

March 20, 1958 35c

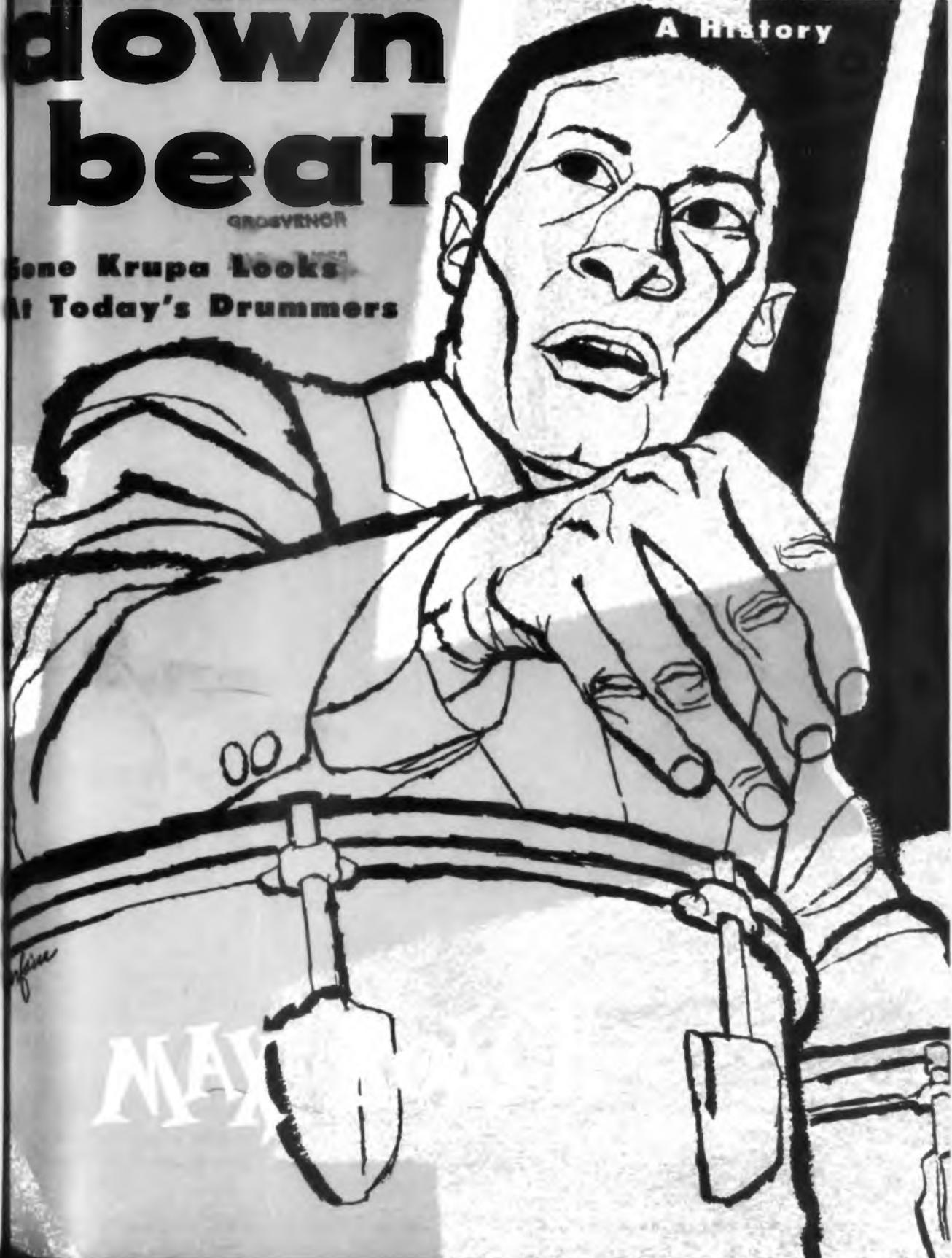
Drumme

A History

down beat

GROSVENOR

Gene Krupa Looks
At Today's Drummers



Gene

MAX



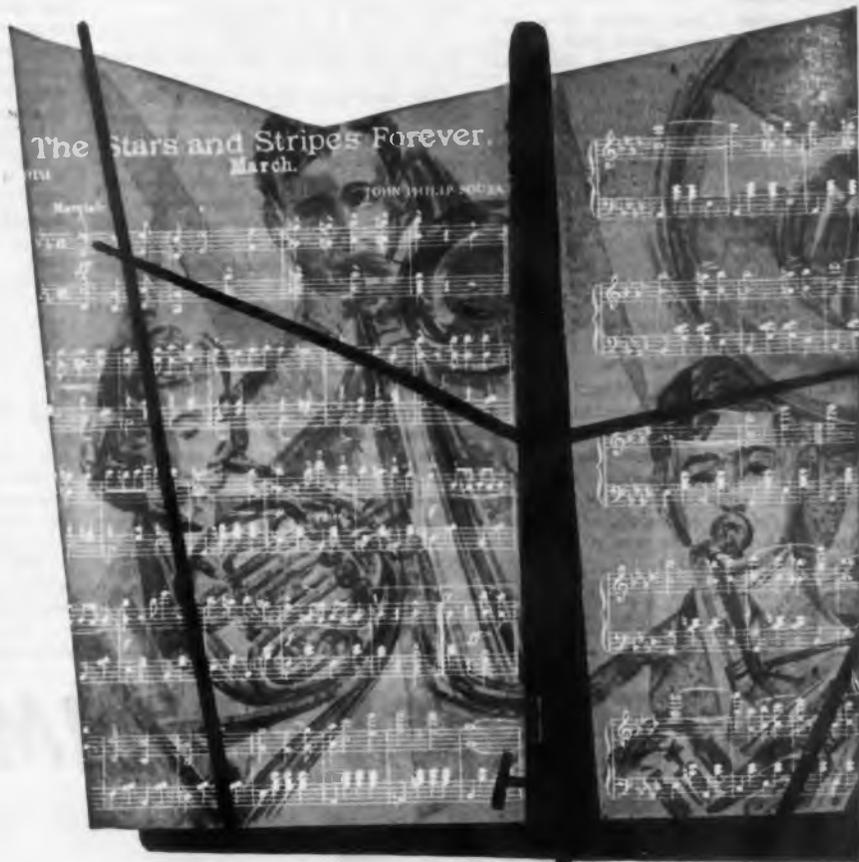
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John Philip Sousa on Music and Public Education

With the recognition that every child is capable of learning music and having his or her life enriched by it, there has come the conviction on the part of parents and educators that music should be taught in the public schools, during school hours, for school credit and at public expense.

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Artist O. W. Neebe

chords and discords

Crater Has Rocks . . .

To the Editor:

I feel that I must remark on a particular pair of items which were printed in George Crater's *Out of My Head* column in the Feb. 6 issue.

He says: "Things I can do without—Club owners who pay musicians less than scale. . . . Musicians who take the jobs . . ." etc.

To me these two problems are too complex and too important in their ramifications to be so casually mentioned and dismissed.

In this country at this time there seems to exist a feeling that "labor" unions and particularly the musicians' unions are some form of government with the powers to dictate the lives of the American people. Because of this growing feeling, the unions are gradually coming closer to realizing these communistic tendencies.

The idea of democracy includes the practice of free and competitive enterprise. One of the important factors of free enterprise is the law of supply and demand and it is here that the crux of these matters of union scale lies.

Is music a form of labor or is it a profession?

Can one musician or one band or one

Los Angeles, Calif.

school of musical thought be freely substituted for any others at random and still perform the same job with the same economic results to all concerned?

Can music and musicians be classified the same as plumbers, carpenters, welders, etc.?

The answers to these questions are apparent.

I think that music and particularly jazz music, is an art form and as such must consist of high degrees of individualism, freedom, and principle of thought. Jazz music is often said to be the most American art form and as such it would naturally have to express and contain the American principles of freedom, individuality, and equal opportunity. Unionism is in direct opposition to these principles.

An art form cannot be unionized or communized. It is a peculiarity of all art forms that there are many aspirants "at the bottom of the ladder" and only a *selected few* "at the top." I seriously doubt if those on the bottom will ever become successful because they belong to a union. The music unions do help many to earn a living whose talents as salesmen and businessmen are greater than their musical talents.

Club owners are businessmen not patrons of the arts. Economic conditions dictate the prices they charge, the wages they

pay, and the entertainment they offer. I know that more often than not a club owner, upon finding union scale inconsistent with his economic demands, will either go out of business, depend on his juke box, or hire a band for less than scale and thus provide work for musicians who otherwise would be deprived of one more job. I might add that often these musicians are capable enough to help build a trade and thus raise their own payoffs, this being in accordance with the ideas of free enterprise and the laws of supply and demand.

I think that if he had to comment on the problems of "scab" music and musicians it would have been more informed and more realistic to say, "Things I can do without: . . . Union scales which are out of proportion with economic conditions . . . Musicians who support these disproportionate demands in order to justify their own incapacibilities to create a demand for their services."

Maybe it would have been better not to touch on such a subject at all.

Wm. Bright

Out Of My Mouth . . .

East Syracuse, N. Y.

To the Editor:

Don Gold's article concerning jazz artists with the sullen don't-give-a-damn-for-the-audience attitude took the words right out of my mouth.

This affliction, found mainly in modern groups, is just another contributing factor, along with television, hi-fi, cabaret taxes,

(Continued on Page 6)



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the first chorus

By Jack Tracy

■ When a group of bandleaders formed the Dance Orchestra Leaders of America group three autumns ago, they had high hopes of reviving the dance band business. A lot of ideas were kicked around at several meetings, and a lot of suggestions for building up a war chest to open a promotion campaign were made.

Only one trouble. Nobody executed them and no one was hired to do so.

The organization is now as dead as Kelsey's cow.

There has been a lot of talk since by a lot of people about bringing back the bands. They have been about as successful as the bandleaders were.

Now comes a guy who is doing something about it. Buddy Morrow announced in mid-February that from now on, he will be giving his band away to kids.

The plan went into effect Feb. 19 at the Knoxville, Tenn., Municipal auditorium. There, under auspices of the Knoxville welfare department, the band played a free afternoon dance for teenagers. Negotiations are underway for similar dates for other towns.

Here's how it works.

The bandsmen are on weekly salaries. They get paid if the band works seven days a week or one. Whenever they have an open date, an attempt will be made to stage a free dance or concert for teenagers and not charge them a cent. If the ballroom operator or auditorium directors want to charge a small admission, to keep things in order, Morrow says he'll go along if the receipts are donated to charity.

The theory is to get the kids away from the idea of record hops and expose them to a live big band.

"They have to be taught to get used to dancing to a big band, and to liking the sound," says Morrow.

The idea offers much food for much thought. Obviously it is impossible to expect every dance band to do the same thing. But it is only through fresh thinking such as is being exhibited by Morrow that the band business has a chance to come back.

He is actively doing something constructive to help encourage a new audience for dance bands.

I wonder how many other leaders can say the same thing?



down beat.

Volume 28, No. 6

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MUSIC NEWS

A new concert wrinkle; M-G-M Feathers its nest; a Fountain erupts; a collegian makes good, and a Dolphin dies are among the featured stories in the regular news roundup that begins on page 11.

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On The Cover

Another distinguished Peter Gourfain portrait covers this issue. It's of Max Roach, whose long and significant career in modern jazz is detailed by Don Gold starting on page 15.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States, its possessions, and Canada. Special school library rates \$5.40 a year. Single copies—Canada, 25 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1958 by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 717,407. Published bi-weekly; on issue every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulation. MAHER PUBLICATIONS; DOWN BEAT; COUNTRY AND WESTERN JAMBORRE; MUSIC '58; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.

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that has caused a slack in the demand for live music.

As a manager of a Dixieland band, I might add that in our so-called simple field of music the audience is seldom placed out in left field.

Now I'd better run for cover before I get hit with a tenor sax.

Arnold T. Koch

More Jazz Singles . . .

Westerly, R. I.

To the Editor:

I enjoy Don Gold's *Cross Section* and thought his piece on Frank Holzfeind (Jan. 23 *Down Beat*) very interesting. Perhaps in future issues the minds of other friends of jazz could be explored. People like John Hammond, Garry Moore, and Steve Allen.

Holzfeind's ideas on the LP were good. Single jazz records, even if only for jukeboxes, is something the record companies should think about. It may help the sales of LPs, if handled correctly.

It's getting so we never bother looking at a juke box or even avoid places that have them blaring rock 'n' roll all the time.

Jimmy Butler

Plenty, Plenty Horne . . .

Jamestown, N. D.

To the Editor:

My husband and I both are thoroughly enjoying our copies of *Down Beat* magazine. Are brand new subscribers to it but find it most interesting reading. We are slow readers, though, and have just now completed reading the Jan. 9 issue.

It was the story on Lena Horne that especially delighted us. What a charming story about an utterly charming person! Think Leonard Feather did a splendid job on this and would like to see more interviews done by him in the future.

Recall vividly the time we met Miss Horne. It was in January of 1951 when we were in Los Angeles on our vacation. We had noticed her and her husband, Lennie Hayton, in the lobby of the hotel and later, when we again saw them in the bar, went over and chatted for a few moments with them. They were so very, very nice and graciously gave us her autograph.

The sour note in the incident was provided minutes later when we had walked out of the bar and were entering the dining room to have dinner. The head waiter, thinking we had walked out because Miss H. was in the bar, hastened over to us with profuse apologies saying there was a color-line rule, but it was difficult to enforce it where someone in her standing was concerned! My husband and I and our friends were speechless with shock because we entertained no such horrible ideas and, in fact, very deeply admired Lena!

Am happy to say that we have just, once again, been out to L. A. on another vacation and, this time, our newspaper friends told us that this local feeling has undergone a marked change for the better and that racial tolerance has increased a great deal. It is nice to hear we're becoming civilized! Anyway, we loved this story about a wonderful gal very much.

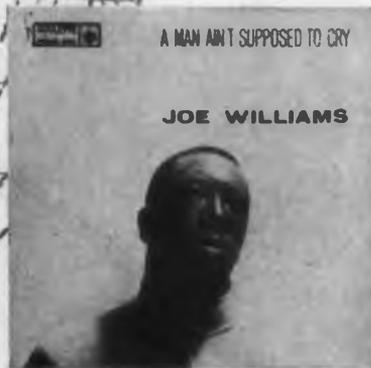
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A **SOUND** BET... BUY **ROULETTE**

tangents

By Don Gold

■ **ASSORTED SOUNDS:** Cadence Records recently issued an LP that should be of interest to those concerned with the relationship between classical music and jazz on a contemporary level. It is a recording of Kenyon Hopkins' ballet score, *Rooms* (Cadence CLP 1019). The nine-sequence work, according to the liner notes, is an attempt to tell "the story of a big city rooming house and the woeful people who inhabit it." The work is performed by a quintet—Teo Macero,

reeds; Bart Wallace, trumpet; Dick Collins, piano; Wendell Marshall, bass, and Clem DeRosa, percussion, conducted by Hopkins.

The score, written for a ballet by Anna Sokolow, is jazz-influenced and, in many ways, evocatively intense. Hopkins, who has composed scores for Hollywood (the films *Twelve Angry Men*, *Baby Doll*, and *The Strange One*), has served as arranger for TV's *Hit Parade* and *Sid Caesar* shows, and has written a variety of works

in the classical field, indicates an awareness of jazz that is lacking in many comparable attempts. He succumbs to a few stereotypes, but has created a work sufficiently compelling to merit a sizeable audience. Cadence deserves credit for having issued it.

Folkways Records, as a part of its policy of issuing meaningful recordings in the folk music field, has issued a 10" LP (Folkways FC 7308) featuring Ella Jenkins. Miss Jenkins, concerned with group-singing techniques, works with a group of children in call-and-response and rhythmic group singing techniques that should prove fascinating to jazz listeners. In addition, the LP is of interest to parents who wish their children to become more rhythm-conscious, more aware of different sounds, and simply aware of the ease of singing.

THE SPOKEN WORD: RCA Victor recently released a four-LP set of *Hamlet*, with John Gielgud in the title role, Paul Rogers as the king, Coral Browne, as the queen, and Yvonne Mitchell as Ophelia. The set (RCA Victor LM 6404) is strikingly packaged, with fully explanatory notes. Gielgud, a vividly perceptive actor, creates here what may well become the definitive portrayal of *Hamlet*. This is a work of art that deserves a place in many record libraries.

MUSIC LITERATURE: One of the most impressive histories of music has been republished by Dover Publications, Inc. Charles Burney's *General History of Music: From Classical Times to the Present* is available from Dover in a two-volume set. Written in the 18th century, the set encompasses a broad historical range, from the music of ancient times to the music of Burney's age (1789). A vast research effort, the set is far more readable than many of its kind, since Burney included anecdotes and personal reflections to expedite the flow of what is, essentially, reference material. The current edition, edited and corrected by Frank Merzer, is available for \$12.50 from Dover Publications, 920 Broadway, New York 10, N. Y.

ADVENTURES IN THE DISC TRADE: Bob Koester, the young owner of Delmar Records in St. Louis, Mo., is vitally concerned with traditional jazz. From a record-filled second floor nook in St. Louis he heads out in search of the valid and worthwhile in traditional jazz. For example, to date he has issued three George Lewis LPs. The Lewis sides and other traditional discs of value plus information on future plans can be obtained from Delmar, 5663 Delmar Blvd., St. Louis 12, Mo.

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NEW YORK

JAZZ: Reports that the Modern Jazz Quartet would break up seemed strengthened by the announcement that MJQ music director John Lewis had accepted a teaching position at Manhattan School of Music. However, official word on the fate of the group must wait until its members return from Europe. Both the group and Lewis are under Atlantic record contracts, so there will be some more LPs forthcoming, whatever the outcome . . . Plans are afoot for a fall tour starring Mose Allison, Teddy Charles, and Barbara Lea . . . Guitarist Johnny Smith packed up and left jazz following his mid-February Birdland stand, to settle and teach in Colorado . . . Dizzy Gillespie and his band are scheduled to play the Stratford Music Festival this summer . . . Bassist Wilbur Ware was signed to an exclusive three-year Riverside contract. His first LP as a leader is scheduled for immediate release . . . Kenny Dorham and Idrees Sulieman sat in for ailing Donald Byrd during his recent stand at the Cafe Bohemia . . . Lester Young was scheduled to play a mid-February weekend at the Cork 'n' Bib in Westbury, indicating Pres is well on the road to recovery following his recent illness. Carmen McRae, Kai Winding, and Bill Triglia also set for weekends.

Randy Weston did a week at the Continental in Brooklyn with a quintet . . . Mort Fega's Sunday sessions in Yonkers continue, with Eddie Costa and Tal Farlow, and the Art Taylor-Donald Byrd-Lou Donaldson groups, set to appear. Recent dates featured Randy Weston, Jimmy Giuffre, and Bud Freeman . . . Boston's WBZ-TV picked up a live half-hour from George Wein's Storyville in mid-February, featuring Abbey Lincoln and Bobby Hackett . . . Bobby Scott, playing solo piano and sometimes singing, held over at the Cafe Bohemia for six weeks. Art Blakey and the Jazz Messengers moved in for a six-week stand in mid-February . . . Decca is coming on big with a nine-LP mood jazz series, and a reissue program including LPs by Billie Holiday and Ella Fitzgerald. Also scheduled for reissue is a recoupling of the out-of-print *Just Jazz* concert featuring Lionel Hampton, Willie Smith, Charlie Shavers, Slam Stewart, Corky Corcoran, and others. Gene Norman found *One O'Clock Jump* and *Lady Be Good*, which Decca added to *Star Dust* and *The Man I Love* to make a 12-incher . . . Phil Woods, with a group including Charlie Persip, Bob Corwin, Teddy Kotick, and Freddie Redd, moved into the Five Spot in mid-February . . . Allen Eager went to the Virgin Islands to work . . . The Cherry Lane is looking for a few headliners to establish the spot, if it reopens.

Erroll Garner's solo concert in Boston drew a capacity house, including some 200 seated onstage. Upcoming are solo concerts at Philadelphia, spots in New England, Town Hall in the spring, and Carnegie Hall in the fall. Columbia made February Erroll Garner month, and gave him a gold record for the 250,000 *Concert By the Sea* LPs sold to date . . . Harry James will join Benny Goodman in the NBC-TV *Swing Into Spring* spectacular April 9 . . . Zoot Sims, with Knobby Totah, Mose Allison, and Paul Modian, swinging at Small's Paradise . . . Billie Holiday and Henry (Red) Allen were among recent sitters-in at Minton's, where Tony Scott has added the baritone sax to his clarinet sound . . . Herbie Mann, Sabu, and Candido were among jazzmen who played the Copacabana with Tony Bennett . . . Added to the scene

(Continued on page 39)

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music news

Down Beat March 20, 1958

Vol. 25, No. 6

News Highlights

- New Concert Idea
- M-G-M Boosts Jazz
- New Armstrong Drummer
- Jazz in Poland
- U.S. Bands Overseas

U. S. A. EAST

Concerts In The Making

Now a new—and logical—wrinkle has been added to the jazz concert scene.

Harry Wuest of Buddy Morrow's New York office is organizing a roster of jazz artists from which to draw concert packages aimed at colleges in the east.

"One of the mistakes in this field," Wuest said, "is that once a package is assembled, it has to work steadily on a regular circuit to make it pay."

Under Wuest's plan, colleges and communities will be able to select a concert tailored to their tastes and means. Each concert will have a well-known jazz authority to present the artists.

Already set to participate are Sal Salvador and his group, Teddy Charles, Don Elliott, Dick Johnson, Eddie Bert, and Rusty Dedrick. Booking will be done far enough in advance so that jazzmen will not lose out on substantial jobs because of concert commitments. And with a flexible roster of talent, it will be possible to hold several concerts at the same time.

The idea kicks off at Carnegie Tech and Cornell on May 2 and 3. Band-leader Morrow, whose interest in jazz has long been deep, is sponsoring the plan.

Speak Jazz To Me

Poetry-jazz became firmly ensconced at New York's Five Spot, with the appearance of James Grady and the Mal Waldron group featuring soprano saxist Steve Lacy early in January.

Grady alternated sets with Waldron's group on the opening night of a series of Mondays set apart for poetry-jazz. Reaction to his poems, some of which were excellently delivered, was mixed. The musical backgrounds, after a few rehearsals, was a bit rocky and tended to overpower Grady's voice. But it appeared P-J



Frank Sinatra and Rosemary Clooney were crowned as America's "King and Queen of Hearts" recently by Dick Whittinghill of KMPC-KITV, Los Angeles, co-chairman of the American Heart association's national disc jockey committee. More than 1,000 disc jockeys took part in the balloting as a part of the February Heart fund campaign.

was in the Five Spot as a regular Monday night feature.

Crosstown, at the Half-Note, Lou Donaldson's group alternated sets on an opening Tuesday in mid-January with a group of Greenwich Village actors. Several poems were read, a two-character vignette was enacted, and some more poetry and impressionistic prose followed before the band returned to the stand. Although a good deal less successful than recent P-J sessions under Charlie Mingus, the Half-Note planned to continue the drama-jazz nights.

And at the Village Vanguard, actor Melvin Stuart and Charlie Mingus combined on a production called verbalized jazz on Sunday nights.

It was rumored that Birdland was contemplating having the group announcements presented as rhymed couplets.

Indians Go Bohemian

The management at the Cafe Bohemia had an odd phone call early in February. It came from pianist Mike Melvoin, who asked if he could drop in with his group and blow a few sets.

Melvoin, leader of the Dartmouth College Sultans, had brought the quintet down to New York to entertain at a banquet. Like most mu-

sicians, they were looking for a place to jam after their regular work.

They arrived at the Bohemia and were onstand by midnight. The audience, including boxer Archie Moore and actor Sidney Poitier, gave the group a tremendous reception following its first set. "It's a hard boy group," said a Bohemia official, "but swinging, and with that added touch of enthusiasm. You know, not that cool attitude."

The club would have booked the group for the Easter holiday, but there was a complication: already booked was another college group, the Reese Markewich Mark V.

Leo Decides To Roar

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

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

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

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

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

School Days Daze

When the National Guild of Community Music Schools met at the Berkshire Museum in Pittsfield, Mass., late in February, they were scheduled to hear about jazz, firsthand.

The representatives of 22 member schools in communities all over the nation, had scheduled a panel on jazz including Marshall Brown, cre-

ator of the Farmingdale dance band and a member of the Newport Jazz Festival committee, and musicologist Nicholas Slonimsky. In addition, Oscar Peterson was set to play, and give the educators something to ponder: plans called for him to develop a theme which will be printed in the program, so the audience can follow his improvisation.

Meanwhile, at nearby Lenox, where the School of Jazz is scheduled to swing into operation Aug. 10 for three weeks, a new course was added. Called *Jazz Styles and Idioms*, it was described by Dean Jule Foster as a companion course to Marshall Stearn's *History of Jazz*, and would be taught by two instructors, probably both musicians.

A Satisfied Grin

Glittering letters sewed onto the curtain in the main ballroom of New York's Waldorf-Astoria proclaimed: The Champagne Beat Goes Bourbon Street.

Beneath the letters, the Lawrence Welk orchestra played bubbly music at some 1,000 writers, agency men, DJs, and other at a press luncheon.

A Dodge four-door sedan and a pickup truck were parked discreetly just inside the ballroom entrances.

Things got cracking pretty quickly. Welk danced with "a pretty young lady from a table here near the band"; clarinetist Pete Fountain was introduced and blew liquid clear solos on *Royal Garden Blues*, *Yellow Dog Blues*, and other traditional favorites; Welk and his sidemen took a break to sign pictures and Coral LPs.

Fountain, who regretted having been unable to contact his idol, Benny Goodman, on this rare trip east, did have a satisfied smile. "We went up to the Henry Hudson hotel last night," he confided, "and I got to sit in with Bobby Hackett." His grin told the rest of the story.

Barcelona For Satch

On the heels of one switch in his rhythm section, Louis Armstrong replaced drummer Barrett Deems with Hawaiian Danny Barcelona in mid-February.

Earlier, bassist Mort Herbert replaced Squire Gersh in the Armstrong All-Stars.

Barcelona, 29-year-old percussionist from Honolulu, once played with Armstrong colleague Trummy Young in Young's prewar Hawaiian Dixie All Stars. When Young left the islands, Barcelona took over the group, and toured the Far East with it. He

recently came to New York where Armstrong added him to the group.

Before heading out on a tour of one-niters in the midwest, Armstrong did some recording for Decca, and entered early negotiations for a movie to be shot this spring.

Final Bar

Early in February, Eugene McClane Johnson, saxist-clarinetist-sometimes drummer, died in New York. He was 56 years old.

A veteran reed man, Johnson had been a member of the Chick Webb and Erskine Hawkins orchestras, and last year had played with Machito. He leaves his wife, mother, two sisters, and a brother.

U. S. A. MIDWEST

Collegian Makes Good

An interest in jazz at Northwestern university has paid off for speech majos Tom Ferguson.

Ferguson, the originator and current president of the present Northwestern university jazz society, has been doing research in jazz at the university, in addition to his varied activities in behalf of jazz in the area. Recently, Ferguson joined the staff of FM station WEAU; he is presenting a weekly jazz show on the station, one of the Chicago area's most powerful (36,000 watts) stations.

The show, *Swing Shift*, is heard on Sunday evening, from 11 p.m. to 1 a.m. and includes jazz records, interviews with jazz personalities, and special features on specific areas of jazz. As an added feature, printed texts of the special features are available on request.



Tom Ferguson

And Then I Signed . . .

The country folk singers are coming to the city.

The city folk singers are making the country circuit.

And amid the increased interest in folk singing, Chicago's Al Grossman is signing a variety of artists for concert tours.

Grossman, who owns the unique Gate of Horn folk music club, recently added Josh White to the list of folk singers he books for concert appearances. Others in Grossman's entourage are Martha Schlamme, Odetta, Theodore Bikel, and Ray Boguslav.

A recent Grossman folk music concert at Orchestra hall in Chicago, featuring White and Bikel, drew more than 2,700 persons. A second concert, spotlighting Odetta and Tom Lehrer, is set for the same hall in April.

In His Own Sweet Way

One student at the University of Illinois, Champaign-Urbana, Ill., will never forget Dave Brubeck.

Albert Jay Naukana, 34, was a patient at the U. S. Public Health hospital in San Francisco, paralyzed from the waist down as the result of an accident in Hawaii in 1950. Brubeck, who had met Naukana in Hawaii, heard that Naukana had won a scholarship to the University of Illinois, but lacked the funds for transportation, room, and board for the first year.

Brubeck offered to perform at a benefit concert for Naukana. Columnist Dave Hulburd of the San Francisco *Chronicle* inspired the formation of a volunteer committee to present the concert.

Brubeck's quartet appeared. The concert was successful.

And Naukana is now at the university, serving as Brubeck's unofficial press agent for the midwest when he isn't busy with studies.

U. S. A. WEST

A Dolphin Dies

To those who knew him, it did not seem illogical that big, rambunctious John Dolphin might meet a violent death.

Since 1945, when he came to Los Angeles from Detroit, Mich., Dolphin had been a colorful and important figure on the L.A. music scene. His booming record store, Dolphins of Hollywood, was a southside mecca at Vernon and Central avenues where

THE WORLD

The World Of Jazz: Poland

Evidence of the influence of jazz abroad continues to creep into the U. S.

In late '57, the winner of *Down Beat's* regular *My Favorite Jazz Record* contest was Lech Zoledziowski, of Warsaw, Poland. When he was informed that he had won the contest, Zoledziowski wrote *Down Beat* that it was "the nicest Christmas present I have ever received."

In addition, he wrote that he is serving as chairman of the Warsaw Hot Club ("the most powerful club in Poland") and writing a jazz column for the Warsaw weekly newspaper, *Kulisy*. As a jazz reporter in Poland, Zoledziowski reported that much is happening, jazz-wise, in his country.

In early January, for example, the Polish version of Jazz at the Philharmonic was presented in Warsaw, with the best Polish bands participating. Koledziowski noted: "The fact that the philharmonic authorities have agreed to arrange the jazz concerts . . . we can consider as the greatest success since the day when jazz was 'invented' in Poland."

He reported, too, that Polish authorities have confirmed the visit of the Dave Brubeck quartet in March. In other developments, he noted that the Hot Club invited Adrian Bent-

zon's traditional jazz band from Copenhagen to perform in a series of concerts in Warsaw, Krakow, and Poznan in January. According to him, "this is the first case that a foreign band was invited by any (Polish) jazz club."

Zoledziowski concluded that a recording cut at the second jazz festival at Sopot in July, 1957, is now available in record shops in Poland. Other records available, and in constant demand, are those by clarinetist Albert Nicholas and the West German Joki Freund quintet, he wrote.

Over The Waves

As things look at present, autumn, 1958, should be decidedly warm on the European continent.

Not only may the bands of Benny Goodman and Duke Ellington make the transatlantic leap, under aegis of Norman Granz, but latest word from Vine St. is that Shorty Rogers and his Giants are definitely set for an October lunge across Europe.

"It'll be my first trip there," Shorty told *Down Beat*, "and I'm anxious to make the scene."

Rogers, head of RCA Victor's west coast jazz department, said he'll work with Bill Holman and Pete Jolly on the tour, also will possibly take along Ralph Pena and Larry Bunker.

For appearances in Belgium, Germany, and France—and possibly London—" . . . we'll have some new charts by Holman," Shorty said. "We'll play a lot of the old things too, of course, and perhaps feature Pete's accordion."

came to listen to, and buy, discs from his floor-to-ceiling shelves.

Owner of numerous record labels, including Cash Records and Ball Records, he was also a music publisher. It was in the latter role that he was cut down last month by three bullets from the gun of a disgruntled shipping clerk turned songwriter, Paul Andrew Ivey, 26.

Motive for the murder, according to associates of Dolphin, was that Ivey " . . . felt that Dolphin had stolen a song from him." When no royalties apparently were forthcoming, the songwriter came to collect in person—in his own way.

Art? Entertainment?

In an attempt to discover the answer to this oft-discussed question, John McNamara, a graduate student at the University of California at Davis, Calif., and a professional pianist, has asked 120 jazz musicians living in the southern California area to complete a six-page questionnaire on the subject.

What do jazz musicians really think of their audiences?

Sample questions, to be answered with complete anonymity by the jazzmen polled, include such pointed queries as, "If you think that your music is not getting the reception it should, who or what is most responsible for this?" or "In your opinion are you primarily an artist or an entertainer?" and "What is the most important factor in insuring a talented modern jazz musician of financial success? Steady practice . . . 'Politics' . . . Knowing people . . . Other?"

The answers to these and many other probing questions relating to the modern jazzman and those who listen to him play will comprise McNamara's masters report to the university when all data are correlated by late spring.

We Goofed

In the March 6 *Down Beat*, Leland Hayward was listed in our Screen Awards announcement as the producer or director who did the most during 1957 to emphasize the importance of music to motion pictures for his work on *Sayonara*.

Leland Hayward had nothing to do with *Sayonara*.

William Goetz did, as producer of the film, and he should have been the one listed to receive the annual screen award.

Our apology to Mr. Hayward . . . and an award and our congratulations to Mr. Goetz.



Bassist Eugene Wright recently replaced Norman Bates with the Dave Brubeck quartet. Wright joined the group just in time to make a European jaunt. Currently, the Brubeck quartet is in the midst of that tour.

Teddy Wilson

'Art Tatum Was
Most Phenomenal'

By Don Gold

■ Pianist Teddy Wilson has been a part of jazz for 28 years.

The 45-year-old Texan began his studies at Tuskegee, completed them with courses in music theory at Talladega college. In 1929 he moved from his Austin, Texas, home to Detroit and began the career that has carried him into every facet of jazz performance.

Wilson has worked with Louis Armstrong, Jimmy Noone, and Benny Carter. In July, 1935 he became a member of the Benny Goodman trio. Since that time, he has headed his own groups, devoted considerable time to teaching, served on the staff orchestras of New York radio and TV stations, and appeared in the film, *The Benny Goodman Story*. Recently, he has been heading his own trio in concert and jazz club appearances.

Always the dignified gentleman, Wilson calmly commented on the following topics for this *Cross Section*:

MARCHING BANDS: "I like any kind of good music. They used to say, 'from Bach to boogie-woogie.' Now they say, 'from Bach to Brubeck.' I don't like to say I like marching bands or I don't like them. I think in terms of creative individuals. Imitation predominates today, but I most enjoy the few creative individuals."

JOHN HAMMOND: "I think he's been one of the most important forces in jazz for the past 30 years—in terms of the nonplaying individuals who don't make money from jazz. He has brought into prominence many key creative people—people who have influenced the course of jazz."

FATS WALLER: "One of the greats of jazz piano. The first one whose record choruses I memorized. I think he brought to the stride style a fine touch—classical in nature. He used the weight of his arms as a concert pianist does—without muscle. His touch made his stride sound different from anyone's. I think it's a shame that the great style is lost today. It's a pity young jazzmen don't keep it alive."

HARPSICORDS: "A wonderful instrument. I played it many years ago. In fact, I played a Bach concerto for it at Town Hall. Goodman used it as a trio gimmick occasionally, but I haven't played it for years."

EARL HINES: "One of the giants, too. One of the three most significant in my lifetime. Tatum was the most phenomenal. Hines and Waller are the others. My playing today is a mixture of the three, pianistically speaking. Years ago, I deliberately set out to imitate their styles. Hines' great talent is being able to play without bass and drums. He has his own built-in rhythm section. That kind of thing is lost in modern piano, except for Garner."

JAZZ AND POETRY: "I've heard just one recording of it and I didn't hear the poetry. When music is being played, I don't hear anything else. I remember years ago in some clubs the organist would play sweet music and recite poetry on top of it. I wonder if this is an outgrowth of that?"



BILLY HOLIDAY: "A very interesting person. I played with her often in the '30s. The last time I did was at the first Newport festival and I felt that the magic was there, just like in the old days. You can feel her singing, like another instrument."

PORGY AND BESS: "I don't like that entire conception—Porgy and Bess, Carmen Jones, etc. I don't believe in Negroid plays, Jewish plays, and the like. But the music I found very unusual and quite complex harmonically. 'Round About Midnight is not as complicated as *Bess You Is My Woman*."

OCEAN CRUISES: "That would be tiresome for me. Life on a boat? No. Two weeks would be too much."

SIDNEY BECHET: "An amazing person. I saw him in Paris two years ago and went to see his ballet. I was pleasantly surprised. For Bechet, it showed some of his tremendous vitality. Some of his figures swing like crazy. His vitality—for a man of 60—is remarkable. You can hear it in his playing—the strong rhythmic drive."

TAMING OF THE SHREW: "I enjoyed it. The only thing about Shakespearean films is that for a while I can't understand the language. But the plots are fascinating and the works are wonderfully artistic. You know, Shakespearean actors work like a string quartet."

CAULIFLOWER: "I like it very much. Just plain boiled, with salt, pepper, and butter—or with fancy sauces. But never overcooked."

INCOME TAX: "Don't get me started on that. When tax time comes around, it's like a surgeon coming around to amputate."

BUDDY RICH: "I think he's one of the best solo drummers I've ever heard. I've enjoyed Big Sid Catlett and Buddy the most on solos. Buddy is a wonderful small group drummer, too."

THELONIOUS MONK: "Monk has tremendous talent. He has some of that gift that Hines has—the built-in metronome. If he would go all out to develop a piano technique, he'd be formidable, because he has a beautiful sense of time. His ideas don't have to be perverse or too far out—he has a gift for melodic writing. I think he's very important. There is a conviction, a feeling for eccentric rhythm in his playing. When I hear him, I never feel he's imitating. He plays every note with great feeling. Every once in a while, he reminds me of Duke, especially in some of his earlier compositions."

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*a great drummer
looks back at
some influences*

MAX ROACH

By Don Gold

■ There is a handful of jazzmen whose prominence is unquestioned by all factions of the jazz audience.

Max Roach is a member of that elite.

The career of the 33-year-old drummer reads like a history of modern jazz. He shared the stand with Charlie Parker shortly after he was graduated from high school, and he's been sharing stands with illustriously creative jazzmen ever since.

For more than 15 years, Roach has served as authoritative mentor, directly and by influence exerted, to hundreds of developing jazz musicians. The mastery of the instrument that he manifests is the result of an astute devotion to jazz and an unqualified desire to assist in its evolution.

The early '40s were the beginning. "Billie Holiday . . . Sid Catlett . . . Don Byas . . . Milt Jackson . . . the early years," Roach recalls nostalgically.

"I never had too much trouble, because I was in the right crowd. I came to 52nd St. with Dizzy, Hawk, Pettiford; what we were doing was a

new thing. When people began to talk about us, we got criticism which made all of us suffer. I felt the new music, although I like all forms of jazz, and I stayed with it. We just kept on plugging, without changing to meet any of the criticism. We evolved naturally—all of us," he remembers.

He remembers, too, the emotional force of those early years.

"I remember in 1949 in Europe, with Bird, Byas, and Dizzy, where we came off the stand so full of inspired music we'd have to relax," he says.

"George Wallington would freeze at the piano from the force of the music. We would sit down during intermissions and talk about little things. We'd make jokes. The power of the music excited us so," he says.

Roach gets that same feeling today.

"I get that feeling when I play with Kenny Dorham or Sonny Rollins now," he says. "Kenny is another trumpeter who is wonderful to work with. And people aren't aware of his ability as a composer. Miles says that the only people he can hear on the horn today are Dizzy and Kenny. And I know what he means. When he wants to hear an inspired horn he

listens to them. He doesn't hear emulation in them.

"I've always been fond of Art Blakey and Jo Jones," he continues. "Blakey is a creative person. He plays with the sincerity of a dedicated person. He does things that make sense. However, Sid Catlett has been my main source of inspiration.

"I remember coming to Chicago to play a concert. He was in the wings. He came to see me, as he always did. While we were onstage he laid down and died right there. Somebody said that Big Sid was sick and I saw them opening his collar. He left us right there. Funny how tragedy strikes without warning, when you don't even know it's coming yourself. I don't think he knew it was coming."

Roach returns to thoughts of an inspired past.

"I've heard Bird in some of his best moments. And Dizzy, too, who was sensational at Lenox last year. You know, when I first got to New York Monk was like a brother to me. We used to make the after-hours spots. Once Lester Young and I—just the two of us—had an amazing session. I was so nervous—just out of

high school. We never made any money then, but we had some of the most exciting musical moments. Then Bird came to town. He was troubled, socially and economically. I never saw him have trouble musically. He was happiest when he was working on-stand."

Roach delights in commending the achievements of his fellow jazzmen, men he's worked with. Here are a few sample evaluations:

Clifford Brown: "When Clifford and I cut a Gene Norman Presents concert date, Clifford just wailed. I'll never forget that session. Clifford was an exceptionally fine musician. As a human being, he was wonderful, wonderful to work with and to do business with. He had no stereotyped egocentric eccentricities. He was a musical genius and was constantly developing. He loved to practice. If we worked every night, he'd practice every day. He loved music and people. There were never any hassels in working with him. He was always interested in doing things, figuring out problems. There's no telling how far he would have gone. He had talent and a good sense of humor. He was very serious about his family life and its value, however."

Benny Carter: "I learned quite a bit from Benny about working with bands. He was always so meticulous, musically and about everything else. I'd certainly like to hear more from him now. He's a teacher, like Dizzy is, very generous with his musical knowledge."

Coleman Hawkins: "Hawk is one of the most tolerant people I know. When the new movement was in its infancy, Coleman was the guy who encouraged many of us. Some of my first gigs were with him. I was young and that's why I call him 'tolerant.' He always made me feel I was something."

Charlie Parker: "Bird was kind of like the sun—giving off the energy we drew from him. We're still drawing on it. His glass was overflowing. In any musical situation, his ideas just bounded out and this inspired anyone who was around. He had a way of playing that affected every instrument on the bandstand."

Dizzy Gillespie: "Dizzy is in the Bird category—a source we're still drawing on. Dizzy is a very dear friend of mine and he's a gentleman, dedicated to music. He's very generous with his knowledge. He'll spend hours with any musician . . . teaching, explaining."

Miles Davis: "He's so great, there's really very little I can say. He's one

of the true innovators. You can listen to him and learn, or he'll help you personally, too. We worked with Bird together for some time and that was a wonderful thing. Miles has exceptional taste."

J. J. Johnson: "Aside from being the greatest jazz trombonist, he's a great composer and arranger. We started out together with Benny Carter when we were young. He's pleasant, but stern, which is obvious in his playing. He's always been well-disciplined."

Thelonious Monk: "Monk is a teacher, too. He's probably the most original of all the creative guys. In a sense, he's like Duke. He's written so many beautiful songs. And he's equally generous with his knowledge. I like his piano playing and I like working with him. I like the music he produces."

Bud Powell: "Musically, I can only say that he's a true innovator and a powerful force. Pianistically, he's above the crowd. At least before he had all this sickness. His style is still the most involved, with deeper roots than any of the new school pianists I've heard."

Sonny Rollins: "Sonny is a giant. He's exceptional, like Clifford, in being a fine musician and a wonderful guy to work with. He's always enthusiastic and doesn't have any eccentricities that can accompany great art."

George Wallington: "We worked with Dizzy when we were babies. I was 19. George has done many things. At that time we were all wrapped up in newness. He always desired to learn. It's been a long time since I worked with him. . ."

Maynard Ferguson: "Maynard is one of the most powerful trumpet players on the scene and a wonderful guy, too."

Kenny Clarke: "Kenny is generous, too, dedicated to that same proposition. As a musician, he is one of my favorites. I've been more partial to him than any jazz drummer of the new school. He doesn't borrow; you don't hear the way he plays anywhere else. It's not African or Afro-Cuban; it's unique."

Playing with the major figures in modern jazz has led Roach to determine the appropriate function of the drums in jazz, in his own terms.

"One of the prime functions of the drums is to serve as an accompanying instrument," he says. "This can be developed by listening to everything around you and by fitting yourself in without being smothered or smothering others.

"It's difficult to do, due to the timbre of the instrument. You can't help smothering the horns unless you're very careful. And if you're too delicate, you can't say anything. You need proper balance and respect. It takes a good drummer to get a lot out of the instrument. Some guys have fabulous drum setups, but don't get anything out of it," he feels.

"You can play lyrically by phrasing and dynamics. You set up lyrical patterns in rhythm which give indications of the structure of the song you're playing.

"I think it's important for the drummer to know what's going on around him—harmonically and melodically. Our better musicians are composers, too. They know harmony and melody. And, of course, drummers should, too. The better drummers, like Kenny Clarke, do. To me, the most important thing is the music and the musician and instrument are subservient to it. And the only way to accomplish this is to study constantly," he says.

It is this kind of constant study that keeps Roach busy during most of his off-stand hours.

"Music is the dominant force in my life," he says. "And you have to be a part of the whole picture—all of music and understanding it—to be a well-rounded musician, regardless of instrument.

"I'd like to teach. Lenox showed me this. And I'm going to continue studying. I'm studying composition now. I find this most gratifying, because it's so stimulating. I've been playing vibes, too, and I'd like to cut an LP playing vibes. I had a set once, but after hearing Milt Jackson I sold it. Now I intend to do something on vibes, because I've never really stopped playing it. I've studied constantly for years.

"I'm interested, too, in cultivating tympani in jazz and eventually playing tympani with a large orchestra. Right now, my desires are all jazz-based, but in time I'll work legitimate shows, playing-wise, and spend time getting as much out of composition as I can.

"I hope to write some things that mean something, some larger works than those I've done," he concludes.

This statement, coming from a musician whose playing has been consistently significant for years, is like a Christmas bonus. As a peerless drummer, a jazzman with an increasing concern for composition, and now a performing vibist, Roach illustrates the kind of growth, on a personal level, that will help make "the evolution of jazz" more than a stock phrase.



Krupa Discusses

Today's Drummers

By Dom Cerulli

■ There's a sort of legend in jazz concerning a recording date by the Red McKenzie - Eddie Condon Chicagoans in December, 1927.

Studio executives were nearly apoplectic as the group's young gum-chewing drummer set up his equipment, including a big bass drum.

He met their protests against the bass drum with a bland smile, and went on to record the first session at which the bass drum was used.

That was Gene Krupa, already a jazz veteran in 1927 . . . and just 18 years old.

Gene was born in Chicago and seemed born to drums. Before he was into his teens, he was playing with local bands. His Chicago colleagues included such jazz men as Jimmy McPartland, Frank Teschemacher, Eddie Conlon, Bud Freeman, Muggsy Spanier, Mezz Mezzrow, and others.

The natural talent he had for drums he soon wisely cultivated under such teachers as Edward B. Straight, Roy Knapp, and in later years, Saul Goodman, percussionist of the New York Philharmonic Orchestra. He learned by watching, too. Gaining much from his observations of such as Baby Dodds and Chick Webb.

But mostly, he just played. It was an era of bands, and Gene worked all kinds: jazz bands, combos, pit bands, commercial bands, swing bands, dance bands . . . each job adding some new and valuable experience onto the scores that had gone before.

In 1935, Gene moved into the Benny Goodman orchestra and started a career with that organization which was to bring new prominence to his instrument, and to make him the best-known sideman of his day.

The rapidly-working jaws, the dangling forelock, and the sweat-drenched suits became a symbol of the Swing Era. When Gene exploded into his pyrotechnic solo on *Sing, Sing, Sing*, at the now-famous Benny Goodman Carnegie Hall Concert in 1938, it was a sort of climactic moment in jazz. He was Mr. Drums, and people who couldn't tell Goodman's reed sound from Richard Himber's pyramiding trumpets could identify Krupa as THE drummer, and could enjoy his showmanship.

He led a swinging band from 1938 to 1943, and perhaps more than any other jazz drummer got more kids enthused about playing drums and driving a big band.

These days Gene is working with a trio. Bands and the band business have shrunk into a tiny corner of what used to be.

Drums have grown within the framework of the small group. There has been conjecture that drums are losing their importance as a rhythm instrument. Krupa disagrees.

"Is the drum losing its importance as a rhythm instrument? No, but emphatically!

"You've got to have a drum. Why even the smallest cocktail unit if it can't afford a drummer has someone, often a chick vocalist, attempting a basic brush beat on an upright tom-tom.

(Continued on Page 50)

JAZZ DRUMMERS: A



Art Blakey



Baby Dodds



Dave Tough



Sid Catlett

By Leonard Feather

■ The sound of jazz has changed with the decades not only in the nature of the music, but in the rapid evolution of its physical materials. A comparison between the early percussionist and the highly skilled and well-accoutered percussionist of today must take into account not only the extent of the latter's studies and their application to an advanced technique, but also the immeasurable advances in the quality and quantity of his equipment.

George Wettling credits Warren (Baby) Dodds, whom he heard in Chicago with King Oliver 35 years ago, as the first to extract the full potential from the bass drums. Like the string bass, it became part of the foundation of every jazz group, furnishing a pulsating rhythmic undercurrent that had to flow evenly through every performance.

The first important white drummers of the 1920s were Ben Pollack, the Chicagoan heard with the New Orleans Rhythm Kings and from 1925 with his own band; Ray Bauduc, from New Orleans, who took over the drums in Pollack's orchestra when the latter devoted himself to conducting; and Chauncey Morehouse, heard on most of the Bix and Trumbauer records and one of the first to use the high hat cymbal to distinctive effect.

There is regrettably little recorded evidence of the actual performances of these drummers, since the early

recording systems were limited in the frequency range they could handle, and the use of the bass drum was forbidden at record sessions.

A mild sensation was created upon the release, early in 1928, of four titles by McKenzie and Condon's Chicagoans in which Gene Krupa set a precedent by including a bass drum in his equipment.

Krupa, Dave Tough, and George Wettling, all about the same age, had roughly parallel careers, playing in Chicago during the 1920s and later settling in New York. Wettling most clearly reflected the influence of Baby Dodds; Tough was credited with the most dynamic and sensitive use of cymbals and evolved from a career in small combos to a decade of great distinction with many name bands before his death in 1948.

Krupa, a master technician, was as flexible as Wettling and as dynamic as Tough. His beat was steady and relentless, his knowledge of the history and nature of percussion constantly increasing through an unquenchable thirst for information. It was his lengthy solo on the Benny Goodman performance of *Sing, Sing, Sing*, recorded in 1937, that led directly to the acceptance of the jazz drummer as a much-used solo voice in the orchestra.

Several other drummers came to the forefront during the 1930s, mainly for their contributions to the rhythm section rather than for their exhibitionistic potentialities. Chick Webb, almost a fixture at the Savoy ball-

room during the middle 1930s, had a superb control of bass drums, snare, and cymbals and was Krupa's perennial idol.

Big Sid Catlett, playing in the bands of Benny Carter, Fletcher Henderson, and Don Redman, developed a beat of rock-like steadiness, perhaps less obtrusively than any of his contemporaries. Cozy Cole showed himself as adaptable to big band work as to small combo requirements.

Modern drumming may be said to have made its first long step toward maturity when Jo Jones, arriving in New York with the Count Basie band in 1936, became the new musicians' idol. Jones' top cymbal beat outswung that of every predecessor; more important, he was able, through rhythmic effects on the bass drum and snares, to underline and punctuate the various accents in each arrange-

••••• The Source •••••

(Ed. Note: This article is a condensed and slightly changed reprint of the chapter entitled *The Drums* in Leonard Feather's *The Book of Jazz*. One of a series of chapters on the history and development of each instrument that formed the basis for the major part of the book, it is reproduced by permission of the publisher, Horizon Press, Inc., 220 W. 42nd St., New York 36, N. Y.)

A HISTORY



Jo Jones



Shelly Manne



Buddy Rich

ment to an extent never heard before in swing music.

The next major step forward took place with the development of bop. As early as 1939-'40, in the Teddy Hill band, Kenny Clarke began to experiment with the idea of transferring the essence of the rhythmic beat from the bass drum to the top cymbal, in an effort to escape from the heavy pounding of an obviously-stated four-to-the-bar rhythm. Clarke was the major influence on Max Roach, who brought this style to a fine degree of finesse when he began to record with Hawkins, Gillespie, and other combo leaders in 1944-'45.

By this time, several other drummers, tired of limping heavily on the bass drum pedal twice or four times in every measure, had taken up the new technique. Notable among them were Stan Levey; the volatile and brilliant Art Blakey; the late but unforgettable Davey Tough; Shelly Manne, a Kenton and Herman alumnus who became the west coast's most popular and flexible percussion artist; and the influential Tiny Kahn, who died at 29 in 1953.

Less influenced by the bop approach to drumming and more concerned with a continuance of the more straightforwardly rhythmic tradition were the blindingly quick Buddy Rich, a member of the Tommy Dorsey band off and on from 1939, and Louie Bellson, noted for his phenomenal footwork on two bass drums.

The present-day scene is rich in

percussion talents. The name bands have produced a steady procession of astonishingly brilliant and technically equipped new drummers. Chico Hamilton, one of those rare drummer-leaders capable of exercising discretion in the limitation of his own role, has risen to prominence as a leader of his own group.

The Basie band in the past decade, challenged by its own Jo Jones precedent, has offered excellently integrated percussion work by Shadow Wilson, by the superb Gus Johnson, and more recently by the gifted but somewhat flashy Sonny Payne.

Promising new stars on the west coast have been Larry Bunker and Larry Marable; in the past, Osie Johnson has shown himself the most adaptable and the most recorded, while Roy Haynes, serving in Sarah Vaughan's accompanying rhythm section, has remained one of the most tasteful and intelligent of the modern school.

Other young drummers of much merit who have been highly praised by fellow musicians include Dave Brubeck's Joe Morello; Billy Taylor's Ed Thigpen; the west coast's Mel Lewis and Chuck Flores; the east's Art Taylor and Connie Kay.

The use of the drummer strictly for rhythmic background, limited almost entirely to the brushes rather than sticks, has been exemplified in the role of the various percussionists in the George Shearing quintet, outstanding among whom have been Denzil Best and Bill Clark.

The newest trend is represented by a drummer known as Philly Joe Jones, who has rapidly gained popularity among the musicians of the hard bop school. Jones' rhythms are so complex, and are so forcibly expressed, that some conservative musicians and listeners have compared him unfavorably with a machine gun. Nevertheless it is beyond question that this represents one of the several directions in which modern percussion is moving.

The importance of the contrast between today's percussionist and the jazz drummer of the original Dixieland days lies in the prodigious advance in musicianship, not only from a technical aspect, but in terms of general knowledge and sensitivity. The typical percussion artist today may be a man who not only reads music but has had experience as a composer and arranger, has been to music schools as a student, as a teacher, or both.

Instead of drawing a line between the strict four-four beat requirements of the simplest jazz and the more complex demands of other forms, he has studied polyrhythms, has a far more keenly developed sense of time, and is capable of driving an entire 16-piece orchestra with consummate ease and complete control.

Admittedly the drummer today is over-publicized, over-featured, and over-praised in proportion to the role he should play as a member of an ensemble, but there can be no doubt about his overall ability.

out of my head



By George Crater

I wonder if anybody makes low fi records for people with old players?

Press release: "A collectors item is an off-the-air recording of Sid Caesar sitting in in a Benny Goodman band jam session in which Sid takes off on a sax solo, accompanied by Gene Krupa on the drums."

All collectors of Sid Caesar saxophone solos will please note.

Another press release: "Maestro Lawrence Welk and his Champagne Music Makers will dedicate *The Lawrence Welk Show* to the United Spanish War Veterans Saturday, Feb. 15, the 60th anniversary of the destruction of the U.S.S. Maine in the harbor at Havana, Cuba."

It's about time someone did *something* for those boys.

There is a vocal group called the Crickets. There is no truth to the rumor that they sing by rubbing their back legs together.

I heard that Woody Herman is thinking about dropping the big band and forming a small group containing men like Harry Edison, Bill Harris, etc.

A New York columnist named Bill Slocum wrote recently, "No man has been closer to jazz than (Eddie) Condon, so he seemed the logical man to name an all-star, all-time jazz band. Mr. Condon proved himself ever the businessman-diplomat by saying, 'Nothing doing. I'd wound too many guys'."

By picking them, I imagine.

Comic Phil Leeds tells about the girl pianist he heard working in a small club, "And then she'd sing . . . sometimes the same song she was playing."

Nesuhi Ertegun of Atlantic allegedly offered his like-new Jaguar to Bill Grauer of Riverside Records for two Thelonious Monk masters and a picture of Abbey Lincoln.

I would be happy to act as arrangements chairman for a softball game between jazz critics and the Duke Ellington band (manager Cat Anderson, please note) at a Newport diamond during the festival this year. Nat Hentoff, though getting rather old and fat, says he still covers right field like Hack Wilson. Other positions are wide open to any interested applicants, however. To qualify as a critic, you must be able to prove that

at least one jazzman has threatened to punch you in the mouth for something you wrote.

Nick Todd, Pat Boone's singing brother, reportedly got his name by reversing the letters of the firm for whom he records, Dot. Lucky thing he wasn't signed by Liberty.

More suggestions for LPs, given free to any enterprising young a&r men: *Art Blakey with Strings*; Buddy Rich singing, drumming, dancing, and reading the sports pages of the *Manchester Guardian*; *Teresa Brewer Sings Thelonious Monk*; *Jazz for People Who Like Jazz but Hate to Hear it*; *Close, But No Cigar* (an LP of tunes turned down by Mitch Miller), and *Music for Masochists* (including *I Get a Kick Out of You*; *I've Got You Under My Skin*; *You Do Something to Me*; *Back Beat Boogie*; *Beat Me Daddy*; *Whip-poor-Will*, and *Ooh, Look at Me Now*).

This I Believe: No matter how hard an electric organ swings, it will always remind me of hockey games. . . . Some day Dean Martin will sing in tune, and he'll sound lousy. . . . If it comes right down to having either a piano or guitar in a band's rhythm section, I'll vote for the guitar. . . . There may be a nicer guy in jazz than Billy Taylor, but I haven't met him yet. . . . There will come a day when Herbie Mann won't cut an LP, but he'll probably cut two the following day.

Dixieland fans will be happy to learn that there'll soon be an LP called *Music To Play That Thing By*.

With the change in NCAA collegiate football rules to make a rushed point-after-touchdown count two points, similar ground rule changes are being made in jazz, subject to approval by vote in the *Encyclopedia Yearbook of Jazz*. They include: any tenor man playing more than 10 choruses of blues, *I Got Rhythm*, or *Lady Be Good* without repeating the same figure will be credited with a duet; any pianist who can play four choruses of a ballad without using his left hand more than once a chorus will be credited with four choruses on the next up-tempo tune; but if none is scheduled, or it is the end of the set, he may put all his drinks for the next 15 minutes on the bass player's tab (this does not apply to the Jimmy Giuffre trio, where there is neither piano or bass); any Dixieland group which plays an entire evening with five or less renditions of *Saints* will be credited with one rendition of *Doodlin'* and a chorus apiece on *Moose the Mooche*.

■ "It keeps coming back to that one thing . . . experience with big bands."

Don Lamond, at 37 one of the top drummers in studio work, drew on some of his own experiences to explain his point.

"When you're with a band," he said, "You get to play shows and behind acts, and that's experience you need to make it in studio work."

"Now I know a young guy will come along without any big band experience and make a fine studio drummer. But he's got to work, and work hard. Because a lot of it is in experience."

"On TV, or in any show band, or any other band, for that matter, the drummer is the second leader. If every man in the band is great and the drummer is poor, then the band isn't good."

"The leader gives the down beat, then he relies on the drummer."

"For instance, if a band is supposed to come in hard, I'd rather hear a drummer make a mistake than hear him come in quietly."

"It's vital, too, that the drummer have good men with him in the rhythm section. In shows, a good lead trumpet man is important to a drummer. For instance, if a band has to smash into something, or go into syn-copation, if the drummer and lead trumpet are together, it will always sound presentable, even if the rest of the band isn't right there. I'm sure lead trumpeters feel the same way about drummers."

Lamond spoke from some 10 years of studio experience following a career in bands which culminated in the driving drum chair of two of Woody Herman's screaming herds.

A native of Oklahoma City, Okla., Don was raised in Washington, D.C., and first started studying drums in public schools there.

Following the rudimentary education, he studied with several teachers in the nation's capital. "I learned more about music, time, and good taste from my high school band instructor—Horace Butterworth—than just about anywhere else," he said. "Butterworth was a former marine band musician who knew enough about every instrument to help everyone concerned."

Lamond studied at Peabody institute in Baltimore, Md., and played with the Sonny Dunham band in 1943, Boyd Raeburn in 1944, and succeeded Dave Tough in Herman's band in November of 1945. He stayed with Woody until the band broke up, then returned with him when Her-



meet DON LAMOND studio man supreme

man reformed, staying from 1947 to '49.

He played the Carnegie Hall concert with Herman, and was on the Columbia Woodchoppers sides, as well as that amazing succession of Columbia and Capitol sides, including: *Wild Root*; *Blowin' Up a Storm*; *Panacea*; *Sidewalks of Cuba*; *Red Top*; *Summer Sequence*; *The Goof and I*; *That's Right*; *Lemon Drop*; *Keeper of the Flame*, and *Early Autumn*.

Since leaving the road to settle in Massapequa, Long Island, with his wife and three children, Don has been one of the most active drummers in the radio, TV, and recording studios. He is a freelance musician, and consequently, will pop up on Dixieland, pop, and even rock 'n' roll recording dates; radio shows, and such TV pro-

grams as Perry Como's show, Dinah Shore's New York TV shows, *Hit Parade*, the Pat Boone show, and many others. He was on the NBC staff for six years before going into freelance work.

"Studio drums is just like being on the road with a band," Don said. "On the road, you'd get to play stage shows. You'd get the experience of playing for acts, and learn to keep time and swing and have a beat, and keep your eye on what's going on."

"I notice that it seems like all former road band men are getting the work in radio and TV. On the Boone show band there are very few guys without that experience. And there's only one theater in New York, The Apollo, that still has stage shows. The

younger guys are missing that experience.

"What makes it tougher on a young guy today is that there are only a few bands a musician can work with. When I was coming up I had a chance to play with any number of bands.

"But I say that a kid who wants to make it hard enough will find a way. If a guy's got it, even if he's in a small group, he can keep his eyes and ears open and be alert and be ready to fit into the studio scene. It will be tougher, and he'll have to work harder.

"Look at the writers who are doing the record dates and the shows . . . Manny Albam, Ralph Burns, Shorty Rogers, Bill Holman, Neal Hefti, Marion Evans, Johnny Mandel, Joe Lipman, . . . and lots more. They all got their experience on the road. They know the problems of the musicians, and they get right into the show music with fresh voicings in the jazz vein.

"Although a lot of these men might rather be writing for a really jumping band, I think they're thankful for having new things to learn and new approaches to music that they didn't have on the road.

"The most important thing, the basic story in drums, to my mind, are beat and time. Fills, solos, technique are important. You can have all the technique in the world and be 10 Buddy Richs, but if you don't have time, you have nothing.

"Taste is a big thing in drums. You either have it or you don't. Wait . . . I'll modify that because you can develop taste. But it takes plenty of playing and experience. That's the big thing. You have to know to do the right thing at the right time.

"A drummer has to listen to the whole band. When I'm doing a date, particularly a jazz date, I try to get rid of the music as fast as possible. Once it's memorized, then I can concentrate on what the whole band is doing, and fit in with breaks and things that will add to the arrangement.

"All arrangers write different drum charts. But they're generally changed before the end of the session. It's important to know what the arranger wants basically, then to hear the thing a couple of times."

Since leaving the road for the studios, Don has added just two new pieces of equipment.

"My equipment is basically the same as it was when I was with a band. But I have added a smaller

cymbal for show crash effects. I rarely needed a small cymbal on the road.

"The other thing is two New York *Mirrors*, torn into shreds. I put them in the bass drum to act as a muffler. That way I get a tone, not a thud. Sometimes simple things are the best.

"There are some new things that have come along which are good aids to a drummer. Overall, the plastic heads are an improvement in many ways. For bands that do outdoor work, they're a must.

"Then there's a rivet cymbal that's not a Chinese cymbal. The old ones were good, but you had to get a very good one. The ones I'm talking about don't have that curl to them around the edge, and the rivets give them a sound like a top cymbal but without too much ring. They're great to use behind a piano, or anything light. Art Blakey did a lot to bring these back.

"Ed Shaughnessy found one for me. He liked it for himself, but he said he had promised to find me one, so I got it. When I was a kid, I would have given my left leg for something like that."

What would Lamond recommend as a basic unit for a young drummer?

"Now, he has to choose his make and style by what he hears, just like he'll choose his sticks for what he feels is comfortable and efficient for him. But the basics are a bass drum, snare, sock and top cymbal, brushes and sticks . . . and a seat.

"Now, he might want to add a couple of tom-toms. These are not basics, you don't have to have them. But on some dates, it gives you a choice of different sounds to use on fills and so forth."

(Although Don didn't bring this up, it might be worth noting that additional equipment might include

Young Blood

New York — Roger, the 10-year-old son of WNRC Jazz DJ Mort Fega, rushed home from school recently for a quick lunch because he had to play trumpet that afternoon with some other fifth-graders. As he bolted from the table, his mother called, "Don't leave without finishing your milk."

He stopped by the door and declared, "Don't bug me with that milk now, I've got a gig this afternoon."

an instruction book on jazz drums by Lamond and Henry Adler called *Design for Drums*, which explores more than the rudiments and attempts to instruct in keeping a beat moving while doing other advanced things with drums.)

Some of the problems facing a studio drummer are unique. Lamond illustrated with one recurring recording problem.

"When you record, it may feel great in the studio. But when you hear the playback, the drums may be overpowering. Somehow, between that playback and the pressing, the drums may be lost. Now, I don't say you should go in and bang your brains out, but a lot of the drum sound seems to get lost in the pressing. You have to be able to listen to playbacks, then feel your way into the right sound.

"In TV, the big problem is the sound and the picture. If there's a mike boom close to the drummer . . . say, if a singer is 15 or 20 feet away . . . the drummer has to make allowances for that boom. The boom mike will pick up drums, especially if a drummer is onstage. You have to play way down. But you can tell, or you'll be told, during a dress rehearsal, so you'll know when to play down.

"In radio, the drummer has his own mike, so there's generally no problem."

Although primarily remembered as a big band drummer, Don's studio work has brought him into much small group activity. Recently he recorded the score of *Gigi* as a member of two trios. On one date, Dick Hyman was the pianist, and on the other, Hank Jones.

"It was a wonderful experience, and I did both of them in the same week, so it was interesting to see the different conception each man had. That's one of the great things about studio work."

Another one is the impression a good musician leaves with the men he works for. One of Jack Lewis' most treasured mementos is a battered, splintered drumstick which he would display to friends when he was a&r jazz chief at RCA Victor.

"This was given to me by Don Lamond after we cut the final session on the *Drum Suite* Album, Jack would say. "And when Don gave it to me, he just said, 'That was one of the best sessions of my life.'"

"Man, this stick and those words mean more to me than any review or any other praise." —dom

STAN The Man

By John Tynan



(Angela Levey Photo)

Now that Stan Levey has been a California resident for the past four years, it is possible that, in the minds of geographically-oriented jazz fans, he is today considered a "west coast" jazzman. Yet, this stalwart of Howard Rumsey's Lighthouse All-Stars is as closely identified with the 52nd St. bop era of the '40s as, say, Fats Navarro or even Charlie Parker.

Stan has been in charge of the drum department at the Lighthouse since he left the Stan Kenton band in March, 1954. The years between have been amply filled by other work on the coast, mainly in Hollywood recording studios. But the years on "The Street" are still with him, the trailblazing years that saw birth and development of a radically new music style in which he played such a significant role.

Looming large and with percussive emphasis in Stan's memories of the bop era is the figure of Max Roach. Kindred spirits, Max and he formed a friendship in 1944 that has endured to the present day.

"First time I heard Max play," grins Stan, "I was petrified. I'd never heard anything like it. He was working at the time with Dizzy's group at the Onyx. Dizzy's thing there was ridiculous. Besides Max, he had Budd Johnson, George Wallington, and Oscar Pettiford. I'd just left Dizzy then and hearing Max was a radically new experience for me. Thing was, he was completely different in his technique and musical approach. He concentrated more on melodic playing; he split time in ways I'd never heard. After that we worked opposite each other on 52nd St. for years and became fast friends."

That same year (1944), Stan became one-third of Charlie Parker's first group. Parker had just left the Billy Eckstine band and they opened at the Spotlight club with Joe Albany on piano.

"This was Bird's first gig as leader," Stan recalls, "and it was also the first time I really had a chance to hear him play. Oh, I'd heard his record of *Swingmatism* with Jay McShann, but that was all. My first impression of Charlie's playing was that he was a sort of Pied Piper. I'd never heard anything like it. I didn't really know what he was doing, but it made me feel good to listen to him.

"As for Joe Albany . . . he'd just made the transition then from accordion and was beginning to get his piano playing in shape. I always

(Continued on Page 44)

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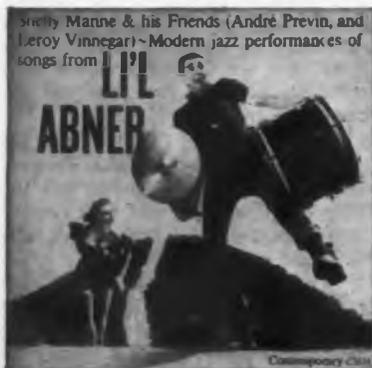
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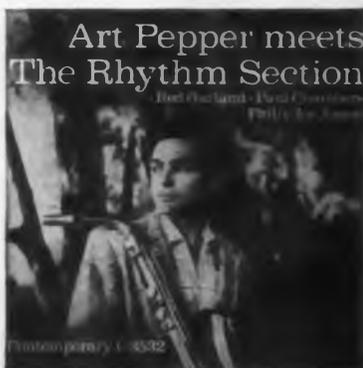
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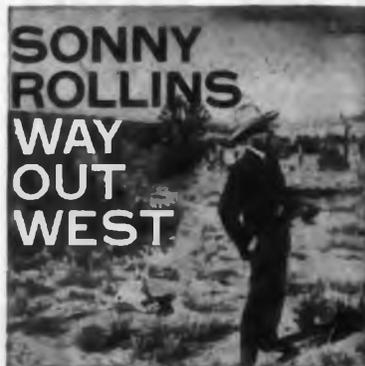
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WARREN KIME

Two of a Kime (Replica 1008) is an attempt at versatility by CBS-Chicago staff trumpeter Warren Kime. Kime, 29, has worked with the bands of Ralph Marterie and Ray Anthony, and has been a staff musician for several years. On this LP, Kime sings and plays trumpet on eight tunes, backed by Ed Higgins fine trio.

According to Replica's press release, Kime is "a natural performer, sensitive and understanding in his approach to his art, and technically capable of doing musically what he wants to do." This statement is quite misleading. Kime's singing is stiffly studied and technically limited. His trumpet work, in the glossy dance band tradition, is incongruous in a setting that Replica defines as "jazz."

Included in the set are *Breezing Along with the Breeze*; *If I Should Lose You*; *You and the Night and the Music*; *I Should Care*; *I Remember You*, and three other standards. Higgins and men do their best to push Kime throughout, but to little avail. The next time around, Kime should eliminate the singing and concentrate on the trumpet. He has demonstrated that he can make it jazz-wise on the instrument. It might be wise, too, to have a musician-friend supervise the next session, if one is to be forthcoming, instead of doing it himself. (D.G.)

PETE RUGOLO

Were one to audition *Out on a Limb* (EmArcy MG 36115) by playing just the first and final tracks, one could be reasonably certain that this is a big band jazz LP. Actually, Pete's latest is a fence-straddler, an amalgam of modern music a la Rugolo. As the notes point out, "... this album was a chance to indicate the different ways he feels materials in the jazz idiom can be approached." This, of course, covers a large hunk of territory, too large for the album as a whole to fall into the jazz category.

In five of the 10 tracks, however, there are brisk jazz solos by Frank Rosolino (*Don't Play the Melody*); Larry Bunker, vibes, Russ Freeman, piano (*Sunday, Monday, or Always*); Bunker, Howard Roberts, guitar, and Pete Candoli, trumpet (*The Boy Next Door*); Bud Shank, alto, Herbie Harper, trombone (*Cha-lito Lindo*); Bunker, Freeman, Barney Kessel, guitar, Bob Cooper, tenor, Shank, Don Fagerquist, trumpet (*Repetitious Riff*).

The rest is an excellent compilation of current Rugolore, played by a top studio band including Shelly Manne, Joe

Mondragon, Maynard Ferguson, et al. (JAT)

THE UNION

As a companion volume to *The Confederacy*, issued last year, Columbia has brought forth *The Union* (Columbia DL-244), a stunningly handsome album including one LP and a 60-page book. The LP contains such Union songs as *Tending On the Old Camp Ground*, *Aura Lee*, *The Invalid Corps*, *Just Before the Battle*, *Mother*, and music accompanying the funeral of President Lincoln and the review of the Union Army. The booklet includes scores of pictures, excellent texts by Allan Nevins, Bruce Catton, and Clifford Dowdey, and facsimiles of the sheet music with copies of the lyrics. Raymond Massey delivers Lincoln's Gettysburg address stringently. A wonderful addition to any record library, and a beautifully conceived and executed album. (D.C.)

Briefly Noted

On 12 LPs lumped under the category *Just for Variety* (Capitol T944-T955), Capitol has gathered some of the best pop sides by such as Ray Anthony, June Christy, Dean Martin, Les Paul-Mary Ford, Harry James, Jackie Gleason, Les Baxter, Margaret Whiting, and Nat Cole, among others. There are some fine tracks, but you'll have to dig through the pile to reach them. . . . In *North of Hollywood* (RCA Victor LPM 1445), some of the movie music of Alex North from *Street Car Named Desire*, *Rose Tattoo*, and *Member of the Wedding* can be heard. Mildly jazz, the themes lose much of their impact out of context. . . . The score of the NBC-TV color spectacular *Eleven Against the Ice* (RCA Victor LPM-1618) by Kenyon Hopkins also emerges as rather aimless without the pictures meant to go with it. . . . Some fine songs are often pleasantly sung in *The Four Coins in Shangri-La* (Epic LN 3445). Included are *Shangri-La*, *Memories of You*, *Manhattan Serenade*, and some less familiar items.

Stan Freeman does a jazz inspired job, with some unidentified Music Men, on the score of *The Music Man* (Columbia CL 1120). For those who

like it pretty straight, though. . . . Lurlean Hunter combines with Phil Moore and several studio combinations for a jazz-edged set of sultry vocals in *Stepping Out* (Vik LX-1116). Included are a splendid *Old Devil Moon* and a haunting *Blues in the Night*. Interesting. . . . Leda Annest is featured in a longish, haunting-mood composition by Phil Moore called, *Portrait of Leda* (Columbia WL 114). Some sections make the hackles rise (she sings wordless, emotional sounds), but an awful lot is pretty high-flown. . . . Ruth Welcome does handsomely by some fine old tunes in *Hi-Fi Zither* (Capitol T 942). Included are, of course, *The Third Man Theme*, plus *Charmaine*, *Hi Lili, Where Is Your Heart?*, and *Stardust*. Good change of pacer.

In *I Remember Buddy* (Columbia CL 1114), Jerry Vale sings a dozen tunes popularized by the late Buddy Clark, including *Linda*, *Sleepy Time Gal*, *I'll Get By*, and *I Still Get a Thrill*. A good set, without Vale's often cloying histrionic tendency. . . . Just in time for breakfast table formations is *Mitch's Marches* (Columbia CL 1102), a set of marches conducted by Mitch Miller. Among them are *March from the River Kwai*, *Col. Bogey*, *Yellow Rose of Texas*, *Jubilation T. Cornpone*, and *Follow Me*. Lively, but for special interests. . . . In *Let's Dance with the Three Suns* (RCA Victor LPM-1578), the three sols play 40 tunes. Some may have been your favorites. . . . *French Post Cards* (Coral CRL 57156) pits Gerald Calvi and orch. against a dozen pretty tunes. Pretty bland.

George Cates' ork goes *Under European Skies* (Coral CRL 57126) for a dozen pop warhorses connected with Europe. Workmanlike. . . . The New York Woodwind Quintet plays Alec Wilder's sketches of *The World's Most Beautiful Girls* on Golden Crest 3026. Not enough substance to sustain. . . . *The Fi Is Hi* (Vik LX-1134) brings Eddie Manson front and center for a hi-fi rig workout, but little else.

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Mose Allison

LOCAL COLOR—Prestige 7121: *Carnival; Parchman Farm; Crapucular Air; Mojo Woman; Town; Trouble in Mind; Lost Mind; I'll Never Be Free; Don't Ever Say Goodbye; Ain't You a Mess.*

Personnel: Mose Allison, piano, trumpet (on *Trouble in Mind*), and vocals (*Parchman Farm* and *Lost Mind*); Addison Farmer, bass; Nick Stabulas, drums.

Rating: ★★★★★

Allison, one of the brightest young figures in jazz, is more pastoral in his approach to music than hot or cool. There is an element of contemplative calm in his playing and composing that makes his efforts warmly revealing and almost constantly significant.

He is a musician who is eager to draw directly on his own background; in this case he explores life in Mississippi. *Local Color*, like his previously released *Back Country Suite*, occupies one side of the LP. The previous work contained 10 segments; *Local Color* consists of five pieces written during the 1951 to 1957 period in his development. They are not as vividly related as the portions of the suite, but they are fascinating glimpses into his Mississippi past.

Carnival is a sprightly portrayal of a back country carnival, with marching band overtones. *Parchman* is the story of a man at the Mississippi State penitentiary farm, a work song lament movingly sung and played by Allison. *Air* is a ballad in a twilight mood. *Mojo*, as annotator Ira Gitler points out, is a "portrait of an old, toothless hag who deals in herbs, charms, and spells." *Town* is a gay expression of "that feeling of what town means to country people . . . that holiday feeling." Allison told Gitler. As individual compositions, the works are appealing; as a five-part statement, *Local Color* lucidly depicts some aspects of southern life Faulkner hasn't dissected.

The second side of the LP begins with Allison's trumpet weaving through *Mind*, with the dramatic bass-drums backing. His trumpet playing shows more evidence of attention to Armstrong than Gillespie. *Lost* is a down home lament by Percy Mayfield, sung and played by Allison with forceful honesty. On *Free*, often associated with Dinah Washington, Allison manages to transmit the poignancy of the blues without destroying the piano. *Goodbye* is a little-known but charming Duke Ellington tune. *Mess* is an Allison original, written in 1955, and is an excellent example of his two-handed approach to the instrument, his regard for melodic structure, and his knowledge of the history of jazz piano.

Farmer and Stabulas, who have worked in several groups with Allison, support him intelligently throughout.

This LP is a worthy addition to any jazz collection, for the reflection of folk tradition in jazz and the promising ability of Allison. (D.G.)

Big Bill Broonzy

BIG BILL'S BLUES—Columbia WL 111: *Bessie Woman; Texas Tornado; Tell Me What Kind of Man Jesus Is (Amazing); Frankie in Mind; See See Rider; When I've Been Drinkin'; March; Swing Low, Sweet Chariot; Key to the Highway; Goodbye Baby Blues.*

Personnel: Big Bill Broonzy, vocals and guitar accompaniment.

Rating: ★★★★★

Big Bill Broonzy is a jazz singer. He is as much a part of jazz as the blues he sings and to review this LP in any other section of the magazine except the jazz records sections would be inappropriate.

This chapter of the Broonzy story is a significant contribution to the recorded history of jazz. Broonzy is one of the few traditional blues singers alive today and, as such, is a representative of a past that fortunately has been preserved on records. Included in this LP, part of Columbia's *Adventures in Sound* series, are eight blues and two gospel songs. They are presented in recital form, with Broonzy supplying introductory comments.

Bessie Woman is a Broonzy composition, written in 1955. *Texas Tornado* is a vivid blues account of a wild, wild woman: "My baby is a Texas tornado and she howls just like the wind; she'll blow the house down Lord, if I ask her where she's been." *Tell Me* and *Chariot* are learnedly sung; Broonzy comments that he learned to sing the latter to please his mother, who loved it and sang it often. *Trouble* is Richard M. Jones' fine eight-bar blues; *Rider* is the traditional thankless-man blues, in the 16-bar form.

Drinkin' is a 1938 vintage urban blues by Broonzy; the spoken introduction is priceless. *Martha* is a Broonzy blues tribute to Leadbelly's wife. *Highway* is another eight-bar blues; Broonzy says, "I don't get tired of playing this thing." *Goodbye* is a typical farewell blues.

These are the songs of Broonzy, the natural, blues-singing man. There is impressive honesty here, in the primitive, but inimitably forceful, style of Broonzy. This is one of the roots of jazz.

The cover photo is excellent. The liner notes, by Michiel A. de Ruyter, are factually informative.

Broonzy, by the way, recalls cutting these sides in Amsterdam, during his last trip abroad. (D.G.)

Eldridge-Gillespie-Edison

TOUR DE FORCE—Verve MGV-8212: *Steppin' Chase; Tour de Force; I'm Through with Love; The Nearness of You; Moonlight in Vermont; Summertime.*

Personnel: Ray Eldridge, Dizzy Gillespie, and Harry Edison, trumpet; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Buddy Rich, drums.

Rating: ★★★★★

If for no other reason than *Steppin' Chase*, which takes up one entire side of this LP, you owe it to yourself to hear this one. With the rhythm section churning, bubbling, and boiling in happy abandon, Roy, Diz and Sweets get a fantastic scene going to produce some of the most exciting, yet valid, jazz I have ever heard.



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They dispense quickly with the sketchy head arrangement based on the chords of *Get Happy* to get down to some serious blowing. The extended solos are all muted, with Roy setting a magnificent pace for Gillespie and Edison to follow. When they move into the four-bar chases, Diz and Roy are at each other's throats instantly and they almost lose Sweets in the ensuing foray. A climactic moment is achieved when Mutes are discarded and they begin to hurl the steel-tipped lances in dead seriousness.

For me, this is one of the outstanding records in many months and makes the sometimes-interminable wading through mediocrity all worthwhile.

The other side, well-performed as it is, comes as a letdown, as they play at a slower, groovy tempo on *Tour de Force* and Diz and Roy do two ballads each.

For *Stepph Chase*, however, the full five stars and one more as a bonus. (J.T.)

Gil Evans

GIL EVANS AND TEN—Prestige 7120: *Remember; Ella Speed; Big Stuff; Nobody's Heart; Just One of Those Things; If You Could See Me Now; Jambange.*

Personnel: Gil Evans, piano; Steve Lacy, soprano sax; Jimmy Cleveland, trombone; Louis Macal (replaced on *Remember* by John Carrol), 1st trumpet; Jake Koven, 2nd trumpet; Bart Varselona, bass trombone; Willie Buff, French horn; "Zeki Tolla" (Lee Konitz), alto; Dave Kurtzer, bassoon; Paul Chambers, bass; Nick Stabile, drums (replaced on *Remember* by Jo Jones).

Rating: ★★★★★

Prestige, in a welcome departure from the blowing session atmosphere that characterizes so many of its sessions, here presents Evans leading an 11-piece studio group in performances of his own arrangements.

The charts are significant, as further indication of Evans' orchestral skill. The individual performances are devoted ones, from the supporting ensemble cast to featured soloists Lacy and Cleveland. Evans' spare piano style heightens the impact of the rich voicings he has created, reemphasizing his knowledge of instruments and the sounds various combinations can produce.

Although these performances do not have the vigor of Evans' 1949-50 efforts for Miles Davis' historic "birth of the cool" group, they are meaningful examples of what can be done in the field of jazz orchestration.

The liner notes quote Evans—"Orchestration is one of the elements of composition. You might say that it is the choice of sound units and their manipulation as part of expressing a musical idea." He does this with consistent effectiveness and a regard for the participating musicians as well.

Evans' thickly carpeted ensemble sound is constantly at work, introducing solos, backing solos, serving as transition, and existing independently. And Evans, Cleveland, and Lacy interact memorably with that ensemble sound. There are many moments of interest in this LP.

The ensemble sound is emphasized on *Remember*. *Ella Speed* is a tune Evans heard Leadbelly sing. *Stuff*, from Leonard Bernstein's *Fancy Free*, includes some fascinating Koven-Cleveland interplay. *Heart*,

one of the last contributions from Rodgers and Hart, is a melancholy ballad. *Things* consists of two Lacy passages separated by an Evans solo, with the ensemble pushing both soloists. Cleveland's simply-stated solo on *See Me* brings out the exquisite nature of the Tadd Dameron tune. Evans' *Jambange* is a kind of capsule history of jazz, from boogie-woogie to swing to modern, with pertinent solos by Evans, Lacy, and Cleveland.

Here, as in past efforts, Evans indicates the meaningful contribution he is capable of making to the development of jazz. His work is exhilarating, yet never pretentious. He should be far more active in jazz than he has been in recent years. And this LP should be "must" listening for musicians who feel that the end of jazz is in the horns they own. (D.G.)

Richie Kamuca

JAZZ EROTICA—HIFIRECORD R-604: *Way Down Under; Blue Jazz; Angel Eyes; Stella By Starlight; Star Eyes; I Hadn't Anyone Till You; Linger Awhile; The Things We Did Last Summer; If You Were No One; Indiana.*

Personnel: Richie Kamuca, tenor; Bill Holman, baritone; Conte Candoli, Ed Luddy, trumpet; Frank Rosolino, trombone; Vince Guaraldi, piano; Monte Budwig, bass; Stan Levy, drums.

Rating: ★★

"Jazz Erotica is titled from Eros, Greek goddess of Love. If you're a lover of jazz, *Jazz Erotica* is a MUST for you. If you're just a lover, try looking at the cover illustration as you play this album—you'll get the message."

The cover consists of a sketch of a yawning nude seated on a group of pillows. An *Odalisque* it isn't.

With this ludicrous premise for an LP, any sort of liner notes might be termed appropriate.

For example: "Richie Kamuca gets from his saxophone the sounds which are rapidly bringing him to the top." Candoli and Luddy "play a pair of faultless trumpets." Rosolino is "the most." Guaraldi's "precision piano is at the right place at the right time."

The notes list a tune entitled *Fus*. The label does not; in its place is one named *If You Were No One*, attributed to Bill Holman. The actual performance, by Kamuca and rhythm section, indicates that it is *It's You or No One*, without any disguise intended. Jule Styne and Sammy Cahn, not Holman, turned out that tune.

Although the packaging has no effect on the rating of the music, one tends to wonder if the session itself had a greater degree of organization than the production of the LP as a whole.

What emerges here is a low-pressure, mildly enjoyable session. All the charts, according to the notes, are by Holman, and the label notes that the session features the "Richie Kamuca sax with orchestra directed by Bill Holman."

Actually, "the orchestra" is utilized (and not impressively) on six of the 10 tracks, with Kamuca working with rhythm section on four tunes (*Jazz, Stella, Linger*, and *No One*). Kamuca solos on each track, but the other members have limited solo space. The only balanced track, with reasonably equal solo space for several instruments, is the final one.

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Holman's charts are not among his best, but manage to avoid banality. Kamuca plays quite satisfactorily here; some of the most inspired playing I've heard from him is contained in this set. *No One* and *Indiana* are particularly attractive tracks. The other musicians don't get a chance to stretch out, however.

These musicians deserve a better presentation than they receive here. The botched-up mess that surrounds the LP, and the blatant use of nudity to sell jazz, doesn't do them any good.

What next? A Sunbathers Jazz Mail Order Record club?

Like, man, I don't get that message. (D.G.)

Jimmy Knepper

A SWINGING INTRODUCTION TO JIMMY KNEPPER—Bebopish BOP-77: *Love Letters*; *Ogling Ogas*; *You Stopped out of a Dream*; *How High the Moon*; *Gas Baby*; *Ala's I Good To You?*; *Idol of the Flies*; *Unmistakable You*. Personnel: Jimmy Knepper, trombone; Gene Roland, (tracks 1, 2, 3, 4, 6, 8), alto; Bill Evans (tracks 1, 2, 3, 4, 6, 8), and Bob Hammer (tracks 5, 7, 9), piano; Teddy Kotick, bass; Danny Richmond, drums.
Rating: ★★★★★

Many will already have met Knepper in sets by Charlie Mingus, but this second introduction is well worth the time and the listening.

Knepper, certainly head and shoulders above the new trombonist, displays on this set quite a bit of the excitement he can generate within the context of the Mingus Jazz Workshop.

I liked particularly *Idol of the Flies* for its title, the logic behind it (explained in Nat Hentoff's usually literate notes), and the overall feel of the piece. I also liked *How High the Moon*, taken at ballad tempo and explored almost lovingly. On three tracks, trumpet-arranger Gene Roland makes a welcome appearance; even as a singer, on *Gas Baby*. On the others, Knepper's fleet, burr-edged horn is paired with Gene Quill's biting alto.

Knepper's originals have a flavor and dash to them that is refreshing. Bill Evans romps every chance he gets. Recommended. (D.C.)

Lee Konitz

VERY COOL—Yarve MC V 8209: *Sunflower*; *Swiftness to the Stars*; *Movin' Around*; *Kerry's Trance*; *Crasy She Calls Me*; *Billie's Bounce*. Personnel: Lee Konitz, alto; Don Ferrara, trumpet; Sal Mosca, piano; Peter Ind, bass; Shadow Wilson, drums.
Rating: ★★★★★

Konitz, one of the few outstanding individualists on any instrument in the contemporary panorama, continues to play with inimitable, lyrical warmth. He is joined here by three other students of Lennie Tristano—Ferrara, Mosca, and Ind—and Wilson, whose experience in jazz is valid, from Lucky Millinder to Earl Hines to Count Basie.

The Tristano discipline is apparent, in the original thematic material and the overall approach, but it is not commandingly so. Ferrara has listened to jazz trumpeters without succumbing to imitation. Mosca, too, is an individualist, having listened to

Tristano without having been mesmerized by him. Both Ferrara and Mosca, after studying with Tristano, have gone on to teach. Based on their efforts here, they have much to teach. Ind solos just once (on *Bounce*), but collaborates with Wilson to set an unintrusive rhythmic pace.

Ferrara's *Sunflower* includes a fascinating Mosca solo. On *Stars* there seems to be some hesitancy about the Konitz-Mosca relationship that mars the effectiveness of the track. Ferrara's *Movin'* features a bright series of exchanges. Konitz' *Trance* is typically melodic. The outstanding track is *Crazy* (naturally), played thoughtfully as a ballad, with penetrating, introspective solos by Konitz and Mosca. In reverence to Bird, *Bounce* is introduced and concluded by Konitz-Ferrara union statements of Bird's choruses. It is significant, however, that the entire piece is not done a la Bird—another sign, however subtle, that Konitz is Konitz.

There are moments here when Konitz hesitates and wavers, but despite these flaws, his performance indicates that he is a major jazz figure, one who deserves greater opportunity and recognition today than he has been receiving. (D.G.)

Charlie Mingus

MINGUS THREE—Jubilee JLP 1054: *Yesterdays*; *Back Home Blues*; *I Can't Get Started*; *Hamp's New Blues*; *Summertime*; *Daisy Needs Love*. Personnel: Mingus, bass; Hampton Hawes, piano; Danny Richmond, drums.
Rating: ★★★★★

There really isn't much else to say after rating this a full five stars. These are superb performances by all hands.

Hamp plays with more warmth and brilliance than he has displayed on records in a long time. Mingus is sensitive, powerful, lyrical, and several other adjectives which make up the feel of the much-abused word *soul*.

If there is an essence of jazz, a marrow which sustains the bones of jazz, then it is to be found here. I found few, very few moments on this LP when the incredibly high standard set in the moving *Yesterdays* was not sustained. And you will have to travel far to find a deeper probing of the blues by a trio than that in *Back Home Blues*.

Richmond, the regular Mingus' Jazz Workshop drummer, shows on *Hamp's New Blues* and *Summertime* the awareness and musicianship that come with membership in that remarkable quintet.

This is a set that should never grow stale. (D.C.)

Charlie Parker

BIRD ON 52nd STREET—Jazz Workshop JWS 501: *Theme*; *Shoo 'Nuff*; *Out of Nowhere*; *Hot House*; *This Time the Dream's On Me*; *Night in Tunisia*; *My Old Flame*; *32nd Street Theme*; *The Way You Look Tonight*; *Out of Nowhere*; *Chain's the Bird*; *This Time the Dream's On Me*; *Daisy Atmosphere*; *How High the Moon*; *Theme*. Personnel: Charlie Parker, alto; Miles Davis, trumpet; Duke Jordan, piano; Tommy Potter, bass; Max Roach, drums.
Rating: See Below

This material was recorded in 1948 on a home tape recorder, as was the previously issued *Bird at St. Nick's* LP. The tracks were edited by Jimmy Knepper and Bob

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Guy, with considerable splicing done to emerge with bits of Bird in flight (e.g. *Flame* resulted from splicing parts of three takes).

The primitive recording quality makes it difficult to hear, if evaluate, these sounds. It is equally difficult to recommend the purchase of this LP to anyone but Bird worshippers or collectors of surface noise. Certainly, there are moments of Bird's glory here, but the sound is so abominably poor that it is extremely difficult to extract them with a satisfactory degree of intelligibility.

Due to the "balance" achieved in the initial recording, it is more difficult to hear the work of Bird's companions here, making any estimate of the group sound impossible.

This is a collection of 15 scraps of Bird. Far better recorded examples of his playing are available and should be preferred to this attempt to capitalize on Bird's stature. (D.G.)

Herb Pomeroy

LIFE IS A MANNY SPLENDORED GIG—Roulette B-32001: *Blue Grass*; *Wolofant's Lament*; *Jack Spratt*; *Aluminum Baby*; *It's Sand Man*; *Our Delight*; *Theme for Terry*; *No One Will Room with Me*; *Feather Merchant*; *Big Man*; *Less Talk*.

Personnel: Herb Pomeroy, Lennie Johnson, Angelo Ferretti, Everett Longstroth, Joe Gordon, trumpet; Joe Ciavardone, Bill Legan, Gene DiStasio, trombone; Dave Chapman, Bob Wessell, alto; Varty Haroutunian, Jaki Byard, Zoot Sims, tenor; Deane Haskins, baritone; Ray Santisi, piano; John Novak, bass; Jimmy Zitano, drums.

Rating: ★★★★★

At last this band from Boston is on LP so can have a chance to dig what can (and was) done with some competent musicians who needed a band.

And as I write this review, I am wondering whether the full five is actually for the record, as is, or for the work and love and sacrifice and musicianship that has gone into this band. Since writing that last sentence, I've played the LP through again, and with clear conscience can give the band the extra half-star over which I was debating.

For one thing, this band can hold its own in any setting. It stood Birdland on its ear last summer, once an initial nervousness had worn off. Its book is wholly its own. There are a couple of salutes to Basie in it (*Sand Man* and *Feather Merchant* in this set), and there is some Dukish writing (Byard's bow to *Satin Doll* in *Aluminum Baby* here). It has precision, polish, a wealth of solo talent, and a strong leader whose life is jazz.

There is some setting straight to be done at this point. Robert Sylvester's notes are very little help, if any at all. The band's lineup fails to mention that Zoot Sims was rung in to solo on six tracks, Zoot does no section work. There are no other solo credits attempted. An LP of this caliber deserved better text because of the regional nature of the band. I hope that in the south and midwest and west the jazz browser will play a track or two of the record and not judge it solely the capsule history of the band delineated on the jacket.



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Sims solos in *Blue Grass*, *Wolafunt*, *Spratt*, *Sand Man*, *Merchant*, and *Big Man*. He plays well throughout, but I'm wondering why he was brought on with reedmen like Boots Mussulli and Varty Haroutunian in the band and regular soloists. It obviously wasn't for his name value. Boots is heard on his *Big Man* and *Jack Spratt*; Haroutunian solos handsomely on *Our Delight* and *Theme for Terry*, the latter a very engaging original by Bob Freedman. Boots solos on *Pomeroy's Room with Me*, too.

The bulk of the trumpet solo work is done in often dazzling fashion by Joe Gordon; heard on *Wolafunt*, *Sprat*, *Sand Man*, *Theme*, *Merchant*, and *Less Talk*. Lennie Johnson has a solo on *Delight* and *Big Man*, and fills out the brass chords on top in many endings. Pomeroy has one solo, a crisply-blown bit on *Big Man*.

Trombone solos are by DiStasio, with Legan second on *Theme*. Haskins, of course, plays the baritone solos; and Santia, piano. Bassist Neves has *Baby* pretty much to himself.

The LP's title says hiplay that the men in the band have day jobs as well, in banks, in stores, and at schools, either teaching or studying. The band has been together more than two years, is a Boston institution, and deserves a through bearing. Maybe on the next set, Roulette will let it spread out a bit and record one of the electrifying Gordon-Pomeroy-Johnson trumpet chases.

Hear this. Good jazz bands are much too rare these days. (D.C.)

Woods-Quill-Shihab-Stein

FOUR ALTOS—*Prezige 7116*; *Podal Eyes*; *Ko-bachoo*; *No More Nights*; *Kinda Kanonic*; *Don't Mama No*; *Swaggers*.

Personnel: Phil Woods, cone Quill, Sahib Shihab, Hal Stasio, alto; Hal Waldron, piano; Tommy Potter, bass, and Louis Hayes, drums.

Rating: ★★

Bird is dead, but the melody lingers on.

There is a distinct element of retrogression inherent in this set. The four altos project in the Bird manner, shouting ferociously through the six tracks. The material is divided between disguised standards and blowing session jumping off riffs.

The four altos in unison is a fierce sound. And this, in a solo sense, is a generally violent set. There is little harmonic interplay among the saxes, but the soloists charge through, sweating out their dues to Bird.

Stein's playing is reasonably attractive. Shihab and Woods are the most fluent, in the Bird tradition. Quill is wildly passionate, but his tone is strident. The rhythm section is out of Minton's, with Waldron characteristically mature.

After hearing this LP, and listening attentively, I had the feeling I'd heard it all before. The frenzied statements are there, and capable musicianship, too. But it's Bird all over again. I would have preferred to hear one alto playing individually to four in such obvious echoes of the glorified past.

The cover photo is strikingly appropriate. (D.G.)

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feather's nest

By Leonard Feather

American fans believe that outside of the U.S. Sweden has produced the world's best native jazz talent. This became clear very soon after the ballot counting started. No less than 47 percent of those who answered my 20 questions column named Sweden; the runner-up was Britain with 32 percent and France showed with 11 percent. The only other countries substantially presented were Germany with 9 percent, Canada with 6 percent, and Australia with 4 percent. A few scattered votes went to Japan, Holland, the West Indies, and Africa.

No chauvinism was involved; none of the votes for Sweden came from Sweden. "Some of their performers, both in Dixie and modern, will cut some of ours to ribbons," said Neil D. Hardy of Wilmington, Del. Many readers assessed the development of musicians like Bengt Hallberg, Lars Gullin, and Arne Domnerus as a monumental achievement. Charles T. French, of Los Angeles, added that Sweden should also be noted as "more jazz-interested, per capita, than any other country on earth, including the U.S.A."

Though most of the Swedophiles had to vote for musicians who are known only through LPs and in most cases have never visited this country, the rooters for Great Britain frequently singled out artists who are U.S. residents or have toured extensively here. George Shearing, Marian McPartland, and Ted Heath accounted for the bulk of the British vote. Ironically a number of the votes for France were based on admiration for Django Reinhardt, who in fact was a Belgian-born gypsy; a number of modern-oriented listeners, though, commented on the progress made by Martial Solal, et. al.

Three interesting comments from mavericks: "Keep in mind the relative size of any European country to our own. It's like asking which state in the U.S. produces the best talent," said Stuart Krasner, Easton, Pa. "When you say 'outside the U.S.', are you considering the deep south? If so, I would say Florida; if not, England" (A G.I. at an air force base in Little Rock!) And one flag-waver: "Not interested in other countries. Can hear all the U.S. Dixieland I want," stated W. E. Taylor, Baker's Field, Calif.

The next question, "Do you think jazz and classical music are moving

closer together? If so, do you approve of the trend?" produced the following figures:

Yes, and I approve.....	38 percent
Yes, and I don't approve	24 percent
Yes, no expression of approval or disapproval	18 percent
No	17 percent
No opinion.....	3 percent

Thus, four out of five jazz fans agree that jazz and the classics are heading for a possible merger.

Ludvik Sereda of Prague, Czechoslovakia, comments, "I approve of the trend. Musicians get better theoretical education year after year and play their instruments with technical perfection. Modern jazzmen must never forget the real jazz feeling . . . the harmony is not making jazz of their music." Combo leader Reese Markewich, who gave such a good account of himself at last summer's Randall's Island festival, says, "Jazz must inevitably advance harmonically by borrowing from educated modern classicists. This is good, as long as rhythm and improvisation remain a part of jazz."

Ken McKinzey, of Oklahoma City, says, "I approve of the serious study of each by the other, but I disapprove of using a jazz group with a symphony orchestra. Each loses its character and there is a sacrifice on the part of each. In other words, I approve of integration but not intermarriage."

"Jazz musicians are trying too hard to prove that they can play serious music, and in the process seem to be robbing jazz of its vitality," says Jorgen Rasmussen of Madison, Wis.

"I disapprove of turning to the classics for inspiration unless the performer is able to use the techniques in a strictly jazz manner," says Mimi Clar of Los Angeles. "Classical music and jazz have entirely different standards, techniques, goals, and esthetic objectives—too many who borrow from the classics fail to realize this, and turn out dirges, which are neither good jazz nor good classical."

Speaking of the same type of borrower, Gert Briselius of Malmo, Sweden, conjectures, "They approach classical music and think this improves their music. Perhaps they are ashamed of their jazz origin."

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By Leonard Feather

■ The years have been kind to George Wettling. This singularly pleasant-mannered man has changed little, in appearance and in enthusiasm, since the first time I met him in *Down Beat's* Chicago office more years ago than either of us cares to recall.

Because he has been primarily associated with Dixieland bands for the last six years, many who think they know George are unaware of the extent of his interests—of his superb musicianship (he was on staff at ABC radio for nine years, until 1952), of his deep concern with classical music, of his career as a painter of viable talent (two exhibitions have been held of his works), and of his broadminded approach to all types of jazz.

Active in the swing era with the big bands of Shaw, Berigan and Norvo, Wettling is a Chicagoan, born in 1907, who came up under the early influence of Baby Dodds. For the last three years he has been a regular in the band at Condon's. On his *Blindfold Test*, which concentrated largely on modern styles and on percussion, George was given no information about the records played.



The Records

1. Howard Rumsey, *Royal Garden Blues* (Liberty). Stan Levey, drums; Conte Candoli, trumpet.

I really liked it . . . I know the tune is *Strut Miss Lizzie*, and it sounded like Max Roach on drums . . . Could it be Candoli on trumpet? Oh, you're not supposed to tell? . . . I really can't distinguish who the other guys were—I'm not that familiar with them. I liked the treatment of the tune . . . As long as it swings it's all right with me. Wait a minute! . . . That could be either *Strut Miss Lizzie* or *Royal Garden Blues*. I'll rate it four stars.

2. Pete Rugolo, *Ballade for Drums* (EmArcy). Shelly Manne, drums.

I liked that one very well. It reminds me of a thing I've got at home by the Rochester Symphony . . . I can't remember the name of it, but it has a lot of gongs and things like that in it. This one is very good. I think this is more on the classical side, but I have no idea who was playing it . . . It could have been Shelly Manne, maybe. It sounds something like Rogolo—is that the way you pronounce his name?—the trumpet player? It sounds like one of his things. It was damn good . . . Give that four stars, too.

3. Art Hodes, *Careless Love* (Blue Note). Baby Dodds, drums; Albert Nicholas, clarinet. Rec. 1944.

The drums are a little on the heavy side—kind of logy, and I can't figure out for the life of me who it could be . . . It sounded like it might be Freddie Moore on drums. Could that have been Sidney Bechet on clari-

net? Was that a real old record? . . . It sounds like it. It swings, so give it two stars. The piano is oldtime barrelhouse—typical honky-tonk style.

4. Bud Freeman, *Midnight at Eddie Condon's* (EmArcy). Freeman, tenor sax; Edmond Hall, clarinet; Dave Tough, drums; Charlie Shavers, trumpet; Vernon Brown, trombone.

Well, I know that was Bud Freeman on tenor, and it sounded like Ed Hall on clarinet . . . The drums I can't figure out, but they weren't very good . . . Played too loud and didn't keep good time. The trumpet, I seem to know that tone, but can't figure out who it belongs to . . . Maybe the trombone was Brunis. I liked Bud the best on that record . . . Give it one star.

5. Ted Heath, *Witch Doctor* (London). Ronnie Verrall, drums; Comp. and arr. Johnny Keating.

Oh, man! I wanna buy that! I didn't know who it was but it could possibly be Stan Kenton. I have no idea who the drummer is, but I know it was stolen from Chavez—have you got that record, *Toccata for Percussion*? That's where they get all that stuff. But it's very cleverly done and it takes a damn good technical drummer to do that . . . If that was one drummer—was it? That could possibly be Shelly Manne, too. I loved the arrangement . . . In fact, like it better than the Chavez because it has a little melody to it. The Chavez thing is nothing but percussion, and I don't think they even use a xylophone in it for any kind of melody or anything . . . All rhythm with tympani, triangle, chimes, cymbals, bass drums . . . It's played by the Boston

percussion group. I'll give this five stars.

6. Chico Hamilton, *Sidney's Theme* (Decca). Paul Horn, piccolo.

That could probably be Chico Hamilton. I guess he's got a piccolo in there, and I loved that. It's also taken from one of the other guys—Darius Milhaud—he did the same thing in something I have at home . . . I forget what it is. This is very good . . . It's another one I want to get . . . Give it four stars.

7. Don Byrd-Gigi Gryce Jazz Lab Quintet, *Satellite* (Columbia). Wynton Kelly, piano; Art Taylor, drums; Byrd, trumpet; Gryce, alto sax.

Gee! I like that! I think it was Thelonious on piano and it sounds something like Art Blakey on drums. I hate to say this, but I can't make up my mind whether it was Dizzy or Miles Davis on trumpet . . . And the Bird. Give that four stars. Was the tune *Please Don't Talk About Me When I'm Gone*?

8. Howard Rumsey, *Blues in the Night* (Liberty). Max Roach, drums; Conte Candoli, trumpet; Frank Rosolino, trombone; Bill Perkins.

Gee! Very good, Leonard! That was *Blues in the Night*, of course, and that trumpet sounded again like Candoli to me. I can't figure out whether the drummer was Max Roach or Stan Levey. I have no idea who the tenor man was, but the trombone sounded like Urbie Green . . . I don't think it was him, but it sounded something like him. I loved what they did with the tune—a wonderful arrangement! Give that one four stars, too, because it swung real great.

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■ As a musician whose recording schedule is measured in terms of how rapidly he can get from one Hollywood studio to another without violating every law in the California state vehicle code, drummer Alvin Stoller is naturally acutely conscious of 'the man behind the glass,' the sound engineer.

"See, it's not just the equipment you may have at home," he explains, "that results in high quality sound reproduction. The man with the dials has quite a bit to do with it, too.

"All this talk about the excellence of this or that make of amplifier, speaker, or what have you, doesn't mean a thing unless the engineer knows what he's doing. I've heard records played on the best sound equipment available, but the recording job was so bad, all you heard from the speakers was slop, just slop."

Stoller tries to resolve his studio problems as a recording drummer by getting a tight rhythm section as often as possible.

"I like to have the rhythm section together," says he, "close to the band. Matter of fact, if I had my way, I'd have the piano, bass, guitar, and drums right in the *middle* of the band. That way, the rhythm is predominant in the band sound. The musicians have gotta hear that rhythm section. And the rhythm should dominate the recorded sound, too."

Recording can be deceptive at times, feels Stoller. "I've been on dates which sounded great in the studio itself, but didn't sound good at all on the playback. I agree that a position behind the drums is not the ideal spot to judge how good a take sounds while you're recording but as a general rule I can tell when it's going to be good, or when the sound isn't making it."

The Components

Here are the components used by drummer Alvin Stoller:

Miracord XA 100 changer in Audio-Crafters custom base.

Harman-Kardon, *Recital* model 20 watt amplifier, with built-in pre-amp and AM-FM tuner.

Jim Lansing 12" woofer in Audio-Crafters custom bass-reflex enclosure.



Alvin Stoller

In Stoller's book, it takes three basic requirements before what he terms a *good* recording is ready for the home music system.

"First, it's got to be good musically. (Today, that amounts to a miracle.) Then, the band should be good, of course. Thirdly, it must be recorded properly. If you're successful in getting all these things on one recording, you've got something worthwhile to play on your equipment."

Although he will soon augment his 12" woofer with a suitable tweeter, Stoller is satisfied with his present setup.

"I'm very happy with the way this thing sounds now," he says. "On many occasions, I've played it for friends of mine, professionals I work with, and they've all been very pleased with the sound.

"Later on, I'd like to go into stereo. I imagine," he laughed, "that I'll have to stumble into the tape scene, like everyone else. Of course," he added seriously, "there's no doubt that, where quality is concerned, you really get it on tape. See, as a musician, you're much more conscious of the quality of recorded sound. You're looking for clarity as well as a satisfactory performance. Whether the stereo disc will give, or even approach, the quality of tape, is something we're all waiting to hear. By the time they have that on the market, though, I guess I'll be up to my ears in tape."

Noting that his Harman-Kardon amp is equipped with a jack for plugging in a tape machine, Stoller had a word of advice for the component shopper.

"I'd say it's very important, when you buy a component, to get one of good quality, with features that'll enable you to add to it later on.

"One discouraging thing about good sound equipment," he smiled, "is that, as you improve and add to it, you find yourself writing some awful big checks."

—tyman

charivari

By Dom Cerulli

■ *This is the way it is now in New York.* . .

The musician sat rather self-consciously in his chair, surrounded by his friends, and tried to remain calm as each recited his virtues. From time to time he would smile a nervous, fleeting smile.

Among his friends were jazz writers Nat Hentoff, Leonard Feather, John Hammond and Alan Morrison; a representative of the A.E.M.; a representative of his booking agency; one of our greatest living jazzmen; the musician's wife.

Each, in turn, raised his hand and took an oath that what he said about the musician was the truth.

This is the way it is in New York when a musician with a record of narcotics addiction applies for a cabaret card to permit him to play in night clubs.

The most moving testimony given the police lieutenant hearing officer came from the musician's wife; a pretty, well-spoken young woman.

She told of meeting the musician, "and liking him from the very first time I saw him on the stand." Later, he admitted that he was on narcotics, "and he told me many times that I was too young to get mixed up with a junkie, and to go home to my mother."

They were separated several years by jobs which took them to different parts of the country, but they eventually got back together.

"I didn't know anything about narcotics," she said. "But I found out how it was destroying some musicians." She didn't go home to her mother.

The musician, she said, was always broke, always dirty, irresponsible, moody, and filled with a feeling of persecution. She paid for any amusements they attended during their courtship "because his money just went on that . . . that thing."

But something happened, and the musician underwent treatment at Lexington, Ky. hospital. In the last four or five years, he has been increasing in stature and in earning power, and today is among the very few top men in jazz on his instrument. His booking office has never received a complaint from any employer on his conduct or responsibility. He is respected by his colleagues. His finances are managed by a certified public accountant, and he and his wife are saving his earnings for a home and a family.

As he sat there in the room and

listened to the accounts of his past and his present, his innermost life was laid bare for the hearing officer.

Is he a good husband? Is he a good provider? Is he sexually adjusted? Is he . . . is he . . .

To the wife, the hearing officer asked, "Is he the same man you knew before you were married?"

She answered, "No, definitely not. Before, when he was using the stuff he was . . . he was evil." Almost as an afterthought, she added, "They all are, you know."

After the hearing, at which the officer said he reserved his decision and would notify the applicant of that decision, the musician's friends gathered around him and wished him luck. He thanked them sincerely for having come to support him in his bid to be allowed to earn his living by his talents in New York.

Although they all testified that they were certain he was clean, none could submit that evidence with the straightforward certainty of his wife. "I know he hasn't been using anything," she said, groping for the words to express what a wife knows best: her own man. "If there was any doubt about it, I would know," she said.

The musician summed up his attitude with a simple statement, but one of considerable depth.

"I believe in me," he said. "I know."

His attorney had summed his case with a few statements, including that the musician "has rehabilitated himself, is responsible, and can enrich the cultural life of the community with his musical talents." He read some statements into the record from testimony given in another case by a high U.S. public health department official. The statements, in effect, said that an addict, once withdrawn physically from drugs, need never go back if his physical condition, home life, mental attitude, and outlook were healthy.

"I submit," said the attorney, "that this man should receive his work permit because he deserves it, and also because he can become an example to musicians and others, as well, that narcotics can be beaten . . . and should be beaten."

Will the musician receive his card? He won't know until the testimony is transcribed, reviewed, and presented to the authorities who decide such matters.

But that's the way it is now in New York . . . and has been for a long time.

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book review

The Book of Jazz, by Leonard Feather (Horizon Press; 280 pp.; \$3.95), is a worthy handbook to the jazz listener, one that covers jazz and its players by devoting separate chapters to each of the instruments, plus singers and big bands; by a section on jazz sources; by a section on "The Anatomy of Improvisation," and by a look at the music's future.

The jazz audience will probably be most interested in the chapters that swiftly cover the instruments and their players, and by the jazz horizons chapter, in which such men as Duke Ellington, Woody Herman, Jimmy Giuffre, and Dizzy Gillespie take some guesses as to what shape jazz will assume by 1984.

The look at improvisation in which music examples are used (a recording of the solos is available separately on Verve Records) requires a good deal of music knowledge to absorb thoroughly.

I found the most compelling chapter to be the one devoted to jazz and race, in which Feather methodically charts the course integration took in relation to jazz.

I would have some arguments with Feather in his selections of the most contributors on some of the instruments. Roy Eldridge is virtually ignored in the trumpet chapter, for example, and so is Oscar Pettiford among the bassists.

And I wonder, too, how it is possible for him to state that "Frank Sinatra, though certainly the jazzmen's favorite singer, is not a jazz artist," without offering any explanation. In the poll among jazz musicians conducted in his *Yearbook of Jazz*, Sinatra was overwhelmingly chosen as the "Musicians' Musician." Is it possible they hear something Feather doesn't?

On the whole, however, this look at jazz history from another angle is informative, authoritative, and makes for good reading.

Dizzy Gillespie wrote the foreword.
—jack

Notice

This is the last opportunity for members of jazz societies to submit data on their organizations for listing in an upcoming issue of *Down Beat*. As the deadline for the jazz society section approaches, we want to encourage all societies to send us club name, address, and president.



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Strictly Ad Lib

(Continued from Page 10)

in Greenwich Village: Jazz on the Wagon, a club featuring soft drinks only and a hip stereo tape machine . . . Marian McPartland set to succeed Barbara Carroll at the Voyager room in the Henry Hudson hotel for the month of March. Jimmy McPartland set to succeed Marian for April.

Opening night at Newport, July 3, will be Duke Ellington night, with as many Ellington alumni as possible on hand. Several recording companies will probably cut their artists at this year's Festival . . . The J. R. Monterose quartet is set for an indefinite stand at the Gayety lounge, Albany, N. Y. Group includes pianist John McLean, a student at the School of Jazz last year . . . The Buck Claytons named their new son Steven Oliver . . . There's talk that Sal Mineo will portray Gene Krupa, if a film is made of Gene's life . . . Max Kaminsky and a group opened the new Gothic room's jazz policy in the Hotel Duane . . . Verve signed comedian Mort Sahl . . . Fran Thorne opened Julius Monk's Upstairs room's new music-only policy as featured jazz pianist . . . Woody Herman and his band, including the Al Belletto sextet, set to appear at Oberlin college, March 4.

Red Rodney's application for a cabaret card was approved by the liquor commission, but was rejected by the police department. He went back to Philadelphia, where he can work . . . Joe Saye is touring with singer Dakota Staton, and may combine with her and the George Shearing group in a concert package . . . Teo Macero's ballet, *Le Grand Spectacle*, was scheduled for presentation twice in February at the YMHA. Teo is writing a new work called 4 by 4 for solo violin, two trumpets, 1 trombone, a tuba, and four-handed piano.

Chicago

JAZZ, CHICAGO - STYLE: The latest Woody Herman Herd is in the Blue Note corral for a one-week stay. On March 12, Earl Bostic's quintet invades the Note for a two-week sojourn. Dave Brubeck's quartet is slated to return to the Note in late March or early April; Harry James' band is set for a week beginning April 16 . . . Carmen Cavallaro winds up his stay at the London House on March 16, making way for the return to Chicago of Teddy Wilson, who'll occupy the piano bench for four weeks, beginning March 19. Barbara Carroll will spend five weeks at the London House, from April 16 on . . . Sarah



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Vaughan is concluding another successful booking at Mister Kelly's; Kaye Ballard succeeds Miss Vaughan on March 10 for two weeks. Della Reese cut an *At Mister Kelly's* LP for Jubilee during her recent booking at the club. Dick Marx took a few days off recently to travel to the west coast to write and conduct material for Standard Oil commercials. While there, Marx cut an Omegatape with a group of west coast jazzmen, including Buddy Collette, Irving Ashby, Carson Smith, and Frank Capp. His partner at Kelly's, John Frigo, cut an LP for Stephanic Records with the Bob Davis quintet from Minneapolis, with Dave Carr on flute . . . Mambo rules on weekends at the Mambo City room, above the Preview lounge, with Manny Garcia's group in charge.

Count Basie's band started a week at the Regal theater Feb. 28 . . . The Ramsey Lewis trio (Friday through Tuesday) and Slim Gaillard's trio (Wednesday through Sunday) are dominating proceedings at the Cloister inn . . . The Platters, of jukebox and Top 40 fame, are at Robert's show club . . . Dixieland continues to draw crowds to the Red Arrow in Stickney, the 1111 club, and Jazz Ltd. . . . Frank D'Rone, singing with taste and warmth, is at Dante's Inferno, one of the city's newest and smallest rooms. D'Rone has been a regular Wednesday night guest on Marty Faye's local TV show . . . Excellent tenorman Johnny Griffin heads the group at the Swingland Lounge, which features Sunday afternoon sessions, with visiting guests, as well.

Pianist Ed Higgins is supplementing his Monday-Tuesday London House job with a Sunday evening booking at Pat's Tap, 12733 S. Western. Joining Higgins for the 6 to 11 p.m. sessions are Ira Shulman, tenor, flute, and clarinet; Jim Atlas, bass, and Johnny Martinelli, drums . . . Gene Esposito's trio, with Leroy Jackson, bass, and Dom Jaconetti, drums, and singer Lee Loving, are at the Vanity Fair, 4751 W. Madison on a Wednesday - through - Saturday basis. The Esposito group, with Miss Loving and dancer Neville Black, recently presented an afternoon concert-session at the Club Chinaco . . . Pianist Eddie Baker is working with bassist John Doling's trio at the Club Laurel on north Broadway on Monday and Tuesday evenings . . . Puff Canon's band is at the West End ballroom on Saturday nights.

ADDED NOTES: The Mary Kaye trio is at the Black Orchid, with Di-shann Carroll set to follow in late March. Felicia Sanders and comic Joey Bishop move into the Orchid on



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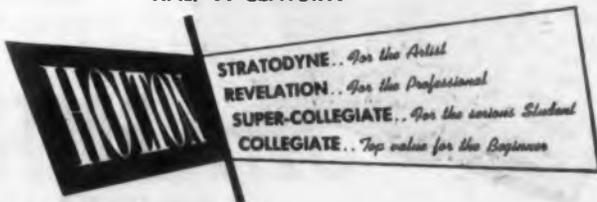
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March 30 . . . Sammy Davis Jr., the versatile Mr. Wonderful, is at the Chez Paree. The Chez has booked Tony Bennett for a May 16 - June 3 appearance . . . Carol Channing is heading the bill at the Empire room. Eydie Gorme is slated to return to the Empire room on May 8 for a four week stay . . . Louis Russo (Monday - Tuesday) and William Texter (Wednesday - through - Sunday) continue supplying the Flamenco guitar sounds at Easy Street . . . Paco Amaya, Carmen's brother, and a female named Teresa, will be presenting Flamenco dances and shouts at the Gate of Horn on an indefinite basis . . . Dan Belloc's band is at the Embassy ballroom at Fullerton and Crawford on weekends . . . Calypso continues to stir the warm atmosphere at the Blue Angel . . . Nick Wayne, former manager of the Cloister inn, has joined Jack McGuire & Associates as a record promotion man for the Del-Fi label.

Hollywood

JAZZ JOTTINGS: Billy Taylor may work a couple of coast clubs while he's out west to address the Music Educators' conference the end of March . . . Jack Webb is still searching for a "Pete Kelly" to play title role in his upcoming vidpix se-

ries. Bob Crosby is out because of his CBS ties. Webb's considering Paul Newman and Ben Gazzara as possibilities. The Mark VII series rolls in May . . . Now that the jazz club biz is alive and kicking again, the first new combo to rise to bettering times is that of Bill Holman and Mel Lewis. Jack Sheldon, Jimmy Rowles, and bassist Wilfrid Middlebrooks round out the personnel. They'll work clubs and do a record date shortly.

Benny Goodman's tour for Norman Granz—if it happens—will be a six-weeker taking in all the leading European capitals. Granz is also working on a similar trek for Duke Ellington and crew . . . While on the coast for his Peacock Lane stint, Duke recorded an album with Mahalia Jackson for Columbia. Her track on *Sunday*, accompanied by Ray Nance's violin, is most moving.

NITERY NOTES: Bud Shank quartet due at presstime into Terri Lester's Jazz Cellar. This is the spot that spurred renewed interest in local jazz clubs. The moral is simple: Don't hustle the customers . . . Sonny Rollins soon may come 'way out west again to work the new Jazz Cabaret. Booker Dave Axelrod was dickering with the tenor man as we went to press . . . Pete Jolly continues working solo at Pasadena's Track . . .

Poet Kenneth Patchen and the Chamber Jazz sextet are now in their third month at the L.A. Concert Hall on Crenshaw. Biz continues on the upswing . . . Philadelphia singer Terry Morel is a regular at the sessions supervised by Joe Albany at the Caprice in El Monte, where it's sittin' in time after 2 a.m. . . . The Jazz Disciples went into Lakewood's Dutch Village six nights a week. Steve White fronts on tenor and bary; Harry (Dutch) Pons is on piano; Bob Whitlock's on bass, and Joe Ross presides at the drums. A very, very swinging group . . . The Jimmy Vey quartet, which opened Feb. 14 for a month at The Gondolier (Imperial & Prairie, Inglewood) consists of Vey, vibes; Dick Johnston, piano; Richie Surnock, bass, and Bob Rogers, drums . . . Now they're sitting in after hours at the Cosmo Alley, behind the Huntington Hartford theater.

ADDED NOTES: The Palladium lined up the new Gus Bivona band for a weekend Feb 28-March 1 . . . Eddie Truman, organist and composer, nabbed no less than four Emmy nominations for his TV writing . . . Leroy Vinnegar is on the mend from his recent relapse due to an auto smash in January . . . Jack Morgan, Russ' 17-year-old, joined his pop's



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band on trombone last month. Yeah, we know, seems like yesterday an' all that.

Jack Cummins' 16-piece rehearsal band fly through Ed Roemheld's charts every Wednesday night at Local 47 on Vine... Harry Klusmeyer presents his all-star Jazz Moods concert March 8 at Chapman college, Orange, with the Bud Shank quartet, the Shelly Manne quintet, Lucy Ann Polk, and guest artist Andre Previn... Hamp Hawes with Sonny Criss works the Digger the 7th and 8th; the new Bill Holman - Mel Lewis group comes in the 14th - 15th... Shorty Rogers and Giants have cut an album for Victor with a jazz slant on music from the movie, Gigi... Former T.D./Glen Gray/Eddy Duchin vocalist Bob Anthony is now coast located to form his own indie waxery set to roll in the summer...

Stan Levey

(Continued from Page 23)

thought it a shame that Joe sort of disappeared in later years. He was such a great talent. Perhaps I should say he was a potentially great talent. We were all just starting to develop then. I'm glad to hear that Joe is working at the Caprice here."

In the years since 52nd St. died, the east-west block between Fifth and Sixth avenues has become the subject of much discussion and reminiscence among jazzmen who made the scene there during the '40s.

"At that time, the street was more like a sideshow, a curiosity stop for most people," Stan says. "Not many dug what we were trying to do; most came by the Deuces, the Onyx, or the Spotlight because they had heard there was some really weird new music being played. It was like a freak show, I guess, and the musicians were the freaks."

In addition to being Charlie Parker's first drummer, Stan also was first American musician in the drum chair with the George Shearing group. In 1944—a varied year for Stan, apparently—he was the original drummer with the Coleman Hawkins group that included Little Benny Harris, bassist Eddie (Basie) Robinson, and Thelonious Monk. ("That was when Thelonious wrote 'Round About Midnight.'")

Levey's first visit to California came in 1945, when he traveled west with Parker, Dizzy, Milt Jackson, Lucky Thompson, Al Haig, and Ray Brown to play Billy Berg's Vine St. club.

"At the time, I didn't dig the coast at all," confesses Stan. "I

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couldn't wait to get back to New York. The environment was too different for me . . . at that time . . . and I just couldn't take it.

"When the time came for the band to leave, I had all the plane tickets for the guys. But Charlie couldn't be found. He'd disappeared. For two hours that night, I took cabs all around town looking for him. Not a trace. I guess I must have spent \$20 on cabfare. Finally, I gave up, rode out to Burbank airport, and took off for New York. Bird never made that plane.

"It was after that he got so messed up here. Some months later he checked into Camarillo. I didn't know what had happened for quite some time."

After that 1945 expedition to the coast, Stan worked with Dizzy and baritonist Leo Parker at the Spotlight on 52nd St. He didn't come to California again until eight years later, when he arrived with the Stan Kenton band.

"Stan's band then had a lot of good soloists. Guys like Lee Kontiz, Zoot Sims, and Conte Candoli. Conte played all the jazz trumpet. This was one of Stan's better bands, with charts by Mulligan, Holman, and Bill Russo.

At least, they were the principal writers. Besides myself, Don Bagley and Sal Salvador made up the rhythm section. I must say I didn't care for that section—at all. And that includes myself, too. Can't exactly put my finger on what was wrong; it just didn't jell, that's all."

In his four years at Howard Rumsey's Hermosa Beach emporium, Stan Levey has seen many jazzmen come and go through the All-Stars personnel. A firm favorite of his is pianist Lou Levy, who has worked with Rumsey. Many of the younger musicians on the coast he's heard play on the offnights (Mondays and Tuesdays), when owner John Levine hires outside groups to fill in. Among those younger jazzmen he's heard since 1954, Levey considers five in the 'out-standing' classification.

Best young drummer on the coast, he says, is Frank Butler with the Curtis Counce group, ("A tremendous youngster who scares everybody. Sometimes I'm afraid to listen.") Vic Feldman, British pianist/vibist/drummer, is destined for a brilliant future because ". . . he's just got that God-given talent." Feldman is now a regular member of Ramsey's All-Stars. Bassist Scotty LaFaro is ". . . a guy who could easily be the next really great bass player. And he's only 20!"

In the young tenorists' division, Stan names two outstanding favorites, Richie Kamuca and Harold Land.

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The latter is also a member of Counce's quintet.

"I worked in Philly with Richie, along with Red Garland and Nelson Boyd," Stan says. "I've always liked Richie very much because he's got real good time... a fine talent. He's very conscientious about his music now, and is just beginning to find himself."

"Harold Land I just love. While Coop's in Europe this spring, Harold's going to work with us through his absence. I'm waiting for Harold to really become well known throughout this country as one of the best tenor players to blow a horn. And I don't think that'll be too long now."

In addition to his music, Stan is recognized as an amateur photographer of some note. Many of his pictures have appeared in this magazine or as jazz album covers.

Levey's favorite arranger is Bill Holman. "He writes in lines rather than in solid sounds. His is a linear style. What I mean is, some of Bill's things come out like solos, though it's really ensemble playing. I think Holman will gain considerably in importance in the near future."

Finally there's the Lighthouse and Howard Rumsey. Rumsey is responsible for Stan's latest LP album, *Drummin' the Blues*, which co-stars his old buddy, Max Roach. As jazz a&r man for Liberty Records, Rumsey is it by Stan's standards. "He's a fine jazz a&r man," according to Stan. "He knows just what should happen when jazz musicians are in the studio. There's never any rush, nor pressure. When Howard's in the booth, there's always a good feeling about recording."

"If there's one thing I hate, it's an a&r man who tries to rush through a date. If they'd just leave us alone, we'd get through the date okay and on time."

With seven LP albums now on the market, Stan surely knows whereof he speaks. One might only hope that other artists and repertoire executives with half an ear for good advice will take careful note of his words.

Arrangement

The arrangement of *A Dance* on the following pages is another in a series of arrangements edited by Bill Russo designed to be played by rhythm section and any combination of Bb and Eb instruments including

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the trombone. The rhythm section must include drums and bass; either piano or guitar or both may be used in addition. Best results will be obtained from these pieces if dynamics and markings are carefully observed and if a serious attempt is made to blend the wind instruments.

A Dance, By Bill Russo

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A Dance, By Bill Russo

E Flat Inst.

A Dance, By Bill Russo

E Flat Inst.

Handwritten musical notation for the first system of 'A Dance'. It consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of one flat. It includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second staff is the bass line, starting with a bass clef. The third staff is a chordal accompaniment. The fourth staff is a bass line with a 'Solo' section. The fifth staff is a bass line with a 'Solo' section. Chord symbols include A7, Dm7, G7, and F7. The piece ends with a double bar line.

Handwritten musical notation for the second system of 'A Dance'. It consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of one flat. It includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second staff is the bass line, starting with a bass clef. The third staff is a chordal accompaniment. The fourth staff is a bass line with a 'Solo' section. The fifth staff is a bass line with a 'Solo' section. Chord symbols include Dm7, Eb7, G7, and F7. The piece ends with a double bar line.

Handwritten musical notation for the first system of 'A Dance'. It consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of one flat. It includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second staff is the bass line, starting with a bass clef. The third staff is a chordal accompaniment. The fourth staff is a bass line with a 'Solo' section. The fifth staff is a bass line with a 'Solo' section. Chord symbols include A7, Dm7, G7, and F7. The piece ends with a double bar line.

Handwritten musical notation for the second system of 'A Dance'. It consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of one flat. It includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second staff is the bass line, starting with a bass clef. The third staff is a chordal accompaniment. The fourth staff is a bass line with a 'Solo' section. The fifth staff is a bass line with a 'Solo' section. Chord symbols include Dm7, Eb7, G7, and F7. The piece ends with a double bar line.

Handwritten musical notation for the first system of 'A Dance'. It consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of one flat. It includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second staff is the bass line, starting with a bass clef. The third staff is a chordal accompaniment. The fourth staff is a bass line with a 'Solo' section. The fifth staff is a bass line with a 'Solo' section. Chord symbols include A7, Dm7, G7, and F7. The piece ends with a double bar line.

Handwritten musical notation for the second system of 'A Dance'. It consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of one flat. It includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second staff is the bass line, starting with a bass clef. The third staff is a chordal accompaniment. The fourth staff is a bass line with a 'Solo' section. The fifth staff is a bass line with a 'Solo' section. Chord symbols include Dm7, Eb7, G7, and F7. The piece ends with a double bar line.

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Trombone

A Dance, By Bill Russo

Handwritten musical score for Trombone, titled "A Dance, By Bill Russo". The score consists of six staves of music in 4/4 time. The first staff is marked with a box "A" and contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a melodic line with notes and rests. The fourth staff contains a bass line with notes and rests. The fifth staff contains a melodic line with notes and rests. The sixth staff contains a bass line with notes and rests. The score includes various musical notations such as notes, rests, beams, and slurs. Chord symbols are written above the staves, including D7, C#7, G7, F#7, G7, D7, C#7, D7, C#7, D7, Bb, C#7, D7, C#7, F7, Bb7, F7, Bb7, D7, C#7, D7, C#7, F7, Bb7, and Bb7. A box "B" is placed above the fourth staff. A box "C" is placed above the fifth staff. A box "D" is placed above the sixth staff. The score ends with a double bar line and a slash.

SOLOS (USE CHORDS ABOVE)

D.C. al ϕ (WITH REPEATS)

Handwritten musical score for Trombone, titled "A Dance, By Bill Russo". The score consists of one staff of music in 4/4 time. The staff contains a melodic line with notes and rests. The score includes various musical notations such as notes, rests, beams, and slurs. The score ends with a double bar line.

Piano-Gtr.

A Dance, By Bill Russo

A *Tracet 1578* *2nd 8va.* *Dm7b9* Cm7 D7(b9) Gm7b9 Fm7 G7(b9)

Cm7 D7(b9) Bb G7(b9) Cm7 D7(b9) | Cm7 D7(b9)

Cm7 D7(b9) Cm7 A7(b9) | Cm7 F7 Bb

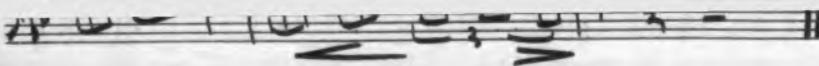
B *2nd* *Cbua.7* Ebm7 F7 Bbm7 A7(b9)

III D7(b9) Cm7 D7(b9) Cm7 F7 Bb

|| SOLOS (USE CHORDS ABOVE)

D.C. al \oplus (WITH REPEATS)

(8VA)



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Bass

A Dance, By Bill Russo

A *1st*

Cm7 Dm7 Bb G7 Cm7 Dm7 G7 Fm7 G7

Cm7 Dm7 Bb G7 Cm7 Dm7 E

Cm7 Dm7 Cm7 A7 II Cm7 F7 Bb

B *Gm7*

Cm7

Ebm F7 Bb A7(b9)

III Dm7 Cm7 Dm7 Cm7 F7 Bb

Solos (USE CHORDS ABOVE)

D.C. al Φ

Drums

A Dance, By Bill Russo

A BRUSHES ON HI-HAT

4

6

Solo **B**

4

III

Solos (USE BRUSHES ON SV.D., LIGHT B.D.)

D.C. al Φ



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Gene Krupa

(Continued from Page 17)

"Was there ever a jam session that meant anything where someone wasn't beating on something? And here is something that tickles me: for years, ever since I can remember, many critics have put down drums. Either they are too noisy, get in the way, or they are too barbaric for their esoteric souls. But the drums pound on, and so shall it ever be."

Among the newer crop of drummers, Gene admits he finds so many with promise that it would take an entire issue of *Down Beat* in which to print the list.

"I started to compile a list of cats I had heard on records, shared drum platforms with on gigs, visited in jazz clubs, and even taught . . . but I was amazed at the length of the list.

"It surely will be most interesting to watch their progress. How many will achieve the stardom of a Buddy (Rich), a Sonny (Igoe), a Louis (Bellson), a Max (Roach), a Shelly (Manne), a Cozy (Cole), a Don (Lamond), an Art (Blakey), and a host of others in the firmament of percussion?"

"Just as the new boys dig and study the present greats, so were Chick (Webb), Baby (Dodds), Davey (Tough), George (Wetling), Sidney (Catlett), and Zutty (Singleton) emulated and idolized in earlier jazz eras.

"As I've studied the work of the rookies, one factor became very obvious: whether a chap played with flawless technique, whether he featured a solo style, whether his forte was in staying in the background feeding and helping the front line,

the thing which made me think he was destined for greatness was his ability to play emotionally and from the heart. Assuming one has the faculties, one must mean it."

Because Krupa was so obviously a naturally gifted drummer, he was asked if he thought a youngster could learn enough to achieve a plane of artistry which the natural drummer could gain.

"Well, there are and have been greats in either category. I'd say that if a youngster has natural ability, he should study plenty and while still young, and with proper teachers. For a God-given talent and greatness can be stifled, and even ruined with passe, ridiculous rules and academic cliches.

"But let me add this, let's not go overboard on that side, either. Because a roll on the snare drum is an even sustained sound and not something one butters to gulp down with coffee in the a.m. The basics are important to any youngster."

Although primarily identified as a big band, swing era drummer, Gene admits that his present work with a small group "gives me time for the Krupa and (Cozy) Cole drum school in New York. It also gives me time for research and study, which I never had before.

"Also, I can play strictly jazz without having the worries and the problems of leading a big band, getting replacements, making one-niters, and all the rest of the headaches.

"Actually, whether I prefer a big band or a group is six of one and a half-a-dozen of the other. In the trade today, a group is more in demand.

"And should I have the desire to beat it out with brass and a full rhythm section and all that, why, I have only to track down Norman Granz and set up a big band date.

"I sure would dig it the most, though, if the public became big sound conscious again, because I feel that some of our new drum stars would not only get some invaluable experience, but some fine kicks, too."

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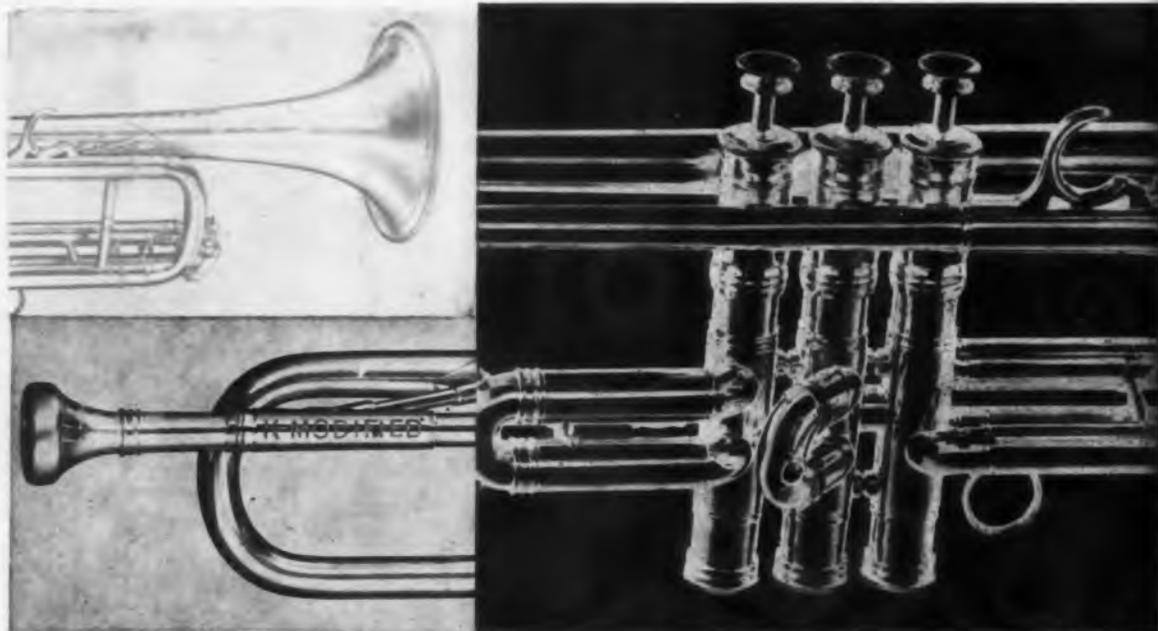
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