harold Land ... that's it. I think he's a tremendous player.

"To me, a greatly underappreciated musician is Lionel Hampton. No one plays like Hamp; but nobody knows, because of his circus antics. Milt Jackson, for example, never played like Hamp does. Lionel cooks all the time; his solos build on intelligent lines—he knows the value of building to a musical climax. Hamp's a master—that's all."

In a most telling remark bearing on the future direction of his music, an avenue now indicated by the number of Johnny Richards charts in the band's book, Kenton predicts, "In the future, Afro-Cuban rhythms are going to loom big in modern jazz; so big that people will stop thinking of 'em as strictly Afro-Cuban. One day, American music will have swallowed up completely the Cuban rhythms. As I see it, that's where the future lies."

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MULLIGAN

stews

*what course
of action will
multi-talented
gerry take
from here?*

By Dom Cerulli

■ Gerald Joseph Mulligan, who turns 31 on April 6, is standing at another crossroads in his musical life.

Some of the questions which face him include:

Where do I go from here?

Will the emphasis from now on be on writing or playing?

Will I take out a group or a big band, or concentrate on recording for a while longer?

Will I remain in this country or split my years between America and Europe?

These are questions that only Gerry can answer, for he perhaps more than most other jazz musicians, can best look into himself and assess his capabilities, growth, and future.

In the background is Mulligan's early training as a writer for the Johnny Warrington band in Philadelphia. This was followed by a stint with Gene Krupa's band, during which Gerry played baritone and add-

ed charts like *Disc Jockey Jump* to the Krupa book.

It's history now how he combined with Miles Davis and the other talented jazzmen who forged the epochal Capitol sides now proclaimed as the birth of the cool.

It's also a matter of record, both historical and phonograph, that his pianoless quartet with Chet Baker, Chico Hamilton, and Bob Whitlock set a pattern of small group acceptance which led to tremendous popularity.

His appearances at the Jazz Festival in Paris, 1954, as well as at Newport and other festivals in this country have made him an internationally popular musician. His appearances in England last year led him to reason that there was a chance to grow as an artist and an individual by splitting his time between the two continents.

(Continued on Page 45)

out of my head



By George Crater

Things are getting duller by the day in the music business. Charlie Barnet hasn't gotten married in months.

You can directly credit Chicago disc jockey Marty Faye for the rise of *Swinging Shepherd Blues* as a hit instrumental. He played the track from Moe Koffman's Jubilee album two and three times a day for weeks, making the LP a good seller in Chicago. Federal Records then covered the tune as a single with the Johnnie Pate quintet, after which other labels jumped on it, including M-G-M with a David Rose version. At last count, five cuttings of it were on the market.

Dave Garroway now has a chimp on his *Today* show that spins records. How would someone go about paying him off?

I wish Stan Freburg would do a parody record of poetry and jazz.

The report in a recent issue of *Billboard* to the effect that Nesuhi Ertegun finally found a buyer for his like-new Jaguar is completely unfounded. It is suspected the item was planted by Bob Rolontz, who is trying to buy the car at a knocked-down price.

Some more record album cover ideas, given gratis to any company that wants to use them. For a Dixieland set, an action picture of the New York Rangers playing the Detroit Red Wings using tenor banjos instead of hockey sticks. The goalie facing the camera could be reading the *Philadelphia Enquirer*.

Or for the more advanced Dave Brubeck albums, there should be at least one with a lovely blonde in shorts and halter shoveling snow off a Rolls Royce.

Or for any jam session LP, a photo of a man in a barber chair being shaved lefthanded by John Foster Dulles and getting a manicure from Grandma Moses.

Just a word of warning to jazz critics from your old friend George. Both trumpeter Kenny Dorham and pianist Red Garland are former professional boxers.

I think the Hi-Lo's are beginning to overdo the vocal gimmicks in their arrangements. More singing and less gymnastics, please.

Don Elliott is composing, arranging, singing, conduct-

ing, and supervising a mood jazz LP for Decca. He'll also dub trumpet and mellophone over the vocal tracks. Seems to me a man could make enough money to retire on if he could do about four of those.

Some Boston advertising men have formed a club called JAM (Jazz and Ad Men) which meets monthly and listens to jazz records. I imagine they play only discs made of charcoal gray vinyl.

If you have never read Elliott Grennard's short story, *Sparrow's Last Jump*, based on the breakdown suffered by Charlie Parker in 1946, it is now in reprint as part of Ralph J. Gleason's Putnam anthology, *Jam Session*. Included also are a couple of splendid pieces by George Frazier, one on Bunny Berigan, the other on Eddie Condon. It is because of the latter that I am again reminded of Condon's delightful recipe for a hangover. "For a bad hangover," prescribes Condon, "take the juice of two quarts of whiskey."

Practical jokers seem to have just about disappeared from jazz. Time was when almost every band had its cutup. Probably the funniest of all was Joe Venuti, the wild fiddler. The exploit that gained him the most renown occurred when both his band and Paul Whiteman's played at the Fort Worth Centennial in Texas. Each night to begin the festivities both bands would play the *Star-Spangled Banner* before some 10,000 people, with the entire place in darkness except for a spotlight cast on Whiteman as he led both bands with a lighted baton. Venuti always was relegated to the background.

One night, however, Joe paid off the electrician, and as the place darkened for the playing of the national anthem, the spotlight did not hit the expectant Whiteman. It moved to the opposite bandstand instead, where Venuti stood dressed only in shorts, leading both bands with a broomstick that had a 100-watt bulb tied to the end of it.

And there's the time he was playing the Hickory House in New York and a customer at the bar began heckling him unmercifully. . . But that's another story.

Quote of the week (from British bandleader Vic Lewis, who is going to play some college dates in the U.S. soon): Notified that his itinerary includes appearances at Harvard and Yale, he said, "I'm tremendously thrilled at the prospect of playing at these world-famous centers." I guess it doesn't take too much to excite some people.

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Seller

- In Person
- Radio-TV
- Films

popular records

LAURINDO ALMEIDA

Three recent Capitol releases, *Impressos Do Brasil* (P-8381), *The New World of the Guitar* (P-8392), and *Dusts with the Spanish Guitar* (PAO-8406), are superb examples of the fabulous technique and deeply lyrical expression of former Kenton guitarist Almeida. This is his idiom. You feel it from the start.

Impressos includes two of Almeida's own works, *Serenata* and *Copacabana Sunset*; as well as Radames Gnattali's *Concertino for Guitar and Piano*, and a charming Villa Lobos work, *Gavota-Chora*.

The New World draws from works of such as Turina, Rodrigo, and Castelnuovo-Tedesco, and also from the work of two English composers, John Duarte and Albert HARRIS. Turina's *Sonata* is lovely, and beautifully played.

Dusts ranges from Chopin and Ravel to contemporary South American composers for material. Almeida is joined by flutist Martin Ruderman and contralto Salli Terri for this collection stemming from Brazil. Villa-Lobos' *Bachianos Brasileiras No. 5* is exquisite.

These are excellent additions to Almeida's earlier LPs, of which the haunting *Guitar Music of Spain* (P-8295) has long been a source of constant pleasure to these ears. This is a man who has successfully embraced two musical idioms without losing a grasp on either. This is also a man gifted with artistry of the highest caliber. (D.C.)

PEARL BAILEY

Pearl's first sets for Roulette, *Pearl Bailey A Broad* (R-25012) and *For Adults Only* (R-25016), are a good cross-section of her material and her style. The former has an international flavor (A Broad, abroad . . . get it?) with such as *Non Dimenticar*; *South America, Take It Away*; *C'est Magnifique*; *Loch Lomond*; *That's What I Like About the North*; and *Any Place I Hang My Hat Is Home*. She even rings in *Bill Bailey*, which about makes any world tour complete. The latter set is billed as restricted for air play, which is hardly fair, because there are such as *Zip*; *To Keep My Love Alive*; *Legalize My Name*; *I Wanna Get Married*. and *Let's Do It* performed. What makes it, of course, is Pearl's offhand innuendo. She could sing the preface to the New York City police manual and somehow give it a leer. If these can't be heard on the air, then it's no wonder radio is dying. (D.C.)

DELIRIUM IN HI-FI

Among Columbia's initial releases in the glistening Adventure In Sound series is this collection, *Delirium in Hi-Fi* (WL-106) by Elsa Popping and Her Pixieland Band, which, I suspect, is a pseudonym for Michel Legrand. There are perhaps three or four bars total where Legrand's sound is barely discerned. The rest consists of some outrageous sounds, some improbable sounds, some unbearable sounds . . . but all of it pretty amusing. The album was patched together with effects created by speeding up tapes, or having singers sing the words of a song backwards then playing the tapes back-end-to, or having the band play scores written backwards, and others too fantastic to dwell on here. Enough then to say that it's a novel workout for a hi-fi rig, and quite delightful. Why, only this morning I found myself humming *Java des bombes atomiques*. It could happen to you. (D.C.)

LES & LARRY ELGART

The Elgarts appear to be getting away from what I felt was apparently becoming a parody of the abrupt style of playing that has become their trademark. In *Les & Larry Elgart and Their Orchestra* (Columbia CL 1052), the band fairly sparkles in glistening hi-fi. Larry plays a lovely soprano sax solo in *What's New*, and is also heard on alto on *Don't Get Around Much Any More*. The booklet enclosed with the album has some interesting shots of the brothers in their younger days. A good dance set. (D.C.)

FIRE HOUSE FIVE PLUS TWO

Firehouse Five Plus Two Goes to Sea (Good Time Jazz L-12028 Vol. 6) is yet another rouser in the continuing Lester Koenig collection of hi-fijinks with his fire-hatted pals from the Disney studio.

Impeccably recorded (the water effects are a gas), this collection of songs of the sea includes such collector's items as *On the Good Ship Lollipop* and *Minnie the Mermaid* rendered with the uninhibited exuberance of which this irreverent brigade is capable.

Despite the valiant trumpeting of Danny Algire; George Probert's fish horn in; Ward Kimball's gusty trombone, and Frank Thomas' ragtime piano, clearly hero of the session is tubaist George Bruns who, one might say, solos with deep reaching emotional impact.

One of the best examples to date of *Firehouse Fivemanship*, this album, all grammar aside, should be very splashy

in its own particular economic sphere. (J.A.T.)

TED HEATH

Ted Heath fans will enjoy *Showcase* (London LL 1737), Heath's latest LP. Actually, the LP is a collection of some of the Heath band's single records, but it contains a pleasant assortment of sounds by the characteristically precise band. Included are *The Faithful Hussar*; *Canadian Sunset*; *Baby Doll*; *Bernie's Tune*; *Drive In*; *Jungle Drums*, and *Asia Minor*. It amounts to a representative set by the British band and those who are moved by the band will welcome this LP. (D.G.)

GEORGE SHEARING

In *The Shearing Piano* (Capitol T 909), George brings his technique, musicianship, and sense of whimsy into full play in solo renditions of 12 songs. There is a DeBussy feel about *Stella* by *Starlight*, and a Menotti-like air to *On the Street Where You Live*, particularly in the extrapolation at the end. *Guilty* has a trace of Walker in it, as well as a friendly nod to Tatum. Included in the set are *Friendly Persuasion*; *For Every Man There's a Woman*; *It Might As Well Be Spring*; *High on a Windy Hill*; *If*; *A Tune for Humming*, and *Sigh No More*. This is very rewarding listening. (D.C.)

SARAH VAUGHAN

Sarah Vaughan at Mister Kelly's (Mercury MG 20326) is exactly that—an in-person recording of Sarah at the Chicago supper club, complete with audience response, asides from Sarah, and a warm feeling not usually obtained in a studio setting. There are a few goofs, but the end product is superior enough to overcome them.

A nine-tune format allows Sarah some room to explore the melodic content of those tunes included—*September in the Rain*; *Willow Weep for Me*; *Just One of Those Things*; *Be Anything but Darling*; *Be Mine*; *Thou Swell*; *Stairway to the Stars*; *Honeysuckle Rose*; *Just a Gigolo*, and *How High the Moon*. Sarah sings them with customary warmth and invention.

Although the cover indicates that this is an LP by Sarah and "Her Trio" the trio members are not identified. They should have been, because they make a vital contribution. For the record, those on hand included Jimmy Jones, piano; Richard Davis, bass, and Roy Haynes, drums. (D.G.)

The Question: What record label consistently offers you the finest in jazz?

The Answer: RIVERSIDE

It's a fact: the findings of Down Beat's staff of reviewers, as published in the Beat's annual compilation—"Jazz Record Reviews." Analysis of reviews of *all* albums covered by the Beat's staff during 1957 reveals that, by Down Beat's rating system (on which 5 stars is the top score), the record company with the year's highest average was:

RIVERSIDE, with an average of 4.13 stars.

Of all companies—large or small, major and independent—issuing 10 or more jazz records on all consumer levels in 1957, Riverside was the only label with an average rating higher than 4 stars!

Our thanks to the Down Beat critics for singling out *Riverside* for these honors. Thanks also to the Beat for making public this important information. Above all, thanks to the wonderful jazz artists who created these superior LPs, and who will continue in 1958 to make it possible for *Riverside* to offer you the very finest in recorded jazz.

Here are some of the albums that helped *Riverside* to win top critical honors. Are they in your basic jazz library?

MONK'S MUSIC: THELONIOUS MONK Septet; with Coleman Hawkins Art Blakey, Gigi Gryce, Wilbur Ware (12-242) ★★★★★

THELONIOUS HIMSELF: solo piano by THELONIOUS MONK (12-235) ★★★★★

BRILLIANT CORNERS: THELONIOUS MONK; with Sonny Rollins, Ernie Henry, Clark Terry (12-226) ★★★★★

ZOOT!: The ZOOT SIMS Quintet (12-228) ★★★★★½

GIGI GRyce and the Jazz Lab Quintet, featuring Donald Byrd (12-229) ★★★★★½

BILL EVANS: New Jazz Conceptions (12-223) ★★★★★½

THE SOUND OF SONNY: SONNY ROLLINS (12-241) ★★★★★

THE HAWK FLIES HIGH: COLEMAN HAWKINS; with J. J. Johnson (12-233) ★★★★★

SULTRY SERENADE: HERBIE MANN (12-234) ★★★★★

KENNY DREW TRIO; with Paul Chambers, Philly Joe Jones (12-224) ★★★★★

THIS IS NEW: KENNY DREW; with Donald Byrd, Hank Mobley (12-236) ★★★★★

JAZZ AT VESPER: GEORGE LEWIS Ragtime Band (12-230) ★★★★★

jazz records

Records are reviewed by Dem Carulli, Don Gold, Jack Tracy, and John A. Tynan and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Lorez Alexandria

LOREZ SINGS PREZ—King (Federal) 865: *Fine and Dandy; Feeling Myself; D.E. Blues; You're Driving Me Crazy; Easy Living; Fatha Dale and Moonbeam; This Year's Kisses; There Will Never Be Another You; No Eyes Blues; Jumpin' with Symphony Sid.*
 Personnel: Lorez Alexandria, vocals; Cy Touff, horn trumpet; Paul Serrano, trumpet; Charles Stepney, vibes; King Fleming, piano; L. D. Young and Earl May, bass; Vernal Fournier, drums.

Rating: ★★★

"Ah! has anyone projected the souls of any of our great instrumentalists vocal-wise?" asks the liner writer. "This was the key," he adds, to finding a gimmick on which to hang the voice of singer, Lorez Alexandria. Having selected Lester Young as the presumably unsuspecting jazzman whose soul was to be projected ("vocal-wise," yet), the label a&r man chose a selection of 10 tunes recorded by Young, "... transported the essential equipment and engineer to an intimate club in Chicago," and took it from there.

Perhaps it's endemic with singers that they're supremely confident of how easy it is to scat solos. But, Virginia, it just ain't so easy. In attempting to recreate the solos of Prez, Miss Alexandria succeeds only in sounding pseudo-hip. There are times, in fact, when she comes on down-right ridiculously, as when she introduces the instrumental soloists on the final track, *Jumpin'*.

The producer of this LP apparently forgot that when you stick your neck out on a gimmick—especially in jazz—you better be sure its entertainment value is sustained throughout the album. Alas, poor Lorez; after the third track she begins to be a drag.

Though her singing voice is appealing, with distinct jazz quality reminiscent at times of early Sassy, it becomes too mannered, leaving one to wish for just one straightly sung chorus. Then, too, she persistently sings behind the beat until that too begins to irritate. Indeed, were it not for the good supporting jazz group, Lorez' album might well qualify as the most irritating LP of the year.

Worth a star in itself is the loosely relaxed, swinging rhythm section of Fleming, Fournier, and/or Young and May. (The liner never states on just what tracks either of these bassists play, though May is identified by Lorez on *Jumpin'*.)

Touff solos well on the blues tunes, as does Serrano, though his tone is rather thin. Stepney's vibes style is delicate to the point of gutlessness, though his phrasing and conception are rich.

Overall balance is quite good, but Fournier plays too loudly at times and the vocalist repeatedly retreats from the mike.

A straight vocal album by Miss Alexandria might be quite pleasant, particularly if recorded in the same free-and-easy club atmosphere. The introduction by the unidentified, oily-voiced announcer could well be dispensed with, however.

After the implication in the notes that no one has heretofore scatted the solos (or projected the souls, if you will) of jazzmen, it is in order here to remind the writer that Annie Ross and King Pleasure did so many years ago. And what is more to the point, they did it better. (J.A.T.)

Louis Armstrong

SATCHMO THE GREAT—Columbia CL 1077: *Musics and extracts from soundtrack of the film, Satchmo the Great.*

Personnel: Armstrong, trumpet; Trummy Young, trombone; Ed Hall, clarinet; Billy Kyle, piano; Barrett Deems, drums; Arvell Shaw and Dale Jones, bass.

Rating: See Below

These excerpts from the film are good, as is, but the visual impact of Armstrong's tour of Europe and Africa in the film was every bit as important. The faces tell the story. Particularly in the gripping scene where Louis played *Black and Blue* for Ghana's Prime Minister Kwame Nkrumah; and at Accra, where some 100,000 persons jammed the screen with happy, smiling, joy-filled faces.

It's best not to rate this because the performances have been committed to records several times before by the group, and it is not a jazz album as such, but rather a narrative bound together with Louis' horn and his music.

There's a particularly ghastly bit of fluff with Ed Murrow regarding the definition of cat, gutbucket, and the like. But Louis calls on his natural strain of humor to pull it through.

The notes list Dale Jones and Arvell Shaw as bassists, but I'm sure I saw Jack Lesberg perspiring in that equatorial heat in several scenes. There's also the valiant Armstrong-Hall struggle against an acre of strings in the *St. Louis Blues* symphonic version, taped at Lewisohn Stadium and conducted by Leonard Bernstein. But Louis is a man who can create jazz with any kind of background, or with none.

The tunes on the LP include *Sleepy Time Down South; Indiana; Flee As a Bird; Oh, Didn't He Ramble?; Mack the Knife; Mahogany Hall Stomp*, and *All for You, Louis*.

It's a fine memento of a good documentary film. (D.C.)

Paul Bley

SOLEMN MEDITATION—Cone Norman Presents GNP 51: *Birch Works; O Piaz One; Porgy; Solemn Meditation; I Remember Harlem; Drum Two; Everywhere; Sam Diddley; Davon Village.*

Personnel: Paul Bley, piano; Dave Pike, vibes; Charlie Haden, bass; Lonnie Holmwood, drums.

Rating: ★★★

As Carla Bory points out in the liner notes for this Bley quartet LP, the group utilizes two approaches—the compositional and the blowing. Both attacks are in evidence here, as the group reflects Bley's individualistic approach to music. However, the group fails to attain a consistent level of accomplishment.

Very often in this set the execution is more vertically heavy than horizontally

blowing. After the opener, a hard-driving *Works*, the LP tends to fall into a percussive groove. The title tune is neither solemn nor contemplative, in a meditative sense. *Harlem* is given a dull, heavy treatment. *Drum* is, obviously, a showcase for McBrowne. The disjointed, heavy atmosphere pervades most of the tracks.

The musicianship, particularly in the cases of Bley and Pike, appears to be more than adequate. However, the group never quite speaks as a group. This is most evident in the use of Pike, who is utilized more as an independent soloist or accompanist than an integrated group voice. While he plays attractively on *Everywhere*, for example, he does not make any contribution to the group as a unique entity.

There are moments of creative achievement here, but there aren't enough of them to compensate for the sluggish approach that dominates. It seems to me (and I haven't heard the group in person) that the four members must become influential group forces, rather than independent soloists. While the ponderous sound that characterizes the group's work here may be the result of Bley's desires, I feel that this group must become a group in every sense of that term if it is to fulfill a valid, influential role in the development of jazz. (D.G.)

Dave Brubeck

DAVE BRUBECK PLAYS—Fantasy 3889: *Sweet Cleo Brown; I'm Old Fashioned; Love Is Here to Stay; Indian Summer; In Search of a Theme; You'd Be So Nice to Come Home To; I See Your Face Before Me; They Say It's Wonderful; Imagination.*

Personnel: Dave Brubeck, solo piano.

Rating: ★★★

The liner note data gives no indication when this material was recorded by Brubeck, but it is unlikely that this set is of recent origin. My own attempts to pinpoint the recording date have failed. Without knowing its place in time, it is somewhat difficult to view its significance in terms of Brubeck's development. Apparently, it was recorded before Brubeck found his quartet groove, because it is an eclectic presentation.

The LP is filled with romanticism, the use of the arpeggio device, elaborate patterns often associated with the cocktail pianist, and glimpses into the history of jazz piano, to name a few of the most obvious characteristics. There isn't considerable experimentation, which characterized much of Brubeck's advanced efforts, but there are moments of rare lacework appeal and direct emotional communication.

There is no single Brubeck voice here, but in the variety of voices included there is evidence of passing through a transitional stage into maturity.

The high points are the tribute to *Cleo Brown*, rich in jazz tradition; *Wonderful*, a vivid display of the polyrhythmic interaction of left and right hands, and *Imagination*, a fascinating exploitation of basic melodic content. *Summer* is handled in a florid fashion. The theme in *Search* is never discovered.

The sounds contained in this LP, then, are indications of things to come. On

on Riverside . . .

A THRILLING NEW JAZZ VOICE

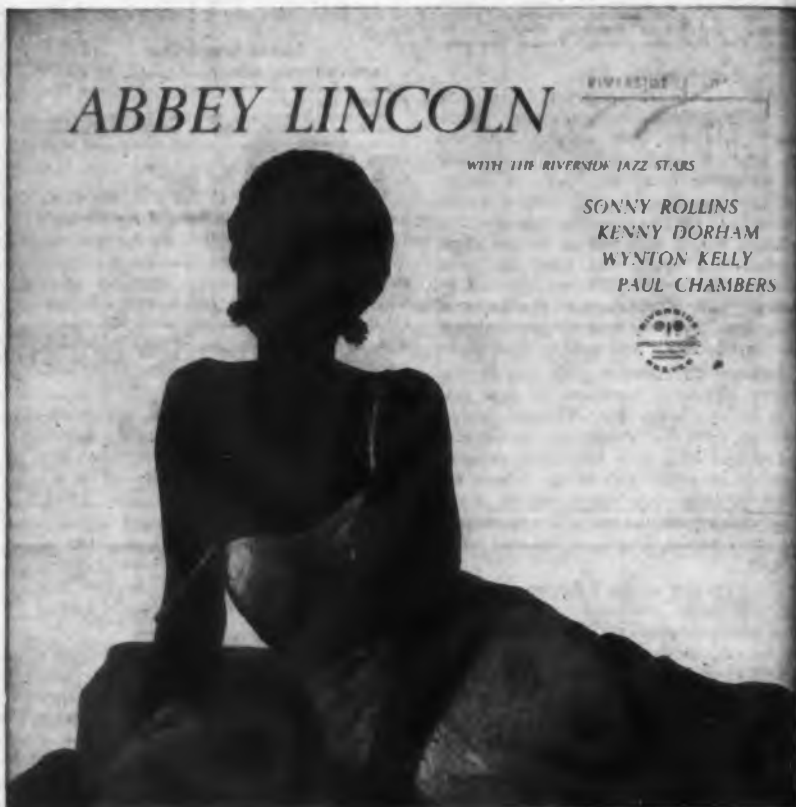
with one of the finest jazz groups ever

ABBEY LINCOLN

with the Riverside Jazz Stars, featuring

SONNY ROLLINS,
KENNY DORHAM,
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several tracks he creates movingly. On most of the tracks he is searching for the elusive theme. He has found that theme and this LP is of value in illustrating the path he followed, of some value in itself. There are moments here that deserve attention, moments that indicate that in finding himself Brubeck may have sacrificed something of value. (D.G.)

Gillespie-Getz-Hawkins-Gonsalves- Kelly-Marshall-Heard

SITTIN' IN—Verve MG V-2325. *Dizzy Atmosphere*; *I'm Through with Love*; *Without a Word of Warning*; *Sweet Lorraine*; *Love Walked In*; *September Song*; *On the Alamo*; *Stompin' at the Savoy*; *This Time the Dream's on Me*; *Time After Time*; *Come with the Wind*; *The Way You Look Tonight*.

Personnel: Dizzy Gillespie, trumpet; Stan Getz, Coleman Hawkins, Paul Gonsalves, Tenors; Wynton Kelly, piano; Wendell Marshall, bass; J. C. Heard, drums.

Rating: ★★☆☆

Aptly titled, this album makes no pretense of offering anything but the freest kind of blowing by the musicians involved. The first and final tracks are long and fast; in between are two ballad medleys a la JATP, with all the hornmen and pianist Kelly given opportunity to speak their piece.

After Diz' and Marshall's muted trumpet and bass intro to *Dizzy Atmosphere*, Gonsalves, Gillespie, Hawkins, and Getz solo in that order. Despite his promising beginning, Gonsalves blows unimaginatively on *Atmosphere*, falls into a needlessly frantic succession of phrases after the first 16 bars. Despite Heard's dragging tempo and too-heavy cymbal work, the other solos are excellent, with Hawkins eloquently shouting and Getz proving he can romp and stomp with exciting ease.

Kicking off the first ballad medley, Getz gives to *Love* a wealth of tenderness. Gonsalves follows with a simple, deep interpretation of *Word of Warning*, marred only by annoyingly audible breathing. Diz' *Lorraine* is alternately funky, playful, and lyrical, restrainedly muted and utterly relaxed. Kelly shallowly plays *Love Walked In*, never really getting his teeth into it. A typically preaching Hawkins winds up the medley with supple strength.

The second selection of ballads is taken at a more swinging tempo, with Diz entering his second chorus of *Alamo* as if propelled by a jato booster. Heard again drags tempo during Hawk's *Stompin'*, with a shouting tour de force for the veteran tenorman. *Dream's on Me* finds Kelly more comfortable at the faster tempo, with the rhythm section finding a stable level of time during his solo. Getz' *Time* contrasts with the other tenors, is nonetheless expressive and full of guts. Gonsalves' *Wind* completes the selection. A strong time player, he evokes Webster and Young at times, laying it down with cooking relaxation.

Tonight seems a rather thin choice for up-tempo jamming. Treated as it is here, it makes an adequate vehicle for the stormy solos of all three tenors. As he again demonstrates in his closing solo, Diz claims this session for himself.

The occasionally dragging tempos and Gonsalves' poor solo on *Atmosphere* lower the overall rating. But Marshall is excellent throughout; his penetrating tone and

fluid technique timewise make him the steadily pumping heart of the rhythm section. (J.A.T.)

Joanne Grauer

JOANNE GRAUER—Mode 118: *Mode for Mode*; *Have You Met Miss Jones?*; *Invitation*; *Happy Is the Shepherd*; *I'll Remember April*; *Dancing Nightly*; *I'm Glad There Is You*; *The Song Is You*.

Personnel: Joanne Grauer, piano; Buddy Clark, bass; Mel Lewis, drums.

Rating: ★★☆☆

Miss Grauer is a classically trained young Californian (she's termed a "teenager" in the liner notes) who discovered jazz and was challenged by it.

Generalizing from her performance here, she has listened attentively to Russ Freeman, Hamp Hawes, and Andre Previn, among others. Her approach to the instrument indicates an awareness of several piano styles, but she doesn't seem to have found her own niche yet. On several tracks here, she remains poised on the brink of creation, but does not muster the imaginative force to plunge forward in individualistic fashion.

On the medium and up-tempo interpretations, she is more at ease in her derivative attack. The ballads are dissipated in moments of heavy, florid elaboration; *Invitation* has its Carmen Cavallaro overtones. For the most part, however, she suffers more from a lack of individuality than a lack of technical ability. If she manages to synthesize the influences which have molded her to date and can emerge as a successfully original stylist, she could contribute effectively to jazz. She possesses a technical command and, judging from the cover and liner note photo, she can contribute substantial visual appeal. If she is encouraged, it is possible that she will discover the approach that define her playing and lend authority to it.

Her fellow explorers here, Lewis and Clark, encourage her rhythmically without submerging the piano sound. (D.G.)

Jones-Wess-Burrell-Waldron- Chambers-Taylor

AFTER HOURS—Precedo 7118: *Stompin'*; *Blue Jelly*; *Count One*; *Empty Street*.

Personnel: Thad Jones, trumpet; Frank Wess, tenor and alto; Kenny Burrell, guitar; Mel Waldron, piano; Paul Chambers, bass; Arthur Taylor, drums.

Rating: ★★☆☆

Mature musicianship characterizes this blowing session. These are appealing statements and conversations by a group of mature jazzmen.

Essentially a blues program, the charts (all by Waldron) are more jumping off points than inherently valid compositions. Wess' playing is a gratifying blend of pre-Bird and contemporary influences. Jones, serving a vital but largely unrecognized role in the Basic band, here has the opportunity to further his aims as a soloist and does so convincingly. Burrell, like his companions, manifests a basic appreciation of jazz tradition, including an awareness of the contributions of Charlie Christian and Freddie Green.

Waldron, a consistently sophisticated performer, avoids chic mannerisms in favor of rooted stylistic expression. Chambers supports and solos forcefully and Taylor keeps everyone moving.

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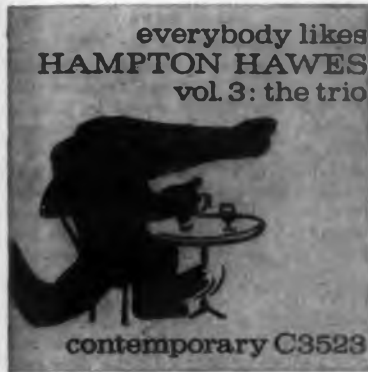
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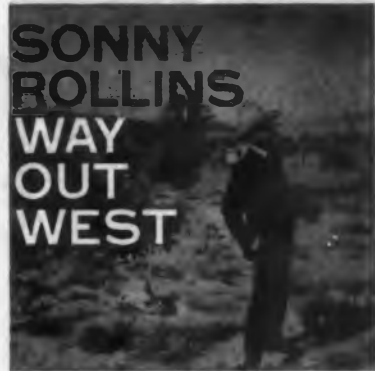
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John LaPorta

THE CLARINET ARTISTRY OF JOHN LAPORTA—Fantasy 3348: *Sonata in F Minor for Clarinet and Piano, Opus 129, No. 1 (Brahms); Dark That Dream; Wrap Your Troubles in Dreams; Dirge for Dorsey; Between the Devil and the Deep Blue Sea.*

Personnel: Track 1 (side one)—John LaPorta, clarinet, and Zita Carno, piano; Tracks 2-5 (side two)—LaPorta, clarinet; Josh Keller, piano; Clem DeRosa, drums.

Rating: ★★★

In this LP, LaPorta sets a precedent I wholeheartedly support. I cannot recall another LP equally divided between classical and jazz performances and I find such an effort a laudable one. I say this because I believe that there is much to be gained from a simultaneous consideration of the two approaches to music. Also, in purely commercial terms, I feel that such efforts may well assist in bringing together the two audiences and immeasurably increase interest, in a kind of criss-cross pattern, in both forms.

The Brahms sonata is performed furiously by LaPorta and Miss Carno, with the instruments employed in complementary roles instead of a clarinet-with-piano accompaniment format. I do not intend to present an appropriately elaborate evaluation of the performance here, due to space and personal limitations.

The jazz side of the coin is marred by a tenseness that seems to restrict the performances. The material is played forcefully, but is somewhat rigidly hammered out.

According to LaPorta, "We were trying for that period in jazz—a period represented by the Benny Goodman trio—in which the feeling was very happy and carefree. We were not trying to actually imitate the music of that time. We play this music with, to a certain extent, modern conception. We were trying to get into the *spirit* of that period..."

The performances seem to lack that "happy and carefree" air. *Dream* is introduced formally, but is "saved" by excellent clarinet and piano solos in respectful ballad form. *Troubles* is an example of segmented conception, as LaPorta seems to plod from phrase to phrase. Keller's *Dirge* (in memory of Tommy Dorsey) is a solemn work based on minor blues changes. *Sea* is mildly enjoyable, but not impressive, in a significant sense.

LaPorta is not a major jazz clarinetist. His conception wavers and his tone is somewhat harsh. But like several of his contemporaries, he manages to interpret successfully much of the time in his own terms. Keller manifests several approaches to jazz piano here and since I have not heard him before I am unable to determine if he is style-searching or intentionally selected an approach to fit the mood of each tune. DeRosa backs LaPorta and Keller intelligently, without at any time overpowering them.

The rating is an evaluation of the jazz performances only. However, I would like to reemphasize my feeling about the valid-

ity of LaPorta's approach here. I feel that the recording of classical and jazz material should be encouraged in formats similar to the one utilized here. For that reason, although the rating is not four or five stars, I believe this is a significant LP. In 1984, in retrospective terms, this may well be considered an epochal step in the evolution of music. (D.G.)

Teo Macero - Prestige Jazz Quartet

TEO—Prestige 7104: *Ghost Story; Pianos Don't Go Now; Just Spring; Star Eyes; Polody; What's Not.*

Personnel: Teo Macero, tenor; Teddy Charles, vibes; Mal Waldron, piano; Addison Farmer, bass; Jerry Segal, drums.

Rating: ★★★★★

THE PRESTIGE JAZZ QUARTET—Prestige 7108: *Take Three Parts Jazz (Route 4, Lyrista, Father George); Meta-Waltz; Dear Elaine; Friday The Thirteenth.*

Personnel: Teddy Charles, vibes; Mal Waldron, piano; Addison Farmer, bass; Jerry Segal, drums.

Rating: ★★★★★

Since comparisons of the PJQ to the MJQ will be made because of the same instrumentation, it should be noted that the same instruments played by different musicians do not a similar conception make. If anything, I found the PJQ a bit funkier, a bit more explorative, a bit less polished and less fastidious-sounding than the MJQ. I also found a stronger dependence on the bass for melodic purposes, and on the drums as drums.

With Teo, the PJQ becomes a quintet rather than a quartet with a guest horn soloist. Macero has been, and often is, a reed man of dazzling, original, often mystical qualities. On this LP, he plays quite unlike any other tenor player. He moves into the upper register with ease, and often emerges with a sound more alto than tenor. For the most part, his work is highly inventive and at the same time very lyrical. He does not become so obtuse or so oblique that the thread of his continuity is lost, nor even difficult to follow.

For instance, on Hall Overton's moving chart of *Star Eyes*, he plays the most melodic tenor I've heard yet from him. There's a freshness, too, in the sound of the horn as well. I found *Ghost Story* most gripping and memorable thematically. A Monkish mood prevails on *What's Not*; and *Polody*, with its suprisingly funky ending, spots some excellent Waldron piano. Waldron shines on both these sets, particularly on *Ghost*, *Star Eyes*, and *Take Three Parts Jazz*.

The hornless PJQ LP features Teddy's now swinging, now thoughtful vibes work, and the *Three Parts Suite*. Addison Farmer is heard spotted in strong solo efforts as well as in supporting melodic lines. The slow movement is particularly pretty.

Waldron's *Dear Elaine* is a lovely theme, lovingly explored by the group. Farmer's bass shines on *Friday*, which I found least spectacular of the cuts. *Meta-Waltz* is an interesting rhythmic workout.

Obviously this group is strictly a recording quartet and can only be assessed on the LPs it brings forth. On these two sets, the interest level, the musicianship, and the feeling are very high, indeed. (D.C.)

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Johnnie Pate

JAZZ GOES IVY LEAGUE—King 861; *Nita*; *Blues for the Ivy Leaguer*; *Que Jay*; *Currant Lilly*; *Karen*; *Soulful Delight*.

Personnel: Johnnie Pate, bass; Lenny Druss, flute; Charles Stepney, vibas; Wilbur Wynne, guitar; Floyd Morris, piano; Vernal Fournier, drums.

Rating: ★★★

This subdued collection of Pate originals makes an interesting showcase for the talents of the bassist's trio augmented by flute, vibas, and guitar.

Only possible excuse for the album's title is the cover color picture of a college building, a snappy Jaguar, and a half-dozen "clean cut, all-American" type collegians. The juvenile liner notes pathetically strive to justify the gimmick, presumably in a pitch to the school set; a hopelessly contrived botch is the result.

There's a feeling of almost total blandness to this album, deviated from only in the solo work of guitarist Wynne and pianist Morris. The frequent flashes of excitement in the former's work indicate a bent for romping in the Christian-Kessel tradition. In a more stimulating context, perhaps, Wynne's earthy style could be set off to much better advantage.

Nita, a Latin opus with too much stress on Fournier's tom-toms, is primarily a vehicle for Druss' facile flute. His Esy Morales approach doesn't quite come off, however, though his technique, tone and phrasing are on a superior professional level.

Much of the album, indeed, conveys a similarity of approach to some of the work Buddy Collette has been doing on the west coast. The serenely stated *Karen*, for example, is an ideal ballad for Druss' relaxed playing, inviting comparison with Collette.

What jazz interest there is here may be found in the three blues originals, *Ivy Leaguer*, *Que Jay* (dedicated to Quincy Jones), and *Soulful Delight*. All have ample opportunity to solo and trade fours, with top honors going to guitar, piano and vibas. Vibist Stepney displays considerable facility and modern conception but lacks the authority that could really spark his playing.

Contributing to the overall listlessness is the occasionally dragging time, noticeable in *Currant* and *Soulful*. Pate, however, holds his own both in rhythm section and well played choruses, especially in *Soulful*.

Ex-Stuff Smith guitarist Wynne, on the basis of his work here, should look forward to a wailing future. (J.A.T.)

Dave Pell

A PELL OF A TIME—RCA Victor LPM-1534; *Jazz Goes to Sketch*; *Swag Blues*; *Grey Flannel*; *Angel Eyes*; *C Tuna*; *Sandy Shoes*; *Cameo*; *Love Me or Leave Me*; *Them There Eyes*.

Personnel: Dave Pell, tenor; Jack Sheldon, trumpet; Bob Burgess (tracks 1, 3, 4, 6, 8, 9) and Ray Sims (tracks 2, 5, 7), trombone; Pepper Adams, baritone; Tom Kelly, bass; Harry Paich (tracks 1, 3, 4, 6, 8, 9) and Paul Moor (tracks 2, 5, 7), piano; Tommy Tedesco, guitar; Mel Lewis, drums.

Rating: ★★★★★

I HAD THE CRAZIEST DREAM—Capitol T925; *I Had the Craziest Dream*; *The Way You Look Tonight*; *Nap's Dream*; *Time After Time*; *My Heart Belongs to Daddy*; *Jan Wagner*; *On the Good Ship Lollypop*; *Crusade Dene*; *People in Love*; *See Eva*.

Personnel: Pell, tenor sax; Don Fagorquini, trumpet; Bob Gordon (tracks 1, 5, 6, 7, 10) and Ronnie Lang (tracks 2, 3, 4, 8, 9), baritone; Ray Sims, trombone; Jack Sporting, drums;

Bobby Dundock, bass; Tony Rind, guitar; Paul Smith, piano; Roy Harte (track 7), bongos.

Rating: ★★★★★

If anything, these LPs, cut over a period of two years, show a gradual emergence of Pell's elastic form: concise enough for dances, yet expandable enough for some concert or club-type blowing.

The importance of Dave's position in jazz came home to me recently when a friend asked me to buy him some arrangements to hold a small group until the writers in it could build their own library. Of all the stocks I was able to purchase, I'm told the Pell pieces are most adaptable for what the group is trying to do; play jazz for dancing as well as listening.

And that's how it is on these two LPs. Five tunes on the Capitol set were cut back in 1955, a few months before Bob Gordon died, and they are cool and rather tight. The title tune spots some fine Gordon baritone. Bill Holman's *The Way You Look Tonight* (cut in 1957) swings from note one. Shorty's *Jazz Wagner* is dullish, but *Lollypop* is bright. Ray Sims sparkles on *Star Eyes*, and Paul Smith is the smartest sound on an otherwise ordinary *Nap's Dream*.

The Victor set is another story, also with its highs and lows. With only nine tracks, arrangers Paich, Holman, Moer, and Jack Montrose were able to spread out a bit. Most remarkable track is the raffish *Flannel* by Paich, with its catchy theme and some good variations by the soloists. *Angel Eyes* sets a mood of somber blue, with contributions in keeping with the decor by Pell, Sheldon, and Burgess. Sheldon makes it in *Sandy Shoes*, and the ensemble has a ball with a spirited *Them There Eyes*. The other tracks fall into a generally-good-but-lacking-something category. This one is worth the purchase for *Flannel* and *Angel Eyes* alone.

Whoever titled the Victor set needs help . . . now. (D.C.)

Sal Salvador

A TRIBUTE TO THE GREATS—Bethlehem BCP-74; *Artistry in Rhythm*; *Fags Miller*; *Prologue to a Kiss*; *Walking Shoes*; *Solos for Guitar*; *Four Brothers*; *In Your Own Sweet Way*; *Ruby, My Dear*; *Hanson*; *Cool Eyes*; *Yardbird Suite*.

Personnel: Salvador, guitar; Eddie Costa, piano and vibas; Frank Dallas, bass; Ronnie Free, drums.

Rating: ★★★★★

Although limited by the number and range of instruments in the group, Salvador manages to salute bands and jazz groups on the current scene with imagination, and quite often with flashes of the flavor of the object of the tribute.

For instance, the piano-guitar interplay in *Walkin' Shoes* has the feel of the Mulligan-other horn blend. *Solos for Guitar* is not a tribute to Salvador himself, but rather to arranger George Roumanis, who produced the sessions and arranged all the other tributes.

Costa lopes through *Four Brothers*, somehow making his piano solo sound like that of several successive horns. Monk's tribute, *Ruby, My Dear*, doesn't capture the feel of Thelonious, but it's probably because no one but Monk could capture that feel. Costa romps on vibas on *Yardbird*, and Salvador throughout shows a growing decisiveness and fluidity in his playing. (D.C.)

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Jimmy Smith

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Note 1548: I Let a Song Go Out of My Heart;
I'm Getting Sentimental over You; Groovy Date.
Personnel: Jimmy Smith, Hammond organ;
Donald Byrd, trumpet; Lou Donaldson, alto;
Hank Mobley, tenor; Eddie McFadden, guitar;
Art Blakey, drums.

Rating: ★★☆☆

If I'm correct, this is Smith's sixth LP
for Blue Note. It is Vol. 2 of his first ses-
sion with horns for that label.

The results are pleasant, generally speak-
ing. Donaldson plays with Bird-driven
force; it's good to hear his voice. Byrd
shows some signs of wear, in terms of
his record date schedule, but manages to
play creatively most of the time. Mobley's
playing here makes more sense for me
than several of his past performances.
McFadden's warmth manages to penetrate
the organ-plus-horns wall. And Blakey, be-
lieve it or not, churns without overflowing.

Smith flutters and wows his way. *Song*
occupies side one. *Sentimental*, a relatively
brief track, and *Date*, consume side two.
On *Song*, Smith contributes a pulsating
walking bass line; that's a literal definition.
He and Donaldson combine on *Sentimental*,
with the other horns remaining poised
for *Date*. *Sentimental*, by the way, is
taken at an honest-to-goodness ballad tem-
po. Mobley's *Date* is a return to up-tempo.
It marks a new degree of expediency in
blowing session presentations—there is no
statement of the theme by unison horns
to open the track; Donaldson merely be-
gins. A brief unison close is thrown in,
however, to pacify those who need some
sort of thematic orientation.

Smith makes the most of the Hammond,
which has a kind of enveloping bass
gurgle. The sound of the instrument often
overcomes Blakey's efforts, which is unqual-
ified testimony in behalf of the strength
of the instrument. As a jazz creator, and
a meaningful one, Smith is hampered by
the oppressive sound of the instrument.
I'd like to hear him play piano.

I'd like to see a trifle more organiza-
tion in sessions of this nature, too. It seems
to me that one can plan a record date
without inhibiting the participants. But,
in its own terms, this is a reasonably cook-
ing meeting of modern minds. (D.G.)

Arthur Taylor

TAYLOR'S WAILENS—Prestige 7117; *Detland*;
C.T.A.; *Exhibit A*; *Cubano Chant*; *Of Minor*;
Well You Needn't.

Personnel: Arthur Taylor, drums; Donald
Byrd, trumpet; Jackie McLean, alto; Charlie
Rouse, tenor; Ray Bryant, piano; Wendell Mar-
shall, bass. On track 2 only: John Coltrane,
tenor; Red Garland, piano; Paul Chambers, bass;
Taylor, drums.

Rating: ★★☆☆

Five of the tunes included here were
recorded by the basic unit above at an
east coast blowing session. Jimmy Heath's
C.T.A., with Coltrane, Garland, Cham-
bers, and Taylor, is from another session,
but was selected by Taylor to complete
this LP.

The musicianship is generally of top
quality here, which makes this LP an
appealing one. Rouse and Byrd are par-
ticularly effective and McLean is char-
acteristically furious. The rhythm sections
are excellent, too. Coltrane's track is not

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top level Coltrane, but is reasonably satisfying.

Although this session can be termed a "blowing session," several of the charts are more than excuses for solos.

This is particularly true in the case of the two Thelonious Monk charts—*Minor* and *Needn't*. Monk supplied the arrangements and supervised the recording of the two tunes, with satisfying results. The performances of the Monk tunes are the high points of the set.

As Ira Gitler points out in the liner notes, "Taylor's Waiters live up to their name." I agree. (D.G.)

Jazz Reissues

MOOD IN BLUE—Verve UJ-1209; *I'll String Along with You; A Hundred Years from Today; Taking a Chance on Love; Where or When; Stars Fall on Alabama; I'll Never Be the Same; Through for the Day; St. James Infirmary Blues.*

Jack Teagarden, Coleman Hawkins, Lucky Thompson, Ernie Royal, and Willie (The Lion) Smith, are featured here. with Smith's *Through for the Day* a fine performance. Tea's sides are characteristically good, as are Hawk's. Good Royal, too, and Thompson. Worthwhile.

SONNY HERMAN JAM SESSION—1946—Eccles ES-532; *Dream with Upl; Circuses; Hoopmas; Biggame; The Slumbering Giant.*

Sound quite good considering recording conditions. Don Lamond, Serge Chaloff, Al Cohn, Ralph Burns, Earl Swope, Ed Safranek also heard. Flashes of great Berman.

JIVIN' THE VIBES—Caden CAL-602; *I Know That You Know; Drum Stomp; Muskrat Ramble; Baby, Won't You Please Come Home?; Piano Stomp; Jivin' the Vibes; High Society; It Don't Mean a Thing; Shoe Shine's Drag; I'm in the Mood for Swing; The Object of My Affections; Bustin' Around with the Bee. Lionel Hampton and Orch.*

Hamp wailing with such as Ziggy Elman, Gene Krupa, Harry James, Buster Bailey, Johnny Hodges, Jonah Jones, Vido Musso, Chu Berry, and others in swinging sides from 1937-'39. Worthwhile.

SMOKE RINGS—Decca DL 8570; *Smoke Rings; No Name Jive; Talk of the Town; Sunrise Sonnets; Cass Loma Stomp; Memories of You; Under a Bamboe of Blue; For You; I Cried for You; I'm Through with Love; You Go to My Head; Glen Gray and Cass Loma Orch.*

Recoupling of now out-of-print 10-inch LP notable for *Rings, Jive, Stomp*, and the feel of the big band era.

SATURDAY NIGHT SWING SESSION—Counterpoint CPT-540; *Lower; Honeyhole Row; How High the Moon; Flip and Jam; High on an Open Mike; Sweet Georgia Brown.*

Culled from WNEW's show of the same name, these spot Roy Eldridge, Flip Phillips, Specs Powell, Mel Torme (playing drums), Fats Navarro, Charlie Ventura, Allan Eager, Bill Harris, Ralph Burns, Chubby Jackson, Buddy Rich, and others. Sound is good, performances good to excellent; recorded March, 1947. Valuable.

THE JAZZ MAKERS—Columbia CI 1036; *Savoy Blues (Louis Armstrong); Lonesome Miz Pooty (Count Basie); Christopher Columbus (Fletcher Henderson); Soft Winds (Benny Goodman Sextet); The Sergeant Was Shy (Duke Ellington); Football Man Blues (Bessie Smith); Shoe Shine Boy (Jones-Smith, Inc.); 57 Varieties (Earl Hines); Back in Your Own Backyard (Billie Holiday); Blues in G-Sharp Minor (Taddy Wilson, featuring Roy Eldridge); Basin Street Blues (Louis Prima, featuring Pee Wee Russell); I Can't Get Started (Dizzy Gillespie).*

Companion piece to the Nat Hentoff-Nat Shapiro book of the same name,

Makers is a valuable collation of collector's items, including Lester Young's first recorded solo (*Shoe Shine Boy*) and some long unavailable tracks. Sound is good. Recommended.

THE ANATOMY OF IMPROVISATION—Verve MCV-8230; *Jazzin' Day (Dizzy Gillespie); Trumpet Blues (Gillespie-Roy Eldridge); Manogram (Buddy DeFranco); Bloodmild (Charlie Parker); Confab with Rab (Johnny Hodges); Platano Love (Coleman Hawkins); The Opaner (Lester Young); Blues in B Flat (Art Tatum); Blues for the Oldest Profection (Taddy Wilson); Institutions (Bud Powell).*

Companion piece to Leonard Feather's *The Book of Jazz*, the tracks have been reproduced and analyzed in the book. Stands alone as good modern cross-cut, too.

THE CHARLIE PARKER STORY, Vol. 1—Verve MCV-8000; *Just Friends; April in Paris; Lower; I'm in the Mood for Love; What Is This Thing Called Love?; Lower; Lower Man; Si Si; Back Home Blues; Voo; Pansport; My Little Suede Shoes; Mongo Madness; Ohlodeke; In the Still of the Night; Old Folks.*

THE CHARLIE PARKER STORY, Vol. 2—Verve MCV-8001; *The Bird; Repetition; Repetition (with string arch); What Is This Thing Called Love?; Easy to Love; I'll Remember April; The Song Is You; Lured Bird; Now's the Time; Confirmation; Love for Sale; I Love Paris.*

THE CHARLIE PARKER STORY, Vol. 3—Verve MCV-8003; *An Ounce for Treadwell; Hekawak; Leap Frog; Begin the Beguine; An Frivole; She Rote; Celebrity; Lady Be Good; Funky Blues; Dearly Beloved; Ballade; Jam Blues; What Is This Thing Called Love?*

Notable recoupling of variety of Parker material, with rhythm, string orchestra, in jam session, and with vocal groups. All culled from previously-issued Norman Granz labels. Note particularly the treatment in three different contexts of *What Is This Thing Called Love?*, once in each album. Recommended.

MODERN JAZZ PIANO: FOUR VIEWS—Caden CAL-884; *All God's Children Got Rhythm; Errol's Blues; I Don't Stand a Ghost of a Chance; Smoke Gets in Your Eyes; Waltz Begin; I Can't Escape from You; Errol's Blues; Cherokee; Fifth Dimension; Stairway to the Stars; Conversation; Out of Nowhere.*

Fine collection of jazz piano by Mary Lou Williams (tracks 1, 5, 9, 11); Errol Garner (tracks 2, 6, 7, 10); Lennie Tristano (track 3) and Art Tatum (tracks 4, 8, 12). Sound is good. Tristano still excites. Tatum's are golden. Garner's lyrical, less stylized. Mary Lou's fine.

EARLY AUTUMN—Verve MCV-9000; *Swu Autumn; A Fool in Love; Jump in the Line; Sorry 'Bout the Whole Durn Thing; Blues in Advance; Love's a Dog; Run, Joe; Go Down the Wishin' Road; No Trus Love; Lazy Lullaby; Baby Clementine; I'm Hakin' Up for Love Time; Fancy Women; Eight Babies to Bind; New Wind the Noise in the Market; Woody Herman Orch.*

Lively collection of Herman and Dolly Houston vocals, stemming largely from Third Herd of Mars Records era. Many tracks from *Mars Goes Native* LP, now out of print. Sound good.

GREAT JAZZ BRASS—Caden CAL-885; *Bookin' Chair (Louis Armstrong); Barnacle Bill the Sailor (Bix Beiderbecke); Bushin' the Blues (Buck Clayton); Tip Easy Blues (Lee Collins); Babbitchi (Ziggy Elman); Pookin' (Harry James, with Benny Goodman Orch.); Lullaby of Birdland (J. D. Johnson-Kai Windling); I've Found a New Baby (Tommy Ladner); Jumpin' Nerve (Wing Manono); New Orleans Shout (King Oliver); That De De Servin (Muggsy Spanier); That's a Serious Thing (Jack Teagarden).*

Handsome collection of fine brasses from varying eras. Sound generally good. Set includes several collector's items long unavailable. Jazz find at 1.98. Recommended.

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high fidelity

■ To bassist Red Mitchell, a high-fidelity rig is more than mere means for listening to music, it is a definite asset in furthering his alternate career as music teacher.

"I've had the Crown machine for about three months now," he says. "Really don't know how I got along without it before. For teaching, especially, it's just fine. As a general rule, I accompany on piano while my students play bass. We tape the whole thing. When we're through with a lesson, I hardly have to say anything to the student; just play back the tape and let him hear his own work."

The Crown recorder is the nerve center of Red's music system. He considers it on par with any other professional model in its particular price range and rates it as "... better than the less expensive Ampexes."

An unusual purpose for which he employs the recorder is setting the sound posts on his two basses by the reaction of needle on the recorder's VU decibel meter. "Particularly for recording," he explains, "it's very necessary that a bass' notes be evened out, otherwise the engineer is liable to set the mike to your most penetrating notes and lose the less prominent. Both my fiddles record much better than ever before because of this practice of setting the posts by the meter needle."

Thus far, Red's tape library is small. "One way of building it, however, is by taping music from television broadcasts. You'd be surprised how good the quality is." He put a seven inch reel on the machine. "This is a tape of a recent *Stars of Jazz* show, when Leroy Vinnegar was on. Now, I'm going to play this through both the big

The Components

Crown tape deck (Imperial model); three speed with half-track head.

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Red Mitchell

speaker and the Crown built-in speaker. Dig the quality."

As the tape played through both speakers, the reproduction was indeed surprising. The combination is quite successful because the Crown speaker has excellent mid-range response, while the Jensen 12-inch is faithful to the lows and highs.

"Actually, I'm not happy with the big speaker and enclosure. See, it's really a mismatch: 12-inch speaker in a 15-inch enclosure. It doesn't quite make it. What I'll finally end up with is an AR-1 speaker with Dynakit power amp. Not that there's anything wrong with the Heathkit, but the AR-1 requires 50 clean watts to run it and the Dynakit's got that much boost.

"The enclosure, as you may guess, is—or was—a do-it-yourself kit. Well, I assembled it okay," he laughed, "but I fall down when it comes to finishing furniture."

Mitchell, a onetime student of electrical engineering, today has decidedly pronounced views on the purpose of high-fidelity equipment in the home.

"Through the years," he confesses, "my interest in audio equipment has lessened from a technical point of view. Now, I guess you could sum up my attitude as, 'the best sound for the least cost.' I don't at all go for these super rigs that run into several thousand dollars. I'm only interested in high-fidelity sound when the components are within reach financially. The AR-1, for example, which I consider the finest speaker for the price on the market, costs only around \$200. True, its limitation is that it only reaches to about 14,000 cycles; but that's all you get on records anyway.

Lately, Red has taken to assembling hifi rigs for friends. In faithful keeping with the dictum, 'the best sound for the least cost,' he reports the successful assembly of highly adequate high-fidelity rigs "... for less than \$100."



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stereo tapes

By Jack Tracy

Capitol has moved into the stereo tape field, and among the firm's first releases are a couple of real interest to jazz fans. *Kenton in Hi-Fi* (ZD-10), comprising eight remakes of Stan standards, fairly crackles with authority, though I hear an occasional thinness of sound that certainly could not have been present in a band made up of six trumpets (including Maynard Ferguson and Pete Candoli), five trombones (Milt Bernhart and Carl Fontana among them); six saxes (Vido Musso rejoined Stan for this date), and five rhythm. It could be that the engineer got knob-happy and didn't let the band set its own dynamics.

Unison Riff stands up very well over the years as a composition and as a Kenton vehicle; *Peanut Vendor's* shrieking dissonances are still exciting; *Artistry in Boogie* is imaginative treatment of an old subject and the most roaring track of the date. An added word, too, for Mel Lewis' excellent drumming. He is a sturdy one.

Another Capitol big band date is Johnny Richards' *Wide Range* (ZC-16), which offers nine tracks from Johnny's recent LP. It is a band of many sounds and moods, and though to me it lacks some of the loose uninhibitiveness I like to hear in large orchestras, there is much to be noted here, including such sterling jazz soloists as pianist Hank Jones, trumpeter Doug Mettome, altoist Gene Quill, and bone men Jimmy Cleveland and Frank Rehak.

I prefer the recording job to the one done on Kenton. There is more body and round big band sound to it, and a pickup of the highs that makes the brasses snap, crackle, and pop. Among the performances: *Walk-in*; *Stockholm Sweetnin'*; *The Nearness of You*; *Young at Heart*, and a flashing *Cimarron*.

Vol. 2 of *Jazz at Stereoville* has been issued by Concert Hall Society (EX-50) and it is just as welcome as the first. Cootie Williams, Rex Stewart, Coleman Hawkins, Bud Freeman, Lawrence Brown, J. C. Higginbotham, and a rhythm section of Hank Jones, Billy Bauer, Milt Hinton, and Gus Johnson make up a compatible and blowing group of gentlemen, and the spirit is heightened by placing three of the horns at the left channel, three at the right, and letting them argue it out solowise.

They do four tunes—*I Gotta Right to Sing the Blues*; *Walkin' My Baby Back Home*; *When Your Lover Has*

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348

Gone, and *I Knew You When*—and though there are worthwhile moments on each, I was most impressed with *Lover*, on which Freeman and Hawkins both take extended and moving solos.

Jimmy Rushing can be heard wailing the blues on a couple of Vanguard tapes these days—*If This Ain't the Blues* (VRT 3005) and *The Blues* (VRT 3008). The recording is superb (but I found it necessary to kick up the volume appreciably higher on the left channel) and so is Jimmy on such fare as *Sometimes I Think I Do*, *Pennies from Heaven*, and *I Can't Understand* on the first, and *Dinah* and *Oh Love* on the second.

Jazz recording has established a little beachhead in Miami, if three releases by the newly-formed Criteria Co. are any indication. The tapes are *Gold Coast Jazz Vols. 1 and 2* and *Herbie's Room*, featuring the Herbie Brock trio.

The first two feature groups led by trombonist-arranger Lon Norman—an octet and a sextet.

The first (CRT-1) is a well-rehearsed, swinging group with good soloists, good sound, and some excellent charts by Norman. Most of the men are capable and experienced musicians and they're a pleasure to hear. Four Norman originals, including a well-conceived, up-tempo blues called *Saturday Comes 'Round*, and *Don't Blame Me*, *Blue Moon*, and *If I Should Lose You* make up the set.

The second date (CRT-3) doesn't hold up. Herman-Kenton veteran Vinnie Tano is on trumpet; John Williams, piano; Norman, trombone; Gus Moss, tenor; Al Simi, bass, and Bill Ladley, drums, and it's a free-blowing date that doesn't hold interest for long. Eight tunes are included, among them *Evelina*, *Star Eyes*, and *Everything Happens to Me*, but aside from a few bits of solos that hang together well, there's not enough here to warrant the price tapes cost in these times.

Herbie's Room (CRT-2) was recorded live in the club of the same name in Miami. Brock's trio includes bassist Brooks Caperton and drummer Bill Ladley. Herbie plays cleanly and with agility, usually stating the melody broadly, then right-handing his single-note solos compactly with a light touch. It's all quite pleasant, though I have reservations about such items as a 10½-minute *Funny Valentine's* rhapsody. I got bored, frankly. The tracks like *Jim and Andy*, *Doxy*, and *Foggy Day* were more to my liking.

(All tapes are reviewed on an Ampex 612 tape phonograph, utilizing two Ampex 630 speakers.)

Bill's Collection



the blindfold test

By Leonard Feather

■ One of the pleasanter recollections among my *Blindfold Tests* memories is an interview conducted three years ago with Bill Russo, who spoke so absorbingly and at such length that the test had to be published in two installments.

Born June 25, 1928, a Chicago schoolmate of Lee Konitz and a Tristano disciple for several years before Lennie moved east, Bill is an extraordinarily well-informed individual in diverse areas. He has the felicitously stimulating personality of one who is always an intellectual but never an intellectual snob. His interests have led him to compose music for a ballet (*The World of Alcina* on Atlantic) and to flex his critical muscles, writing on jazz for *Down Beat* and on classical music for the *Saturday Review*. In recent months he has made his home in Manhattan.

Knowing how sharp Bill's ear it, I played a couple of records that seemed likely to fool him. However, as is always the case with the *Blindfold Test*, the opinions were more important than the guessing game. Bill was given no information at all, before or during the test, about the records played.



Bill Russo

The Records

1. Charles Mingus, *Reincarnation of a Love-bird* (Atlantic). Curtis Porter, alto sax; Jimmy Knopfer, trombone.

A very lovely main theme. The blend of the octaves between alto and trombone was quite good most of the time. . . The use of the high register between the two was a little harsh. The trombone particularly demonstrated remarkable ability in playing a line which covered more than two octaves. The record was too long. . . Its length went beyond what its melodic content required. The introduction was interesting. . . A couple of the sounds were good—a little too chaotic for my taste.

On the whole, the harshness and the cruelty implicit in a large portion of the music was distasteful to me. It's, I imagine, Charles Mingus. I would say two stars. . . I'd say the bass was marvelous.

2. Dave Pell, *The Way You Look Tonight* (Capitol). Pell, tenor sax; Don Fagerquist, trumpet; Tony Rizzi, guitar; Bill Holman, arr.

I enjoyed the tenor playing very much. I suspect it was a west coast tenor player—it might have been Bill Perkins. The blend between the horns was very good, although the trumpet player had that flat, toneless quality on some of the lead passages. The trumpet solo I found offensive, as I do most solos by guys who play like that. . . thick articulation and that sudden popping up to a note really beyond the curve of the melody's inclination. The opening chorus with the use of the guitar as one of the instruments was very hackneyed.

On the whole it was bright and cheerful—rather slick. I do object to

one thing, and that is the need that people seem to have nowadays to add syncopation to prove that it's jazz. You know, it's going along very nicely in a legato quality which fits, and suddenly that's contrasted to a dotted quarter on the up-beat of one, to prove that it still connects with the jazz world. . . I never feel this need to prove one's jazz reference.

I'll bet it was Bill Holman's arrangement. . . I always kid him about the way he puts in those Indian background calls. Give this two stars.

3. Count Basie, *Magic* (ARS). Marshall Royal, alto sax; Bill Hughes, trombone.

I presume that's a Basie band. Even if it isn't, I think there's some value in discussing it either as the Basie band or a new version of the Basie band. I didn't like the band 2½ years ago, when everybody was wild about it, and some people have come to agree with me since then.

This tune started off with that lovely rhythm section sound, or an approximation of it, that I've always liked, and then by the time the horns came in it got that rock and roll, drum and bugle corps quality which I can't stand. . . The band is frolicsome and there's a happy quality about it, but having known the old band, I regard this as a distortion of old ideas and consequently decadent.

Specifically, the use of the trumpets so high and some of those chords which I don't feel those writers are qualified to deal with, gives a grotesque tone to the record. I didn't like the alto solo at all. . . I didn't particularly care for the trombone solo. I'd rate this two stars again, for entirely different reasons.

4. Stan Getz-Gerry Mulligan, *Anything Goes* (Verve). Getz, baritone sax; Mulligan, tenor; Stan Levey, drums.

Can I hear that saxophone solo again? . . . It has a couple of elements in it that make me suspect that Gerry Mulligan is in it, despite the fact that it was hard for me to believe Mulligan played the solo which nailed me against the wall with its repeated notes. I didn't like any of the solos. . . The tenor had such an alto quality that I suspected it was an alto. . . I feel that it's an alto man playing tenor. God! If I make a boo-boo on this!

. . . Anyway, the drummer got a wonderful right-hand sound. . . you know, sticks-on-cymbals sound, but like most drummers he continued that erratic, nervous rat-a-tat-tat with the snare drums to utterly no purpose, with no connection with the rest of the music. . . I'll give it one star.

5. Yeo Macero, *Naally* (Columbia). Macero, tenor sax; Don Butterfield, tuba; Eddie Bert, trombone.

Oh, boy! What is the world coming to? . . . I don't believe in the principle of chance in art. I believe that chance and experimentation can create tools to work with, but that by itself as an objective it's extremely dangerous. . . It does reflect chaos in the world, but I expect more from art than that.

The union between the saxophone and the tuba was lovely. The sound of the saxophones at the very beginning was exquisite. . . I thought the trombone solo went absolutely nowhere, and I have the feeling that an additional purpose of the record was to demonstrate that the accordion has no relationship to jazz. I sus-

pect that was Teo Macero, and I'm sorry, because I adore the guy! One star.

6. **Pete Rugolo, *Early Duke* (Mercury).** Don Fagerquist, trumpet; comp. Rugolo.

It was beautiful. . . It was Duke Ellington. I'm getting tired of people accusing music of being pretentious when high brass is used. . . High brass sometimes, as in that record, really shows man's attempt to go beyond himself. Of course, there are indiscriminate uses, but I thought that was a wonderful use of a screaming trumpet.

There are a couple of absolutely absurd things and I don't know how there can be so much beauty and then some occasional silly things. . . But that's been true of almost everything I know of Duke's. Despite that, however, rather than because of it, the music is often very moving. I've never heard this before. . . I'll give it four-and-a-half stars, and I would rate it the same way if it were a band imitating Duke Ellington.

7. **Leonard Feather-Dick Hyman, *Bass Reflex* (Blues in 5/4) (MGM).** Oscar Pettiford, bass; Thad Jones, trumpet. Comp. Feathers; arr. Hyman. Rec. in NYC.

In one respect this represents what I'd like to see people doing more in

my favorite jazz record

(Ed. Note: Following is the 20th prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to Gene Feokan, 189 Waterly Place, New York 14, N. Y.

(You can win \$10 and see your name 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, Ill.)

If that day ever dawns when I find myself on a desert island with nothing more than a hi-fi set and a box of Jensen

jazz—that is, taking common materials and for God's sake, doing something with them. . . The use of 5/4 was very imaginative. The arpeggiated bass line I thought was a little insignificant by itself and should have had more accompaniment. . . I thought the ad lib bass solo was very good. The trumpet player demonstrated his being tied down to the usual uses of 4/4. . . I suspect this record came out of New York. . . The bass player could have been Pettiford. . . I'd rate it three-and-a-half stars, a large portion of which is for effort. I mean that in a nice sense—does it sound snide?—I don't want it to.

needles, there is one album which would make sense out of the whole scene. It's the 1949-50 series of sessions headed by Miles Davis and reissued by Capitol under the title, *Birth of the Cool*.

Here is an album which by its very conception was a major stride forward in the evolution of modern music. Parenthetically, it was the foundation of the "cool school," but even more important, it indicated a search for something akin to purity in jazz. This "something" was compounded of Miles' clean, clear tone, Gil Evans' subtlety of expression, and Johnny Carisi's lean conception. There was none of the senseless (and endless) blowing on changes that characterizes so much of the "hard bop" school.

Rather, there was a feeling of freedom within a framework. The result was that rare combination, a series of works demonstrating sense and sensitivity.

There is no lack of proof. Consider Miles' delicate, probing sound on *Rockin'*, surely one of the most unforgettable foicings on record. Add the stimulating polyphony of *Israel* and the swinging excitement of *Move*. The end product is a monumental album. As far as I'm concerned, no record collector—whether on a desert island or on Park Ave.—can afford to miss *Birth of the Cool*.

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feather's nest

By Leonard Feather

■ "What attributes qualify a performer to be considered a jazz singer?" This problem evidently gave pause to many readers of the last 20 questions column; their answers, in most instances, were serious and detailed.

No less than 71 percent of those who answered cited the manner of phrasing as a jazz singer's chief component. Hank Bredenberg of New Haven, Conn., pointed out that "It amounts to, as Andre Hoder said, getting the notes in the right places." Sound quality or vocal timbre was named by 44 percent, type of material performed by 27 percent, type of accompaniment used, 21 percent, and type of vibrato, 12 percent. In addition, 4 percent mentioned "soul." A couple specified "beat" and, I am glad to say, only four of the hundreds of answers received considered racial origin to be a factor.

The dozen pop singers I named came out in the following order in the readers' estimate of their qualifications as jazz singers:

Dinah Washington, 60 percent
Frank Sinatra, 57 percent
Woody Herman, 38 percent
Mahalia Jackson, 34 percent
Peggy Lee, 32 percent
Jeri Southern, 29 percent
Julie London, 24 percent
Barbara Lea, 19 percent
Roberta Sherwood, 9 percent
Bing Crosby, 7 percent
Al Jolson, 2½ percent
Perry Como, 2 percent

Frankly, after studying these percentages, I am more mystified than ever about the workings of the jazz fan's mind. By what possible standard can there be such an enormous gap between Frank Sinatra, almost at the top of the list, and Bing and Como, near the bottom?

How would the 19 percent who voted for Barbara Lea react to the news that both Miss Lea and her husband, Bob Mantler, omitted her name in answering this question? According to Barbara, only Dinah Washington qualifies as a jazz singer, while Como, Jolson, and Sherwood have nothing to do with jazz: "The others, including myself, are not jazz singers but are in varying degrees jazz influenced." Mantler selected Woody, Jeri and Peggy, pointed out that Barbara can swing like mad and has a superb beat but "is rarely a jazz

singer: she pays too much attention to the melodic line and lyrics to be put in this category."

Ulrich Lachmann, an economic student in Tubingen, Germany, commented, "Sinatra won two jazz polls, yet I never heard him sing jazz. Does he?" Robert Doak, of Brooklyn says, "Sinatra could, Crosby couldn't, Woody shouldn't, Como never will, Jolson never did, Sherwood shan't."

My own answer to this question, because of my conviction that timbre is a prime determinant in the essence of jazz singing, would have included only Dinah Washington without qualification. Under certain favorable circumstances of material and accompaniment, I would add Peggy Lee, Woody Herman, and Roberta Sherwood. Mahalia Jackson, I would say, is an artist above category, but would herself be the first to deny she is a jazz singer. As Dan Morgenstern of New York City observes, "Rosetta Tharpe, who has occasionally crossed the line, is more of a jazz singer than Mahalia, if not a greater singer; and Bessie Smith's *On Revival Day*, cuts every gospel singer, even though it was a 'mock' spiritual." (The same gentleman feels that "Dinah Washington has annoying mannerisms at times, but she is a shouter, and fights bad material with jazz weapons.")

Sinatra is a superlative pop singer, not a jazzman, it seems to me, polls or no polls.

In the following question, for which I named 10 rock-and-roll performers, only four were in the running at all. Joe Turner was named by 53 percent, Ray Charles by 38 percent, Sam The Man Taylor (the only strictly instrumental artist among the 10) by 22 percent, and Fats Domino by 17 percent. None of the others (Bo Diddley, Elvis Presley, Bill Haley, Pat Boone, the Teen Agers, and the Platters) corralled more than 3 percent apiece, at best, of the total vote. My feeling is that Bo Diddley would have done much better if more people knew him, and that the three lone votes accorded to Elvis Presley, whose roots have much in common with Joe Turner's, would have been multiplied had the singer not been confused with the contortionist.

The next column will deal with the answers to my questions about the best foreign jazz country and the merger between jazz and classical music.



Kings in Action photo by Charles Stewart

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filmland

By John Tynan

SCREEN SCENE: Look for a new system of handling music awards in '59's Oscar sweepstakes.

Inflamed by the conviction they got a raw deal in the selection of awards upcoming March 26, (*Down Beat*, Feb. 20), these composers have turned in their cards in the Academy of Motion Picture Arts & Sciences music branch: Dr. Miklos Rozsa, Adolph Deutsch, Elmer Bernstein, Mario Castelnuovo-Tedesco, Bronislau Kaper, and Andre Previn.

Resignations of these musicians is indicative of general resentment within the music branch, long stirring because of dissatisfaction with the branch's operation. Radical action, felt the membership, was sorely needed; hence the resignations.

Formal procedural steps to change the entire music setup within the academy will commence after this year's Oscar ceremonies. Looks like a storm's brewing, and the academy bigwigs better batten down the hatches afore the batons fly.

* * *

Take your pick from the following songs likely to cop an Oscar nomina-

tion: *All the Way*, *Tammy*, *April Love*, *Bernardine*, *Wild Is the Wind*, *Affair to Remember*, *Ca C'est L'Amour*, and *It's Not for Me to Say*.

* * *

Johnny Green and Sam Goldwyn failed to find the right phone number on the question of Green scoring *Porgy and Bess* (*Down Beat*, Feb. 20). So-o-o-o . . . Andre Previn's got the gig. He'll be on loanout from MGM for a year, which would indicate that Goldwyn may have more than *Porgy* in the hopper for Andre.

* * *

SHORT TAKES: Pearl Bailey will thesp the role of "Maria" in *Porgy*—straight drama, no singing . . . Julie London's jumped on the contemporary wagon and formed her own production company. The first London flick will roll in June, we're told . . . *Juke Box Jamboree*, Sam Katzman's latest rock 'n' role epic, is currently shooting . . . Sylvia (Mrs. Danny Kaye) Fine is jingling *The Five Pennies*, which stars her hubby as Red Nichols, and will clef some music as well as acting as associate to the producer. Score is arranged, composed and conducted by Leith Stevens . . . It's anybody's guess at this point as to who'll play Hank Williams in his upcoming MGM biopic. Presley is a possibility (between KP chores, no doubt), but

Audrey Williams, Hank's widow, wants Ferlin Husky for the part.

Sometime-novelist Artie Shaw (*The Trouble with Cinderella*) will return to Hollywood shortly to score Ray Wander's *Layover in El Paso*. His old discs will get an airing in the screen version of Robert Lowry's Pulitzer prize-winning short story. And wouldn't a reunited Gramercy 5 fit in well, too?

* * *

Georgie Stoll, music director for M-G-M *Seven Hills of Rome*, may lasoo a director's deal with the studio because of his work for Mario Lanza in that film. Those imitations of Frankie Laine, Louis Armstrong, Perry Como and Dean Martin, skillfully done by Lanza in the pic, stemmed from Stoll.

* * *

Complete Coverage Dep't: Loath to miss a trick, Johnny Desmond is writing theme music and lyrics for 20th-Fox's *Desert Hell*, Foreign Legion drama in which he serves the starring role. He'll wax the theme tune for Coral and, barring a surfeit of sand in the larynx, will also warble the ditty over the film's opening credits. P.S. Producer-director Charles M. Warren will collaborate with Johnny in all but the singing.

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radio and tv

By Will Jones

■ I have had to revise my thinking about several performers on TV this season.



Sid Caesar is one of them.

I have always enjoyed him. I have enjoyed him most, however, when he was satirizing the entertainment business, particularly TV. And I have always thought him

to be at his sharpest when he was lampooning musical TV.

That still goes.

But while enjoying those satires of Caesar's, back in the wonderful, Caesarful days when he was on the air 60 and 90 minutes a week, I had a take-it-or-leave-it attitude toward some of his other offerings—the domestic stuff. Those were things I sat through while I was waiting for him to do Cool Cees or Lonnie Bilk.

Then came the months without Caesar.

And after those arid months, his return to the air.

I don't know what his long vacation did for Caesar other than make him skinny, but it certainly sharpened my appreciation for his skills.

First thing Caesar did when he came back on the air was get into one of those domestic sketches with Miss Coca and Howard Reiner—a stock TV situation-comedy bit, only condensed. It was the kind of thing that made me restless before. After the layoff, it seemed positively brilliant. For all those months, there had been nothing on the air that touched it, and I just sat there being amazed all over again at the matchless talent Caesar and Coca have for putting life into such ordinary stuff.

I had reached that happy state of enjoyment even before they got to the topper of the evening—*The Johnny Hat Show*, Caesar's impression of what all the new TV-singer shows (but particularly the Frank Sinatra show) look like to him.

Caesar's slice at Sinatra's kinescoped shows that are announced as live shows:

"Welcome to this swingin' show! Y'know, this whole show is live, only I'm on film."

Reappraisal 2:

When Patrice Munsel came on the air, I opined that she was the perennial guest-star type who never could make it with a show of her own.

Later editions of *The Patrice Munsel Show*—particularly those with Eddie Albert as a guest—made me wish I'd never said it.

She has adapted her operatic background to a warm popular style with which she appears fully comfortable—and with which the viewer can feel comfortable. When she applies that warmth to a number like *Funny Valentine*, and backs it up with all her training, the results are truly superb.

The trouble she had at first was in carrying over that same comfortable feeling into the parts of the show where she chit-chats with the audience and the guests. Maybe it was her writers who were uncomfortable at first, not her. Any way, it's all smoothed out now.

Now we're back to Frank Sinatra. Sinatra has done just the reverse of what Miss Munsel has done this season.

He started out with everybody convinced he was unmistakably a big star who should have his own show. He was a bigger star than most, yet, because he could be so casual in his approach to his show.

The casual approach flopped. Sponsor yelled. Sinatra promised to work harder. Came much hoopla about how he was changing his TV ways. He cancelled other commitments to concentrate on TV.

Result? Sinatra's own show is still a dog. When he sells a song he sells it, and you can't take that away from him. But the ill-conceived phoney-baloney that goes with it on the Sinatra show is just too much.

He's great on other people's shows. People still talk about the Dinah Shore show, the Edsel show. Some weeks ago we even had the strange phenomenon of seeing Sinatra stink up his own show on one night and come back strong as the star of *Club Oasis* the following night.

On both nights, he was the star; he had to make things go; but he couldn't do it on the one called *The Frank Sinatra Show*. Maybe his troubles with that one have given him some kind of a block. Or maybe it was because that show, although announced as a live show, was a kinescope, whereas the *Club Oasis* on the following night was truly a live show. Maybe Sinatra has a feeling that, when he's performing for film, it isn't for real. Or maybe he's an honest guy who can't live with deceit.

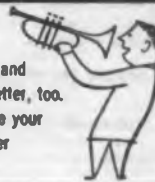
Or maybe all they need to do is hire somebody like George Gobel, and call it his show, and let Sinatra just be a guest every week.

(Will Jones' column, *After Last Night*, appears daily in the *Minneapolis Tribune*.)

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charivari

By Dom Cerulli

■ In the news section of this issue, there's a story about the hunger for jazz records behind the Iron Curtain. It exists in other parts of the world, as well.

Musicians returning from overseas jaunts tell of the thousands and thousands of questions fired at them about themselves, their music, their fellow jazzmen back home, their instruments . . . anything and everything relating to jazz. Their lifeline to jazz is the Voice of America, precious few copies of *Down Beat* which are tragically tattered after passing through scores of hands, and the pitifully few American records which somehow filter through to them.

Tony Scott spent several weeks locked in his apartment on his return from his overseas trip last year. He wrote hundreds of letters before he returned to work, knowing that the pressure of this scene might rob some of his new friends overseas of much-needed encouragement and information.

Tony has been working alone in an effort to round up reeds, records, arrangements . . . any of the tools of jazz unavailable or far beyond the means of the overseas musicians.

Creed Taylor has started sending ABC-Paramount records to the jazz-hungry musician in Czechoslovakia.

Willis Conover answers all the questions he possibly can on his Voice of America Show. I was fortunate enough to have been present one day when some tapes cut in Hungary a few weeks before the revolution were played for a group of American jazzmen. The only plea with the tapes was, "Tell us if we're on the right track." The musicians, Scott, J. J. Johnson, Gerry Mulligan, and Billy Taylor, among others, if memory serves me, tape recorded an analysis of the groups which played on the Hungarian tape, and offered constructive comments, tips on voicings and technique, and some genuine praise for what they appreciated in the music and performances.

During the bloody post-revolutionary period, the commentary tape was played and replayed over the VOA. Word filtered back to Conover that the message sent by the jazzmen in a New York studio about their music had been heard and was being followed.

When an Iron Curtain reedman will break down and cry unashamedly

at the present of a box of reeds, as one did when Lenny Hambro made the presentation during the Glenn Miller-Ray McKinley tour last year, isn't some sort of a share-the-wealth plan long overdue?

When Scott and other jazzmen give of their time and money to send as much information, encouragement, and material to friends overseas, isn't some co-ordination of effort in order to help stave off some of this hunger for jazz?

When Taylor and other jazz a&r men and label executives ship records in answer to letters which only God knows how were brought to this country, then isn't some sort of allotment of records by the major jazz labels a profit beyond measurement in black ink on a ledger?

What is needed, beyond any doubt, is a pooling of those with names and addresses of the needy, and those manufacturers of what is needed.

The needy aren't greedy. Often a half-dozen reeds, or a few stocks, or a couple of LPs will give them fuel enough to fire them for months. They realize that it takes time and money to answer their requests, and they can only ask . . . and hope. But they ask, they don't beg.

The manufacturers of the needed items could write off their gifts under promotion or donations. If a certain, controlled monthly allotment was donated, the outlay wouldn't get out of hand, and a decent portion of the need could be answered.

I imagine there are some *Down Beat* readers who might want to adopt some overseas jazz man or jazz club, and perhaps send a few LPs a year, along with copies of magazines and articles on jazz, to help spread the word.

There is a crying need for an informal clearing-house for information and coordination between the haves and the have-nots. I'll do everything I can to help get such a ball rolling. If, at the start, it will help to use this office (370 Lexington Ave., New York) as a meeting place of those with overseas contacts and those with supply contacts here, then let's make it.

The beauty of a thing like this happening would be that everyone in it would work hard, wouldn't make a buck, but would feel good.

And it might open a few of those half-mast eyes around the U. S. State Department to jazz.

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PLAYS



LEBLANC

Gerry Mulligan

(Continued from Page 21)

Until now, Gerry has split his musical personality pretty equally between writing and playing. Although he broke up his quartet last fall, and reformed it only for a Jazz at the Philharmonic tour, it's evident that Mulligan enjoys blowing too much to allow it to take a back seat for long.

On the other hand, he put into the can at Columbia the start of a handsome big band set for George Avakian. Here, with an instrumental lineup more substantial in numbers than that of any of his groups, he managed to catch his small group flavor. His charts for the sessions, although models of workmanship, were produced under a constant time bind. In some instances, Gerry had to strip his arrangement and hand each instrumentalist a thin sliver of music. It seemed there just wasn't the time to get the pieces copied.

For some time, now, jazz writers and observers have conjectured that one so adept in the playing and writing field would have to claim allegiance to one of the fields over the other. It seems quite difficult for Mulligan to do so, because it is so obvious that he relishes playing.

There is, of course, the classic story of how he trekked out to Great South Bay, Long Island, last summer, and paid his way in as a spectator. Before too long, he had unlimbered his horn and was sitting in with groups ranging from traditional to modern, and having a ball. He even joined the Fletcher Henderson alumni band, and gave the band members as much of a kick as he gave the audience.

In his playing, Mulligan belongs as much to the traditional school as to the modern. His is a mainstream conception which reaches back into the roots of jazz and ahead into its future.

After breaking up his Bob Brookmeyer, Dave Bailey, Joe Benjamin quartet, there were reports that Mulligan would combine with Dick Wetmore in a group to feature Wetmore's violin and Gerry's baritone. That didn't materialize, but Mulligan buried himself in recording work. He cut sets with Thelonious Monk, Chet Baker, the Vinnie Burke string quartet, with a sax section playing his tunes, with Paul Desmond, with Stan Getz, in a background group for Annie Ross . . . in many contexts.

In the last two years, four Mulligan LPs have been reviewed in these pages. Each drew five stars. His set with Monk drew 4½. The artistry and excitement is there. Mulligan the

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46 • DOWN BEAT

baritone man, the poll winner on his horn, the crosser of all musical school lines is hitting big as an instrumentalist.

But is there challenge enough for Mulligan's restless musical mind in this quantity of playing?

Gerry once said that "there is going to be a time when I am going to retire and go somewhere to write anything I please. Will it be jazz? I don't know. I don't care. Let 'em call it whatever they want to call it. I'm going to utilize the forms I know best and just write."

Mulligan, at prestime, was recovering from minor surgery. His answers to the questions facing him, and to those in the minds of the followers of his music, will be collated by him for appearance in these pages in a forthcoming issue.

Miles Davis

(Continued from Page 17)

my arm. Diz walked up to me and said, "Kid, do you have a union card?" I said, "Sure." So I sat in with the band that night. I couldn't read a thing from listening to Diz and Bird. Then the third trumpet man got sick. I knew the book because I loved the music so much I knew the third part by heart. So I played with the band for a couple of weeks. I had to go to New York then.

My mother wanted me to go to Fisk university. I looked in the *Esquire* book and I asked her, "Where's all of this?" Then I asked my father. He said I didn't have to go to Fisk, I could go to big New York City. In September I was in New York City. A friend of mine was studying at Juilliard, so I decided to go there too. I spent my first week in New York and my first month's allowance looking for Charlie Parker.

I roomed with Charlie Parker for a year. I used to follow him around, down to 52nd St., where he used to play. Then he used to get me to play. "Don't be afraid," he used to tell me "Go ahead and play." Every night I'd write down chords I heard on matchbook covers. Everybody helped me. Next day I'd play those chords all day in the practice room at Juilliard, instead of going to classes.

I didn't start writing music until I met Gil Evans. He told me to write something and send it to him. I did. It was what I played on the piano. Later I found out I could do better without the piano. (I took some piano lessons at Juilliard, but not enough.) If you don't play it good enough, you'll be there for hours and hours.

If you can hear a note, you can play it. The note I hit that sounds

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high, that's the only one I can play right then, the only note I can think of to play that would fit. You don't learn to play the blues. You just play. I don't even think about harmony. It just comes. You learn where to put notes so they'll sound right. You just don't do it because it's a funny chord. I used to change things because I wanted to hear them—substitute progressions and things. Now I have better taste.

Do I like composing better than playing? I can't answer that. There's a certain feeling you get from playing that you can't get from composing. And when you play, it's like a composition anyway. You make the outline. What do I like to play? I like *Round About Midnight*. In fact, I like most any ballad. If I feel like playing it.

What do I think of my own playing? I don't keep any of my records. I can't stand to hear them after I've made them. The only ones I really like is the one I just made with Gil Evans (*Miles Ahead*), the one I made with J. J. (Johnson) on my Blue Note date about four years ago, and a date I did with Charlie Parker.

People ask me if I respond to the audience. I wouldn't like to sit up there and play without anybody liking it. If it's a large audience, I'm very pleased because they are there anyway. If it's a small audience, sometimes it doesn't matter. I enjoy playing with my own rhythm section and listening to them. I'm studying and experimenting all the time.

I know people have some rhythm and they feel things when they're good. A person has to be an invalid not to show some sign—a tap of the finger even. You don't have to applaud. I never look for applause. In Europe, they like everything you do. The mistakes and everything. That's a little bit too much.

If you play good for eight bars, it's enough. For yourself. And I don't tell anybody.

Ask And Ye Shall . . .

Hollywood — Drummers Joe Ross and Harry Davis recently were deploring the state of the business in Los Angeles and environs.

"This whole scene is a drag," moaned Davis. "I'm going to New York—and this time, I mean it."

"Oh, man," rejoined Ross, "be hip—send for it."

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(Continued from Page 10)

guest shots on the Jack Paar NBC-TV Tonight show during February . . . Morgana King was held over again at the Bon Soir, but will exit after Feb. 23 to play Mr. Kelly's in Chicago.

Chicago

JAZZ, CHICAGO-STYLE: Gerry Mulligan and Leon Sash are fronting quartets at the Blue Note. Woody Herman will escort his latest herd into the Note on March 5 for a one-week stay, with Earl Bostic's quintet set to follow on March 12 for a pair of weeks . . . Carmen Cavallaro's trio is at the London House. Teddy Wilson brings his trio into the London House for four weeks, beginning March 19, and Barbara Carroll returns to that comfortable inn on April 16 for five weeks. Andre Previn, Hollywood chores permitting, will revisit the London House on Aug. 6 for four weeks . . . Della Reese and comic Phil Leeds are winding up their three-week stay at Mister Kelly's. Sarah Vaughan opens a two-week sojourn at Kelly's Feb. 25, with Kaye Ballard set to howl for two weeks beginning March 10.

Bob Scobey's Dixieland group is winding up a month's stay at the Preview lounge; Scobey's group will be in residence through the month of February. Upstairs, in Mambo City, the ghosts of modern jazzmen are hovering over weekend mambo dancing . . . Ramsey Lewis' trio, with bassist El Dee Young and drummer Red Holt, continues at the Cloister inn, on a Friday-through-Tuesday basis. Singer Kim Karter has exited the Cloister production after a brief stay. Slim Gaillard's trio has replaced Ed Higgins' group on the Wednesday-through-Saturday shift at the Cloister.

Dixieland continues to inspire Chicagoland fans. Franz Jackson's excellent group continues at the Red Arrow in Stickney. Georg Brunis has returned to his favorite local roost, the 1111 club. Art Hodes and companions are cooking at Jazz Ltd. . . . Frank D'Rone is singing and playing guitar at Dante's Inferno on west Huron . . . Johnny Griffin's group continues to attract jazz fans to Swingland on south Cottage Grove. The club is holding sessions on Sunday afternoons and Tuesday evenings, with name guests and local musicians participating . . . Ronnell Bright, pianist formerly with Johnnie Pate's trio here, has replaced Jimmy Jones as accom-

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panist with Sarah Vaughan. Jones wanted a rest from the road routine.

ADDED NOTES: Jonathan Winters, reasonably fresh after a stint on the *Tonight* television show, is sharing the Black Orchid stand with young vocalist Jennie Smith. They'll be at the Orchid through Feb. 22, departing to make way for the arrival of the Mary Kaye trio on Feb. 23 for a stay that will last until March 13 . . . Sammy Davis Jr. will return to the *Chez Paree* at the end of February. Tony Bennett has been booked for a *Chez* appearance in mid-May . . . Nelson Eddy and Gale Sherwood continue at the Empire room of the Palmer House. Carol Channing, a blonde gentlemen prefer, takes over on March 6 . . . Louis Russo, on Monday and Tuesday, and William Texer, Wednesday-through-Sunday, are presenting flamenco guitar music for Easy Street patrons . . . The WBBM-TV *In Town Tonight* guest roster includes Carmen Cavallaro (March 3), Sarah Vaughan (March 4), and Nelson Eddy (March 6) . . . Calypso continues to rule at the Blue Angel.

Hollywood

JAZZNOTES: Reedman Paul Horn departed the Chico Hamilton quintet; L.A. sax-and-flutist Eric Dolphy took his chair. Horn remains in town for studio and club work probably with Fred Katz . . . Georgie Auld switched from Mercury to Capitol. He's given up idea of recording a big band; has already cut his first four sides for the coast major using small group and the Jud Conlon Rhythmaires.

The Lighthouse's Howard Rumsey, raving about Scott LaFargo's bass talent, states, "Scott is the most important bass player since Jimmy Blanton" . . . New lineup of Harry Babasin's Jazzpickers, which debuted in Las Vegas Sands Feb. 5, comprises Dempsey Wright, guitar and violin; Jim Aton, bass; Ray Grismer, piano; Boone Stines, drums, and Babasin, cello . . . Terry Gibbs' newest for Mercury, *The Duke and I* (not to be confused with Victor's Eddie Cano LP, *The Duke and Me*) is on the imminent release slate and features Pete Jolly's accordions . . . Skip Cernel's Jazz Diplomats, cartoons, poetry, high hats, and all, made their TV debut Jan. 25 on Larry Finley's *Strictly Informal KTLA* show.

NITERY NOTES: Welcome back, Jazz City—now known as Jazz Cabaret—at the same old stand, Hollywood & Western. Booking is handled by Dave Axelrod, who signed the

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Buddy Collette quintet to open. Oscar Peterson trio, Diz' small group, etc., come in later. Cabaret's policy: No admission; no cover; no minimum. Whe-e-e-e!!

Terry Gibbs quartet, with Lou Levy on piano, followed Red Norvo into Terri Lester's Jazz Cellar, on Hollywood. Still thriving biz wise, the intimate spot has successfully revived interest in Sunday afternoon sessions, with the Jazz Disciples recent guests . . . Jess Stacy is currently striding at the Ile De France supper club in Culver City . . . Teddy Buckner's band is still blowing two-beat at the Beverly Cavern, with Caughey Roberts, clarinet; John (Streamline) Ewing, trombone; Chester Lane, piano; Art Edwards, bass; Jesse Sailen, drums, and Teddy's trumpet.

Harry James band is playing the Palladium through February, weekends only, of course . . . After a five-weeker at Tahoe's Harrah's club, the Joyce Collins trio (Joyce on piano, Russ Phillips, bass, and Gene Estera drums and vibes) went into the Lari club on Third . . . El Monte's Caprice club is still swinging after hours, with Joe Albany leading the gang on piano

ADDED NOTES: Tenor man Bill Trujillo has been rehearsing for club and record work a pianoless quintet comprising Norman Faye, trumpet; Howard Heitmeyer, guitar and arrangements; Porky Britto, bass . . . Tampa released a Red Norvo LP, titled *Norvo Naturally*, in its new 1.98 line . . . Kenton's first "Special Rendezvous Release" on Capitol contains a new chart on *Artistry in Rhythm*.

How Funky . . .

(Continued from Page 18)

trying to make political propaganda of their art. Various serious and skillful choreographers attempting to adapt their art to musical comedy, instead of recognizing the differences that separate the two kinds of dancing, that make both successful and satisfying on their own but hopelessly pretentious and unconvincing when joined together. Or Salvador Dalí turned department-store window designer and almost too successful at it.

It takes a mixture, a balance of taste and wisdom and humility to recognize not only where one belongs but where one doesn't. The modern jazzman is not, properly speaking or properly playing, a funky musician, not all that much of the time, anyway. He doesn't belong amid the alien corn.

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