

May 15, 1958 35c

CROSSING  
MAY 15 1958

# down beat®

Spotlight On **REEDS**

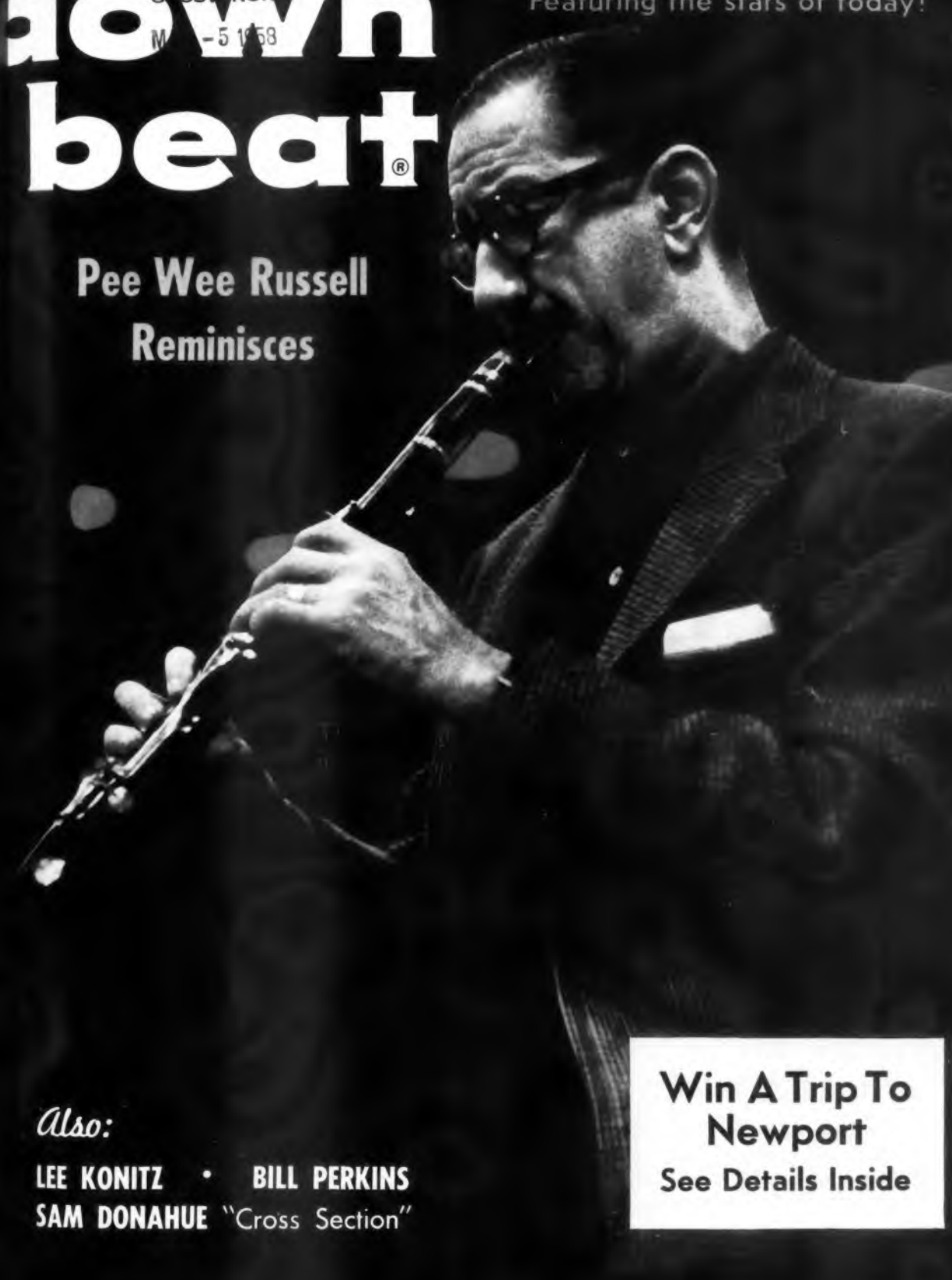
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**Pee Wee Russell  
Reminisces**

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**Win A Trip To  
Newport  
See Details Inside**



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## chords and discords

### A Matter of Conning . . .

New York City

To the Editor:

Concerning Mr. Bright's letter in your issue of March 20, in connection with union scales and musicians' wages.

First of all, for Mr. Bright's information, once a group works in a club under scale, the owner of the place becomes spoiled and will try to get away with paying illegal wages all the time. I, myself, know from experience of the unscrupulous procedures used by many club owners. I have been offered \$11 for a weekend night from the hours of 9 p.m. to 3 a.m. Does that sound like a fair wage to you, Mr. Bright? The owner's main argument was that the band that was there before us worked for that sum, and if we didn't want to take it, he could bring them back, and they would work for it.

If enough musicians weaken, and work for these slave-labor wages, then every club owner would jump on the bandwagon, and, sooner or later, no musician would make a decent living. Believe me, Mr. Bright, it is hard enough making a living in the music business without your foolish conceptions on labor.

A musician spends his whole life practicing, studying, and shelling out good money for music lessons, and after all this, when he's ready to work, you want him

to take jobs for practically nothing? I beg your pardon, Mr. Bright, but is one of your relatives or one of your close friends a club owner? If not, I don't see how you could have such a prejudiced viewpoint on this subject.

If an owner can't afford the union prices, he doesn't have to hire live music. After all, as you said in your letter, business is business, so the owner's financial problems are no business of the musicians he hires. They just want to get what they deserve for their talent.

Next time you go to "talk through" a jazz performance, remember one thing: those musicians on the stand are playing for your enjoyment, and if you don't think they're worth more than \$10 or \$12 a night, then why did you pay good money to hear them? Smarten up and stop supporting the vultures who dig conning musicians down to ridiculous prices.

Jay Chasin

### A Matter of Connotation . . .

New York City

To the Editor:

We all loved W. C. Handy and respected his great contribution to the written music associated with jazz, but his implication that illiteracy—presumably meaning musical illiteracy—distinguished New Orleans musicians of the late ragtime period,

is only partially true and illustrates how a completely false meaning may become attached to a word.

This word *illiteracy* has nothing to do with intelligence, or the lack of it, nor does it necessarily indicate a lack of knowledge. It connotes primarily a lack of ability to read, or read and write, and may thus be applied to music and musicians. However, in the case of word-usage—which tends to reflect social prejudices—the word has attached to itself, like a parasite growth, secondary connotations, e.g.: a lack of education, a lack of culture.

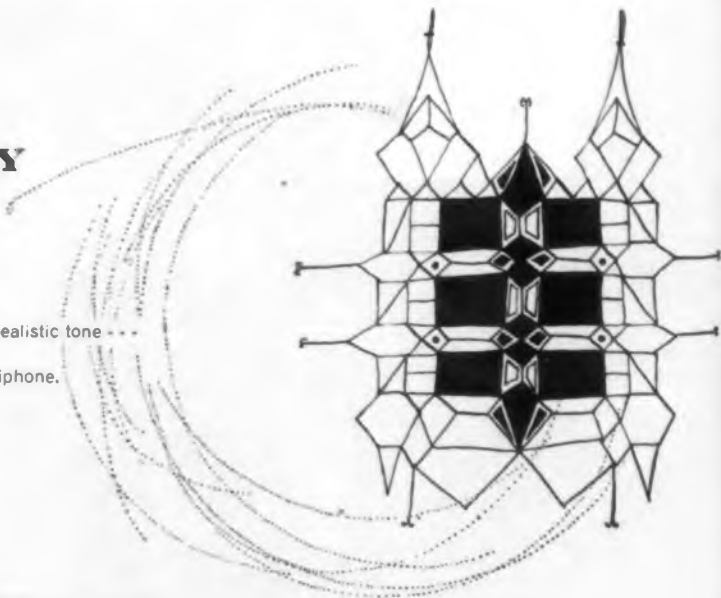
The Negroes of New Orleans have had a rich and varied culture, and in many ways both slave and free, both literate and illiterate, shared it.

(The music of the Catholic church is just one case in point. An 18th century churchman complained that New Orleans men were derelict in their church-going duties but that in good attendance were women, children, and slaves. And Roger Baudier, the scholarly Catholic historian, wrote me, speaking of that period when brass bands were used in celebrating the mass, that the first segregated church for colored was not established until the 1890s).

The father of clarinetist Ed Hall played in a brass band, the Onward Brass band, that goes back to the memorial funeral parade for President Garfield! They not only played from music, most probably, like the Eureka, they cut off the titles so that rival bands wouldn't copy their stuff too readily! And of course Lorenzo Tin whom Handy mentioned in his wonderful

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# the first chorus

By Charles Suber

It has to be. Let musicians anywhere listen and study and learn good music; anything can happen.

This magazine awards scholarships to six young jazz musicians and two are from Vienna.

Moscow has its annual Tchaikovsky-Rachmaninoff competition and it's won by a Texan, age 23.

Then there is Denton, Texas.

Denton's North Texas State College has a fine jazz music department, alumni like Jimmy Giuffre and Herb Ellis, and an annual high school dance band festival. Responsible for all this is a quiet, gentle-speaking scholar, Gene Hall.

This year Gene invited three guest clinicians to judge and evaluate the festival's 15 junior and senior high school entries. . . . Marshall Brown, from Farmingdale; Dr. Ted Crager, Dean of Music, West Texas State College; and myself.

Marshall, just back from Europe where he recruited the International Youth Band for Newport, was amazed by the feeling for jazz shown by the festival bands. He kept shaking his head as kids, 11 to 17, from improbable towns like Sulphur Springs, Kaufman, and Mineral Wells played the best of LaPorta, Basie, Tristano and Kenton.

The highlights for me were: watching Marshall Brown work with a composite band assembled on the spot; listening to an 11 year old from Longview swing "Boogie Blues" and calmly tell me her favorite singer is Anita O'Day; seeing the expression on 17 year old Louis Gasca's face when Down Beat surprised him with a scholarship to the Berklee School.

But our biggest kick came from Gasca's band—13 boys from Jefferson Davis High in the industrial section of Houston. Until Holmes McNeely, their director, organized the band last year, they missed more classes than most, and weren't too sure of graduating. They had to enter hock to charter the bus to Denton. Well, you guessed right. They fractured everyone.

After their five numbers they sat in the audience and listened to Lamar High, also from Houston, programmed next. Lamar had 47 pieces — full percussion, french horns, strings, harp, the works. Wouldn't you know that after Lamar had finished, all 14 Jeff Davis havenots stood up and cheered.

See what I mean?



# down beat.

Volume 25, No. 10

May 15, 1958

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Photo Credits: Cover—Don Munstein-Columbia Records; Page 12—Stan Levey; Page 14 and 15—Stan Levey; Page 17—Don Munstein; Page 19—Bernie Thrasher.

## In The Next Issue

The May 29 issue of *Down Beat* will swing into spring with an impressive cover photo of the inimitable Red Norvo. John Tynan's cover story will bring readers up to date on the many facets of Norvo's career. Also set for the May 29 issue are stories on Johnny Griffin, the excellent Chicago tenor man; the Mitchell brothers, Whitey and Red; and a study of composer George Russell by Dom Cerulli. Naturally, there'll be Recommended and jazz reviews and more columns. Also, don't forget that the May 29 issue will contain another combo arrangement, in our *Up Beat* section.

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MAHER PUBLICATIONS, DOWN BEAT, COUNTRY AND WESTERN JAMBOREE, MUSIC '58, JAZZ RECORD REVIEWS, RADIO Y ARTICULOS ELECTRICOS, BEBIDAS, ELABORACIONES Y ENVASES.





autobiography, *Father of the Blues*, was anything but illiterate. musically or otherwise.

After the segregation ruling of the Supreme court in 1896, young Creole Negro musicians, understandably, began to throw in their lot more and more with the musical illiterates on the other side of Canal St., rediscovering their Afro-American heritage through the blues, stomps, breakdowns, and quadrilles.

Men such as Papa Tio and George Bacquet had great influence on "uptown" music. So, of course, did working in brass bands, for even when they could not read music, the men were working in terms of a more strict form than that of the dance halls, as to tonality, harmony, and rhythm.

But I'm sure Mr. Handy was a victim of popular usage in respect to this word. Of course, Willy Cornish of the Bolden band read and wrote music; he also spoke four languages and was of estimable service to the United States during a long tenure in the army. It is well known that Kid Bolden couldn't read music, so he was certainly musically illiterate, but he was literate in other respects and even edited a little scandal sheet. And who'll say who made the most music in those bands, in that somewhat folk-music phase of jazz—the note reader or the ear musician?

But I enjoyed the interview with Mr. Handy very much and want to stress that, for I consider W. C. Handy one of the most

important figures in 20th century American music. Also, I want to add that I, for one, wrote about those minstrel trombones and roving instrumentalists almost 30 years ago. So I can agree whole-heartedly with Mr. Handy's parting statement. "The river and the city were both important to jazz."

Charles Edward Smith

**Thanks To Tracy . . .**

Wheaton, Ill.

To the Editor:

I would like to add my voice to what I am certain will be a chorus of voices, expressing regret about Jack Tracy's departure from *Down Beat*.

It is my considered opinion that Jack will continue to do his best in the interest of jazz in his new endeavor.

I would like to express my sincere thanks for the help and advice Jack has given John Pope and me during our three years of jazz promoting.

It is not often that one finds such a combination of humility and responsibility in an individual.

I dig Jack Tracy. He swings.

Gordon (Gus) Allen  
Firehouse Jazz Concerts

**D. Best's Tune . . .**

New York City

To the Editor:

I have written a tune called *Move* and there is a gentleman who has put lyrics to it. My problem is that he lives somewhere in Pittsburgh, Pa. and I don't

know his address.

I want him to get all the credit due him and I won't let the record release come through unless he signs for it. Please post a notice in your magazine letting him know that I want him to get in touch with me. His name is Paul Walsh. Thank you kindly.

Denzil Best

**Help Wanted . . .**

New York City

To the Editor:

I am a subscriber to *Down Beat* and I have always been a reader. I enjoy the magazine very much.

I am a disabled veteran in the New York VA hospital. Here at the hospital we have a radio studio and I am a disc jockey. Our record library is very small and I am writing to ask if your readers couldn't send some of their old records to play on our station.

This might not be very important to the ordinary guy or gal, but to us it is a great unselfish gesture. In New York we don't get much jazz on radio and I have a large request list of jazz selections.

If any of your readers have anything to offer, please have them send records to me.

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# NEWPORT JAZZ FESTIVAL

# CONTEST → 20 BIG PRIZES

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All these artists have performed at Newport in recent years. Can you match the name to the picture? And tell us why you read Down Beat.



### 1ST PRIZE—ALL EXPENSE TRIP FOR 2 TO THE NEWPORT JAZZ FESTIVAL

July 3rd thru the 6th, 1958 at Newport, Rhode Island. Including transportation, reservations at the famous Viking Hotel and meals, plus special seats for all seven performances.

**PRIZES:**  
If the first place winner is a subscriber an additional prize of a Webcor Hi-Fi 4 speed phonograph will be awarded.

- "NEWPORT ON RECORD"**—Verve Records. The entire Newport Jazz Festival of 1957 as recorded by Verve in 14 long play albums. \$70 Value
- "JELLY ROLL MORTON"**—Riverside Records. One man history of jazz in 12 albums. \$70 Value
- "HISTORY OF CLASSIC JAZZ"**—Riverside Records. Five 12" LP's; plus a 20,000-word "Introduction to Classic Jazz". \$25 Value
- "ELLA FITZGERALD SINGS THE DUKE ELLINGTON SONG BOOK"**—Verve Records recorded with Duke Ellington and his Orchestra—Four 12" LP albums. \$20 Value
- "MY FAIR LADY"**—Shelly Manne & his Friends, and **"PAL JOEY"**—Andre Previn & his Pals—Contemporary Records. \$10 Value
- "BASIE"**—Roulette Records. Count Basie Orchestra and Neal Hefti arrangements. \$4 Value

### HERE ARE THE OFFICIAL RULES—SAVE THEM.

**OFFICIAL RULES:—**  
**I. What the contest is:**  
 (a) This contest consists of checking the correct names of past Newport Jazz Festival artists on entry blank. You notice that three names are listed for each picture. When you finish identifying all of the pictures (18 total), write 25 words or less stating why you read Down Beat magazine.  
 (b) This contest will appear in two consecutive issues of Down Beat, May 15 and May 29.  
 (c) In the event of a tie or tie, duplicate prizes will be awarded.  
**II. Prizes:**  
 1. Down Beat will award a total of 20 prizes. There will be no other requirements other than those specified in the official rules to win any of these prizes.  
 2. The contest will be scored on the basis of correctness of picture identification and the originality and phraseology of the letter stating in 25 words or less, why you read Down Beat magazine. The judges will be the editors of Down Beat whose decision will be final.  
 3. If the official winner is a paid subscriber of Down Beat, as of May 31, 1958, an additional prize of a Hi-Fi phonograph will be awarded.  
**III. Read Carefully:**  
 (A) When contestants have completed the naming of the Newport Jazz Festival artists, which will be published, nine at a time, in two consecutive issues of Down Beat, the entire 18 selections, are to be enclosed, with your letter, in an envelope and addressed to: Newport Jazz Festival Contest,—Down Beat, 2001 Calumet Ave., Chicago 16, Illinois. Entries must be postmarked no later than midnight May 31, 1958.

(B) All entries become the property of Down Beat. None will be returned. Each contestant must keep his own record of all answers.  
 (C) Down Beat will not be responsible for any entries delayed or lost in the mails. Nor will Down Beat be responsible for any condition over which it has no control, resulting in subscriber not receiving copies of the magazine or non-subscriber failing to obtain copies from other sources.  
 (D) Down Beat reserves the right to correct any typographical error which may appear in any published material in connection with this contest.  
**IV. Who May Enter:**  
 (A) Any resident of the Continental United States and Canada, except: Employees of Maher Publications, their printer, their advertising agency and their families; any person directly or indirectly connected with this contest; any person who by virtue of profession or occupation earns a living in the generally accepted concept of the field.  
 (B) It is not necessary to be a subscriber to Down Beat to enter this contest. Single copies of the magazine can be purchased from the newsstand, music stores or direct from offices of Down Beat for the purpose of obtaining Official entry blanks.  
**V. Method of Judging:**  
 Decisions of the judges are final on all matters and contestants agree upon entering the contest. Entries that have been smudged, decorated or are so mutilated as to make easy identification difficult will be disqualified. Entries which are submitted individually rather than all at once, will be disqualified.

## ENTRY BLANK

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PETE BROWN	<input type="checkbox"/> RUBY BRAFF	<input type="checkbox"/> ROY ELDRIDGE	
COUNT BASIE	<input type="checkbox"/> JACKIE PARIS	<input type="checkbox"/> JOE WILLIAMS	
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GERBY MULLIGAN	<input type="checkbox"/> JIMMY GIUFFRE	<input type="checkbox"/> HORACE SILVER	
JIMMY GIUFFRE	<input type="checkbox"/> BILL PERKINS	<input type="checkbox"/> HANK JONES	
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J. J. JOHNSON	<input type="checkbox"/> DIZZY GILLESPIE	<input type="checkbox"/> RAY BROWN	
VIC DICKENSON	<input type="checkbox"/> JOE NEWMAN	<input type="checkbox"/> CHARLIE MINGUS	
BRITT WOODMAN	<input type="checkbox"/> JIMMY SMITH	<input type="checkbox"/> MILT HINTON	

MAIL TO DOWN BEAT 2001 Calumet Ave. Chicago 16, Ill.

Here is my entry for Down Beat's Newport Jazz Festival contest. Also enclosed is my statement on why I read Down Beat.

NAME \_\_\_\_\_

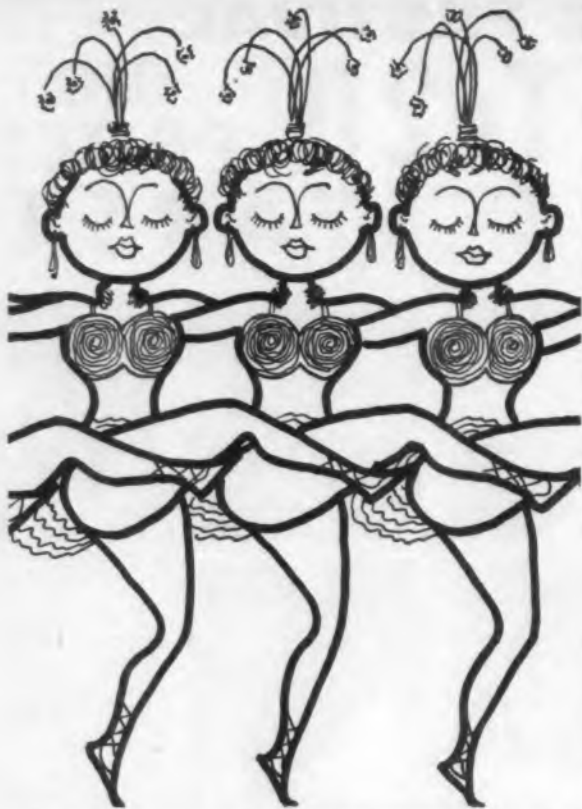
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NEW YORK

**JAZZ:** Lionel Hampton swings into the manufacturing field with Vibrahamps, which he will market at less than \$200, complete with 15 lessons . . . Boston's Berklee School tied in with another New England educational institution, and now offers courses leading to a bachelor of music degree . . . Bassist Eugene Wright will join Carmen McRae when he return from overseas with Dave Brubeck's group . . . Duke Ellington and John Lewis have both accepted commissions to write special compositions for the Great South Bay jazz festival . . . Boston bassist John Neves left the Herb Pomeroy band to succeed Al McKibbon in George Shearing's group. Gene Chirico, formerly in Toshiko's trio, joined Pomeroy . . . Lou Levy, Max Bennett, and Gus Johnson will tour with Ella Fitzgerald.



John Lewis

Erroll Garner performed in concert, sponsored by Joe Rico of WHLD, Buffalo, at Kleinhaus music hall, Buffalo, late in April. Wheels are turning for legal action against a parody of Garner's *Concert By The Sea* LP issued on the Thunderbird label as *The Worst of Morris Garner* . . . Red Rodney is working at the Capri in Philadelphia with a quartet, including female bassist Marion Phillips, pianist Dave Kent, and drummer Charlie Pasco . . . Felix Grant added three hours daily to his air time on Washington, D. C.'s ABC outlet, and is now co-producer of *Jazz Recital*, a live show aired Saturday nights from 8 to 8:30, featuring Charlie Byrd's group and singer Ann Read . . . Stan Getz, Bob Brookmeyer, Jerry Segal, Knobby Totah, and Wynton Kelly formed a group and subbed for Thelonious Monk when he was unable to open at the Village Vanguard. Monk straightened out his affairs and opened the following night . . . Altoist Bobby Brown and his group were held over for four more weeks at the Copa City Lounge in Jamaica, and did a Monday night at Birdland . . . Fran Thorne dropped into the Vanguard recently to catch Phineas Newborn as a possible artist for the Great South Bay festival and ended up playing piano for nearly an hour, with Charlie Mingus on bass, behind poet Langston Hughes . . . Bethlehem dumped 15 LPs in its catalog onto the low-price racks. Another 15 are set to follow . . . M-G-M recorded a Jones Brothers LP, with Thad, Hank, Elvin, and non-brother Eddie.

Baritone man Jay Cameron joined Maynard Ferguson's band . . . Randy Weston set for a week at the Composer, following his week at the Spotlight in Washington, D. C. Weston, working with Ray Copeland and Cecil Payne, set to open at the Five Spot in May . . . The National Jazz Fraternity's annual collegiate jazz contest is underway with winners receiving a recording contract with Modernage records . . . Marshall Stearns will speak at Stratford July 24, following Langston Hughes by one day. Stearns' subject is where jazz and folk song meet . . . Decca is rereleasing Beverly Kenny's LP, *Beverly Kenny sings for Playboys* . . . Columbia issued Benny Goodman's *Swing Into Spring* from the TV show of the same name, but the record is marred by some poor trumpet.

(Continued on Page 38)



# music news

Down Beat May 15, 1958

Vol. 25, No. 10

## NEWS HIGHLIGHTS

- Lenox Agenda
- Hall of Fame Awards
- Cabaret Card Scene
- More Jazz on Radio
- 'Stars of Jazz' Wins

### U.S.A. EAST

#### Lenox Starts To Swing

An expanded curriculum and a longer session will be offered to students at the School of Jazz, Lenox, Mass., from Aug. 10 to Sept. 1.

Dean Jule Foster noted that courses include: large ensemble playing, small ensemble playing, composition and arranging, the history of jazz, as well as private lessons on piano, drums, clarinet, saxophone, guitar, trombone, vibes, bass, trumpet, and composition.

A new course in jazz styles and idioms will also be offered as an elective for returning students.

Two large ensembles will be formed this year, both under direction of Bill Russo. In addition, some 10 small ensembles will be created.

Prof. Marshall Stearns of the Institute of Jazz Studies will conduct a session-long, informal seminar with some 12 jazz critics.

From his 20 years of experience in conducting seminars, Stearns told *Down Beat* the sessions could aid critics in going into jazz subjects in depth by the interchange of ideas, and the knowledge of research facilities available for books and articles.

The complete list of faculty members was set to be announced at press time.

#### Ford In Jazz' Past

A \$75,000 Ford Foundation grant for a five-year jazz research product was made early in April when the organization announced grant actions totaling more than \$2,666,000 for programs in education, the humanities, and the arts.

Tulane university received the jazz grant funds. Under supervision of the university's history and music departments, jazz students William Russell and Richard Allen will develop a systematic oral history on tape through interviews with survivors of the 1885-1917 period of jazz in New Orleans.



Georganne Aldrich, jazz commentator on New York station WHBI, has initiated a taping project for the Institute of Jazz Studies. Shown here with Lucky Roberts and jazz writer Rudi Blesh, Miss Aldrich has been taping the reminiscences of jazz greats for the Institute's archives. See Dom Cerulli's story on the project below.

#### Sweet Words And Musicians

Pretty Georganne Aldrich, probably radio's only female jazz commentator (New York's WHBI, *Music U.S.A.*) has embarked on a long and important job for the Institute of Jazz Studies.

With researchers often stumped for first-hand material on the lives and personalities of jazz men, Miss Aldrich paired with Marshall Stearns in a taping project for the Institute.

### Hall of Fame

After many hours of carefully listening to demonstration tapes and discs and checking applications, the board of judges for *Down Beat's* Benny Goodman Hall of Fame scholarship found a winner.

Nicholas Brignola, 21-year-old reed man from Troy, N.Y. has been named winner of the Hall of Fame scholarship, entitling him to the \$700 scholarship at the Berklee school of music in Boston, Mass.

Brignola has worked with the Reese Markewitch quintet at the Randall's Island jazz festival and Cafe Bohemia in New York. He recently participated in the Markewitch group's first LP, for Modern-age Records.

The flood of applications for the Hall of Fame scholarship unveiled many fine jazz talents. This led *Down Beat* to name five additional

Since last September, Miss Aldrich has been taping interviews with great jazz men and musicians who have been great influences on jazz. Already in the files are reminiscences by Willie (The Lion) Smith, Don Redman, and Lucky Roberts, among others.

Miss Aldrich plays some of the tapes on her Sunday night show, but both her tapes and time are donated to the Institute, a non-

winners of scholarships for study at Berklee.

Karl Drewo, 21, from Vienna, Austria won a \$350 scholarship. A versatile jazzman, Drewo plays tenor, clarinet, vibes, and piano. He has worked with several leading Austrian jazz groups and has headed his own group, too.

Three \$200 scholarships for study at Berklee were awarded to:

Richard L. Wright, 23, a brass and reed student from Bremerton, Wash.

William R. Jones, 29, a reed man-composer-arranger from Cleveland, Ohio.

Joe Zawinul, 25, a pianist from Vienna, Austria.

A special award was made to 18-year-old Louis Gasca, a senior at Jefferson Davis high school in Houston, Texas. Gasca, not in the Hall of Fame competition, was awarded a \$350 Berklee scholarship.



Marshall Brown, former director of the Farmingdale, L. I., New York high school dance band and more recently talent scout for the Newport festival international band, recently participated in the North Texas State college high school dance band festival. Serving as a clinician, Brown offered individual aid to student musicians, as he's shown doing above.

profit foundation.

Why does she donate so much time and effort?

"I've always loved jazz," she says. Most of the world feels the same as I do about jazz. Only here in America, where it all began, is there so much misunderstanding, so much resistance to accepting it as a cultural force.

"Great jazz talent has a lot to say—and jazz music itself is only one way they know how to say it," she added.

### Cabaret Card Scene

Early in April, two significant developments occurred in the struggle to do something about the New York cabaret card situation.

The American Civil Liberties Union took over from Atty. Maxwell T. Cohen the lawsuit brought against the police department by pianist Beryl Rubenstein and band-leader Johnny Richards (*Down Beat*, Feb. 6).

And the police department launched an investigation into charges, brought by an attorney for the A.F.M. that Atty. Cohen "charged from \$3,000 and up to obtain cards," and "boasted he had influence in the police department."

In a letter to Deputy Police Commissioner James J. McElroy, Cohen denied the charges and noted that he had figured in some 12 cases involving cards. "Approximately six of these matters were handled on a relatively free basis insofar as the applicants either paid nominal fees, or no fees at all, or never completed payment on their fees because of financial inability to do so. In one of these six cases, I returned the fee so the applicant would not be

dispossessed for non-payment of rent," Cohen wrote.

The attorney added that in the remaining cases, no fee exceeded \$350, which included preparation of affidavits, petitions, exhibits, memorandums of law, and appearances before the police department and the state liquor authority. The bulk of the case work was on appeals, he said. Cohen added that he has rejected some 50 additional cases "because I had doubts as to their eligibility for identification cards."

Cohen told *Down Beat* that A.F.M. local 802 in New York had not aided, in any manner, in the Rubenstein-Richards suit seeking to test the cabaret card situation. He termed the union's "laissez-faire attitude" an actual "obstruction to any improvement."

A copy of his letter to McElroy was sent to Police Commissioner Stephen P. Kennedy, because the A.F.M. attorney's charges connoted corruption in the police department, as well as defaming him personally.

### A Forty-Niner

When Ben Webster made a concert at Cappaqua, N.Y., it started out like any other gig.

But it soon turned into a big birthday party—his 49th.

Mrs. Bill Simon, wife of the noted jazz writer and critic, baked a huge cake and presented it to Webster onstage. Colleagues Tony Scott, Mundell Lowe, Don Elliott, Aaron Bell, Bill Evans, Paul Modian, Larry Burns, Larry Caso, and Gerry Levine blew Happy Birthday music, and all hands later adjourned to

Simon's house, where champagne bubbled in tribute to a fine jazz man.

## U.S.A. MIDWEST

### A Public Affair

Jazz has become a part of WBBM's "new look" in public affairs programming.

The Chicago CBS-radio outlet has initiated a half-hour jazz show hosted by Alan Merriam, professor of anthropology at Northwestern university. The show, which debuted on April 14, is titled *This Is Jazz* and is heard each Saturday from 8:05 to 8:30 p.m.



Alan Merriam

According to a station spokesman, the show is scheduled to continue through the summer months.

Merriam, a noted anthropologist and jazz scholar, has been active in jazz for many years. He was a panel member at the first Newport jazz festival. He contributed a study of drums to CBS-TV's *Adventure* series. He has been serving as faculty adviser to the Northwestern University Jazz society.

Commenting on the show, he said, "Jazz has special values, unique to it, not found in other types of music. *This Is Jazz* will attempt to point out these values, in addition to playing complete record selections by well-known artists in the field of jazz."

### Ravinia: 1958

Jazz once again will be represented at the Ravinia festival in Highland Park, Ill.

This year's festival, 23rd in the series, will extend from July 1 through Aug. 10. Representing jazz will be Lionel Hampton and his band, set for appearances on July 30 and Aug. 1.

Among others set to perform are the Budapest String Quartet; Richard Dyer-Bennett; dancer-choreographer Angna Enters; pianists Byron Janis, Leon Fleisher, and Eugene Istomin, and violinist Joseph Fuchs.

Complete information on the festival can be obtained from the Ravinia Festival association, 11 S. La Salle St., Chicago 3, Ill.

### Jazz Lift

A group of jazz fans in Battle Creek, Mich., have banded together

in an effort to send jazz records behind the Iron Curtain.

The movement, conceived a year ago by Theodore R. Grevers, has been named Jazz Lift. According to Grevers, the purpose of the organization is "to collect throughout the United States . . . new and old jazz records, to be . . . transported . . . to youth behind the Iron Curtain for the purpose of influencing them with our way of life through American jazz."

In an effort to promote international correspondence, Grevers has designed a carton for packaging the records; the name and address of each donor will be printed on the carton.

*Down Beat* readers interested in joining the group can do so by writing to Jazz Lift, Box 980, Battle Creek, Mich.

### More Modern Music

The University of Illinois has announced the availability of the fifth in its series of custom recordings.

The most recent release consists of six works commissioned for and performed during the 1957 Festival of Contemporary Music, presented by the university in cooperation with the Fromm Music foundation of Chicago.

Included in the three-LP festival album are performances of Ernst Krenek's one act opera, *The Bell-Tower*; Burrill Phillips' *The Return of Odysseus*, conducted by Robert Shaw; Irving Fine's *Fantasia for String Trio*; Alan Hovhaness' *To the God Who Is in the Fire*, also conducted by Shaw; Wallingford Riegger's *Symphony No. 4*, and Gunther Schuller's *String Quartet*.

The album is available for \$7 postpaid from the Illini Union bookstore, 715 S. Wright St., Champaign, Ill.

## U.S.A. WEST

### A Network Of Stars

The broadest grins in town last month graced the faces of the producers of ABC-TV's *Stars Of Jazz*. New York had given the nod. After nearly two years of trailblazing effort to bring jazz to local Los Angeles television, the pioneering music show went on the ABC television network.

For the first time since its inception June 25, 1956, *Stars of Jazz* went on a three-week tryout for coast-to-coast viewing Friday, April 18, in the 8:30-9:00 p.m. time slot immediately preceding *The Frank Sinatra Show*. Starred in the initial network telecast were singer Billy Eckstine, The Mastersounds, and



These smiles belong to Jimmy Baker, Bob Arbogast, and Peter Robinson—the brain trust of KABC-TV, Los Angeles, jazz show, *Stars of Jazz*. Producer Baker, writer Arbogast, and executive producer Robinson have reason to smile. *Stars of Jazz*, after nearly two years of bringing jazz on television to fans on the west coast, was given the opportunity to speak to the nation when the ABC-TV network powers granted the show a three-week network tryout in late April. For complete details see John Tynan's report in U.S.A. West below.

Teddy Buckner's Dixieland band.

According to executive producer Peter Robinson, the show is marked for network viewing through Friday, May 2. After that date, he told *Down Beat*, there is the possibility that the program might be preempted. He further suggested that readers desiring to see the show remain on the network should write to ABC-TV's New York home office.

Ironically, the Friday evening programs will be seen in the Los Angeles area. *Stars* will be seen live on the coast the preceding Monday nights when it is recorded for the nationwide telecast.

Approaching its 100th week of local viewing Monday, May 5, *Stars* continues to be sponsored by Budweiser Beer. In addition to executive producer Robinson, other members of the production team are Jimmie Baker, producer; Bob Arbogast, script writer; director Hap Weyman, and emcee Bobby Troup.

For its outstanding contributions to musical entertainment on television, the show was selected for a special merit award by this magazine which was presented on a recent program.

### Scatter Platter

Are the days of the "personality" disc jockey numbered?

Mortimer Hall, president of powerful Hollywood radio station KLAC, declared, "The day of the disc jockey is over." Announcing a series of sweeping changes that ". . . will ef-

fect not only KLAC but . . . radio stations throughout the country," he predicted the inevitable demise of disc jockey programming in major marketing areas.

A far-reaching change in Hall's own operation was the recent decision to drop the Big Five jocks—Gene Norman, Peter Potter, Dick Haynes, Jack Smith, and Earl McDaniel—and the personality policy on which the station grew for years. KLAC was the country's first radio station to build a big-name disc jockey policy.

From now on, Hall said, the station will ". . . operate 100 per cent without disc jockeys." The decision is based on an eight-month survey conducted by the station in Los Angeles and six other cities, Hall said. The survey ". . . brought to light the fact that people want music, music, music, interlaced with news and features; and the fact that 'someone' brings it to them doesn't interest them one bit any more."

Hall's answer to personality programming: a day-to-day survey by the station of record sales, jukebox play, "and other factors."

In other words, the type of music programmed apparently will remain unchanged. The main difference in the station's operation will be the method of selecting records. With no specific DJ to write to for better music on the air, listeners now will have to reach the station manager directly with gripes and requests.

# Collegiate Jazz

## The Lighthouse Holds Its Seventh Annual College Jazz Group Festival



The recent Hermosa Beach, Calif. Lighthouse inter-collegiate jazz festival honored college jazz groups. Here is Paul Suter (center), leader of the winning quintet from Westlake college in Hollywood receiving congratulations from Down Beat's John Tynan (left) and Howard Rumsey, leader of the Lighthouse all-stars.



Festival's top alto honors went to Jake Lentz (left) of the Westlake quintet. In the background is bassist Bob Martin. Roy Sikora, valve trombonist, is at right. Drummer Nick Martinis of the Westlake quintet was named best drummer and most outstanding musician.



This is the front line of the U.C.L.A. Jazz Workshop group, fourth place finishers. Musicians shown (left to right) are: Bill Paney, baritone; Bill Peterson, trumpet; Don Shelton, alto; Bill St. Pierre, tenor, clarinet, and flute, and Dick Parker, bass. Not shown are pianist Roy Harlow and drummer Sonny Calderone.

Top tenorist of the festival, according to judges Rumsey, Frank Rosolino, Walter Benton, Vic Feldman, and Stan Levey, was Gary Lefevre, leader of the San Diego state college quartet.



Second place in the festival went to Les McCann's trio from Los Angeles city college. McCann (left) was named best pianist and most promising musician.



# Sam Donahue

*'I Don't Know  
Graziano From Marciano'*

By Don Gold

■ If the dance bands are to attain the glory they once possessed, Sam Donahue will be among the leaders whose efforts will contribute to that end.

Donahue, 40, is one of the dance band business' most active propagandists. An extremely active leader, Donahue recently headed his band in appearances at New York's Birdland and Chicago's Blue Note in an effort to expand the band's appeal to the jazz audience as well as the dancers. For years, he has worked diligently to better the cause of the dance band.

The saxophonist-trumpeter-arranger has had a full career in the music business.

Donahue has worked with the bands of Gene Krupa, Harry James, and Benny Goodman. He was in Artie Shaw's navy band. He headed the latter band during a wartime navy stint in 1944-45. He led the band to England, where it developed a sizable following.

After separation from service, he headed his own band and taught music. In 1951, he returned to navy service for the Korean conflict. After this, he worked with the Tommy Dorsey band. Then, in 1954, he was chosen to front the Billy May band on tour. Now heading the Sam Donahue band, he continues the road routine that has been a part of most of his life.

For this *Cross Section*, he volunteered the following opinions on a variety of topics:

**MUTUAL DISARMAMENT:** "I feel that anything that's a step toward peace is a good thing. But in these days of mutual distrust, how can we get mutual disarmament?"

**HOME GARDENING:** "A tremendous hobby. When I was a kid, my brother and I took care of an acre of ground with 150 elm trees. But the depression wiped that out. When I bought a house, I cemented the back yard and had a gardener take care of the front lawn. Farming is for others."

**GLENN MILLER:** "Glenn was very successful because of a monetary investment by Cy Shribman and general merchandising direction from Cy. Glenn had failed twice with the same music. Like Welk, he was able to separate those who like him from those who didn't. This is what it takes to successfully merchandise any product."

**THE WHITE CLIFFS OF DOVER:** "I played all around them, but I never saw them."

**THE TOP 40 CHARTS:** "They're not the cause of the state of music today but the result of a series of unfortunate happenings, taking music out of the hands of musicians and into the hands of those who use it to make money. These charts, in time, will pass."

**EUROPEAN TRAVEL:** "I would like it very much, for the opportunity to expose what little I have to offer to the world public. Anyone who has the opportunity to travel anywhere is foolhardy not to take it."



**BALLROOM OPERATORS:** "Let's stop pointing the finger at each other . . . the operators, the leaders, the agencies . . . and blaming the state of the business on each other, because everything existing today was merchandised on a brainwash basis. We should band together financially to hire a Madison Ave. agency to promote — not individual ballrooms or attractions, but the activity of dancing in ballrooms."

**BILLY STRAYHORN:** "I think Billy is a man with a great deal of inherent talent who profited greatly from his association with the greatest."

**LAMB CHOPS:** "I spent a year in England . . ."

**POETRY:** "That's why the lady is a tramp . . . It escapes me, too, probably because I had to memorize so much of it in high school."

**STRAWBERRIES AND SOUR CREAM:** "Yes, I like that combination. Strawberry blintzes, too."

**SLIDE RULES:** "I never used one. Bobby Byrne, when he had a band, used one. He used to figure out bus time with it."

**MANNY ALBAM:** "Manny played baritone and wrote some arrangements for me in 1946. He's come a long way."

**THE GUY LOMBARDO SAX SECTION SOUND:** "It's a product of a style that was garnered from another band — that of Jan Garber — done to the best of the Lombardo sax section's ability."

**DOUBLE-BREADED SUITS:** "Oh, I suppose like the chemise, they'll come back."

**ROCKY GRAZIANO:** "I'm not a sports fan. I don't know Graziano from Marciano."

**NAVY BEAN SOUP:** "That's one part of navy chow I did like."

**FRIED BANANAS:** "They come in a dish in Brazil with maize poured over that is delectable."

**U.S. NEWS AND WORLD REPORT:** "It was largely responsible for my joining the naval reserve in '47, because I thought we were going to go to war with Russia. As a result, in '51 I was called to duty. I've stopped reading it."

**MICKY ROONEY:** "I've known him since '38, when he sat in on Gene's drums at the old Palomar. I've always thought he had a great amount of talent."

**RAY ANTHONY:** "He's always been nice to me."





# Twelve

By John Tynan

■ Stablemates in the Stan Kenton sax section, Bill Perkins, 33, and Richie Kamuca, 27, are two of the most forceful tenor soloists to emerge on the west coast.

Prior to settling in southern California, both served hitches in the Woody Herman band. For Perkins, the Herman stint brought the beginnings of national recognition; his subsequent move to Kenton strengthened a growing reputation. Conversely, Kamuca began his break into the jazz big time with the Kenton band of 1952-53. Then, after a two-year period with Herman, he returned to Stan last year when the band settled down at the Balboa Rendezvous ballroom south of Los Angeles.

Fast friends, the two tenorists have made three albums together in the last year, *Just Friends* (World-Pacific), *Tenors Head On* (Liberty) and *The Brothers* (RCA Victor) with Al Cohn. Perkins is contracted exclusively with World-Pacific and is currently preparing a new solo album of tunes from the Bing Crosby-Bob Hope *Road* movies; Kamuca is represented as soloist on his own LP for the Mode label.

Blond, broad-shouldered Bill and dark, slim Richie are both quiet personalities. Afforded opportunity, however, they have much to say—quite animatedly at times—on their music, choice of instruments, contemporary sax men and jazz in general.

Here, engaged *separately* in conversation, they sound off:

How do Bill and Richie feel about each other's playing?

PERKINS: "Richie is one of the greatest tenor players in the country today . . . and he's a much better jazz player than I. Why? Well, these things are always subjective. His experience, for one thing. He's worked so much with small groups that his grasp of solo playing is much broader. He can play a much better-constructed solo than I when it comes to extended playing. Most musicians would agree with what I say about Richie. Furthermore, he

really year."

KAMUCA: "I was in a band with Woody Herman. He had a chance to play the sax and I mean. from a position."

What band was it?"

PERKINS: "It was a big part of my life. You see fragments to rob Richie."

little ensembles with a bunch of Richie."

This situation."

KAMUCA: "I'm feeling the band is a bit limited."

is as good as thought."

What's playing?"

KAMUCA: "I've had a lot of experience in my previous years on the road. I've encountered many interesting situations."

"When you do," so consider me."

"Who's different from Buena Vista Konitz, all-time classic."

granted Dizzy, level of Frank's can do who're."

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"Who's different from Buena Vista Konitz, all-time classic."

# Tenor Conversation

really has found himself in the last year."

KAMUCA: "Bill really projects in a big band. When we were with Woody, he was my biggest influence. He had the sound—and the mechanics. He was really *the* cat in the sax section. I don't feel that Bill and I play anything alike—now, I mean. But I profited an awful lot from being with him in the section."

What are their thoughts on big band work?

PERKINS: "I enjoy working with a big band, but I'd like to spend part of my time in a small group. You see, big band playing is too fragmentary. In the long run it tends to rob you of flexibility. Unlike Richie, I've really had pitifully little experience playing with small groups. Lennie Niehaus may work with an octet in the near future with both Richie and myself. Either Richie will play baritone or I will. This still is quite tentative, though."

KAMUCA: "I don't get a real feeling of participating jazzwise in the band because my solo work is limited. I guess my section playing is as good as any of the others, though."

What does Richie think of his playing today?

KAMUCA: "I'm certainly feeling a lot better about my playing in the last year. For one thing, I'm enjoying my playing more. See, in previous years I spent a lot of time on the road and inevitably was influenced by a lot of other players—on many instruments. It was a case of 'When in Rome, do as the Romans do,' so I didn't have time to consider my own playing seriously."

"When you work and live with different guys, naturally you're influenced by those guys. Such as Lee Konitz, Frank Rosolino. Frank's my all-time favorite. He's really a fantastic player but so taken for granted. Like when you listen to Dizzy, you expect a phenomenal level of performance. Even when Frank doesn't feel like playing, he can do more than other trombonists who're really trying."



Perkins and Kamuca converse.

How do they feel about playing baritone, alto, and clarinet?

PERKINS: "Yes, I enjoy playing baritone. I had a try at playing alto but, frankly, I can't seem to cope with it too well. It's a little difficult to play it in tune all the time. I haven't played too much clarinet. Interested in it, though. It's very difficult to keep up with all the instruments. Now, bass clarinet interests me much more than either alto or the B-flat clarinet."

KAMUCA: "Me, too. I get a kick out of playing baritone; find it very easy to play. It came very naturally to me, and I feel just as flexible, just as comfortable as I do on tenor. So far as alto is concerned, I find I have the same problem as Bill: it is more difficult to play in tune. See, the higher in pitch the instrument gets, the harder it is to keep in tune. Like clarinet, for instance."

"Personally, the only two guys I felt could really speak out on the instrument were Lester Young and Benny Goodman. At that time—in the late '30s—I don't think Lester could do *anything* wrong. I think Lester is an amazing person anyway. You just can't say enough about him."

On the subject of Young, Richie can wax eloquent.

"Prez never did get the recognition due him in his time," he asserts. "He never was given as much credit as Bird because the music and the people weren't prepared for it at the

time when Lester was saying so much that was new. And I firmly believe that because people didn't accept Lester, that affected him deeply.

"To me this is clear because he tried to change his playing in the '40s, he tried to change his sound. His most fruitful years had really passed before anyone accepted him. It's obvious to me that this had a profound effect on him. With Bird, it was different. It just so happened that when he started to play in his new, radical way, both the music and people were ready for it."

It's obvious that Perkins and Kamuca see eye to eye on contemporary tenor players and their influence on their colleagues.

PERKINS: "Sonny Rollins and John Coltrane are saying as much as anyone today. James Clay, too. It's too bad that Clay had to go back home to Texas. I put Richie in that category because of his individual voice. His whole approach to his horn is unmistakable. Richie possesses the most original combination of tonal quality and ideas of any tenor player around. In this respect, he's ideal."

"As far as tone is concerned, Sonny's and Coltrane's ways are rough. They play beautiful sounds, but they're not so much concerned with their *sound* as they are with letting their ideas come through. To me, tone is very important in a saxophone. Almost *too* important—it tends to limit my ideas."

KAMUCA: "Well now, I think Bill can stop worrying about sound. His sound is natural. It's not a problem to him. I've heard him get a beautiful sound on both B-flat clarinet and bass clarinet. In fact, Bill gets a wonderful sound on any instrument he plays. That's really his forte. That and his sincerity. You need that. No matter how talented you are, you've got to have that sincerity. Like Al Cohn and Coltrane. When they play jazz, there's no ulterior motive behind it. They're not trying to do anything but play jazz. You see, when you

(Continued on Page 42)

■ Lee Konitz is working on a sound. "In this stage of my playing," he said, "I feel I'd like to be able to get a sound and become successful with that sound."

"We did some things in 1949 with the germ of an idea in them. But for some reason, we never really got together on it."

"Some months ago, in preparing for a record date, we had an ensemble sound with Billy (Bauer) playing a chord and me playing melody over and under the chord. We really want to try and formulate this sound and hold it."

"The person most aware of the approach this could take is Lennie (Tristano). He knows the need for playing melody."

The 36-year-old alto man was discussing his music in the basement of New York's Half Note, where his group has found a home.

It went in originally for three weeks and has been there 10. In California, Konitz noted, clubs have kept groups for six months or longer. A lot depends on dropping ads in the right place, he added, and if this is done properly, the customers will keep dropping in.

"Working with a small group is most satisfying for me," he said. "The obvious reason is that you don't have to play within arrangements."

"In a band, you're obliged to play within short segments with specific backgrounds. I always felt less able to improvise than play with a strong time feeling. And there's no chance to be subtle with a big band, unless you're Lester Young with Basie's band."

"In a group, there is a pressure because of the constant creativity. But if the group is right, that helps. It's very difficult to get four guys to really play together. And it takes some time to get used to the balance in a room."

"I would like to add another horn. The closest so far is Don Ferrara. But I want to be able to experience the feeling of playing with what we have fully, before feeling the need of another instrument."

Lee started in music on clarinet at the age of 11. "In every article about me," he said with a grin, "they always say that I started with a department-store offer of a clarinet and 200 lessons. But that's the way it happened."

"I played tenor for a few years, then I heard that Jerry Wald was looking for an alto player, and I

took up alto.

"I always felt that I wanted to be a musician. I didn't know what kind of musician I'd be. I enjoyed improvising, but I didn't know too much about what to do—until I met Lennie."

Konitz met Lennie when he was young, and Tristano "laid out a direction for me. I don't study with him today but not because I don't think I could learn something. It's just that I feel I'm at the point where I feel that in order for me to play, I have to experience my own capabilities and weight."

Until he studied with Tristano, Konitz added, he had studied his instrument only mechanically. He said that Lennie then showed him a way to study it musically, and that this is the essential ingredient of Tristano's teaching.

"He has a well-thought-out method of teaching," Lee said. "And he has a great insight into people's feelings. He is able to touch deeply and make direct impressions."

Although noted for his work with

## Lee Konitz

By Dom Cerulli

small groups and the freedom of improvisation they afford, Konitz has worked with the big bands of Wald, Claude Thornhill, and Stan Kenton. Some of that experience has left its mark on his playing today.

"One thing I was made aware of," he said, "is how difficult it is to improvise with the same amount of strength as playing a jazz line that isn't improvised."

"When you play with a band, you fall into a set kind of playing. And you fall into that kind of sound. A lot of people today play the way they do because of that."

"Constant improvisation in a small group is difficult to sustain. It's a great drain to improvise all evening. But it helps to have a group of musicians with a play-for-each-other kind of feeling. And it also helps to have some kind of framework to play in."

"The ultimate for me is to play tunes as they are. Play lines and then be able to pace the improvisa-

tion. It happened some times with Lennie's group, and it's happened some times with this group (Bauer, guitar; Ed Levinson, drums, and Peter Ind, bass)."

Some of the idea of achieving a sound came, Konitz said, from working with Gerry Mulligan's quartet.

For the most part, Lee said, his current group is sounding like a band, "but we haven't started looking for new material yet because we can still do so much work on what we're using now."

"I think that to be a success in jazz," he said, "you either have to be a brilliant improviser or have a group as flexible as possible. Charlie Parker didn't play 20 choruses on every tune. He did what he had to do in several choruses."

"I want to take the group approach and be as flexible in that as the framework will allow."

Lee is now studying piano with Sal Mosca ("I just dig piano. And I feel it will help round me out musically, playing something other than a single-note instrument.")

He has recorded for Verve a freely improvised work, with a string quartet and a rhythm section, on themes by Bill Russo. ("I was satisfied with the results. I was able to improvise for 15 minutes with background figures.")

Before he was deeply into his 20s, Konitz had won wide acclaim as a jazzman. "I don't think I did enough at that time for all that attention," he said, "but I am getting more and more interested in music all the time."

"I feel that there is now enough substance in jazz to warrant a study of jazz and jazz technique, rather than to start with classical and have to unlearn all that."

From Marshall Brown came a commentary on the role Konitz is assuming in jazz. Brown is the former director of the Long Island, N. Y., Farmingdale high school band that made such a favorable impression at the last Newport jazz festival. On his return from Europe after recruiting an international youth band for a jazz festival, Brown assessed some of the more than 500 musicians he had auditioned.

"One significant thing I noticed," Brown said, "was that the alto players were, almost without exception, influenced by Lee Konitz. It seemed to me to be out of proportion to the amount, unfortunately, of influence he has been in this country."



Pee Wee Russell and Jimmy Giuffre together at the Seven Lively Arts The Sound of Jazz TV Show.

## Pee Wee On 'The Old Days'

By Dom Cerulli

■ When Esoteric Records releases a stereophonic LP by Pee Wee Russell and his group later this month, it will mark some sort of a recording landmark for the jaunty clarinetist.

For Charles Ellsworth Russell goes back to the days of acoustic recording.

"Back in the early '20s," Pee Wee recalled, "we recorded into big horns. Each of us had a big horn with a rope on it, so we could pull it down to our level.

"I remember once going through a take without pulling down the rope and being puzzled that the clarinet didn't come through at all. Miff Mole finally called it to my attention."

In the early days of electrical recording, Russell said, the drums gave technicians all kinds of trouble.

"Dave Tough used to sit back about three lengths from the band. We'd all pile our overcoats on the

bass drum. Even so, the sound would sometimes make the needle jump."

Russell recalled the days of paper records, some of which he cut with Don Voorhees and his orchestra.

"We did an experiment," he laughed. "The saxes faced a wall and played against it. We had to turn around to get the beat from Don. These records were slipped into newspapers or given away, but I don't think they were very successful."

In all the years he's been recording, through countless studios and with scores of bands and groups, Pee Wee's distinctive, subtle sound has been a highlight.

"I don't think a clarinet player should scream all the time," he said. "It's great to be able to do it when it's needed.

"But I think he should utilize the whole horn . . . the middle and the lower registers, too. An awful lot of fellows should do that. I don't say

they couldn't, but from what I hear, I don't think they do.

"If you give a change of pace once in a while, the public will realize that the clarinet isn't a screaming, loud instrument."

As recorded sound has improved and broadened, Pee Wee's often harsh, often whispering, always delightful clarinet has been captured with more and more realism. The subtleties which too often escape a listener at a club or concert now come through with a clarity which often startles his fans.

On the Esoteric date, Russell was recorded in stereo for LPs, thus spanning virtually all the eras of recording, including tape.

"Things have changed a lot since I first started to play," Pee Wee said. "In those days, anything resembling jazz was considered more or less noise. But the leaders of country-club orchestras and dance bands always wanted some jazz players in



their bands, so they could slip in a hot solo or two on the public. Maybe they figured they'd educate them.

"That happens today, too. But things are shoved down our throats. If people hear some things on the radio, they think they must be good.

"But being young today has its advantages. There are so many different types of music to listen to today. A youngster can take something from here and something from there and mold it together with his own talent. There's no reason why he shouldn't develop.

"And there's so much more opportunity for schooling. Way back there, we didn't have those opportunities. In smaller towns, the local teacher or the best musician in town were the ones who would give you lessons. There were recordings—if you were fortunate enough to hear them. But there were not as many different types of music to listen to."

Pee Wee was born in St. Louis, Mo., 52 years ago. He took his first lessons on clarinet there, and continued his studies at Western Military academy and the University of Missouri.

Early in his professional life, he spent a year working in Mexico. He acquired his nickname "because I seemed to always be around a big bunch of bruisers. I got shoved around until I could take care of myself."

He played riverboats, barnstormed the west and midwest with various bands and groups, and although somehow generally connected with the Chicago scene, Russell will admit, "I'm not from Chicago. I know where it is, though. It's a big town about 300 miles north of St. Louis."

He worked with Red Nichols for a long time, and it was Nichols who took him to New York.

"Talk about recording," Pee Wee chuckled. "We'd make some things for one company, then go down the street to another studio and make the same things. We'd just change the name of the band and maybe mix up the order of the solos."

Occasionally, the pressure of personal appearances and recordings became too frantic for even the hardest musician. Russell elaborated:

"In New York, I was working with Paul Specht and playing tenor, alto, soprano sax, and bass clarinet. Charlie Green was in that band. Homer Green played trombone, Johnny Morris was on drums, and Bob Chester was there, too.

"We had a contract that called for us to make two records a week,



We made them about 8:30 in the morning.

"We also doubled vaudeville for 16 weeks. And that meant all over the city. On top of everything, we did a daily broadcast from the Palais Royal at noon.

"In those days, we were through at about 1 or 1:30 a.m. and had to be up about 7 the next morning. I don't see how any of us survived.

"Once, during one of Specht's stage things, we did a thing called *Scenes from the South*. One of the songs was *Carry Me Back to Old Virginny*. I'll never forget this if I live to be 800.

"We had been running from place to place . . . you know, play your things, put your horn under your coat, and run for a cab.

"My clarinet octave key pad must have become loosened or something, because we were doing a section specialty on this song when the pad fell out. It started to roll around slowly, just inside the light from the spotlight. I jumped a 10th, and kept looking at that fool thing rolling around in the light. Some of the men on the band saw what was happening, and they either laughed

out loud or snickered.

"Nobody was playing melody. Two of the horns were playing harmony, and I'm not sure what I was playing. Anyway, Specht didn't come in for two days, but when he did, I got it from him—and good.

"So, I thought to myself, as a pretty fresh kid will do, 'I'll have my revenge.' And I borrowed a couple of clarinets from Charlie McLean, who was working in the pit at the Capitol theater.

"We were going to make a record, and when I arrived, I set up four clarinets, in addition to my alto and all the rest. When it was time to get started, I kept picking up clarinets and playing a little, then saying, 'No, that's not quite right.'

"I kept this up until Specht caught on and chased me out of the studio. Later on, he sent some of the boys out to a saloon on the corner, and they brought me back."

Experiences of this sort seem to be Russell's lot. Writer Charles Edward Smith in a chapter on Pee Wee in *The Jazz Makers* tells how a rumor hit Plunkett's bar that Russell had died. During the mourning session at the bar, Pee Wee walked in. The money the mourners had chipped in for flowers was spent right there to honor his "homecoming."

Russell keeps abreast of what is current in jazz. "I'll walk to the Bronx to hear an oboe player I like," he said seriously. "I'll listen to anything new. I don't know if I'll understand it or like it. But I'll listen to anything . . . except honking. Please put that in headlines.

"In my own playing, I try to do what I like to do. I imagine it's the same with many of the musicians today."

Pee Wee has been working with Ruby Braff's octet and sextet. With Braff (who says simply, "Pee Wee is the greatest there is") Russell has recorded several LPs, notably the Braff *Salute to Bunny Berigan* on RCA Victor.

With Braff's group, Pee Wee appeared at the Newport Jazz festival last year. His work there, which was greeted with warm, enthusiastic response, was captured on one of the Verve Newport LPs.

Despite a string of records that go back some 30 years, he is still searching for something new.

With an almost conspiratorial air, he confided that he was "fooling around with an alto again."

"Of course," he grinned, "it sounds like it has a fever. But I think that it will be valuable in the group. It would make the horns more flexible. I think."



# BENNY GOLSON



By Harry Frost

■ The small and select group of individuals who specialize in jazz composition and arranging constitute one of the most exclusive fraternities in music.

The names of Manny Albam, Tadd Dameron, Bill Holman, Quincy Jones, Marty Paich, and Ernie Wilkins occur immediately, and there are others well known in the field, but the list is not a very long one.

The blowing musicians outnumber the writing musicians by far. Most arrangers have an adequate degree of facility on one instrument or another, but the number of those who excel as writers and instrumentalists is very few.

Benny Golson is one of these few.

The name Golson has been appearing more and more frequently on jazz LPs—sometimes as composer, sometimes as tenor saxophonist, and often as both. Recognition has come rapidly to him in the last year, yet there was nothing sudden about his arrival. Benny did not somersault into prominence.

With quiet determination, Benny has been building a music career since the mid-40s when he was captivated by the Dizzy Gillespie record of *Our Delight*. This was Tadd Dameron's composition, and Benny points to Tadd as his first and most important influence.

Golson was a Philadelphia youngster of 17 when the doctrines of Dameronia began to impress him. "Tadd's music really ignited the spark for me," he said. "After hearing things like *Our Delight* and *Lady Bird*, I had more of a definite goal. I wanted to do more than play tenor sax. I wanted to write." At 28, Benny Golson was playing and writing for the Dizzy Gillespie band.

It was in 1947, while attending Howard university in Washington, D. C., that Benny began composing.

"I was prompted to write an arrangement on *Idaho* for the band they had at school—it was about a 16-piece band," he said. "I was very nervous when the band was rehearsing it because it was the first thing I'd ever

written in my life. When they started to play, I tried to follow them on the score, but it sounded so much better than I thought it would that I didn't try to follow the arrangement. I just listened. And after that, I began to write, write, write."

Among the things he wrote during his college days is a jazz waltz, *Waltz Fantasy*. It's a beautiful example of his gravitation toward the Dameron style. Unfortunately, it hasn't been recorded.

When Golson completed his schooling in 1950, he found that his only opportunity to work was with rhythm-and-blues groups. This turned out to be a blessing in disguise, for in 1951 when he joined Bullmoose Jackson's band, he found that it contained a pianist named Tadd Dameron. This was almost too good to be true.

With Dameron around, Jackson's group was more than just another r&b band. Bullmoose was using such Dameron arrangements as *Casbah* and *Sid's Delight*, and Benny and Tadd were becoming good friends. Soon Benny was inspired to write something in dedication to Tadd.

"I didn't title it," Golson said, "because I didn't know if Tadd would approve. After the band played it a couple of times, Tadd said he liked it. Then I told him that I'd written it for him and asked him if it would be allright to call it *Shades of Dameron*. He was pleased, and so was I."

Tadd had an LP date coming up in August, 1952, and along with his own compositions he planned to use a couple of Benny's things. The two were acquainted with a trumpet player from Wilmington, Delaware, who never had been given a break on records. He was called Brownie. They felt he had a great future and wanted to feature him on the LP. The session didn't take place.

Almost a year passed. Then in June, 1953, the session came about for Prestige. The young trumpeter from Wilmington was there—marking Clifford Brown's second appearance on a jazz recording date.

Dameron kept the group together after the recording date, and they worked part of the summer in Atlantic City, N. J. Because Brownie and Benny were of the same mild temperament and because their music aims were so much alike, they became close friends. When Tadd's group broke up in the summer of 1953, Golson and Brown joined Lionel Hampton's band, which included Quincy Jones and Gigi Gryce.

After their Hampton tenure, Benny's and Brownie's paths didn't cross very often, but their close friendship remained. Brown became associated with Art Blakey and then with Max Roach until he died in a June, 1956, automobile crash.

From 1954 to 1956, Golson was quite active. He was

(Continued on Page 41)

## film flam

By John Tynan

**ON AND OFF THE BEAT:** While major studio production is hung up by the musicians' strike against the movie makers, probably the most important film musical undertaking, Sam Goldwyn's version of *Porgy and Bess*, is underway with AFM blessing.

When the klieg lights go on again, and *Porgy* gets under way, here's how the cast will line up: Sidney Poitier and Dorothy Dandridge will play the title roles; Sammy Davis Jr. will be seen in the part of Sportin' Life; Broadway actor-bass baritone Broc Peters is cast in Crown's role; mezzo-soprano Inez Matthews will sing the part of Serena. Pearl Bailey and Diahann Carroll also are cast.

Diahann will be in the role of Clara, who sings *Summertime* at the opera's outset.

As previously reported in this space, Andre Previn will supervise the music and, we assume, will adapt the underscore to the \$5,000,000 film's scope. In addition, 1956 Oscar-winning Ken Darby is signed for the all-important post of vocal director.

An interesting sidelight on the casting of Poitier in the lead is that, when first approached, the actor refused the part on grounds that the opera did no credit to the Negro people. When assured by Goldwyn that the subject matter would be treated with utmost care and would portray Negroes in a dignified manner, Poitier changed his mind. To those of us who long have felt *Porgy* to be essentially bigoted in its characterizations, this "cleanup" comes as somewhat of an eyebrow-raiser.

In his underscore for Universal International's Orson Welles film, *Touch of Evil*, composer Henry Mancini clefled what he terms "a jazz-type score . . . sort of Afro-Cuban jazz" written with total exclusion of strings and woodwinds.

Added to the studio orchestra for the livelier sequences were jazzmen Pete Candoli, trumpet; Plas John-

son, tenor; Dave Pell, baritone; Red Norvo, vibes; Ray Sherman, piano; Rollie Bundock, bass, and Mike Pacheco and Jack Costanzo, bongos and congas.

Alex North, on his RCA Victor album, *North of Hollywood*: "These are my own arrangements, of course, scaled down from the large studio orchestra. I just rearranged the film music for 14 pieces. Yes, everything is written; no ad lib blowing at all. Why? Well, I *always* work that way.

"Is it jazz? I'd call it a stylized jazz album. Actually, this is the style I've been trying to write into serious, extended form for the past 20 years in motion pictures.

"The sidemen? Can't remember 'em all, but some on the album are Shelly Manne, Andre Previn (he played all the piano except for one



■ Benny Goodman's *Swing Into Spring* special on NBC last month was undoubtedly the best popular-music show I've seen on TV this season.

I don't know anything about Charles Dubin, the man listed in the credits as the producer-director of the show, but I accord him the utmost respect, anonymously, and from afar.



The show was put together almost precisely the way I believe a musical TV show ought to be put together. I suppose I was as pleased at watching the work of somebody whose ideas coincide with mine as I was with the content of the show itself.

With a cast consisting of Goodman, Ella Fitzgerald, Harry James, Jo Stafford, Ray Eberle, Red Norvo, Teddy Wilson, the McGuire sisters, and a collection of sidemen from several Goodman eras, Dubin had the good sense to keep them all busy at one task: making beautiful music.

small section), Joe Mondragon, Conrad Gozzo, Mannie Klein, Pete Candoli, Ray Linn, Lloyd Ulyate, George Roberts, Davey Pell, and Skeets Herfurt. Oh yes, Alvin Stoller played on the second date. The music is taken from various scores of mine: *Streetcar*, *Hot Spell*, *Rose Tattoo*, *Member of the Wedding*, and so on."

**SHORT TAKES:** Cast as a warlock (that's a male witch) in Columbia's *Bell, Book, and Candle*, Jack Lemmon does a torrid bongo bit with the fratelli Candoli. Jack's first piano album will be out soon on Epic . . . Shelly Manne and His Men will ad lib a jazz underscore for a feature-length picture produced by an independent company. This will be the first time for such an undertaking in this country . . . The radio commercials for the first Cinemiracle movie, *Windjammer*, (music by Morton Gould, incidentally.) break us up. Unctuous announcers are describing the flick as ". . . wall-to-wall entertainment."

## radio and tv

By Will Jones

There was very little nonsense. Goodman had to read a couple of lines, and so did the McGuire sisters. Aside from that, it was a strictly musical musical.

Host Dave Garroway's in-between comments about the music of the swing era were brief and unobtrusive. Transitional devices such as a couple in a car necking to Dorsey and Miller arrangements were clever, pointed, and never in the way.

Garroway was the old, music-loving Garroway and didn't get a bit wide-wide-worldly until the very end, when he closed with some remarks of the this-music-may-be-out-greatest-export variety. He and the writer had been so well-behaved up to that moment, however, I had the feeling they had earned that little escape from restraint.

Bambi Linn and Rod Alexander and a few other dancers were on hand to do swing-era dances—a kind of middle-aged citizens' *American Bandstand*. Their nostalgic display caused my wife to exclaim, "They're dancing the way *people* dance!"

There was a reunion flavor to the  
(Continued on Page 36)

## feather's nest

By Leonard Feather

■ If you had a million dollars to promote jazz, how would you spend it?

Hundreds of readers who answered this question, in their eagerness to wishful-think to their hearts' content, overstepped the prescribed maximum of 50 words. I sympathize. The young woman who won the prize, and whose answer is contained here, was among the many who ran on at length in replying to this question. (No answers of fewer than 50 words were prizeworthy anyhow.)

What varied daydreams these our readers dream!

One man, in Detroit, wants to "do something to encourage a shot in the arm to player piano sales." Another, an economics student in Hamburg, Germany, wants to establish a pension fund for jazz musicians and their families, plus a jazz sanitarium.

A reader in Prague, Czechoslovakia, is worried about problems closer to home: "The last real U.S. jazz unit in Czechoslovakia was Bob Clithero's U.S. army group in 1945. I would buy jazz concerts with U.S. musicians for us here in Czechoslovakia."

Combo leader Reese Markewich would "establish a rural community for jazz musicians and their families."

By and large, the desires of the respondents fell into a handful of main categories. The heaviest volume of mail dealt with the paucity of television jazz, about which no less than 34 percent wanted to do something.

Education, workshops, scholarships, and the like were mentioned by 29 percent, radio by 23 percent, the promotion of festivals and concerts by 20 percent. About 12 percent would like to open up new and different jazz clubs; 9 percent want to start some association and/or foundation; 7 percent would help send jazz abroad, and another 7 percent would produce records (several mentioned expository LPs à la Leonard Bernstein).

About 6 percent were concerned with some form of philanthropy to help old or demode or just plain unemployed musicians. ("I'd like to help those who were once esteemed but whom the public now considers dated," wrote Gert Briselius of Malmö, Sweden. "Their way of playing

must not be deemed worthless just because new stars are coming up.")

Among the many TV suggestions was this from Jonathan Yardley of Chapel Hill, N.C.: "I would grab the 9 to 9:30 spot on CBS-TV Sunday evenings, put the Duke on as emcee, and give every talented and interested jazz musician a chance . . . It seems, despite all the LPs, jazz is suffering from underexposure."

Phil Palmer of Mill Valley, Calif., has other ideas: "I would stock all the library record-rental shelves in the U.S. with the finest, most genuine, exciting jazz attainable . . . I would give scholarships to talented teenage or older jazz students. I would see to it that those who resist jazz or are unfamiliar with it would become acquainted with it in their homes via radio and TV on the local level."

One restless west coaster, Clint Hopson of Downey, Calif., would do three things:

1. Bring a concert of the east coast greats to the Hollywood bowl, a la Newport, to prove to the western dilettantes that jazz doesn't have to be 'cute' all the time and to prove that the west coasters with a few exceptions are standing still.
2. Commission Duke Ellington to sit down with Billy Strayhorn and spend enough time to write the great work for jazz in extended form—they are the only ones who could do it.
3. Sponsor a campaign to cut the entertainment tax, so that more jazz artists could appear in more places so that more people would go out and see them so that the saloons could stay open so that more jazz musicians could get jobs so that . . . ad infinitum."

A delightful mixture of whimsy and practical common sense ran through the reply by Patricia A. Samson, Box 343, Cedar Falls, Iowa.

Because all her answers were on this consistently intelligent and witty level, she is the recipient of the six free LPs offered as a prize for the best entry in this "20 Questions" survey.

If Miss Samson's prize had been a million dollars instead of six LP's here's what might have happened:

"I would try to elect Jack Tracy President of the United States. I would buy 90 minutes of network

TV time Sunday nights, 52 nights of the year, and run the show myself: no pop singers, no records plugged, no gimmicks permitted, no fancy sets, no dancers . . . just the men and their horns.

"I would set up three connected jazz colleges in the east, midwest and west, with rotating jazz artist faculties three quarters of the year, and summer quarters at each of the colleges there would be an all-out ball, with festivals, seminars, jam sessions.

"I'd set up a jazz Johnson office to guide Hollywood and stamp a seal of approval on worthy films utilizing jazz (*Sweet Smell of Success*) or stamp as condemned those films that muck up reality (that Glenn Miller botch, for example). This same office to have a legal department to initiate libel suits against national magazines and newspapers whose editors are as well equipped to write about jazz as I am to discuss the care and feeding of Tibetan goats.

"I'd allot big chunks of money to preserve the *Voice of America* jazz broadcasts; I'd have a jazz lobby in Washington. (I don't know what it would do, but I think it should be there.) I'd set up a dues-paying, legitimate national association of jazzmen and jazz (I don't like the word but I'll use it) fans, in which all memberships would have to be passed on by an executive panel (perhaps by an inspection of records in the fans' collections, thus weeding out Jill Corey fan clubs, etc.).

"I am not a Babbitt-joiner, but a national jazz association that had things to do and DID them, and through which central voice all of us could express ourselves . . . Well, if I had a million dollars, I'd set one up in a big hurry."

Hate to tell you, Miss Samson, but your funds ran out almost two paragraphs ago. Would you care to try for a second million?

## Call A Cab

Chicago - Northwestern university disc jockey Sam Levene remembers this episode:

At a Duke Ellington band concert at the university, a university staff member approached Ellington after the concert. "Well, is there anything else we can do for you, Mr. Calloway?" he asked.

According to Levene, Ellington blinked once, glanced incomparably at the questioner, and slowly walked away.



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# music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

## recommended

### DAVID ALLEN

After a long absence from the scene, Allen (formerly Allyn, when he was doing some quite remarkable singing with Boyd Raeburn's band) is back with a collection of lovely songs by Jerome Kern. *A Sure Thing* (World Pacific WPM-108). Pegged at \$2.98 to tie in with Allen's appearance April 20 on Steve Allen's NBC-TV show, the set is certainly the best value-for-money on the market today.

Allen's voice has a natural gutty timbre, and his phrasing and breathing are every bit as phenomenal now as back in the '40s. I particularly liked him on *The Folks Who Live on the Hill* and the title tune. Also in the set are excellent versions of *Dearly Beloved*; *I'm Old-Fashioned*; *Lovely to Look At*; *The Way You Look Tonight*; *Long Ago and Far Away*; *I've Told Every Little Star*; *All in Fun*, and *In Love in Vain*.

Johnny Mandel's backgrounds are sensitive and effective. But it is Allen's LP from Note 1. As I write this on the same day I received the record, it is spinning for at least the seventh time on my turntable. Welcome back to a fine musician. (D.C.)

### THE BARBER OF SEVILLE

Rossini's opera receives its third complete LP version (actually, it's at least the fourth, but the old Cetra long has been gone from the catalog) with baritone Tito Gobbi in the title role on Angel 3559 C/L (available singly as Angel LPs 35465-6-7).

Maria Meneghini Callas sings Rosina. Luigi Alva is Count Almaviva. Nicola Zaccaria is Don Basilio, and Fritz Ollendorf is Dr. Bartolo. Alceo Galliera conducts the Philharmonic orchestra and chorus.

The work itself is light, lively, and melodious; a fine starting point for anyone seeking to develop an interest in opera. The performances here are generally good, although Gobbi seems to have lost a touch of his crackle as Figaro. To my taste, though, he is still head and shoulders above other Barbers. Alva is a fine Count, although a bit stiff in the comedy portions allotted to him in Acts 1 and 2. His lyric work is light and ringing.

Miss Callas is excellent as Rosina, and her voice here has none of the early coldness which occasionally marks her performances. Zaccaria's Basilio is good, but I've heard *La Calunnia* done with more thunder. Ollendorf is properly befuddled as Bartolo.

Orchestral and choral work are fine, but the whole opera is paced a bit leisurely. Recorded sound is superior. On the whole,

the set is a worthwhile investment in a grand old operatic war horse. (D.C.)

### SAMMY DAVIS JR.

The usually explosive Davis undertakes a ballad venture in *Mood to Be Woored* (Decca DL 8676). Assisted solely by Mundell Lowe's tasteful guitar backgrounds, Davis overcomes certain technical limitations to present an effective 12-tune set.

Included are *What Is There to Say?*; *Love Me, I Could Have Told You*; *For All We Know*; *I Get Along Without You Very Well*; *This Love of Mine*, and six others. A constantly growing entertainer, Davis here indicates considerable potential as a balladeer, with Sinatra as his obvious guide. There is a consistent warmth to Davis' efforts here that makes this LP a comfort to hear in this age of the horde of attacking singers. (D.G.)

### BETTY MADIGAN

In *The Jerome Kern Songbook* (Coral CRI 57192), Miss Madigan presents a splendid array of tunes by that composer. Backed by Dick Jacobs studio orchestra, she offers straightforward presentations of a dozen Kern gems, including *They Didn't Believe Me*; *The Song Is You*; *I Won't Dance*; *A Fine Romance*; *The Last Time I Saw Paris*; *I'm Old-Fashioned*; *Long Ago and Far Away*, and *All Through the Day*.

Miss Madigan, it seems to me, manifests the better characteristics of the supper-club singer breed. She emphasizes the material at hand and does so admirably here, without pretentious oversinging or gimmicks. And, in listening to unadulterated Kern, I'm convinced that *Paris* is one of the loveliest tunes in existence. (D.G.)

### THE MASTERSOUNDS

*The King and I* (World Pacific, Pacific Jazz Series PJM-405) is a quite captivating jazz-tinged mood interpretation of Oscar Hammerstein's music for the Broadway show and motion picture. The Mastersounds' second LP album, it should ride the crest of current popular taste for unusual treatments of such music.

Monk Montgomery, electric bass; Buddy Montgomery, vibes; Richie Crabtree, piano, and Benny Barth, drums, treat such songs as *Getting to Know You*; *Dance of the Siamese Children*, and *We Kiss in the Shadows* with restraint and taste. Both sides open with medleys of five of the album's 11 songs, setting from the start an

unobtrusive tone.

Tonal comparison with the Modern Jazz Quartet is perhaps inevitable, not only because of the similar instrumentation but by reason of Buddy Montgomery's Bags-like vibes style. Such comparison, however, is superficial because of this group's wholly different approach. Excellent dinner music with pronounced jazz feeling at times. (J.A.T.)

### MORT SAHL

*The Future Lies Ahead* (Verve MGVL 15002) is a typical set from Sahl's nightclub repertoire. For most readers, this may well be sufficient recommendation. For those who are not familiar with Sahl's penetrating approach to life and his it's-only-a-paper-gestalt type of motivation, this is a splendid introduction to one of our time's most significant humorists.

Apparently recorded at the Hungry i in San Francisco, this is a fine sampling of Sahl's prowess as an analyst of world affairs and various contemporary phenomena. He doesn't sing or play an instrument; he simply talks and talks and talks, in a steady, but enlightening, stream.

James Joyce would have dug Sahl. I hope that Norman Granz digs him enough to issue a second volume. (D.G.)

### FRANK SINATRA

Customers who measure value received by the number of tracks in an album surely will find a bargain in *This is Sinatra, Volume 2* (Capitol W 982). Crammed into this recap of the Thin Singer's single releases are no fewer than 16 songs, all with accompaniment by the Nelson Riddle orchestra.

Inasmuch as all these songs were recorded with an eye to the pop single market, this potpourri lacks the distinction of some of Sinatra's other packages. Nine of the tunes originally were released by Capitol; the remaining seven are remakes of songs cut by the singer in his Columbia days.

While the set is composed mainly of ballads, Riddle's studio men get to swing on a few tunes with consequent tasteful muted trumpet breaks by Harry Edison. The songs Sinatra sang on Columbia singles were freshly scored by Riddle for the album.

This newest addition to the singer's ever-growing catalog should be a sure bet for Sinatra addicts who didn't run out and buy the singles. (J.A.T.)



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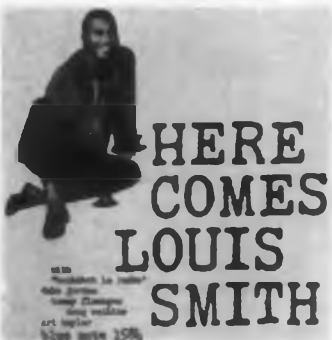
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# jazz records

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

### Art Blakey

**A NIGHT IN TUNISIA**—Vik LX-1115: *A Night in Tunisia; Off the Wall; Theory of Art; Couldn't It Be You?; Evans.*

Personnel: Blakey, drums; Bill Hardman, trumpet; John Griffin, tenor; Jackie McLean, alto; Jimmy DeBrest, bass; Sam Dockery, piano.

Rating: ★★★½

The Messengers, hitting hard and clean again, paced by Blakey at the drums.

The title track is a long (nearly 13 minutes) rhythmic probing of Dizzy's tune, with opening and closing rhythmic passages featuring everyone in the group playing a variety of rhythm instruments.

The remainder of the set, except for McLean's *Couldn't It Be You?*, a medium ballad, is all swinging Messenger. Griffin's work is impressive, as is the trumpeting of Hardman. McLean blows hot and cold. Dockery shows flashes of promise.

The up tunes are loose heads, with solos strung out and the proceedings propelled by Blakey. (D.C.)

### Miles Davis

**RELAXIN'**—Prestige 7129: *If I Were a Bell; You're My Everything; I Could Write a Book; Oleo; It Could Happen to You; Woody'n You.*

Personnel: Davis, trumpet; John Coltrane, tenor; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

Rating: ★★★★

After all that walkin' and cookin', it's time for Miles and men to relax. That's what they do here. This is an informal, one-take-a-tune session, complete with asides from Miles to Prestige's Bob Weinstock and a false start on *Everything*.

Miles plays muted horn on all but *Woody'n* here. He plays with his customary delicate, intricate impact. Chambers is superb. Garland plays effectively in support and solos authoritatively. Jones, less oppressive here than in past conquests, contributes inspirationally, too. The material is of interest, with the standards particularly well handled. It's pleasant to hear a co-ordinated jazz group approach such tunes.

There is a hesitancy and lack of melodic content in Coltrane's playing at times here that hampers his effectiveness for me and lowers the rating of the LP. This is particularly true on the first two tracks, on which his solos seem to me to be rather aimless and somewhat strident. However, he is quite fluent on *Oleo* and *Book*. His efforts, throughout the LP, lack a consistent quality.

In general, however, this is an attractive set. And when all the members of the quintet are inspired, as on *Book* and *Oleo*, it is a valuable demonstration of conceptual prowess.

Ira Gitler's notes are frank and informative. (D.G.)

### Duke Ellington

**HI-FI ELLINGTON UPTOWN**—Columbia CL 1660: *Skin Deep; The Mooche; Take the "A" Train; Perdido; Controversial Suite.*

Personnel: Ellington, piano; Cat Anderson, Clark Terry, Willie Cook, Ray Nance, trumpets; Jase Tizol, Quentin Jackson, Britt Woodman, trombones; Paul Gonzales, Harry Carney, Jimmy Hamilton, Russell Procope, Hilton Jefferson,

reeds; Louis Bellson, drums; Wendell Marshall, bass.

Rating: ★★★★★

**ELLINGTON INDIGOS**—Columbia CL 1661: *Solitude; Where or When; Mood Indigo; Autumn Leaves; The Sky Fell Down; Prelude to a Kiss; Willow, Weep for Me; Tenderly; Dancing in the Dark.*

Personnel: Ellington, piano; Anderson, Terry, Cook, Nance, Harold Baker, trumpets; Jackson, Woodman, John Sanders, trombones; Carney, Procope, Hamilton, Gonzales, Johnny Hodges, reeds; Sam Woodyard, drums; Jimmy Wood, bass.

Rating: ★★★★★

The *Hi-Fi Ellington Uptown* LP has been reviewed before, but with Duke's *Tone Parallel to Harlem* instead of *Controversial Suite*. The latter work was substituted for the rather pretentious *Parallel*, and the repackaged set was slipped into the market without any fanfare by Columbia . . . and certainly without any warning.

The rating is for the *Controversial Suite*, a longish work in two sections: *Before My Time* and *Later*. The first section is a spoof, often needle-sharp, of Dixieland and the mold of standards existing in the traditional. Perhaps Duke is rebutting the jazz-came-up-the-river concept again.

*Later* comes on with Duke's music, paced by a metronomic clicking, as if to underline that time is running out. Each movement grows in interest with repeated playings.

The rest of the LP is first-rate if you can take Bellson's hi-fi solo its full length on *Skin Deep*. *The Mooche* is exquisite, *Perdido* is good; and "A" Train, with Betty Roche's hip vocal, is a delight up to the tenor solo.

*Ellington Indigos* is virtually a dance set. Duke mixes some of his tunes with some standards by other composers and plays them with the emphasis on shades of color.

He has *Solitude* pretty much to himself; Gonzales' breathy tenor has a show-piece on *Where or When*; then Baker (muted) takes over *Mood Indigo*, and this shouldn't be missed. Shorty pops up with his lovely open horn on *Willow*, which also spots Duke and Hodges. Nance is heard on violin on *Autumn Leaves*, also spotting an overblown vocal by Ozzie Bailey, and on trumpet on Duke's handsome *The Sky Fell Down*.

No collection of Ellington would be complete without a spot for Carney, and he is heard, too briefly, on *Dancing in the Dark*; while Hamilton's clarinet has *Tenderly* right through. This could bring back dancing . . . or at least dancing. (D.C.)

### Firehouse Five Plus Two

**FIREHOUSE FIVE PLUS TWO GOES TO SEA**—Good Time Jazz L-12028: *By the Beautiful Sea; When My Dreamboat Comes Home; Minnie the Mermaid; Over the Waves; Sailboat in the Moonlight; On the Good Ship Lollypop; Pentia; Asleep in the Deep; She Was Just a Sailor's Sweetheart; Between the Devil and the Deep Blue Sea; Red Sails in the Sunset; Anchor Aweigh.*

Personnel: Ward Kimball, trombone; Danny Algire, trumpet; George Probert, soprano sax; Frank Thomas, piano; Dick Roberts, tenor; Ralph Ball (Tracks 3, 6, 7), George Brown

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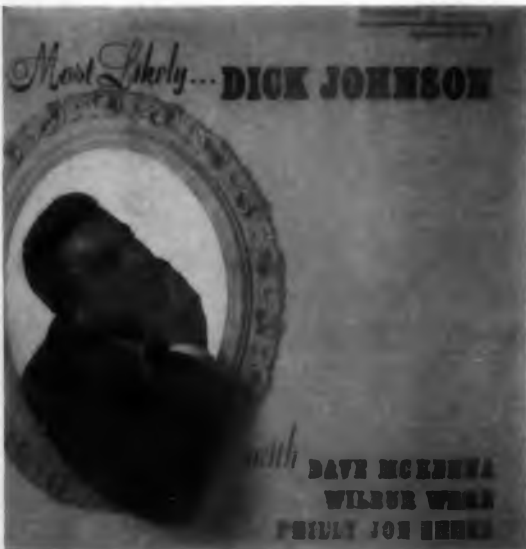
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RCA VICTOR

(Tracks 1, 2, 4, 5, 8, 9, 10, 11, 12), tuba; Eddie Forrest, drums.

Rating: ★★★

This album is a lot of fun, from the cover picture of the FH5&2 marching full steam ahead into the spanking blue Pacific, to the light touch on the tunes inside, to the sea noises between tracks.

I liked the lyrics to *Sailor's Sweetheart*, and Bruns' solo on *Devil and the Deep Blue Sea*, which he opens with a straight melody chorus on tuba and then follows with a hot chorus on the bulky instrument.

No world-beater musically but a lot of fun, played competently and with a certain damp enthusiasm. (D.C.)

**Ella Fitzgerald-Duke Ellington**

**ELLA FITZGERALD SINGS THE DUKE ELLINGTON SONGBOOK**—Verve 4008-2, 4009-2; *Rockin' in Rhythm; Drop Me off in Harlem; Day Dream; Caravan; Take the "A" Train; I Ain't Got Nothin' But the Blues; Clementine; I Didn't Know About You; I'm Beginning to See the Light; Lost in Meditation; Perdido; Cotton Tail; Do Nothing Till You Hear from Me; Just Asistin' and Arochin'; Solitude; Rocks in My Bed; Satin Doll; Sophisticated Lady; Just Squeeze Me, But Don't Tense Me; It Don't Mean a Thing; Azure; I Let a Song Go out of Heart; In a Sentimental Mood; Don't Get Around Much Anymore; Prelude to a Kiss; Mood Indigo; In a Mellow Tone; Love You Madly; Lush Life; Squatty Roo; I'm Just a Lucky So and So; All too Soon; Everything But You; I Got It Bad and that Ain't Good; Bit-Blip; Chelsea Bridge; Portrait of Ella Fitzgerald (Royal Ancestry; All Heart; Beyond Category; Total Jazz); The E&D Blues.*

Personnel: Ella Fitzgerald, vocals; Ellington, piano, and orchestra; Billy Strayhorn, piano; Dizzy Gillespie, trumpet; Ben Webster, tenor; Stuff Smith, violin; Paul Smith, piano; Barney Kessel, guitar; Joe Mondragon, bass; Alvin Stoller, drums; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass.

Rating: ★★★★★

To bestow an excellent rating on this package of four 12-inch LPs is really a most inadequate method of evaluation. Such is the scope and variety of this music that an over-all rating, while necessarily dictated by considerations of space, is far from ideal in judging its worth to today's jazz record buyer. A monumental undertaking it assuredly is. Most important, though, is that it comes off an artistic success.

Ella is heard in different musical settings; with the Ellington band on four sides; with a small group on the other four. In *Solitude*, *Azure*, and *Sentimental Mood* she sings to the sole accompaniment of Kessel's guitar; while on the second side of the third record Peterson, Ellis, and Brown take over from Smith, Kessel, and Mondragon.

Detailed comments on each individual track are ruled out here, as must be made clear from a glance at the number of songs in the package. The high points throughout, however, are many and brilliant.

*Rockin'*, which opens the album, finds Ella scatting with the full band. *Harlem* shows off to fine advantage the solo trumpets of Nance and Terry. Hodges' limpid, soaring alto is afforded several airings; notable, though, is his almost startling attack on the first note in *I Didn't Know About You*. And, in the same take, the unusual blend achieved between Ella's voice and the saxes in the final phrase is quite arresting.

Gillespie is in for only one number, the onrushing "A" Train, during which he trades fours with Clark Terry, Harold Baker, Willie Cook, Cat Anderson, and

Nance. The trumpet section in this take is on fire. Ella, too, is magnificent here. She seems wholly free, soaring and swooping with the band. Her upward glide into the second vocal chorus is sheer delight.

In her tracks with the combo, Ella is heard in admirable contrast to the big band sides. Webster and Smith solo in their highly singular manner with Ben's take-off on *Rocks* the climax of the song. Stuff is angular, probing and strong in his solo on *I Let a Song*. The slow-walking *Squeeze Me* is individualized by a unison blend among Ella, Stuff, and Ben. The only weak point in the package is Ella's rendition of *Lush Life*. Enthusiastic too romantic, she overdramatizes words in the wrong places and fails completely to communicate the world-weariness of Strayhorn's lyric. Ella sings this sophisticated lament of a disillusioned, ennui-ridden woman with the complacent coyness of an affected college girl.

Purporting as it does to limn in Ella's character, the four-part *Portrait* is an engagingly exuberant vehicle for soloists Gonsalves, Baker, Hamilton, Terry and trombonist John Sanders. Duke and Strayhorn verbally introduce each piece.

The first movement, *Royal Ancestry*, is appropriately up-tempoed and royally sweeping, demonstrating the band's power and pressing attack. *All Heart* is warmly romantic, a fine showcase for Baker's round-toned horn. *Beyond Category* features tenor, clarinet, and Terry's lightly chuckling trumpet, and the humorous feeling is heightened at the close by Strayhorn's frisky treble figures in the fade-out. The final sketch in the *Portrait* is blissy and down to earth with Terry preaching a message of his own.

To wind up, Ella and the full band again join forces for the *E&D Blues*, up-tempo and wailing. It's a good close to the package, for the spirit is there, the happy groove that must have pervaded these history-making sessions.

An absolute must in any library, even at the hefty price of \$19.92, not including tax. But it's a double-sawbuck well spent. (J.A.T.)

**Johnny Hamlin Quintet**

**POWDER PUFF**—RCA Victor LPM-1546  
*Powder Puff; Blue Mascara; Strange Perfume; Sweet and Lovely; Oh! Look at Me Now; Ah! She Sings; Hello, Beautiful; Shari; You Stepped out of a Dream; At a Perfume Counter; You're a Heavenly Thing; Pancake.*

Personnel: Hamlin, accordion, piano; Kenneth Earnest, bass; tuba; Art Mooshagian Jr., trumpet; valve trombone, baritone sax, tenor sax, piano; flute; Donald Hamernik, drums.

Rating: ★★★

Hamlin's vari-textured quintet (its members handle more than a dozen instruments) brings a little pep and swing to some fine standards and originals.

Although the free-booting drive of the small group is here subordinated to a well-modulated, somewhat-bulky ensemble sound, there is considerable of interest to hear. In *Shari*, a pretty original, the group hits what is its identifying mark to me—a low-pitched ready sound. *Puff* is a catchy theme similar to many, with some good flute and some rather bland tromboning. *Mascara* catches Hamlin at the piano, and spots some gritty, substantial Mooshagian trombone.

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The change in tonal color and texture is bright, but over-all there isn't enough solo depth to sustain the ensemble work. Hamlin uses his accordion sagely, never allowing it to blanket the proceedings. (D.C.)

## Woody Herman

WOODY HERMAN '58—Verve MG V 8255; *The Preacher*; *Why You*; *Blue Satin*; *Bar Fly Blues*; *Wailin' in the Woods*; *Roland's Rollin'*; *Stairway to the Blues*; *Try to Forget*; *Downwind*; *Ready, Get Set, Jump*; *Small Crevice*; *Gene's Strat*.

Personnel: Herman, clarinet, alto, leader; Jimmy Cooke, Bob Newman, Jay Migliori, tenors; Roger Pemberton, baritone; John Coppola, Bill Castagnino, William Berry, Andrew Peete, Danny Stiles, trumpets; Bill Harris, Willy Dennis, Bob Lamb, trombones; John Bunch, piano; Jim Gannon, bass; Don Michaels, drums.

Rating: ★★

The band Herman currently is fronting is one of the best he's had. This is its immediate predecessor and while it speaks authoritatively in Woody's idiom, it does not have the force of his present band. Nevertheless, there are a good many fine moments here. If this is a ★★ LP, then Woody is fronting a ★★ hand.

The band had been a unit for just four months when this LP was cut. However, it manifests the "band that plays the blues" philosophy of Woody.

The majority of the arrangements were contributed by Gene Roland. They are functional and simple in structure, emphasizing more of the band's resources than the composer-arranger's ability.

Harris is the major soloist, lunging rhythmically and stretching melodically in individualistic fashion. Cooke plays well, too, and there is an over-all level of solo competence throughout. The band, as a unit, retains the discipline and swing that are so much a part of Woody's approach.

In addition to Roland's arrangements, which are uniformly effective, there are contributions by Bill Holman (*Downwind*), Al Cohn (*Try to Forget*), Tadd Dameron (*Small Crevice*), pianist Bunch (*Why You*), and Horace Silver's delightful *Preacher*. The back country mood of the latter, Cohn's moody *Forget*, Holman's stirring *Downwind*, and Roland's conception of the blues, apparent throughout, make this well worth owning.

While this is not Woody's best, it is not far from it. And as an indication of the strength always present in Woody's band, it is a splendid contribution to the jazz library. (D.G.)

## Ed Higgins

ED HIGGINS TRIO—Replica 1009; *A Night in Tunisia*; *Happiness is Just a Thing Called Joe*; *Getting Sentimental over You*; *Prelude to a Kiss*; *Tangerine*; *Strike Up the Band*; *Over the Rainbow*; *I'll Be Loving You*; *You'd Be So Nice to Come Home to*; *Spring Is Here*; *Between the Devil and the Deep Blue Sea*.

Personnel: Higgins, piano; Dave Poskonka, bass; Jack Noren, drums.

Rating: ★★

Higgins, a young Chicago pianist, is an important, if largely unrecognized, talent. He has had experience in Dixie and modern groups. Currently, he's heading his own trio (not the one heard here) at both the London House and Cloister inn in Chicago. This is his first LP as a leader, and it is a significant indication of his well-rooted ability and the potential inherent in it.

He plays melodically, fully aware of the capabilities of his instrument. He can urge with vitality on up-tempo tunes and

yet pause for a meaningful ballad, too. Here, he has the opportunity to stretch out and present a varied set. All the tracks here exceed three minutes in length, with most of them well over the four-minute mark, making this LP a more-sound-for-the-money bargain than most LP's.

From the opener—a pulsatingly fresh *Tunisia*—to the relaxed closer, *Sea*, Higgins plays with refreshing conception and skill. *Prelude*, the longest track, is basically romantic in nature, yet is played with a minimum of ornamentation. Higgins is coherently fleet on *Band* and tender on Bud Powell's poignant *Loving You*. *Spring* is thoroughly explored, as a ballad. This, then, is a well-balanced LP.

Four of the strongest hands in Chicago jazz, those of Poskonka and Noren, support Higgins vigorously here. And the packaging by Replica, including the fine cover and Higgins' intelligently written notes, is the best that firm has had to date. (D.G.)

## Cliff Jordan

CLIFF JORDAN—Blue Note 1565; *Not Guilty*; *St. John*; *Blue Shoes*; *Beyond the Blue Horizon*; *Ju-Ba*.

Personnel: Jordan, tenor; John Jenkins, alto; Lee Morgan, trumpet; Curtin Fuller, trombone; Ray Bryant, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★

Another in the Blue Note series of blowing sessions, this one is strengthened considerably by the presence of Morgan's vivid trumpet on all tracks except *Guilty* and *Shoes*. Leader Jordan is the 26-year-old Chicagoan who previously has recorded with Chambers and fellow Windy Cityite, tenorman John Gilmore. This is the first LP in which he is billed as leader.

Jordan's tone is big and tough, much like that of Sunny Rollins. His fashionable hard-bitten approach is illuminated by a decided originality, a direct simplicity of statement which, for the most part, steers clear of superfast technique. Inasmuch as this is his album, one wonders why he wasn't given opportunity to blow at least one track sustained by rhythm section alone. The results would have been quite telling.

The other horns play well in all selections, with Morgan particularly outstanding in *Horizon*, blowing a brilliant open horn, and in the medium-tempoed blues *Ju-Ba*, where he confines himself to pungent muted statements.

Bryant, Chambers, and Taylor are appropriately driving as a section, although Taylor does intrude somewhat at times with his rat-a-tats behind soloists. The reasoning behind this peculiar device is somewhat puzzling. One knows the drummer is present—one's ears testify to the fact. Why then must he forcefully emphasize his presence in so crude a manner?

A good blowing date with better-than-average solos all around but not particularly distinguished an album in view of others of similar kind already on the market. Recommended more for admirers of the specific musicians involved than for the general jazz buyer. (J.A.T.)

## Jimmy Lunceford Tributes

THE ORIGINAL ARRANGEMENTS OF JIMMIE LUNCEFORD IN HI-FI—Sy Oliver and Orchestra, Decca DL 8636; *For Dancers Only*; *Martie*; *Four or Five Times*; *Dream of You*; *Ain't She Sweet?*; *Organ Grinder's Swing*; *Tain't What You Do*; *My Blue Heaven*; *Cheatin' on Me*



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by the River St. Marie; I'm Walking Through  
Heaven with You; Rhythm Is Our Business.  
Personnel: Tracks 1, 3, 5, 6, 7, 9—Rod Solomon,  
Bennie Pravin, Tait Jordan, Paul Webster, trum-  
peter; Marty Bullman, Bill Granzow, Henderson  
Chambers, Artie Baker, Fred Williams, Jerry  
Jowers, Ernie Caceres, reeds; Billy Kyle, piano;  
Jimmy Crawford, drums; George Duvivier, bass;  
Everett Barksdale, guitar. Tracks 2, 4, 8, 10, 11,  
12—Charlie Shavers, Bernie Glow, Ray Copeland,  
Webster, trumpets; Frank Saracco, Elmer Crom-  
ley, Frank Rehak, trombones; George Dorsey,  
Howard Johnson, Sam Taylor, Lowell Hastings,  
Dave McRee, reeds; Eddie Wilcox, piano, Joe  
Marshall, drums; Duvivier, bass; Barksdale, guitar.

Rating: ★★★★★  
JIMMIE LUNCEFORD IN HI-FI—Billy May  
Orchestra, Capitol TAO 924; *Tain't What You  
Do; Ain't She Sweet?; Charmaine; Uptown Blues;*  
*Margie; Coquette; Annie Laurie; Well, All Right  
Now; Blues in the Night; My Blue Heaven; Four  
or Five Times; I'm Walking Through Heaven  
with You; For Dancers Only; Chaatin' on Me;*  
*Bustin' Is Our Business.*  
Personnel: Billy May, leader; Conrad Gozzo,  
Mannie Klein, Pete Candoli, Ollie Mitchell, Vito  
Mariano, trumpets; Trummy Young, Si Zentner,  
Eddie Kuby, Dick Noel, Joe Howard, trombones;  
Willie Smith, Joe Thomas, Willie Schwartz, Ted  
Nash, Chuck Gentry, Bow Lawson, reeds; Jimmie  
Rowles, piano; Joe Mondragon, bass; Al Hendrick-  
son, guitar; Alvin Stoller, drums; Benny Gill  
(Track 10 only), violin.

Rating: ★★★★★  
There is much common ground here, in  
addition to the numbers repeated on each  
set. The Capitol set, authorized by the  
Lunceford estate, uses Jimmie's instrumen-  
tation drawn from the pool of personnel  
listed above, with several alumni: Trum-  
mie, Willie Smith, Joe Thomas, vocalist  
Dan Grissom (*Charmaine, Coquette, Walk-  
ing Through Heaven*). The Decca set is  
led by alumnus Oliver, with Lunceford col-  
leagues Wilcox, trumpeter Webster, drum-  
mers Crawford and Marshall, and bassist  
Duvivier.


Each set is worthy in itself, although I  
found the Lunceford rhythm feel captured  
more closely by the Olivers, and the Lunce-  
ford sound and presentation caught well  
by the Mays. Each set has excellent solo-  
ists, with Candoli's chorus on *Uptown  
Blues* a standout for that set—to match  
Rehak's solos on *Margie* and *Blue Heaven*.

The Oliver band has some driving trum-  
pet by Jordan and Webster. The Capitol  
set features Thomas' tenor, more than a  
match for Taylor, while Willie Smith  
catches the Lunceford flavor. The Decca  
set has two instrumentals and 10 vocals,  
the latter by Oliver, a trio, Joe Bailey, and  
Leslie Scott. Capitol's set features four in-  
strumentals, and 11 vocals sung by Trum-  
mie, a vocal group, Grissom, and Smith.

Each set is handsomely annotated, the  
Decca by Burt Korall and the Capitol by  
Dave Dexter Jr. Each has much of genuine  
interest on it. But the originals, on Decca  
and Columbia LPs, as well as George Wil-  
liams' tribute on Victor, make it with more  
fire. (D.C.)


**Herbie Mann**  
MANN ALONE—Savoy MG-12107; *Happy,*  
*Happy; Looking Through the Window; Like, You  
Know Baby; Love; All Day Monday; From  
Midnight On; For the Love of Kati; Ruth, Ruth.*  
Personnel: Mann, flute.  
Rating: ★★★★★  
FLUTE FLIGHT—Prestige 7124; *Tutti Flutee;*  
*Ho-Do; Flute Bass Blues; Flute Bob; Solarium.*  
Personnel: (Tracks 1, 2) Mann, flute and  
alto flute; Bobby Jasper, flute; Tommy Flanagan,  
piano; Joe Puma, guitar; Wendell Marshall, bass;  
Bobby Donaldson, drums. (Tracks 3, 4, 5) Jasper,  
flute; Flanagan, piano; Donaldson, drums; Doug  
Watkins, bass; Eddie Costa, vibes.  
Rating: ★★★★★

The Savoy set is a tour-de-force for  
Mann. He and his flute and his musician-  
ship (all the tunes are his, too) make  
up the entire LP.



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Although he opens with a swinger, *Happy, Happy*; he goes on to probe a variety of moods. *Looking Through the Window* is pastoral; *Like, You Know, Baby* is a vignette, opening rather plaintively and building to a strident climax; *Love and Ruth, Ruth* are soft and gentle pieces, the former sounding somewhat like *Out of Nowhere*.

On the Prestige set, Herbie is paired with Jaspar on one side, and Jaspar has the second to himself. The two-flute things are quite absorbing because of the swing of both men, and the able solo support given them by Flanagan and Puma. Donaldson's fine drums were recorded crisply. Jaspar's set is more routine, with a relaxed mood on *Blues*, more variations on *I'll Remember April* on *Flute Bob*. (D.C.)

#### Jack Montrose

**THE HORN'S FULL**—RCA Victor LPM 1572: *Riviera*; *Polka Dots and Moonbeams*; *The Little House*; *Dark Angel*; *Solid Citizen*; *Goody, Goody*; *Do Nothing Till You Hear from Me*; *True Blue*; *The Horn's Full*; *Crazy She Calls Me*; *Headline*.  
Personnel: Montrose, tenor; Red Norvo, vibes; (Tracks 1, 2, 3, 5, 6, 7, 8, 9) Barney Kessel, guitar; Larry Wooten, bass; Mel Lewis, drums; (Tracks 4, 10, 11) Jim Hall, guitar; Max Bennett, bass; Bill Dolney, drums.

Rating: ★★☆☆  
Despite the pretty obvious cover, the record in this package more than makes up for it; and as a bonus, there's a fine liner written by Montrose.

Montrose is accompanied here by three strong voices: Norvo, Kessel, and Hall. Kessel is particularly fine on *House*, and his interplay with Norvo on their tracks is something to hear.

Norvo is tasteful and inventive, and on *Citizen*, quite rakish. Montrose sounds well throughout and particularly funky on *Citizen*.

*True Blue* shows the capabilities of Montrose as a writer.

A very relaxed offering and one that doesn't pall on repeated hearings. (D.C.)

#### Jack Lidstrom

**LOOK DAD! THEY'RE COMIN' DOWN OUR STREET** (in Hi-Fi)—World Pacific PJ-1235: *Siratin' with Some Barbours*; *Lazy River*; *Polka Head Blues*; *Squeeze Me*; *Ole Miss*; *Sing It*; *Once in a While*; *Wild Man Blues*; *Big Baiter and Egg Man*; *Blues A La Fuz*; *Blue, Turning Gray Over You*; *New Orleans Stomp*.  
Personnel: Lidstrom, trumpet; Stig Eriksson (Tracks 2, 3, 4, 5, 7, 8, 9, 10, 11, 12), Ove Lind (Tracks 1, 6), clarinet; Jan Bark (Tracks 2, 3, 4, 5, 7, 8, 9, 10, 11, 12), Folke Rabe (Tracks 1, 6), trombone; Sture Nordin (Tracks 2, 4, 5, 9, 11, 12), Lars Holmgren (Tracks 3, 7, 8, 10), Gunnar Alnstedt (Tracks 3, 6) basses; Bjorn Milder, piano; Lasse Permenius, drums.

Rating: ★★☆☆  
Trumpeter Lidstrom leads his Dixieland group through an average program of Dixie fare.

Lidstrom's big-toned, Louis-influenced horn is the standout. He could hold his own in Dixie circles in this country, certainly.

I found the set agreeable enough, but paced by at least a score of LPs available by Armstrong, Condon, Davison, Teagarden, and Scobey.

There are some good solo moments here, and some comfortable ensemble blowing, but the Dixie feeling isn't there. To these ears, the phrases are cut a bit too short and the rhythm is a bit too inflexible. Lidstrom's horn is worth hearing, though. (D.C.)

#### Andre Previn

**PAL JOEY (ANDRE PREVIN AND HIS PALS)**—Contemporary C 3543: *I Could Write a Book*; *That Terrific Rainbow*; *Bewitched*; *Take*

*Him*; *Zip*; *It's a Great Big Town*; *What Is a Man?*; *I'm Talkin' with My Pal*; *Do It the Hard Way*.  
Personnel: Previn, piano; Red Mitchell, bass; Shelly Manne, drums.

Rating: ★★☆☆

The fourth Previn-Manne collaboration on Contemporary indicates the obvious compatibility making the union a wholly satisfying one. Mitchell makes a pertinent contribution here, too, making this LP an excellent example of three individualistic approaches merging to display a single creative unit.

The material here is appealing and includes one ballad, *Pal*, that was written for the show but was deleted. With Previn at the helm, the trio surges and eases its way through the nine-tune set with consistent invention. *Rainbow* opens and closes with Mitchell soloing over the handclapping of Previn and Manne, which is quite effective. On *Town*, Previn plays some delightfully Wallerish piano.

The final track best exemplifies the trio's assets, with Previn driving forcefully and then exchanging imaginatively with Manne while Mitchell walks strongly along.

There is an abundance of swing here, without sacrificing a basically melodic mantle. This is excellent trio jazz. (D.C.)

#### Shihab-Mann

**THE JAZZ WE HEARD LAST SUMMER**—Savoy MG 12112: *SMTWTFSS Blues*; *Rockaway*; *The Things We Did Last Summer*; *Green Stamp Monstax*; *Worldwide Boots*.

Personnel: Tracks 1-3—Shihab Shihab, baritone; John Jenkins, alto; Clifford Jordan, tenor; Hank Jones, piano; Addison Farmer, bass; Danny Richmond, drums. Tracks 4-5—Herbie Mann, tenor and flute; Phil Woods, alto; Eddie Costa, piano and vibes; Joe Puma, guitar; Wilbur Ware, bass; Jerry Segal, drums.

Rating: ★★☆☆

Savoy has divided this LP between two groups. Side 1 features the efforts of the three reed men and rhythm section; Side 2 spotlights Mann and his men. The results of both group efforts are genuinely professional but only partially successful in an artistic sense.

The opener, *Shihab's Blues*, features the horn men and Jones in solos, basically a string of crudely hewn segments on the 12-bar structure. Jenkins' *Rockaway* is a trifle more ambitious; Jordan solos forcefully. *Summer* is played as a ballad throughout and is done calmly, with introspective solos by the horn men and Jones.

The two Mann-led tracks differ in nature, from the light-sounding vibes-flute interaction on *Green* to the tenor-piano blues sound of *Boots*.

In terms of individuals, Ware is outstanding. One of the best contemporary bassists, his presence is felt constantly on Side 2. Costa remains an inventive vibist and pianist. Woods attacks in Bird-like fury. Puma handles his chores with customary competence. Mann is under par here, on both tenor and flute, failing to communicate with his usual force and invention.

The outstanding soloists on the reed-blowing session side are Jordan, who plays quite fluently and with good taste, and Jones, whose conception is a constant delight.

For the balladic *Summer*, the solos of Jordan and Jones and Costa's individualistic approach, this LP is worth owning. (D.C.)

14th Strand

LES STRAND PLAYS DUKE ELLINGTON—  
**Fantasy** 3256: *I've Got It Bad and That Ain't Good*; *A Little Posy*; *Prelude to a Kiss*; *Cosmopolitan*; *Black Butterfly*; *Morning Glory*; *I'm Beginning to See the Light*; *Mood Indigo*; *I Let a Song Go Out of My Heart*; *Carnegie Blues*; *Caravan*; *T. T. on Toast*; *Just Asittin' and Jumpin'*.  
**Personnel:** Strand, Hammond organ; Max Marish, drums.

Rating: ★★★★★

Organists, like accordionists, suffer from the prejudices of the jazz audience. Chicagoan Strand is one of those who find it difficult to get work on the instrument. If nothing else, this LP should reinforce Strand's justified position in jazz.

Although some of the tracks in this 13-tune Ellington tribute are far too brief, Strand manages to make the most of every moment. He makes the instrument as agreeable sounding as any organist in jazz can do, without any gimmicks or strident assaults. His taste is excellent, and his music reflects the respect he holds for the jazz composer; in this case it's an obvious reverence for Ellington.

This is not current Ellington. It is the Ellington of the '30s and early '40s. Strand plays all of it nostalgically and thoughtfully. Much of the material is not performed too often by Ellington or anyone else these days, which makes this LP that much more valuable. *Butterfly*, for example, is a seldom-heard lovely ballad. *Posy* is delightfully gay. *Just Asittin'* is a fine Strand frolic.

Mariash serves as Strand's timekeeper faithfully throughout, leaving the invention almost exclusively to Strand.

Arnold Roth's cover is wittily conceived, and Dick Buckley's notes are informative. But this is Strand's LP, with a vital assist from Ellington, and those who haven't heard subtly played jazz organ should listen to this. (D.G.)

Sture Swenson

THE EXHIBIT—Replica 1007: *Pleasantly Circus*; *Dear Old Stockholm*; *What a Difference a Day Made*; *Topsy Returns*; *The Way You Look Tonight*; *Tamerlane Suite (The Way, Cortego to Semarband, Angora)*.

**Personnel:** (Track 1) Swenson, baritone; Fred Karlin, trumpet; Bill Porter, slide trombone; Kenny Soderblom, tenor, alto, flute; Sandy Mosse, tenor; Dave Postonka, bass; Fred Rundquist, guitar; Garri Sherman, piano; Jack Noren, drums. (Track 5 and *Suite*) same but add Walt Murphy, tuba; Eddie Avis, valve trombone. (Track 2) Swenson, baritone; Rundquist, John Gray, Bill Halseth, Howard Stanley, guitars; Jim Atlas, bass; Sherman, piano; Noren, drums. (Track 3) same as 2 but omit Swenson.

Rating: ★★★★★

A very interesting, often quite stimulating, LP of compositions and arrangements by Swenson, with the lovely *Stockholm* and the swinging *Way You Look Tonight* outstanding.

Swenson's moody baritone opens *Stockholm*, a long (six minutes) track of deep beauty. *Look* spots the excellent tenor by Mosse, whose recorded work never has been less than impressive.

The *Suite* hangs together well, but I was not impressed with it thematically, except for *Cortego*, which set a flute-paced Eastern mood. Mosse is again good on *Angora*, with solo assists from Porter and Atlas.

Rundquist sounded interesting, but under-recorded, on *Look Tonight*, *Topsy Returns* is a blowing piece for Swenson, with rhythm and good solo support by Atlas, Sherman, and Noren. (D.C.)

Art Tatum-Benny Carter

MAKIN' WHOOPEE—Versa 8227: *Blues in C*; *A Foggy Day*; *You're Mine, You*; *Undecided*; *Under a Blanket of Blue*; *Makin' Whoopee*.

**Personnel:** Tatum, piano; Carter, alto; Louis Bellson, drums.

Rating: ★★★★★

A typical Norman Granz informal get-together, this set of six loose, relaxed tracks has consistently intriguing and occasional memorable moments in the playing of both giants.

The opening funky blues shows Tatum in a honky-tonk mood as he sets the stage for Carter's sinuous sliding through five slow, walking choruses. This is the altoist's track, and he blows through its duration with superb control and a seemingly endless fount of original ideas.

*Foggy* and *Mine* are played at medium up and slow ballad tempos respectively, with Benny according the latter gentle, caressing treatment while Tatum embroiders.

On the B side, the three tracks generally are not up the first trio. Bellson's long drum solo contributes little to *Undecided*; his playing throughout, moreover, nowhere approaches the level of the other two musicians. *Blanket* features reflective ballad playing by creamy-toned Carter and rippling Tatum. *Whoopee*, a medium walk, has solos about evenly divided between alto and piano, neither rising to a noticeable level of excitement.

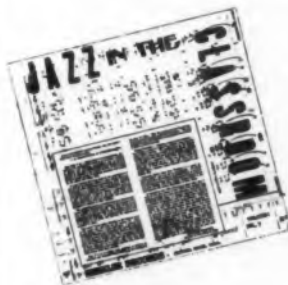
Recommended for Tatum fans especially. (J.A.T.)

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tangents

By Don Gold

■ The *Blindfold Test* is more than a regular feature in this magazine.

It has become the personification of Leonard Feather's approach to jazz.

In an article headed "Canons for Critics" in the April 12 issue of the *Saturday Review*, Feather states this credo:

"Jazz, as much as any of the lively arts, and more than most, requires complete subjectivity." Feather writes. According to him, subjectivity is "the esthetic prerequisite of a reviewer" and objectivity "the journalistic requirement of a reporter."

Concluding his treatise on an emphatic note, Feather rules, "Jazz criticism depends first, last, and always on the listener's first instinctive reaction."

This sort of kindergarten logic, by which jazz is appraised as one would appraise a steak or a martini, is antithetical to most approaches to learning.

The rewards of learning, and the investigative process leading to them, cannot be achieved by gnawing at a bone and smiling instinctively in Cro-Magnon gratification.

There are training, discipline, and creation in jazz. And those who are eager to dedicate a lifetime to it as critics must be willing, for their own sake and the benefit of those who follow them, to explore it fully. This means more than an immediate grunt of carefree approval at the end of a performance.

Those who seriously confront their tasks as "reviewer" or "critic" must, it seems to me, be prepared to sustain a musicological concern for jazz concomitantly with perpetuating an ever-present set of criteria for analyzing and evaluating the music as music.

It is impossible for a critic to know too much about jazz, its performers, its form and content. In fact, if the critic feels jazz to be a significant form, in universally influential terms, he is impelled to conduct a perpetual search to uncover the details and subtleties of jazz.

The instinctive reaction, the complete subjectivity, is not the path I attempt to follow. It is not the path

Feather has followed, either, in several of the books he has written. His books, for the most part, seem to be more the products of deliberation and investigation than abruptly instinctive evaluations. If he continues to support this instinctive approach, he may well find that there will be little need for anyone to own the *Encyclopedia of Jazz*.

The critic, I feel, must avoid being short-sighted. He must avoid an obsession with the past or present, with one "school" or another, with one artist or another, in favor of a sincere desire to contribute, in some small way, to the growth of jazz. He can most forcefully contribute by asserting an insatiable interest.

Within certain physical limitations, the jazz critic should explore all facets of jazz, doing so almost simultaneously. Constant inquiry is the soul of criticism.

This means, quite simply, that a definitive evaluation requires more than an immediate emotional reaction. It means that it is vital to formulate background information, to appraise all performances in an historical-and-musical context.

Jazz criticism cannot be completely subjective any more than it can be completely objective. It must be subjective in many ways, because of the spontaneous emotional communication basic to it. Yet, because it exists in time and can be documented factually, it must be defined and recorded in certain objective ways. An intelligent approach to jazz criticism lies between Feather's doctrine of impulsive acceptance-or-rejection and the reportorial monographs of the research robot.

It is extremely difficult to consistently act in terms of Feather's "complete subjectivity" guide, as Feather readily admits. However, I find virtue in such deviation from the fold: Feather apparently deprecates it, although he refutes his own theory regularly in employing objective material in the formulations of distinct value judgments.

I prefer to face the fact that musicians exist with and without their instruments.

The canon shot Feather fires can be eluded and countered by those who have cast aside all manner of blindfolds.



# Durable Dorham



the blindfold test

By Leonard Feather

Kenny Dorham is almost the only sideman left in jazz. In these days when everyone, down to the last bass player and drummer, has his own recording contract, Dorham is almost an anachronism. Except for an occasional LP of his own, he has gone through the years from his first prominence in the Hampton, Eckstine, and Gillespie bands to his 1957-8 eminence as a key element in the Max Roach combo—always respected and admired but never winning any polls and never going out after individual fame as a leader.

Born in 1924 on a ranch near Fairfield, Texas, a colleague of Wild Bill Davis at Wiley college, Kenny was launched on the road when, back from the army, he joined Russell Jacquet's band late in 1943.

Since his 1948-50 incumbency in the Charlie Parker group, he never has been far from a recording studio or a name combo. He is best represented on discs by his own dates for Blue Note and Debut.

Incidentally, Kenny's reason for recognizing tune No. 5 is that he used to play it with Jimmy Heath years ago. He was given no information about the records played during the test.



## The Records

1. Miles Davis. *The Duke* (Columbia). Dave Brubeck, composer; Gil Evans, arranger.

I liked it . . . That's beautiful. I haven't heard it before, but I know it's Miles Davis' big band and Gil Evans' arrangement . . . I think the most outstanding thing about it is the arrangement. Miles sounds good, but he does very little playing on there. I never heard the tune before . . . Brass and woodwinds . . . Did I hear a tuba?

This is a good setting maybe for a jazz piece, but it isn't the type of thing that gives the soloists a push off into really blowing . . . It's not a diving-board-type of piece, but it's the kind of piece that encases the soloists, and the arrangement stands out more than the soloists.

Even if the soloists had played longer, it would still have been the same thing. It doesn't have very much soul, though . . . I'll give it three-and-a-half stars.

2. Count Basie. *Dickie's Dream* (Columbia). Lester Young, first tenor solo; Joe Newman, first trumpet solo; Harry Carney, baritone; Vic Dickenson, trombone; Emmett Berry, second trumpet solo; Coleman Hawkins, tenor (second); Roy Eldridge, trumpet solo (third); Basie, piano.

Oh, boy! Who! There's a lot to talk about in that one. Gee, I'm all turned around . . . I think the composition was great for blowing. The first tenor sax player sounds like Lester Young or one of his descriptions . . . The first trumpet player sounded good . . . Sounded like Harry Carney on baritone, Lawrence Brown on 'bone . . . The second

trumpet player sounded good, too, but I don't get any definite distinction as to who he might be. But the next tenor player sounds like Coleman Hawkins . . . Then the next trumpet player sounds like Charlie Shavers.

The piano player sounds like Basie—especially on the end . . . But it has Duke Ellington sound to it generally. The blowing on it was very good . . . I liked it much better than I did the last one you played.

I'll give this four stars, but it's like old soup warmed over . . . It's nothing new progressively because I've been hearing this same thing for 15 or 20 years, but it's great and it's good emotional jazz.

3. Red Allen. *Rosetta* (Columbia). Allen, first trumpet solo; Allen, vocal; Coleman Hawkins, tenor; Rex Stewart, first trumpet solo after Hawkins; Red Allen, last trumpet solo; Nat Pierce, piano.

That was a good swinging one. That was *Rosetta*, but I'm kind of confused about the personnel. The first trumpet player sounds like Buck Clayton . . . The singer might be Charlie Shavers. It's Coleman Hawkins playing tenor, or one of his cohorts . . . The trumpet blowing after Coleman is Charlie Shavers, I think, and then the next trumpet sounds like Buck Clayton.

It might be Teddy Wilson on piano—I don't know. This is like good swing, good jazz, good New Orleans type of jazz . . . I'll give this 3½ stars.

4. Johnny Richards. *Stockholm Sweetenin'* (Capitol). Quincy Jones, composer; Richards,

arranger; Jimmy Cleveland, trombone; Burt Collins, trumpet.

Well, I don't get anything distinctive about the band. The trombone player sounds good—sounds like he's just starting to play progressive jazz because he definitely wasn't too cool in his attempt to double up . . . Sounds kind of like Kai Winding or somebody like Kai.

The trumpet player sounded kind of like Conte Candoli to me. I'd rate this very low because I can't tell anything about it. One-and-a-half stars.

5. Chet Baker-Art Pepper Sextet. *For Minors Only* (World-Pacific). Jimmy Heath, composer, arranger; Phil Urso, tenor; Art Pepper, alto.

Boy! Strictly progressive! Well, I've heard that tune before—sounds like something I might have played at one time or another . . . It isn't me, but it sounds something like the way I'd play . . . Might be Don Byrd on trumpet. On alto it might be Phil Woods—he's a swinging alto player—or Jackie McLean.

I think it's Hank Mobley on tenor sax . . . It's a nice little vehicle for blowing. The changes sound comfortable. I like it better than anything I've heard so far, because it's progressive, and because it's leaning in that direction. I'll give it a higher rating than anything else. Four-and-a-half stars.

6. Biz Belderbecks. *Sensation Rag* (Riverside). Recorded in 1924.

Ha! Ha! Oh, boy! . . . That's really a laugh. The balance was terrible on that . . . I can't give that much of



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a rating because I can't pick anyone out of that group that I could recognize. I could give it one star because they are using musical instruments. It's 1958 now! No message; I get nothing from it.

7. Art Farmer. *Tangerine* (ABC-Paramount). Dizzy Gillespie, composer; Quincy Jones, arranger.

That's beautiful! . . . That's the best one so far. I don't think it's really a five-star record, but I'd have to change the rating on some other ones if I didn't give it five, so you might as well call it five. It sounds like somebody who likes Clifford Brown . . . Sounds like Fats Navarro at times, and I don't like to be egotistical, but it sounds like me, too. Who could that be—Donald Byrd? . . . I think it's Art Farmer, though. The arrangement is very good—the best one I've heard today . . . It's beautiful.

I think strings can be used effectively. If it's a fast number, you can let the strings stroll—I mean lay out—and the soloist can have some free style and have a chance to really express themselves.

Then the strings can come in and give them the support they need to go out with a climax at the end. I wanted to hear the trumpet player open up a little more in places, but for the ratings I've given the rest of these records, I'll give this one five stars.

## Simonizing

Chicago—As a part of the mailing in *Down Beat's* recent disc jockey poll, a ballot was sent inadvertently to George T. Simon, jazz critic-editor-scholar. Simon, though not distinguished as a disc jockey, felt obliged to fill out his ballot. His selections:

Top recording personality of the last year—Harry Lauder; best new male singer—Sam Kaufman (Sam, the Barbasol Man); best new female singer—Marion Harris; best conductor of a studio orchestra—Sam Lanin (Ipana Troubadors); best vocal single of the last year—Harry Richman's *King for a Day*; best instrumental single of the last year—*Yes, We Have No Bananas* by the Great White Way orchestra; best novelty record of the last year—*West End Blues* by Louis Armstrong's Hot Five; best jazz LP of last year—Zez Confrey's *Kitten on the Keys*, and best vocal LP of last year—Enrico Caruso's *Holiday in Rome*.

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### The Next President

Intimate revue starring Mort Sahl, with Jimmy Giuffre Three, David Allen, dancer Anneliese Widman, the Folk Singers; presented by Frank B. Nichols at the Bijou Theater, New York. Opened April 9.

This revue draws its name from the general introduction Mort Sahl received at the hungry i in San Francisco. But if Sahl is to be the next president, he will be sorely overworked.

The rather short, two-act revue was carried virtually alone by Sahl at the pre-opening night performance caught. He appeared twice in each act with varying lengths of observations on politics, personalities, inanimate objects . . . the full pallette of his subjects for humor. And, mostly, he was very funny.

The show suffered from a static quality which might have stemmed from its staging. The stage was unadorned with props (except at the opening, when a pair of telephone stands surmounted by white phones on each side of the stage greeted patrons as they went to their seats). The show was carried by lighting, used to set scenes, provide movement, and underline particular scenes.

The Folk Singers, whose offerings, *Cry Holy*, *Deep Blue Sea* and *He's Gone Away*, were weak; also acted as a sort of Greek chorus, commenting on Sahl, Giuffre, Miss Widman, and Allen. In the final scene of the show, they engaged in a press conference with Sahl, which was an extension of his earlier monologues.

Allen, a member of the chorus, was worked in as a single; and sang *Cloudy Morning* in the second act, accompanied by Jim Hall on guitar. It was effectively lighted, sensitively sung, and beautifully accompanied.

The Giuffre group played *The Train* and *The River* and *Gotta Dance*, the latter interpreted by Miss Widman. In the second act, the Giuffre group played its lovely *The Green Country*, with Miss Widman again interpreting. The group played well, but I got no message from Miss Widman's dancing.

The show lacked pace, balance, and most of all, movement. The chorus, essentially a good idea, failed because the lines they had to say weren't delivered with professional ease and emphasis.

The basic weakness, I think, was in trying to build a full-length revue around a night club presenta-



Jimmy Giuffre

tion. The scope of the stage should have been much wider than Sahl only in monologue, and the trio playing for a dancer. There was not enough variety of material to pace the show as a show.

Much of Sahl's material was brilliant; all of it was funny. He deserved a better showcase because his is a basically static presentation. The movement and pace needed to point him up were lacking.

It seemed, actually, that this was the germ of an excellent TV presentation format for Sahl, Giuffre, and Allen. In a half-hour show, with the lighting techniques actually creating movement on a TV screen, this format would be perhaps the most entertaining and tasteful 30 minutes on the air.

—dom

### Roger Bucks

Chicago — Recently, a *Down Beat* reader sent the Chicago office a clipping from the Birmingham, Ala., *News*. The clipping described a *Symphony in Fashions* presentation in the Birmingham Municipal auditorium, featuring Jane Morgan, Roger Williams, Lois Wilson, and the Birmingham Symphony orchestra.

Williams was identified as the "world's greatest jazz pianist." Take that, Irving Garner.



Kings in Action photo by Charles Stewart

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## Radio-TV

(Continued from Page 20)

hour, a radiation of enjoyment from the performers that had to penetrate viewers. This feeling—a sense of participation in a session—became most intense during a medley that began with a Goodman solo on *Poor Butterfly*, then Ella's *Hard-Hearted Hannah*, then a haunting *I've Got It Bad* from Stafford, and Ella and Miss Stafford together on *St. Louis Blues*.

A commercial broke the spell, and for a minute or two I thought it was lost as Composer Ralph Burns began to conduct a new *Spring Rhapsody*. Miss Linn and Alexander danced briefly to the souped-up mendelssohnics with which that composition began, but all that was junked in short order and the rhapsody returned to the swing era and something very much like *Benny Rides Again*.

Somewhere in there my wife let out another squeal: "There's Peanuts Hucko! He's bald!"

The McGuire sisters, who possibly aren't even aware that Peanuts Hucko ever had hair, sounded—on paper—out of place in this company. On the screen, singing *Blue Skies*, they were quite compatible. They and their eyes cooperated with Dubin on some swinging camera work during the number. The fact they are pleasant to look at sustained them during some we-wanna-lead-the-band horsing around with Goodman.

Things got back on the track immediately with a finale, *It's Gotta Be This or That*, in a Brussels world fair setting, this last in honor of Goodman's and Miss Fitzgerald's visits to the fair.

Any time Dubin assembles another show like it, I'll certainly make a point of tuning in.

Funny bit: on a Steve Allen show, Allen took off on all the teen-age record shows on TV ("With your own teen-age pal, Dickie Teenage!")

He rattled off a Teen-Age Top Ten list. I couldn't get them all down, but I have been treasuring the six that I did manage:

*Locker Room Love* by The Four Sweatsocks.

*I Brought an Apple for the Teacher But I'd Rather Take a Bite Out of You.*

*Teen-age Truant.*

*I Used to Pull Your Pigtails 'Til I Found Out You Were a Pig.*

*We Fell in Love at Recess But We Were Saved by the Bell.*

*I Know We're Too Young to Go Steady, So Let's Get Married Instead.*

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

## Candid(o) Comment

Hollywood—In his review of the Tony Bennett show at the Coconut Grove, printed in the *Hollywood Reporter* March 28, Hank Grant reported:

"... Most thrilling open-belted was achieved on *From This Moment On*, with a real crazy assist from conga drummer Ken Dide."

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## charivari

By Dom Cerulli

Records are important to persons interested in jazz. But not everyone is red-hot about the same jazz records.

I found this to be true while tabulating the even 100 replies received on the Desert Island column (*Down Beat*, Feb. 6). About the only area of agreement was that everyone had three (and very often more) records he (or she) would want as companions while waiting for rescue.

The most-wanted (and most-treasured) LPs were: *'Round About Midnight* (Col. CL-949); *Concert by the Sea* (Columbia CL-883), and *Fontessa* (Atlantic 1231).

Miles Davis pulled the largest number of mentions, a total of 21; his *'Round About Midnight* received 11 votes.

Although Erroll Garner's *Concert by the Sea* received seven votes to bring it into second place, he had just eight votes in all.

The Modern Jazz Quartet drew 17 votes for five of its albums, *Fontessa* receiving seven.

Charlie Parker received a total of 16 votes scattered for nine LPs, four going to *Bird and Diz* (Verve 8006).

Shelly Manne's *My Fair Lady* (Contemporary 3527) pulled six votes. Shelly's LPs drew a total of nine.

Dave Brubeck's *Jazz Goes to College* (Columbia CL-566) drew five mentions in a total of seven.

Ten Duke Ellington LPs split 16 votes, including three for *Such Sweet Thunder* (Columbia CL-1033).

Five Louis Armstrong LPs shared nine votes, with *Armstrong Plays W. C. Handy* (Columbia CL-591) pulling three.

Five Benny Goodman packages received a total of eight votes, with the *Carnegie Hall Concert* (Columbia OSL-160) pulling four of them.

Four of Thelonious Monk's LPs drew a total of nine votes, with *Monk's Music* (Riverside 12-242) getting four.

Gerry Mulligan had four packages in contention, receiving a total of eight mentions, four for *Paris Concert* (World Pacific 1210).

Eight Stan Kenton LPs received a total of 10 votes. *Stan Kenton in Hi-Fi* (Capitol W-724) got three votes.

Two Woody Herman LPs, both reissues, shared five mentions. *Bijou* (Harmony 7013) had two, and *Three*

*Herds* (Columbia CL-592) had three.

There were scattered votes for LPs by Clifford Brown-Max Roach; Lionel Hampton, Stan Getz, Joe Turner, Sonny Rollins, Jimmy Giuffre, Horace Silver, Jimmy Rushing, Sonny Stitt, Johnny Griffin, Shorty Rogers, Buck Clayton, Bob Brookmeyer, Dizzy Gillespie, J. J. Johnson, Charlie Mingus, Bud Powell, Billie Holiday, Sarah Vaughan, Anita O'Day, Fats Waller, Art Tatum, Lennie Tristano, Ella Fitzgerald, and Al Haig, among others. None received more than two mentions on any particular LP and none more than a total of five.

Favorites ranged from the traditional to the commercial. There were mentions of Bunk Johnson's American Music LP, Sam Donahue's Prescott LP, the Teddy Charles Tentet, Jack Teagarden, Betty Roche, Oscar Peterson at Stratford, Illinois Jacquet, Dick Contino (Dick Contino?), Wild Bill Davison, Frank Sinatra, George Lewis, Chico Hamilton, the Four Freshmen, Charlie Christian, Lee Wiley, King Oliver, Kid Ory, Serge Chaloff, Sam Most, Jackie and Roy, Tal Farlow, June Christy, the Dukes of Dixieland, Jo Jones, Chu Berry, Chubby Jackson, and many, many more.

The wide variance in personal, indispensable favorites was a revelation. It seems, too, a quite healthy thing because jazz is certainly supposed to mean something personal to every listener. And judging from these replies, the audience potential seems wide for all types of jazz.

It also proves that jazz lovers will talk and write about their favorite subject. Letters and cards came from as far away as Japan and Sweden. Nearly everyone agreed it would be impossible to be stranded with only three records.

Robert T. McCurdy was so sure of his choices as all-time indispensables that he remarked, "I'm not interested in desert islands, but when I die, I'd like to take these with me."

I doubt if we can draw any conclusions from the voting, other than that the future looks pretty good for jazz records. But I can't help wondering what happened to Basie, Eldridge, Webster, Tatum, Prez, Hawk, Bessie Smith, Art Pepper, Diz, Giuffre, and Bix. . . .

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## Strictly Ad Lib

(Continued from Page 8)

work in the section . . . The Lehigh Valley Jazz Club of Easton, Pa., has been organized six months and has already sponsored a jazz concert . . . Camden will issue an LP of Victor's Metronome All Stars records in July. A set of the Esquire jazz poll winners will follow later in the year . . . a group of 20 young musicians from the central New Jersey area presented a jazz concert, third in a free series, April 13 at South Plainfield High School . . . Thursday night jazz session are swinging in Halrick's at Paterson, N. J. Set for appearances were Hal McKusick's septet, Don Elliott, Tony Scott, Gille Melle, and the Ray Gerard quartet.

Lee Konitz, Tony Scott, Don Elliott, Hal McKusick's septet, Gil Melle and others will participate in jazz for Leona May 7 at the East-side high school auditorium in Paterson, N. J. Proceeds of the concert go to the parents of seven-year-old Leona Basile who suffered a brain tumor and is partially paralyzed . . . Manny Albam signed exclusively with Dot Records, where Sonny Lester joined Bob Thiele as A&R man for LPs and singles. Albam will continue to present his *Jazz Greats* series on the new label . . . Teo Macero is rehearsing a ballet with an orchestra made up of Juilliard students . . . Jimmy Rushing may record in Europe, possibly at the Brussell's Fair, with Benny Goodman's band . . . Nearly 40 critics have signified intentions of participating in the Newport jazz festival critics symposium . . . Miles Davis, possibly with a sextet, opened at the Cafe Bohemia for two weeks April 25 . . . Art Blakey and his group booked for a jazz concert at the Palm Gardens. Upcoming, the Eddie Davis trio, with Paul Gonzalves.

Duke Ellington's Victor LP, *In A Mellotone*, one of the *Down Beat* series of jazz milestones, was awarded a silver plaque as the best jazz album issued in Norway last year . . . The *Down Beat* series on Victor will be offered to members of Victor's Book-Of-The-Month Club record division, as items in the Collector's Corner . . . Accordionist Angelo DiPippo did a Sunday at the Embers, and was set for appearance at the Accordion Day festival, May 18, at Carnegie Hall . . . Lee Konitz and his group join accordionist Celso Ferrari and his group, featuring Chubby Jackson, at Edu-

cated Jazz, a concert at Levittown, N. Y. Sponsors are the Education Association of Levittown, where both Konitz and Ferrari live . . . A series of jazz concerts in Great Britain has already raised more than 1,000 pounds for Big Bill Broonzy.

### Chicago

**JAZZ, CHICAGO-STYLE:** George Shearing's quintet is sharing the Blue Note bill these evenings with singer Dakota Staton and Joy Saye's trio. This entourage will be present until May 18. Erroll Garner, who filled the Blue Note for two weeks in April, reports that he will not appear at the Stratford festival in Canada, as announced by festival officials. According to Garner's manager, Martha Glaser, Garner never had agreed to an appearance there. . . . Barbara Carroll's trio is at the London House. Red Norvo leads his spirited quintet into that steak palace on May 21, with Oscar Peterson and His Friends (Ray Brown and Herb Ellis) returning for four weeks on June 11 . . . Martha Davis and Spouse, two entertainers in love with music and each other, will be at Mister Kelly's until May 26, when Mike Nichols and Elaine May invade the premises. Dick Marx and John Frigo continue on Monday and Tuesday evenings at Kelly's, with Marty Rubenstein's fine trio taking over for the remainder of the week.

Ed Higgins' excellent trio (at the London House on Monday and Tuesday) has been augmented by tenor man Sandy Mosse for the Wednesday-through-Saturday scene at the Cloister inn. Bev Kelly continues as the Cloister's staff vocalist, and Ramsey Lewis' trio occupies the stand on a Friday-through-Tuesday basis . . . Franz Jackson's All-Stars have found a downtown home. The group will be the regular Monday-Tuesday attraction at the Preview lounge in months to come, while continuing to maintain the Friday-Saturday sessions at the Red Arrow in Stickney. Buddy Rich, with his fine new quintet, is heading his group at the Preview on the Wednesday-through-Sunday shift . . . Lionel Hampton opens at Robert's Show club on May 16 for a frantic one week of *Flying Home* and assorted stratospheric sounds . . . Frank D'Rone continues at Dante's Inferno . . . Gene Esposito's trio is at the Jazz Scene on weekends; Lee Loving continues as the singer with the group . . . The Bill Porter-Eddie Avis quintet is at the Thunderbird lounge on N. Ashland for Monday

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night sessions . . . Bob Owens' quartet continues at the Coral Key on Skokie highway.

**ADDED NOTES:** Frances Faye, whose presentation is difficult to classify, will be at the Black Orchid, beginning May 6. Dick Shawn opens at the Orchid on May 27 . . . Tony Bennett opens at the Chez Paree on May 16 and will remain until June 3 . . . Eydie Gorme returns to the Empire room of the Palmer House on May 8 for four weeks . . . Carmen Romano and Pedro Roman are the latest additions to the cast of the perpetual tropical festival at the Blue Angel . . . Press agent Jack McGuire has initiated a half-hour radio show, Monday through Friday, on WAAF, from 4:30 to 5 p.m. He features interviews, music, and news on the entertainment front . . . Greg Harris, Chicago *Daily Defender* columnist, has joined the radio field, too. He's conducting *The Beehive Show* six days a week from 3 to 6 p.m. on station WBEE . . . Mark R. McDunn, staff trombonist at CBS, is conducting a course in radio and television brass techniques at DePaul university's music school.

**Hollywood**

**JAZZNOTES:** After 18 months of trying, the Claude Gordon band finally crashes the Hollywood Palladium the weekend of May 16-17. Pee Wee Monte swung the booking, the first real Hollywood showcase for the trumpet-playing leader. Gordon's clan moves down to a gig at the Air Force base at Yuma, Ariz., the 24th . . . By the time this hits the street, ABC-TV's *Stars of Jazz* may be programmed coast to coast . . . Les Brown signed a purty new vocalist in Laurie Johnson . . . Harry James Cap-ped a new LP of Ernie Wilkins arrangements featuring soloists Willie Smith, Ray Sids, Sam Firmature, and, o'course, the trumpet man himself . . . Anent a report of the L.A. Jazz Concert hall el foldo: Not so, cries operator Jack Hampton. The place didn't fold, he said. It just discontinued regular programs. Recent independently produced concerts featured Billy Taylor, Herbie Mann, and a gang of others.

Hey! Phil Urso fans. The tenorist is still working the Piano lounge in Denver, Colo., with a quintet (in which he also plays baritone), featuring young tenor man Ron Washington and drummer Jo Jo Williams . . . Not that bandleader Chuck Marlowe is irreligious—he's just irked at the printer for spelling his moniker C-h-u-r-c-h in last issue. Incidentally, several astute a&r men

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are cocking awares in his direction... The Duke Ellington Jazz Society was formed in Hollywood last month with Bill Ross named chairman of a five-man board of directors. Meetings are held the first Tuesday and third Wednesday of every month in members' homes... Bobby Troup is preparing a TV pilot show titled *Route 66*.

**NITERY NOTES:** Recession or no, the town's back to three jazz rooms—Jazz cabaret, Terri Lester's Jazz cellar, and the Vermillion Jazz club. The cabaret is the only spot on a six-night schedule, though. Terri Lester's jumps till 5 a.m. Wednesday through Saturday.

Get to the Cabaret early Thursdays for Howard Lucraft's stereo jazz tape recital till 9 p.m. After that, it's live stuff on the Jazz International weekly program... And by all means make the swinging La Chris club on S. Avalon, where Jimmy Robinson, trumpet; Harold Land, tenor; Ernie Crawford, piano; Dave Bryant, bass, and Frank Butler, drums, brighten the nights. This group should be recorded.

**San Francisco**

Charlie Stern produced his second annual Dixieland jubilee on May 4, featuring the groups of Earl Hines, Ralph Sutton, Wally Rose, Joe Sullivan, and Burt Bales. Stern has a Nat Cole concert lined up for June 21 at the Opera House... Joanne Beretta, appearing at the Backstage, is receiving national publicity and deserves it. Noel Coward was one who enthused over the girl and place, which may inspire a similar informal club opening in New York... Mills brothers are at the Fairmont hotel... Earl Hines' band, with Darnell Howard, Muggsy Spanier, Pops Foster, Jimmy Archey, and Earl Watkins, continues its successful residence at the Hangover... The Gateway singers are at the Hungry i... Vido Musso and Lurlean Hunter followed Anita O'Day into the Blackhawk.

Signs of the times: Tin Angel, down to four nights a week, is struggling to keep the doors open... Vince Catolica, one of the most talented jazz clarinetists on the scene, is looking for gigs... Ditto trumpeter Ernie Figuorera. Brew Moore is working casuals and occasionals... The Jazz Showcase, which received wide notice with a jazz-with-soft-drinks-policy, quietly and soberly folded. The Off Beat tried a weekend with good local jazz talent, drew good crowds, still lost money, and dropped jazz.

—dick hadlock

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## Benny Golson

(Continued from Page 19)

with Johnny Hodges for a short period and then with Earl Bostic's band for two years. Although immersed once again in r&b, Benny's ambitions weren't dampened. He continued to turn out provocative manuscripts which usually managed to find their way into the right hands. His *Stablemates* turned up on a Miles Davis L.P.

When Ernie Wilkins, because of writing commitments, left Dizzy Gillespie's band, he suggested Golson as his replacement. In July, 1956, Benny joined Gillespie.

The last year with the Gillespie band, before it disbanded, brought Benny's emergence as a soloist of consequence and also brought much original material from him. To describe the Golson output as merely prolific would be to take a casual view, something Benny is never guilty of in his writing.

Benny's work has an intense, probing quality. It can be enjoyed the first time, but such is its depth that subsequent listening will bring more enjoyment and more understanding.

Unlike many jazz composers who base their melodies on the chord progressions of standard tunes, Benny's originals are *original*. His creations are not "cute," oft-repeated riffs, but longer, gracefully constructed lines. His early infatuation with the Dameron approach has been largely absorbed, although traces of Tadd are still evident.

After he joined the Gillespie band, Golson met Lee Morgan, whose allegiance to Clifford Brown led to a friendship between Golson and Morgan. An outgrowth of this friendship is the series of records for Blue Note under Lee's name and featuring Golson originals. One of these originals is a heartfelt tribute to Brown. *I Remember Clifford* took Benny three painstaking weeks to create.

As to his horn, Golson's tenor sound is strongly that of Coleman Hawkins, and since Benny has had an opportunity to do more solo work in recent months, it is inventive and swinging. Benny's link with the past in his approach to the tenor sax is one of the keys to his music personality. He is not a constricted modernist who travels only in the frigid orbit of the ultra-cool. Benny draws from the whole of jazz in his playing and writing.

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# Perkins - Kamuca

(Continued From Page 15)

play jazz, your mind must be on only one thing—that's on jazz. This is a great thing to have and very few players have it. It's the secret to playing good jazz.

"Like me, Coltrane's from Philadelphia, and I've known him a long time—since 1946, in fact. Originally he was an alto player. He was under Bird's influence, all right, but he sounded like himself. Certainly has a unique way of playing. I really dug James Clay, too. No doubt about it, he's got that certain something."

How do they feel about the younger contemporary altoists, tied as if by umbilical "chord" to the legacy of Charlie Parker. And how do they feel about musical imitation in general?

PERKINS: "Everybody has got to imitate somebody—and you might as well imitate the best. Of course, each person must eventually strive to play originally. If a person continues to imitate someone else through his entire career, he'll never progress, that's all."

"Let me give you an example. People say that I sound like myself and no one else. Actually, I sound like a conglomeration of everybody I've admired and tried to imitate: Lester Young, Dexter Gordon, Al Cohn, and Zoot Sims. Now let me point out that the Getz imitation was never conscious, because I never wanted to copy Getz. I was working in a band—Woody's—where Getz' presence still was felt; it was ever present, in fact. So, there was a certain adherence to the Getz style; but only in the context of the Herman band."

"Also, Richie has affected my playing. And Eddie Miller—for his tone. Coltrane and Sonny are just about everybody's biggest influence today. But then, that isn't saying anything new . . ."

KAMUCA: "I haven't heard too many of these younger alto players in person, and that's the only way you can really tell what they're saying. I like Stitt very much, of course. Still, I wonder how he'd play if he'd never heard Bird."

"Personally, I feel that Davey Schildkraut is really the one who kept originality and still captured Bird's sound. He's more himself. What I've heard of Davey convinced me that he's a very tough man."

"I'll say this on Parker imitation: It'll take an awfully strong personality to pull away from Bird. In all my travels I haven't run across anyone who'd done it. I don't think there's going to be anybody—for a very long time—who'll make such a radical change in so many musicians' lives as Bird did. I wouldn't even attempt to say who it may be. If he were here, you'd know it. Tell you this, though, he'll have to be fantastic, for one thing."

"So far as the Perkins-Getz thing is concerned, though, I'll say that Bill's the kind of guy who'll feel an obligation to the job he's doing. If he feels he's obligated to do a Getz-type thing in a band, he'll do it to the best of his ability because he's getting paid for it."

How do they feel about Pepper Adams?

PERKINS: "Pepper had an appalling effect on me. He just tore me up. Someone's got to show me who's playing better baritone. The thing about Pepper's playing is that he blows with a vengeance, savagely. I think that when he's a little older and cools down some, he'll really make history."

KAMUCA: (With a smile on hearing of Perkins' comment) "Yeah, Pepper's a very tough man, a real bad player. He shook us all up."

What about their recording activity as solists?

PERKINS: "Well, I'm planning to do a new LP for World-Pacific with just a rhythm section. The idea of playing the *Road* tunes really appeals to me. We've selected songs like *Moonlight Becomes You* and *Ain't Got a Dime to My Name*, and so on. Jimmy Rowles is helping me with the chords on some of the tunes. He'll be playing on the album. Leroy Vinnegar and Mel Lewis will complete the rhythm section."

KAMUCA: "Personally, I feel that my album on Mode is the best recording I've done so far. For one thing, the rhythm section made me feel really at ease. The guys were Leroy Vinnegar, Stan Levey, and Carl Perkins. Those guys! I was really happy with my playing on that album, but I feel I could do better now."

"Right here, I'd like to say something about Carl Perkins. His death was a greater loss to jazz than perhaps most people realize. A lot of people are not aware of how great he was because he was out here on the coast. I honestly feel that Carl's death is the greatest loss to jazz since Charlie Parker died."

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