

May 29, 1958 35¢

down beat

Plus: Two Newport Contest

ROSVENOR

MAY 29 1958

RED NORVO

The...

Cross Section:
Chico Hamilton



MEREDITH WILLSON SAYS:



in 1921

excerpt from Musical Truth, October Issue

"Meredith Willson, solo flute of Sousa's Band this season, had occasion to try out the new Conn flute which he pronounces an instrument of 'the highest quality in every detail'."

in 1958

excerpt from a recent memorandum

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Chicago Musical Instrument Co., 7373 North Cicero Avenue, Chicago 30, Illinois.

chords and discords

The Good Old Days . . .

New York City

To the Editor:

When *Down Beat* arrives I always read it first, before I start my day's business, to see how my old buddies in the band business are doing.

I was happy to see the article on Bobby Higgins with whom I worked with Milt Britton, and Warren Covington, with whom I worked with Horace Heidt. I'll drop both of them a line now that I know where they are.

It's always a pleasure to read your magazine. It's the only contact I have with the music world today, and as they say, once a musician always a musician.

If some of my old friends want to contact me, they can do so at Segrave Transportation Co., 75 West St., New York 6, N. Y.

Bill Seeman

Cerulli Has Friends . . .

New Haven, Conn.

To the Editor:

Dom Cerulli is certainly not alone in his thoughts on a New York Jazz orchestra. I would echo everything he said and add a few more suggestions.

First, in addition to commissioned works and special programs, I would suggest that

the orchestra play the many things that have heretofore been played and heard only on records, like the Alham-Wilkins *Drum Suite*, Gil Evans' *Miles Ahead* suite, and in small group context, the George Russell workshop things. These are only a few examples of the many fine works already available which have had live performances. The playing of these works by a resident jazz orchestra would fill a big gap.

Second, why restrict the idea to New York? Granted, that may sound like a naive statement in view of obvious financial and personnel problems, but not necessarily. On the financing, as Dom points out, it would have to be a subsidized affair. Dom's idea of nonprofit backing sounds plausible, but I think it might be advisable to investigate the ways in which symphony orchestras are financed in various cities, and perhaps more plausible patterns of subsidy could be found in that way.

Regarding personnel, I think Herb Pomeroy's orchestra in Boston and THE Orchestra in Washington are evidence of the fact that there is a substantial number of fine blowing and reading musicians in those cities.

There are also many fine musicians in Philadelphia, Detroit, Los Angeles, San Francisco, Chicago, Minneapolis, Toronto,

and Montreal. Resident jazz orchestras in several of these cities would have opportunity to anchor summer festivals in addition to performing a regular concert season, e.g. the New York Jazz orchestra or the Boston Jazz orchestra at the Newport festival or the Springfield, Mass., festival, or the Toronto Jazz orchestra or Montreal Jazz orchestra at the Stratford festival.

If this sounds like the current proposals to expand major league baseball, it's purely coincidental. I merely throw out these suggestions; I don't have any answers.

I just hope that some people in a position to give the answers, and to give such projects a push, are listening to Dom. His is a suggestion that could and should have a profound impact on the presentation of jazz in the immediate future.

Hank Bredenburg

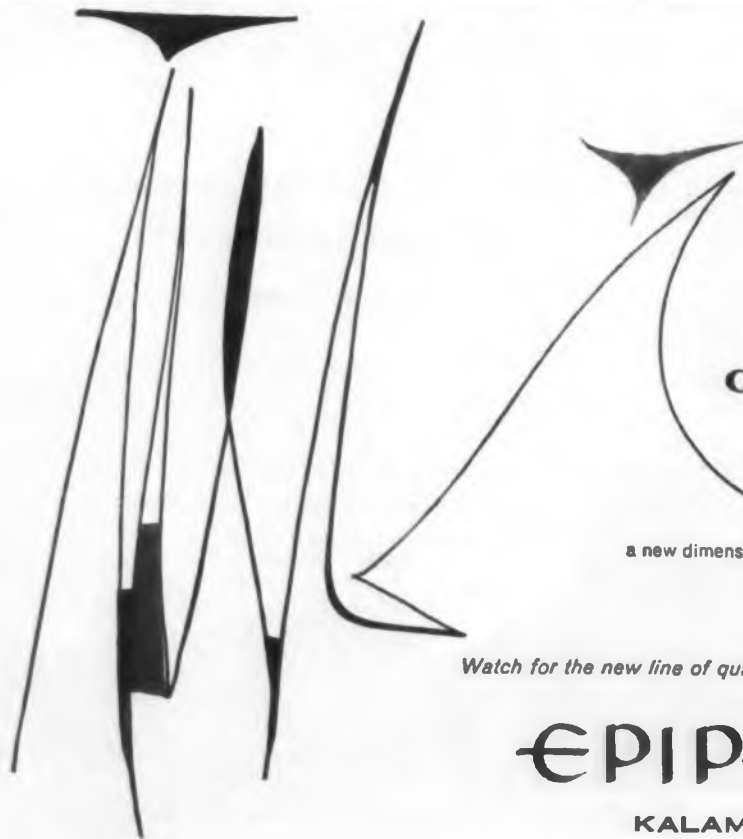
Tips On Jockeys . . .

New York City

To the Editor:

In reading publisher Charles Suber's editorial (*Down Beat*, May 1, 1958) I was reminded of the story about the tubercular trumpeter who was told that if he drank the juice of a fifth of whisky every hour, his cough would go away.

That suggestion didn't work too well, and I suspect that the Suber Plan for Delinquent Audiences isn't going to prove too effective either. We've had bad music on the radio ever since *The Hut Sut Song*, and a spurt of letter-writing isn't going to check the flood. True, audience response to a good disc show is always preferable to



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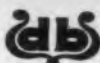
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By Charles Suber

down beat.

Volume 25, No. 11

May 29, 1958

Look out. The dam is weakening.

We are all aware that music of European origin is losing its exclusive priority in school music education. American music, usually only favored at football games as a concession to animal spirits, is slowly and reluctantly taking its place in music curricula.

I would like to point out the effect of this evolution on one important group of music educators—the instrumental clinicians.

For many years outstanding professional musicians as Rafael Mendez, Albert Gallodoro, Daniel Bando, Charles Magnante, have been very ably working the school circuit demonstrating technique and theory to teacher and student alike.

Now we see a new breed of cat appear on the scene . . . the musician that has made his name in dance or jazz music. Examples: Don Jacoby, top studio man; Ralph Flanagan, name band leader; Art Van Damme, six time *Down Beat* poll winner; Buddy DeFranco (more on him next issue); and now, Bill Page.

Page has a typical professional background . . . school combos, college musical training, dance dates with Boyd Raeburn, etc., and now serving time on the *Lawrence Welk Show* playing honest clarinet to 30 million people. This year he has done 15 clinic sessions with various west coast high schools. On April 24 in Elkhart, Indiana, he began what may be a new approach.

Page appeared before a paid audience of 4,300 in a two hour concert with a 140 piece band made up from schools within a 50 mile radius. He played everything from Von Weber's *Clarinet Concerto* to Shearing's *Lullaby of Birdland*. (Here he was backed by a 16 piece student band.)

On the afternoon of the concert he did actual clinic work with the assembled student musicians and bandmasters. His effective boyish personality (he's 32, looks 23) held the kids' attention. He held their respect by his virtuosity on 14 different wind instruments.

The sponsors of this pilot concert clinic—Conn instrument company, Dot records, and Dodge motors—plan to bring similar packages, starring Page, to many metropolitan areas. Dates are now being arranged.

I hope they do well. It could open new opportunities for all concerned.

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Photo Credits: Cover, Pages 14 and 19—Sheetz; Page 8—William Claxton; Page 9—Poppo; Page 17—Ted Williams; Page 18—Bill Spilka; Page 35—Robert Parent.

In The Next Issue

The June 12 issue of *Down Beat* will be highlighted by a preview coverage of the jazz festivals set for this year. Also included in the documented survey will be information on the non-jazz festivals including jazz performances. Set for the June 12 issue, too, are features on Art Farmer and Abbey Lincoln, a study of the use of strings in jazz, and a *Cross Section* of Anita O'Day. And, of course, there'll be more jazz reviews, more *Recommended*, and an assortment of columns.

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TELL

silence, but there are some other fundamental factors to consider.

Payola is a nasty word, but the word wasn't coined without a good reason. As a pop deejay once told me (suppressing a chuckle), "With all this gravy, my salary is just a fringe benefit." He wasn't putting me on either, as subsequent events indicated. And what about the nationally known Top 40 record spinner whose expensive resort vacation was a gift from a certain record firm? The intramural talent of merchandise showered on "co-operative" jocks make Dave Beck's activities sound like filching bubble gum from the corner candy store.

But a much more important element can be put as simply as this: most radio executives lack guts. Not too long ago, a deejay friend of mine in Chicago made the rounds with an idea for a show blending tasty pops and jazz. He didn't get a nibble. The official reason? "My sponsors want big sales, so I give 'em rock 'n roll." But, unofficially, the motive was clear: "Why spend months building an audience for a new show that might—or might not—attract a few sponsors?"

Sure, audiences are at fault when they don't protest mechanical Top 40 programming. And they're delinquent when they don't back up a disc jockey who's trying to bring them a sensible, imaginative program. But they express their feelings by buying LPs that they can play for years to come without commercials or the yacking of some office-boy-turned-deejay.

Check your latest issue of *Billboard* for the list of best-selling LPs; do you see Tommy Sands or Jerry Lee Lewis mixed in with the Sinatra and the Ella LPs?

Let's agree that there is no panacea for the current situation on AM radio. Before we hear better pops and more jazz on the air, we'll have to get enthusiastic support by listeners, more integrity from disc jockeys, and some imagination and courage demonstrated by radio executives.

Gene Feehan

A Potential Audience...

Southampton, Pa.

To the Editor:

It's about time something was done about the jazz situation in our high schools. Where I go to school most of the kids never heard of Parker, Monk, or Dizzy, and they've heard of Kenton and Brubeck but don't know anything about them. I'm sure there are many other schools like this.

Don't forget, these are the people who buy a lot of records and have quite a bit to do with what will be popular. If they don't know what jazz is, how can they appreciate it? Let's not blame the kids for this, either. Much of the fault belongs to the musicians, record companies, disc jockeys, etc., who aren't doing enough to expose the teenagers to jazz. If it's there, they'll listen to it.

To keep jazz alive, you need more than just the musicians.

You need an audience.

Kent Eason

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CHARLES DAVIS
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MIRIAM ADLER

NEWPORT JAZZ FESTIVAL • PART II

CONTEST → 20 BIG PRIZES

NAME THE STARS!

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 2nd 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.

GRAND!
The first place winner is a subscriber an additional prize a Webcor Hi-Fi 4 speed phonograph will be awarded.

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"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

"BLA 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"—Shelley Manne & his Friends, and **"PAJ JOEY"**—Andra Provin & his Pals—Contemporary Records. \$10 Value

"20 '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 (10 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 ties, duplicate prizes will be awarded.

II. Prizes:

- 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.
- 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.
- 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 Mahor 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 so agree upon entering the contest. Entries that have been unsubmitted, discredited or are so mutilated as to make any identification difficult will be disqualified. Entries which are submitted individually rather than all at once, will be disqualified.

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<input type="checkbox"/> JIM HALL | 3
<input type="checkbox"/> WARNE MARSH
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<input type="checkbox"/> KAI WINDING | 6
<input type="checkbox"/> CLIFFORD BROWN
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ALTY TAYLOR
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<input type="checkbox"/> COUNT BASIE
<input type="checkbox"/> COLEMAN HAWKINS | 9
<input type="checkbox"/> JOE TURNER
<input type="checkbox"/> AUSTIN CROMER
<input type="checkbox"/> JOE WILLIAMS |

Fold and Mail Parts I & II plus letter

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

PART II and last part first part in 5/15/58

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

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Address _____

City _____ Zone _____ State _____

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NEW YORK

JAZZ: Bill Russo was asked by Leonard Bernstein to compose a major work for the New York Philharmonic orchestra . . . Gerry Mulligan, recovered from recent surgery, reformed, with Art Farmer, Dave Bailey, and Henry Grimes. The group debuted on the Timex Jazz TVer late in April, and broke in with several weekends at the Cork 'n' Bib and The Red Hill Inn. Mulligan may take the group to England in the fall . . . Kenneth Rexroth did two weeks of poetry-with-jazz at the Five Spot with Pepper Adams group, featuring Donald Byrd, backing . . . The Tony Kinsey quintet is due over from England for a series of college concerts . . . Columbia will bring Michel LeGrand to New York to cut a jazz album with New York jazzmen . . . Riverside signed Philly Joe Jones exclusively as a leader. His first LP as a leader, *Drums Around The World*, is already in the works. Riverside also signed young trumpeter Blue Mitchell, who will come to New York from Miami in June for his first sessions.



Gerry Mulligan

Columbia will add some tracks to Miles Davis' 10-inch LP, released only overseas, of music for a movie soundtrack. The 12-inch version will be released here . . . The wall is down again at the Half Note, where Charlie Mingus was set to follow Lee Konitz for a six-week stay May 1 . . . Pianist Bill Evans joined Miles Davis' sextet, set to open the Cafe Bohemia opposite Jimmy Giuffre's Three late in April . . . Tony Scott's group, featuring Jimmy Knepper, set to open at the Black Pearl early in May . . . Jazz West Coast, Vol. 3, touring Europe with June Christy, Bud Shank, Bob Cooper, and the Claude Williamson trio, will extend its run into North and South Africa. June will stop off in England for a concert with the Ted Heath band . . . The Modern Jazz Quartet will present its first New York solo concert at Town Hall May 12. The group's newest Atlantic LP, the soundtrack from the French film, *Sait-On Jamais*, will be issued in conjunction with the concert . . . Princess Margaret of England will attend a command performance jazz concert at Stratford July 31, when Duke Ellington and his band appear at the Canadian Arts Festival. Duke is reported working on a new composition for the event . . . Morris Levy's Roundtable, sure to be the lushest music club in the east, is set to open May 5, and Steve Allen was set to pick up some of the opening festivities on his NBC-TV show. Among the novelties: a closed-circuit TV set to enable patrons anywhere on the premises to see what's happening on the bandstand, and also to pick up major sports events from time to time . . . Count Basie and Joe Williams cut separate LPs for Roulette, and one together . . . Helen Merrill, Maynard Ferguson's band, and the Max Roach group will be presented in concert at Carnegie Hall May 24 . . . Horace Silver's quintet finished April at Small's Paradise, and gave an afternoon concert at Connecticut Univ. From April 28 to May 4, the group played Storyville, then returned to New York May 8 for two weeks at Birdland. Blue Note's *Further Explorations* by the Horace Silver quintet is due shortly.

(Continued on Page 42)

Down Beat
NEWS
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music news

Down Beat May 29, 1958

Vol. 25, No. 11

NEWS HIGHLIGHTS

- Down Beat Concert
- Jazzbo Returns
- Kenton Capitulates
- Columbia Pix Leaps
- Dot's Jazz Line

U.S.A. EAST

A Swingin' Affair

Down Beat and Dot Records decided to get together on a jazz concert to capture the sounds of some of the artists whose music is written about in the magazine.

On May 16, New York's Town Hall was set to ring with the sounds of a parade of jazz talent, headed by Manny Albam and his roaring big band of Jazz Greats.

At press-time, as plans began to jell for the affair, the Albam band was set to include jazzmen from an available pool, including Ernie Royal, Bernie Glow, Art Farmer, Nick Travis, Gene Quill, Al Cohn, Zoot Sims, Pepper Adams, Bobby Brookmeyer, Frank Rehak, Jimmy Cleveland, Jim Dahl, Carl Fontana, Tommy Mitchell, Milt Hinton, Osie Johnson, Hank Jones, Eddie Costa, and many more.

In addition, the sounds of the improvisors were also set to be heard. The Eddie Costa quartet, Tony Scott's quintet, and Don Elliott's group were all set to appear.

Best of all, the proceedings were to be recorded live, with audience participation, for a series of Dot jazz LPs. Dot vice-president Bob Thiele and A&R man Sonny Lester estimated that at least two full LPs of jazz would be forthcoming from the concert.

In the planning stage are *Down Beat-Dot* concerts on the west coast, and possibly more in the east.

MC for the affair was to be Jack Lazar.

The LPs in the *Down Beat-Dot* series will be made available to *Down Beat* readers and subscribers at a special rate.

One For The Money

Everyone, it seems, wants to do something to help narcotics addicts rehabilitate themselves.

Late in April, pianist-composer Mary Lou Williams decided to act



Ethel Enns, a young singer from Baltimore, was signed by Benny Goodman to serve as vocalist with his band on its current tour of 22 European cities, climaxed by a week at the Brussel's World's Fair beginning May 23. Ethel, who recently cut an LP for Capitol, will share vocal honors with the Goodman band with Jimmy Rushing.

She rented Carnegie Hall for Sept. 20th, and plans to present the Xavier Symphony, made up of Juilliard students, in a jazz concert. The orchestra, more than 60 pieces, will play special works by Mary Lou, with proceeds from the concert going to a foundation for musicians who need a place to work out their approach to the world after withdrawing from narcotics.

"This is the most critical time for anyone," she said, "And it's the time when they need help and counsel and security. What I'd like to do is to help start a place, like a quiet rest home, and anyone who needs it would be able to rely on the help he could get there."

One From BMI

Broadcast Music, Inc. gave jazz a prod during April.

It provided a full scholarship to the School of Jazz at Lenox, Mass. for a student to be chosen from applicants by the dean, Jule Foster, and faculty members.

Foster, in announcing the grant, said that the scholarship would be awarded on the basis of most potential and, at the same time, most deserving. Announcement of the scholarship winner will be made early in June.

The Word Spreads

Boston's Berklee School is not

only teaching young musicians to prepare for a place in the world of music, but it's also spreading the jazz word overseas.

As a part of President Eisenhower's People-To-People program, the Berklee School is actively sending jazz tools to musicians and enthusiasts all over the world.

With the cooperation of the United States Information Agency, Berklee students have been recording tapes and sending them, with scores and parts, all over the world; with particular emphasis on countries behind the Iron Curtain.

Jazzbo Returns

After nearly a year in Salt Lake City, Utah, Al (Jazzbo) Collins returned to New York in mid-April.

Collins left New York upon expiration of his contract with NBC to move into a combined radio-TV slot at Salt Lake City.

But the opportunity for his return came when New York's WNEW shook up its staff, dropped Art Ford, and brought in Jazzbo for a daily 10 p.m. to midnight series.

Collins has long been identified as a tasteful DJ, and one who programmed considerable jazz and big band swing during his days at WRCA. He also did live spots for NBC's *Monitor* from Newport and other jazz spots.

Several LPs built around him were released by Coral and Bethlehem.

Birdland & Sid: A Series

Symphony Sid, veteran jazz DJ, teamed with Birdland to create a series of concert packages which will be issued on Roulette.

In mid-April, Sid organized a session at the jazz club which Roulette recorded for release on its Birdland jazz series. The set will be called *Symphony Sid Presents . . .* and will grow at the rate of about an LP a month.

The first session, cut with a live audience, included such jazzmen as Hank Mobley, Billy Root, Ray Bryant, Specs Wright, Lee Morgan, and others. Future sessions include a Latin-American LP and more with various small groups.

Our Swinging Secondaries

Five New Jersey high schools participated in a recent dance band clinic, and the results may make the



Musicians who complain about anemic rhythm sections were consoled recently, to say the least, during a drum battle royal at New York's Birdland. Drummers' night at Birdland featured the efforts of Art Blakey, Sonny Payne, Charlie Persip, Art Taylor, Elvin Jones, and Philly Joe Jones. Payne, Blakey, and Persip are shown here prodding Blakey's Jazz Messengers.

clinic and annual event.

Bands from Dunellen, Scotch Plains, South River, Woodbridge, and host Highland Park high school assembled at Highland Park under supervision of host music director Condit Atkinson.

Local 204 of New Brunswick and local 746 of Plainfield sent several of their best musicians to staff the clinic. Atkinson introduced the student musicians to the challenge and stimulation of writing and arranging. Various styles of arranging for bands were analyzed.

Among the musicians who participated were Dom Anghelone, reeds; Frank Wrobel, drums; Jack Honywill, trumpet; Irving Fenner, vibes and trombone; Joseph Checchio, piano; Connie Atkinson, Jr., guitar; Connie Atkinson, bass.

Following demonstrations by the professional musicians, the students broke into small groups for individual instruction, and later assembled in a clinic band to read new arrangements.

Parents, other students, and the general public attended and enjoyed the music.

Most important: the students received organized and professional instruction, and the community participated in the molding of better musicians.

It Comes Out Jazz

Mutual's *Answer Man* came up with what many jazz students have been waiting for: an explanation of the origin of the word *jazz*.

In answer to a query from a listener, *Answer Man* Bruce Chapman broadcast his research on the Mutual network program.

From a St. Louis man, Chapman

turned up a poster some 100 years old, with the word *Jass* on it.

And, Chapman found, in pre-Civil War days, Georgia Negro men competed in strutting contests for their choice of cakes, and ladies, in cake suppers. The strutting contest became known as the Cake Walk, and the winner was dubbed, Mr. Jazbo.

Further research traced the word to New Orleans during the 1830s, when *chasse beaux* was a popular French expression denoting a dandy, or a hip Gallic Don Juan.

Chapman concluded that while jazz itself is American, the origin of its name is French.

Final Bar

David Broekman, composer-conductor whose concert series, *Music In The Making* brought the works of many jazzmen to public attention, died in New York April 1.

Broekman came to the U.S. from his native Holland in 1924, and played in the New York Philharmonic orchestra under Mengelburg and Toscanini. In the late 1920s and early 30s, he did considerable work in the motion picture industry, including the scoring and conducting for such films as *All Quiet On The Western Front*, *Frankenstein*, *It Happened One Night*, *Hunchback of Notre Dame*, and *Phantom of the Opera*.

He was CBS west coast musical director in 1934, and in the years that followed he was connected with many network shows emanating from Los Angeles.

In 1941, he became musical director for the U.S. Treasury bond program. He was active during the war and post-war years in radio, films, and TV work. He wrote an

autobiographical novel, *Shoestring Symphony*; and articles for *New Yorker* and *Town And Country*, among other publications.

He was composer of *Manhattan Fairy Tale Suite*, *Happy The Bride*, *Barbara Allen*, *The Stranger*, *The Toledo War*; two symphonies and several concertos and works for the piano.

He was instrumental in bringing works by Teddy Charles and Teo Macero, among others, into the *Music In The Making* series. In 1956, he appeared on a panel at the Newport jazz festival.

U.S.A. MIDWEST

Jazz At Cranbrook

Yusef Lateef and his jazz group successfully brought jazz to the Cranbrook academy of art in Bloomfield Hills, Mich., recently.

Several Cranbrook students invited Lateef to perform after hearing him at Klein's Show bar in Detroit. Students and faculty members arranged the concert, which was held in the main galleries at the academy. Although 200 guests attended the private, invitation-only affair, more than 300 managed to gain entrance.

According to jazz-informed observers, the success of the concert may be an indication of more of the same at Cranbrook.

Follow The Red Arrow

The Red Arrow—one of the most successful Dixieland spots in the Chicago area—has initiated a Jazz-For-Teens program.

Repeated requests from teenagers and their parents have led the management of the Stickney, Ill. jazz club to present Sunday afternoon jazz concerts for teenagers.

The first concert, held on April 27, featured Franz Jackson's all-star group, regularly weekend attraction at the club. Coke and hot dogs were made available for teen-age consumption.

The encouraging response to the first attempt has led Red Arrow owner Otto Kubik to schedule a series of the Sunday afternoon sessions.

Music, Music, Music

The 29th annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., has been set for Saturday night, Aug. 23 at Soldiers' Field in the windy city.

Guest of honor Paul Whiteman will highlight the program, which will include competitions by vocalists, choral groups, concert bands, accordion bands, instrumentalists,

and baton enthusiasts. A total of 8,000 persons will participate.

Complete details on the festival, including entry information, can be obtained from Director, Chicagoland Music Festival, Chicago Tribune, 435 N. Michigan Ave., Chicago 11, Ill.

U.S.A. WEST

Kenton Quits

With the springtime came a close to a chapter in Stan Kenton's colorful career. After attempting to keep afloat since December the long dormant Balboa Rendezvous ballroom by installing his band as resident attraction, the leader threw in the towel in mid-April.

"It doesn't look like we're gonna succeed," Kenton told *Down Beat*. "A bundle of money went into keeping the band at the ballroom, but it doesn't look now like it's going to make it at all."

The orchestra will disband until mid-July, disclosed the leader, then, unless plans materialize for a South American tour, he'll take the band on a road tour. Until that time, said Kenton, when he'll begin with three days at the Lagoon in Salt Lake City, Utah, July 24-26, ". . . the band is caught without bookings."

As to the Rendezvous, Kenton amplified, ". . . we haven't made a final decision yet on its disposition. There's a possibility we may put another band in there, but we can't stay there ourselves."

To most observers of the local music scene, Kenton's decision came as no surprise. Most felt that the location of the ballroom, situated about 50 miles south of Los Angeles, mitigated against its success as a dance spot. The leader's December opening, moreover, was deemed ill fated because whatever dance business exists today in the southern California area generally is not felt until the summer months.

In striving to recreate his successes of 1941, Stan Kenton had found that it was not merely a matter of 17 years, but the tastes of a new—and musically alien—generation.

Hear Us Talkin' to Ya

Just so there will be no misunderstanding, the Hi-Lo's are brushing up on their foreign languages before embarking on a European tour later this year.

Originally scheduled for engagements across the Big Pond beginning in May, the group has had to postpone their trip till September to al-



A date with Frank Sinatra is a goal held in common by an infinite number of females. Eleven-year-old Nancy Klapper of Bayside, Long Island, N.Y. recently realized that goal by winning disc jockey Martin Block's *Date With Frank Sinatra* contest. Nancy is shown here with Block and Sinatra as they spent a memorable evening at New York's Waldorf Astoria.

low for commitments on television, in night clubs, and on Columbia records. After a guesting on the May 25 *Steve Allen Show*, the quartet will complete dates at Scialla's in Philadelphia, Pa., Birdland, and The Clouds in Honolulu, plus other engagements in the U.S.

When they finally hit Europe, the Hi-Lo's hope to be reasonably proficient in the various languages of the countries they plan to visit. They have concluded a deal with the Berlitz School of Languages to teach them their songs and patter in eight different tongues, a first for an American globetrotting vocal group.

"We feel it is essential that the lyric content of our singing be understood," Gene Puerling, spokesman for the group, told *Down Beat*. "Our harmonies and interpretations of songs are conceived many times on lyric structure, and the song's whole punch can be lost if key words are not understood."

"We also feel an obligation to foreign audiences," continued Puerling. "If they pay money to see and hear us, they should be able to understand us too."

Columbia Lured To Wax

After dickered for months to purchase an available independent record company and failing to come to terms with those firms contacted, Columbia Pictures finally took the long leap into the record industry with its own label.

Appointed to head the new disc operation was Jonie Taps, longtime music executive and producer at the studio. Enlisted by Taps to function as director of operations was Paul J. Wexler, former vice-president of Columbia Records and latter president of Cabot Music corporation.

Queried by *Down Beat* on his immediate plans for the fledgling com-

pany, Taps evinced interest in all phases of commercial recording, but with emphasis on LP albums.

Stressing that the Columbia label would not necessarily concentrate on soundtrack albums, the general manager added that the talents of performers now under contract to the movie company would be fully utilized.

"We're going into the record business all the way," said Taps. "This means that we're interested in anything that'll make us money—rock 'n' roll, mood music, jazz, the whole bit."

He indicated, however, that for the time being he was more interested in purchasing newly recorded masters for early release than embarking on a series of recording sessions. "There are several jazz masters included in a group I'm now considering for purchase," he added.

At press time there was still no final decision on a name for this newest branch of the Columbia Pictures empire which to date includes movie companies both domestic and international, Screen Gems television subsidiary and Columbia Pictures Music Corporation, a publishing company.

Broadened Horizons

When the honors list at Dot Records was made public recently, a jazzman sat in a vice-president's chair and the future for jazz at Dot began to look up.

With the announcement of Tom Mack's appointment, president Randy Wood defined the duties of the new vice-president. In charge of album repertoire for the past two years, Mack now becomes director of albums and will be responsible for the planning, production, and packaging of all Dot album products.

Determining the label's future album program in a series of conferences following the announcement of Mack's appointment, Wood, Bob Thiele, and Mack outlined a course for the label in which jazz assumed a not insignificant role.

"We hope to do at least as much jazz as we have been doing," Mack told *Down Beat*. "For a start we're going a second time around with our present group of jazzmen. Paul Horn, Don Bagley, and the Candoli brothers will be represented soon with new albums. We hope, as we go along, that some of the bigger names in jazz will become available to us."

Commenting on the liaison between he and New Yorker Bob Thiele, Mack stressed that they would work closely together. "Bob will produce some jazz in New York,"

said he, "and I'll do likewise here. In general, you might say we're broadening our *Jazz Horizons* series."

Jazz From Napoli

As boxoffice lure, the label "west coast jazz" appears still to be seductive to overseas audiences.

Now closing a concert and club tour that embraced the continents of Europe and Africa, promoter Joe Napoli's *Jazz West Coast, Vol. 3* all-stars were expected in an early return home to California. The globe-trotting troupe consisted of June Christy, Bob Cooper, Bud Shank, and the Claude Williamson trio. In addition to pianist Williamson, the trio comprised bassist Don Prell and drummer Jimmy Pratt.

After dates in West Germany, Sweden, Denmark, Italy, and the Low Countries, Shank and the Williamson trio worked the principal South African cities. En route back to Europe, they were booked for a series of concerts in North Africa.

Journey For Julie

Hitting the road for his first tour this year, Terry Gibbs brought east more than a California sun tan—he debuted his new quartet for New Yorkers when he opened the 8th at Birdland.

"I wanted to show folks back east that cats from the west coast can swing like mad," said Terry. "Since this group has been together we've found a pretty good groove."

Besides Gibbs leading on vibes, the rest of the quartet comprises Claude Williamson, piano; Gary Peacock, bass, and Gary Frommer, drums.

Following its Birdland stint, the quartet plays the Cork 'n' Bib, Westbury, Long Island, the 23rd-24th, and Murphy's in Brooklyn, N.Y., the following evening before moving on to the Crawford Grill in Pittsburgh, Pa., for an opening scheduled for the 27th.

For a week beginning June 2, Gibbs' group shares billing with Steve Allen as they open a new New York club, The Round Table. The remainder of the vibist's tour will include locations in Toronto, Ont., (The Town Tavern); Cleveland, Ohio (The Modern Jazz Room); Detroit, Mich., (Baker's Keyboard Lounge); Ottawa, Que., (Ottawa House); Philadelphia, Pa., Chicago, Milwaukee, and St. Louis, Mo.

Don't Turn This KNOB

Slowly, ever slowly, it appeared,



"How's your embouchure," asked artist-critic Larser Feitelson of Buddy De Franco as the clarinetist prepared to go before the NBC-TV cameras on a recent Feitelson On Art program in Hollywood. De Franco highlighted the Jazz and Contemporary Art theme of the show.

the cause of jazz on FM radio in southern California was being advanced apace. Last month, KNOB, "world's only all-jazz radio station," was granted a power increase by the Federal Communications Commission which boosted its previous meager output of 320 watts to a more healthy 3,500, effective March 9.

To help celebrate this "new twist for the KNOB," newly appointed promotion director David D. Larsen chalked up a bumper bin of 60 top jazz names for guestints on the station.

In a special four-hour program co-hosted by Stan Kenton and Duke Ellington, the parade of guests wishing KNOB well in its new 98 mc spot on the FM dial included Dave Brubeck, June Christy, Woody Herman, Paul Desmond, Jerry Fielding, Terry Gibbs, Shelly Manne, Pete Jolly, Jimmy Giuffre, Harry Carney, Shorty Rogers, Buddy De Franco, Benny Carter, Dave Pell, Chico Hamilton, Red Norvo, Charlie Barnet, Red Mitchell, Murray McEachern, and Gus Bivona.

A three hour salute from the "big town," San Francisco, was emceed by dj Pat Henry and featured leading Bay Area talent preceding the four hour celebration on the all-jazz station.

Just to wind things up in apple pie order, KNOB climaxed the day's festivities with an hour's capsule history of jazz in America.

Flutists' Fling

As if forcibly to drive home the point that flute players have come into their own in jazz, four notable

exponents of the wind instrument recently gathered in a Hollywood studio to blow their stuff.

Tentatively titled *The Four Swinging Shepards*, the EmArcy album that resulted boasted the talents of Buddy Collette, Bud Shank, Paul Horn, and Harry Klee. The rhythm section, lifted bodily from the Nelson Riddle orchestra on the Frank Sinatra television show, comprised Bill Miller, piano; Joe Comfort, bass, and Bill Richmond, drums.

Of the seven originals recorded, two were written by Horn, three by Collette, one by Shank, and one by Rugolo.

Especially notable were two of the tracks which marked the first time jazz was played on bass flute.

THE WORLD

Nixon Hails Newport

In Washington, where official recognition of jazz as an American cultural highlight is scarcely recognized, Vice-President Richard Nixon helped the cause along recently.

He hailed the Newport Jazz Festival International Youth Band as "an outstanding example of what can be done by private citizens and groups in furtherance of the concept of 'people to people' and the development of mutual understanding through contact among people of similar interests."

Jazz Crusade For Freedom

Behind the Iron Curtain, in countries such as Poland, Czechoslovakia, Hungary, Romania, and Bulgaria, jazz is getting through to the people.

Despite Red attempts at jamming, Radio Free Europe has made familiar the names, and the music, of such as Dave Brubeck, Louis Armstrong, and Lionel Hampton. Jazz musicians are interviewed by RFE for broadcasts aimed at these countries. Recently taped were Duke Ellington, Jimmy Giuffre, Dizzy Gillespie, Jack Teagarden, Stan Kenton, Stan Getz, and Roy Eldridge.

Don Dimond, RFE's New York music director, said, "In addition to fulfilling the function of entertainment, RFE's music broadcasts help to sharpen the independent spirit of the youth living under Communist domination."

He quoted a letter from a youth in Poland: "All the young people in Poland have their ears glued to the radio sets hoping to hear some new American song. To be popular, all you need are a few jazz recordings or a talent for playing jazz piano."

Cross Section

Chico Hamilton

"Diz and Bird Made

Salted Peanuts Famous"

By Don Gold

■ Chico Hamilton is one of the better press agents in jazz.

The 36-year-old drummer constantly is at work in behalf of his quintet, which now includes Eric Dolphy, reeds: John Pisano, guitar; Hal Gaylord, bass; Nat Gershman, cello, and himself. Hamilton, an unusually aware musician on and off the stand, campaigns continually for his music.

He has known the struggles of jazz.

Hamilton has worked with many of jazz' leading figures, including Charlie Mingus, Lionel Hampton, Count Basie, Lester Young, and Charlie Barnet. He accompanied Lena Horne for six years. He has done Hollywood studio work, too. In 1952, he joined with Gerry Mulligan in the latter's original quartet. More recently, he has been heading his own quintet at jazz clubs and in concert.

For this *Cross Section*, Hamilton supplied the comments on the variety of topics that follows:

LIFE MAGAZINE: "Is it really life?"

MAX ROACH: "I look at him and see a million dollars. The way he thinks intrigues me. The way he thinks upon his instrument—the decisions he makes and how quickly he makes them."

LEO DUROCHER: "I heard he was Mr. Baseball at one time."

SARDINES: "I love them . . . out of the can."

TADD DAMERON: "He's one of our musical orbits. If there's any other description . . . other than contributing good music—it's him. He has contributed wholeheartedly to music."

STRIPED TIES: "For fat men, yes."

FIDEL CASTRO: "He's got the courage of his convictions. I sympathize with a cause if I feel it's right. If this man believes in his own cause and believes it to be right, then this is right."

TANGERINES: "I don't dig the seeds, but they tell me they're the best part."

TOLEDO, OHIO: "I've been through there. That's enough."

LIONEL HAMPTON: "He's responsible for me in more ways than one. He fired me once and that led to what I am today. I think Lionel has been and still is a tremendous musician. He has a love of God and people—a basic asset, I think, because I think you get music from God and people."



NEW YORK YANKEES: "They're a baseball team, aren't they?"

STOCKHOLM: "Dear old Stockholm. I was greatly impressed by the milk, the weiner schnitzel, and how clean everything looked. And healthy! Wow!"

SALTED PEANUTS: "Diz and Bird made them famous."

TONY CURTIS: "Hey, now . . . here's my guy. I dig him. He's for real. Nothing phony about him. And he's always trying to help somebody."

JAZZ IN MOTION PICTURES: "Not enough. I would like to see a good jazz movie, about the sidemen, just the guys. And I think this will happen."

U.S.-RUSSIAN SUMMIT MEETINGS: "Have there really been any? If they have the right people there, perhaps they'd do some good. You know, some of the hard swinging cats from both bands."

GERRY MULLIGAN: "He's my friend. I think Gerry's a good musician in a lot of ways. One of the greatest things he ever did was to learn to understand his fellow musicians."

LIVING IN CALIFORNIA: "Man, this is the place."

HEDDA HOPPER: "I've heard of her. I read her column once in a while. She's a woman."

MODERN POETRY: "Does that mean that it was written today?"

JAZZ AND CLASSICAL MUSIC: "I think that they married years ago. And you know how marriages are—on and off."

STARS OF JAZZ TV SHOW: "It's a good show. It's an honest show. I think that it should be on the network, so that people all over the country could see and hear it, because it goes all out to get and keep jazz on TV."

TIMPANI: "Another beautiful instrument. I don't get to play timpani often now, but I'd like to know more about it. It's an interesting instrument and I'd like to do something on it someday."

LENA HORNE: "She's done something for womanhood—all the way. I think she's a very, very good singer. She's what the word implies—a singer. Of course, she has a couple of gimmicks—like good looks. But she can sing."

The Rooster Crows

By John Tynan

■ Before he concludes his act every night at the Sands hotel, Las Vegas, Frank Sinatra urges the audience "... and be sure you catch the Red Llama on your way out."

The Red Llama, (alias The Rooster, alias Kenneth Norville, alias Red Norvo) is currently working the Nevada gambling spa with his quintet. Last year, also, he worked for months in Vegas' Tropicana and this year he may stay at the Sands all summer.

Red is quick to explain that Sinatra's nightly exhortation is quite unsolicited, though warmly appreciated. One of Red's greatest admirers, the singer was chiefly instrumental in securing the Norvo group for the hotel. Since the quintet opened, Frank has been its most consistent booster.

Apparently the admiration is mutual, both on a personal as well as a professional level for, as Red succinctly puts it, "Frank is so great . . . a real swinging cat. He's just too much."

Just turned 50 (March 31), Norvo today evinces a musical integrity and pronounced consciousness of continuing development in jazz that has characterized his career for over 25 years. Whether on xylophone or vibes; with bass and guitar or as a leader of a 12-piece ensemble, his contributions have helped to generate in jazz a growing maturity.

Twelve years of California living have left an undeniable stamp on Red's informal sartorial tastes. More often than not he'll show up at a record date garbed in decorative cowboy boots, dude ranch trousers, a green paisley shirt worn loose over his pants and a jaunty cap tilted at a rakish angle. This attire, combined with his lush red beard and moustache, inevitably pinpoint him as a prime target for photographers.

Following through on an idea conceived by RCA-Victor's Fred Reynolds, Norvo recently recorded an album with a 12-piece band playing arrangements written by Eddie Sauter 20 years ago with eight vocals by Helen Humes. It is marked for August release. The general reaction of musicians who have heard this music is probably best summed up by Red's description of the starry-

eyed behavior of his brother-in-law, a&r man Shorty Rogers.

"Every time we'd finish a take," grinned Red. "Shorty would come up to us and say, again and again, 'I just can't get over it. These charts are so modern. Man, I just can't believe they were written over 20 years ago.' And I think the other guys felt like Shorty."

Sauter's arrangements were written for the *Mr. And Mrs. Swing* 12-piecer led by Norvo from 1936 to 1939 with the late Mildred Bailey, Red's wife. Recalling that epochal band, and the birth of Sauter as an arranger, Red told how he started Eddie writing.

"Eddie was playing third trumpet with the band at first. That was when he began to write. Finally, I took him out of the section and made him a full-time arranger. Most of those charts he wrote in 1937 and '38 and there's no doubt they were far ahead of their time. Until we did the album, that library was stored at the home of a doctor friend of mine in New Jersey."

Although he is constantly being approached to sign with a record company on an exclusive basis, Norvo prefers to remain unhitched, to record the things he likes best when, and for whom, he chooses. To date this policy has resulted in recent albums for Liberty, Contemporary (*Music To Listen To Red Norvo By*) and Victor. In addition, Savoy last year purchased the masters from the defunct Discovery label and released them in a trio album, entitled *Move*, featuring Tal Farlow and Charlie Mingus.

"The main reason I'm not exclusively signed with any company," explained Red, "is that I feel freer. I can do the things I want. Then, too, every album I record is different. I avoid sameness that way and I don't compete with myself. For example, the only trio records I ever made outside the Discovery things are on Fantasy. I did an album that's now unavailable for Capital's *Classics In Jazz* series with xylophone and woodwinds; the Liberty record features the quintet, and on the Contemporary LP we played Bill Smith's *Divertimento*, a really exciting, original work that takes up one whole side. Bill played clarinet on that one. He's a damn fine player."

The growth in popularity of the



vibraphone in jazz is ascribed by Norvo to the physical fact that more and more musicians became interested in the instrument over the past 15 years.

Who was playing vibraphone 15 years ago," he asks? "Today just look at how many musicians regularly play the instrument. Then, everybody plays differently on it. I never heard a bad vibraphone player." (Just as Red pronounces the name of his original instrument "zillaphone," he refuses to use the abbreviation "vibes.")

"With the hammering the way it is, everybody plays the instrument differently and consequently this gives each player a little individuality.

(Continued on Page 50)

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By Dom Cerulli

A sleek, low Mercedes rocketed down Manhattan's West Side highway about 3 a.m. recently. At the wheel was Miles Davis, taking a break from work to check out his car. Beside him were two musicians who eyed the speedometer as it approached 75 miles an hour.

One of them said to Davis, "I don't want to be a canned vegetable, you know."

Davis' expression didn't change as he answered, "I'm in here, too."

■ "I'm in here, too" is the tranquilizer that the composer, arranger, and music theorist George Russell uses to indoctrinate some of jazz' most gifted but skeptical musicians when they start to study the Lydian Concept of Tonal Organization with him.

"The jazz musician has a natural aversion to having a concept or theory imposed on him due, among other things, to the awkward struggle he has encountered in shaping the traditional European explanation of tonality to fit the needs of jazz," Russell said.

"The jazz musician, to some degree, has had to learn traditional music theory only to break many of its rules in practice. Other theories have come along, but the jazz musician has made only a fractional use, if any, of them. Perhaps because they weren't a natural evolution from the chord basis that underlies jazz and all traditional Western music.

"A theory of any kind demands obedience at first in order to master it. However, a really useful theory doesn't enslave one without making the period of servitude interesting and worthwhile and without eventually freeing its subscribers through its own built-in liberation apparatus.

"The theory which forces you to rebel against its concepts in order to find freedom is obviously not fulfilling the needs required of it."

Russell, who will become 35 next month, was earning his living as a jazz drummer in a Cincinnati night spot at the age of 15. An early influence on his career was neighbor Jimmy Munday, who was arranging for Benny Goodman's band.

George toured to New York with Benny Carter when he was 20 and heard Max Roach with Dizzy Gillespie and Oscar Pettiford on 52nd St.

"After hearing Max," Russell said, "I decided that writing was it. I went back to Cincy and began to learn as much as I could about writing from the jazz writers around town. I learned a lot through trial and error



George Russell

with the house band at the old Cotton club."

Benny Carter came through town, heard a thing Russell had done, and asked George to write it for his big band. "It took me five months and a trip to Chicago," Russell recalled, "but I finally caught the band at a downtown theater, and they rehearsed it. Benny was very happy with it, and on top of that he paid me for it. I literally floated to the station with J. J. (Johnson) and Max that night, and I was launched on a writing career."

Russell said he then wrote for a show and also did some writing for Earl Hines who was at the El Grotto in Chicago. This all was good experience.

"About this time," he continued, "Robert Gay started talking Dizzy to me. I can't honestly say that I heard Diz at first, but someone played Monk's 'Round About Midnight, and it really jarred me. Little Diz (Gay), the late Henry Prior, and I left for New York almost immediately.

"Dizzy was about to form his first big band, and all the arrangers were trying out things. I was pretty shaky, so I took them my tried-and-true Benny Carter composition. Diz

liked it. But the next day, I became critically ill."

Russell's illness kept him hospitalized for 16 months. The first five were strict bed rest. During this period of inactivity, he said he thought about music all his waking hours.

"I knew I had to make use of this time to educate myself," Russell said. "From the scraps of advanced harmony I had gathered, I knew that my answer didn't lie in traditional theory. I had experimented scantily with polytonality before, but on the piano in the library of the hospital, I really began an intensive research into tonality. For its therapeutic value alone, it was great."

Russell's search consumed 11 months. Toward the end of that period, the logic of the Lydian scale began to emerge. He left the hospital and accepted Roach's invitation to recuperate in his Brooklyn home, where Charlie Parker, Gillespie, Miles Davis, and John Lewis were frequent guests.

"Thanks to Max's piano and Mrs. Roach's monumental endurance, I continued to work on the research project for nine months," he said.

Russell did no composing while working on the theory, but he detected a trend and decided to com-

pose only what the theory could explain.

"I'd usually compose for a short period," he said, "then run into a problem that couldn't be explained, and I'd have to retreat into research again for the answer. It was frustrating, but I'd always find the answer. And following each of these revolutions, I'd find that the theory was more manipulative and easier to handle. And it placed more resources at my disposal."

During one of his composing periods, Russell collaborated with Gillespie on *Cubano Be, Cubano Bop*, and became tabbed a Latin jazz writer. He admits, however, that he's never believed much will come of the marriage of the two influences.

During another cycle in 1949, his *Bird in Igor's Yard* was recorded for Capitol by Buddy DeFranco's big band. The record became a sort of legend through Symphony Sid's constant playing of an acetate and through another test pressing owned by Gerry Mulligan. But Capitol never released it.

Russell also arranged *Ezzthetic* for Bird and strings, and although Parker played it many times in personal appearances, he never was allowed to record it.

"Things were getting dreadfully commercial at that time," Russell recalled.

He wrote some things for Charlie Ventura and then dropped out of circulation for about five years.

"I felt that there was no place for me in music at that time," he explained. "I devoted the years from 1950-53 to the production of a thesis, *The Lydian Concept of Tonal Organization*. I did practically no composing at this time. The theory had become an organic part of my life. It was a live, growing thing with a constantly expanding logical life of its own. It was demanding to be born as an organized, ordered method.

"I think for the first time I had some inkling of what I was going after: a concept with a soul, born out of jazz and its needs, yet embracing all music created in the equal-temperament system. I finished the thesis in 1953." Russell explained the system thusly:

It deals with the relationship between chords and scales. Its basic principle is that a major scale in its natural sequence, is composed of two tetrachords. The first of these tetrachords C - D - E - F in the C Major scale for example, resolves to the tonality of F; the E being the leading tone of this resolution. The second tet-

rachord, G - A - B - C, resolves to the tonality of C.

The Major scale thus possesses two tonics: the tonic on its fourth degree and the one on its tonic above (F and C, in that order). Viewed vertically as a harmonic structure, the C Major scale thus would tend to favor the tonality of F because its bottom tetrachord resolves to the tonic F.

Following this logic, the G Major scale, viewed vertically, would be more closely related to the tonality of C than the C Major scale. This is because the lower tetrachord of the G Major scale resolves to the tonic C while its upper tetrachord resolves to the tone (G) that is the dominant of a C Major chord. The Lydian



Russell would have "killed" Bird, Miles says.

mode of the G Major scale, (C - D - E - F \sharp - G - A - B), therefore can be called the C Lydian scale: the scale which in a vertical sense is most closely related to the C Major chord tonality.

This is proved to be true by proceeding from the tonic C upwards in fifths (the strongest harmonic interval of the overtone system) to the tone F \sharp . The tones produced by this vertical structure will be those contained in the Lydian scale.

In order to obtain the tones of a major scale by this method, the sixth, fifth, (B natural - F sharp) would have to be altered a half-tone, (B natural - F natural) thus interrupting the perfect symmetry of the fifths.

From this basic reasoning, an order of chords and scales and, finally, of all elements of tonality emerges that makes a very strong case for the Lydian scale being the more natural scale for modern music.

"From 1953-55, I composed experimentally with the theory," Rus-

sell said. "Each insoluble new problem caused the concept to erupt. But following each eruption there came a new refinement of technique, a more secure grasp of more materials.

"The Lydian Concept of Tonal Organization evolved into the Lydian Chromatic Concept of Tonal Organization, a 12-tone concept based on the grading of the intervals on the basis of their close-to-distant relationship to a central tone. Such terms as tonal gravity (the attraction of the over-all tonality to a tonal center) are introduced into the musical language by this concept.

"My cycles of composing became longer and longer in duration, to the point where they are no longer interrupted by besieging problems, and I am free to grapple with the more subtle elements of music, such as taste."

John Lewis, who once roomed with Russell, was a constant source of encouragement. Last year, Lewis invited Russell to lecture on the Lydian concept at the School of Jazz in Lenox, Mass. The reaction was enthusiastic and stimulating.

Lewis told the students during a question-and-answer period that it seemed possible that jazz might well overthrow its traditional European explanations and produce its own. Russell was invited to become a faculty member for this year's semester.

A growing number of established and young jazz musicians currently are making their way to Russell's Greenwich Village apartment to study with him. At first, this posed a problem, he said, explaining:

"A couple of months ago Art Farmer said he wanted to study. Our first lesson was pretty shaky because, although I was prepared to teach composers, I didn't realize until that lesson that I had to devise some quick, direct, simple method of communicating this thing to improvisors.

"The composition course is fast, considering the ground it covers, but the improvisors, particularly the pros, don't have the time or inclination to study a theory unless it's quick—and it works."

With these objectives in mind, Russell devised a chart that contains the complex of melodic resources, including polymodal, that the equal-temperament system affords, and he indicated also the simple techniques used in handling these resources.

For every definable chord, the improvisor is provided with the parent

(Continued on Page 46)

Blowin' In From Chicago

By Don Gold

■ Tenor man Johnny Griffin is not one of the youngsters in jazz.

The 30-year-old Chicagoan has been around, has suffered, and has learned. And now his future in jazz seems brighter than it's ever seemed before.

Since he filled his first professional job—working with the band at a teenage dance when he was 15—Griffin has meandered through various facets of jazz. His studies in music began when he was in high school. He studied clarinet, alto, oboe, and English horn. In 1945 he was graduated from Chicago's DuSable high school.

"I graduated on a Thursday and joined Lionel Hampton's band on Sunday," he recalls.

Griffin joined Hampton as an alto saxophonist. The band's first job after Griffin joined it was in Toledo, Ohio. He was walking on stage when Hampton's wife stopped him and asked, "Where's your tenor?"

"That was the first idea I got that I had to play tenor," Griffin remembers. "My high school bandmaster had told me that a tenor was too large an instrument for a little guy like me."

But expediency and Hampton won out. Griffin dashed home to Chicago the next weekend, bought an old tenor horn and rejoined the band. He's been playing it ever since.

Griffin remained with Hampton for two years.

"I was a cross among Ben Webster, Bird, and Johnny Hodges then," he says. "And it was a gas working with the band. A good bunch of musicians. But the thing that got me the most was—I couldn't stand too much of *Flying Home*."

"Everything Hamp did turned into *Flying Home*. We'd rehearse an extensive library of tunes, by some of New York's best arrangers, but we'd never play 'em. So many cats passed through Hamp's band . . . Clark Terry, Jimmy Nottingham, Milt Buckner, Arnett Cobb, Herbie Fields . . . When I left the band, in June of '47, Dizzy was sitting in with the trumpet section."

From mid-1947 until 1951, Griffin worked with various musicians, in groups primarily based on the east coast. He worked with Joe Morris, Philly Joe Jones, Percy Heath, Jo Jones, Gene Ramey, and Cobb. In



late 1950, he spent a few months at the Chicago Musical college, brushing up on theoretical matters.

In 1951, he received an invitation to join the army.

"I had no eyes for the army, but once I realized I simply had to make it, I got squared away," he says. "I spent 22 months with an army band in Hawaii, and that was really something."

In 1953, with the army gig behind him, Griffin returned to Chicago. He worked at sessions at various clubs, with Wilbur Ware, Sonny Stitt, and others, for four years.

In 1957, he joined Art Blakey's

Jazz Messengers and remained with the group for seven months. Last October, he returned to Chicago and has been working in that city ever since.

He's kept busy recording. At last count, he had three LPs under his own name on Blue Note, four with the Messengers, one with an A. K. Salim-directed group on Savoy, an unreleased Messengers-with-Monk set on Atlantic, and two on Riverside (one with Ware's quintet and one with Clark Terry). In March of this year, he cut two additional Riverside LPs.

These days he's most concerned with evolving as a jazz musician, perhaps as leader of his own group.

"I'd like to take my own group out on the road," he says. "If I had my choice, I'd take Wilbur Ware, Wilbur Campbell, and Kenny Drew. That's plenty for me. I imagine if I had some good gigs coming up, they'd make it. I plan to go to New York again soon to see what's happening. And the records are coming out more and more, too. People are hearing them."

People are hearing them. But Griffin isn't one of them. He avoids listening to records.

"I had to stop listening to Bird, for example; I had to stop listening to all records, in order to stop being influenced," he insists. "I wanted to grow from within. I was around New York for years, but I guess I heard Bird in person just three times. I didn't want to hear too much, because I'd end up playing what he was playing without knowing what he was doing. I always wanted to grow by myself. I probably did listen to Bird, Dexter Gordon, Don Byas, and Pres more than others, however."

"Pres has a swinging groove. And I like his taste. Don—his technique and tone and taste . . . Dexter has fire and strength and power. I could say the same about Coleman Hawkins and Ben Webster. You can sense Coleman's personality, his character, when he plays. Ben is phenomenal. These guys can come and play with the young cats and still fit in."

"You find other musicians their age who can't do it, who couldn't fit in with Sonny Stitt or Sonny Rollins. These guys—like Hawk and
(Continued on Page 50)

The Red And White



By Dom Cerulli

■ The calling card pictured on this page is no joke.

Gordon (Whitey) Mitchell solemnly hands one to each and every person who asks if he's any relation to Red.

"I'm thinking of getting another set," Whitey grins. "These'll read, 'No, I haven't seen him lately.'"

"I've seen Red maybe a total of a week since 1946. That's an exaggeration, but it seems like a week. We're pretty close, even without writing. And I think Red has helped me. I know he always inquires about me, and we've played together a few times."

Unlike his older brother, Whitey was born in Hackensack, N.J. in 1932. Like Red, he started on a different instrument, in this case clarinet, and switched to the bass.

"I studied at Ridgewood High, and said I'd play tuba . . . if I could also play bass," Whitey recalls. "The instruction was good, but I didn't avail myself of it too much."

Whitey started studying the bulky instrument at the age of 15, and was playing his first band jobs just a year later. Unknown to him, Red was picking up the bass in the army at about the same time.

At Syracuse, where he went to major in radio and prepare for a career as a radio announcer, Whitey found himself playing bass four nights a week and neglecting his classes. He shortly went into the army, as a musician.

"I guess I started to develop as a jazz musician while I was in the

army," he recalls. "Before that I had always worked with society bands, and with Shep Fields and his Rippling Rhythm.

"I got out of the army in June, 1954, and got into jazz. I worked out my union card, and got to know a lot of musicians.

"When I came to New York, it was without knowing anyone. I was Red's brother, and it was a hindrance in some ways. I guess they figured it was second-best thing. But in other ways, it was a help: people remembered me."

Whitey worked with Boyd Raeburn's band, Tony Scott, Jay and Kai, and toured with Pete Rugolo's band. He also worked with Charlie Ventura and Gene Krupa.

During this time, he did considerable recording work, radio shows, and transcriptions. He noted what he saw in recording techniques, and found that they left a lot to be desired.

"It seems there are a lot of people in charge of record dates who are ignorant of music," he says. "They either leave out the bass or make it full of echo and boom.

"The horns generally get the superior mikes, and the F.W. Woolworth mikes are saved for the rhythm section. All they have to do to get a good bass sound is get to the bass sound post with a good directional mike. The sound comes from vibrations of the front and back.

"Part of it is balancing with the rest of the rhythm section. A great many engineers who do jazz records get the very short sound of the commercial bass player. But most players since Ray Brown have a legato sound. They hold the sound as long as possible. The engineers try to eliminate that.

"I think an A&R man in jazz must have a good knowledge of jazz first, and of A&R second."

As for playing, Whitey says he



Red Mitchell's brother

prefers to be part of a big band.

"I enjoy hearing, and playing with, a big band more than a small group. You get more chance to solo in a small group, but the bass player is always the last soloist—if at all. You kind of run out of gas after playing 40 choruses of rhythm for the other soloists.

"Another thing . . . very few players in a rhythm section know what to do for a bass player during his solo. They either do too much or too little.

"I'd say rhythm guitar only would be right. And maybe some very light piano, way up high. Almost no drums, maybe just cymbals accenting two and four.

"If the bass player plays a walking line, then it doesn't make too much difference. But most bass solos are so bad, it's just as well the drums are loud.

"If you took an average bass solo and played it on a horn, everyone would just laugh. Red proved that the bass could be played like a horn. Bass players seem to be about 20 years behind times.

"If you have a good instrument, you can play whole notes that sound like whole notes. Most bass players think in terms of short, choppy eighth notes . . . like tuba solos. They should try to play something that the

(Continued on Page 46)

And Whitey Blues



Whitey Mitchell's brother

By John Tynan

■ "One of my favorite bass players is Whitey." Quietly serious, Red Mitchell smiled and continued:

"No, I'm not saying that just because he's my brother—I really mean it. Believe it or not, it was the sheerest coincidence that we both took up bass at just about the same time.

"Matter of fact, I didn't even know he was playing bass until after I returned from army service in Germany. See, I'm a notoriously bad letter writer and wasn't in contact with Whitey for a long time. When I got back from overseas, both of us were playing bass. What a gas!"

At 30, New Yorker Mitchell has been playing bass 11 years. He confesses complete ignorance of his motives in becoming a bass player, adding, "I know it wasn't the direct influence of any one, or several, bass players.

"At that time Ray Brown and Oscar Pettiford were the two *greatest* players so far as I was concerned. But I really don't know why I did turn to the bass. All I know now is that I'm happy and that I made the right decision."

As prelude to their becoming bassists, both Mitchells had been musicians. Whitey had played clarinet and tuba in high school, and Red, during his army service, had been a pianist and alto player in an

army band. "Up to the time I took up bass, I'd planned to become an electrical engineer," Red said. "About the only engineering I do now is for kicks on high-fidelity equipment."

One of the busiest recording musicians in Hollywood, Red is kept on the run five and six nights a week with studio calls. He's so busy, in fact, that he has to turn down calls for "regular gigs."

Much of his recording activity takes place in the studio of Contemporary Records, the label that last year released *Presenting Red Mitchell* (C 3538), an album featuring the short-lived quartet the bassist had organized for local club work and concerts. Besides himself, Red's group consisted of tenor man James Clay, pianist Lorraine Geller, and drummer Billy Higgins.

Probably by virtue of his technical training, Red is quick to extol the merits of Contemporary. He describes the label as "... my favorite record company in every way. Why? Well, firstly the recording environment is very relaxed. There's always food, coffee, and other drinks for the musicians. No red lights or anything. Makes you feel right at home.

"Roy Du Nann, their engineer, certainly is one of the best in the country, and his editing and splicing is the best in town. They're never in a hurry about editing, either. When we were working on my quartet album, they gave me nine hours to edit and splice with Roy. What a good feeling it was to know you'd get what you want . . . Oh, and they've got a concert grand piano that's without doubt one of the best I've ever heard.

"To top it all off, they're honest."

"Believe me," he commented wryly, "in the small record company field, this is *really* unusual . . . You get a true record count when you get your royalty statement."

For all his lucrative recording, Red feels that the most emotionally rewarding activity of the last year was garnered from the monthly jazz concerts organized by Dr. Lorin Stephens, in which the bassist played for 14 months at the Arcadia Music mart outside Los Angeles.

"On that matter," he said "I must

express my gratitude to Mel Pratt. Mel owns the store and helped us 100 per cent. He even took some money out of his own pocket to help pay the guys who played."

Included in the guest roster for those Sunday concerts were Ben Webster, Harry Edison, Jimmy Rowles, Shelly Manne, Hampton Hawes, Jim Hall, James Clay, Warne Marsh, Ronnie Ball, Stuff Smith, the late Carl Perkins, drummer Chuck Thompson, Herb and Lorraine Geller and guitarist Dennis Budimir. Of the latter, Red says fervently, "More people should hear Dennis. Now that he's out with Harry James, perhaps he'll get a chance to be heard."

In the decade it took Red Mitchell to gain recognition by musicians and fans as one of the most accomplished performers on his instrument, he said he feels that a gradual change has occurred with regard to jazz bass playing.

"Since I started to play the instrument," he declared, "the level of musicianship by bass players has taken a great step forward. Eleven years ago, a guy could get away with thumping the bass without paying any attention to musical values. Now, you can't do that—there are too many people listening to you. And not just musicians, either. As critical standards have risen, so has the quality of playing."

Aside from actual music performance, Red's principal interest today is anchored in his occupation as a recording musician. He is disturbed by the present union situation within and outside the American Federation of Musicians.

"As it stands right now, the AFM union situation is quite unsatisfactory to musicians," he said. "Just one of the many evils to arise from the general situation is that the federation gets 21 percent of everything we make in recording. We get nothing out of that 21 per cent the record companies have to pay the AFM. Even a lot of musicians don't realize this.

"I wonder how many of the public know that whenever live music is used in a TV program, Petrillo gets 5 percent of the gross cost of the show from the producers."

Heatedly, Red continued, "These things, and similar practices in the movie industry, have made for widespread unemployment and loss of revenue to musicians. But we've come to realize that it doesn't have to be that way."

Cecil Read, the leader of what Red
(Continued on Page 45)

out of my head



By George Crater

Steve Allen, according to a horde of bystanders, is carrying on a one-man crusade for a jazz renaissance. The truth is somewhat less than this. But under any circumstances, Allen didn't do himself or jazz any good on one of his recent Sunday night television shows. Jane Powell, a Hollywood soprano, was a guest on Allen's show that evening. After an elaborate, semi-confused introduction by Allen, apparently designed to pay tribute to W. C. Handy, Miss Powell, dressed for a Hollywood bowl appearance, stepped forward and sang *St. Louis Blues*.

Chalk it up as one of the most ludicrously incongruous moments in the history of entertainment.

Isn't RCA Victor preparing to market within 60 days a revolutionary, fully automatic, LP-length, tape cartridge attachment available both as stereo and monaural, to be played at a new speed?

And won't this *really* shake up the industry?

According to concert promoter Irving Granz, who recently flirted with staging rock 'n' roll bashes, singer-piano belter Jerry Lee Lewis gets so carried away in the course of his act that on one occasion he broke several mikes and a piano.

He loses more groups that way.

This I believe: Andre Previn is one of the most genuinely creative musicians in jazz . . . Jazzmen should welcome wholesome publicity, not scorn it, and should respect, not envy, those who acquire it . . . Trumpeter Johnny Glasel should be recorded more often . . . Mose Allison should cut an LP of Leadbelly tunes . . . One of the major record companies should form a subsidiary exclusively to issue spoken-word jazz LPs—conversations with major jazz figures . . . One year—just for kicks—the Newport Jazz festival should devote one program to one or two groups . . . The jazz critics and scholars should form an international association for the establishment and maintenance of standards and objectives in the field. Such an association, of course, could further the cause of information and research exchange, too . . . Felicia Sanders is one of the most underrated pop singers . . . Helen Merrill is one of the most overrated jazz singers . . . Will Frank Sinatra ever be booked into Newport?

NBC-radio announced recently that its weekend show, *Monitor*, will start carrying *The Story Behind the Song*, with songwriters telling how they happened to write the tune and selecting their favorite recording of the song.

I'm waiting to hear about *Cha Cha Doo*; *Fla-Ga-La-Pa*, or *Dinner with Drac*. Or maybe I'm not so eager after all.

Why don't drummer Dave Black and vibist Red Norvo cut a jazz version of Stendahl's *The Red and the Black*? My suggestion in last issue that the great books be recorded in jazz versions has drawn such favorable comment that Leonard Feather is reported ready to cut the *Encyclopedia Britannica* with the personnel from the *Encyclopedia of Jazz*.

Herbie Mann called to say he'd cut a solo piccolo LP of *Readers Digest*, too.

It seems that the trade papers are getting hipper and hipper. I'm told that the staff over at *The Billboard* in New York drew lots to see who would cover the Mantovani concert recently.

The loser got the assignment.

A release from Jack Egan in New York tells this story: "A Con Edison work crew set up its equipment in front of Rattazzi's, blocking off the area with its familiar signs—'Dig We Must.' A couple of cats came along, stopped, and watched. When the men went to work with their pneumatic drills, one cat turned to the other and asked, 'Dig?' His friend replied, 'Crazy, man! But why isn't *Down Beat* covering this?'"

We did, man, but like it was a no-star session, with a lack of sensitivity and dynamics.

From a press release: "Swing and sway maestro Sammy Kaye's latest single disc, on the Columbia label, is *That Girl Next Door*, backed by *Our First Formal Dance*. Featuring a big bass drum beat, a strong guitar vamp, whistles, stamps, and chorus by Barry Frank and the Kaydets, *That Girl Next Door* is aimed at the dancing teen set."

And the post office employees, too, no doubt.



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TONI ARDEN

Meet Toni Arden (Decca DL 8651) is an introduction to a dramatically effective pop singer via a set of varied material. Backed by Ralph Burns' studio orchestra, Miss Arden engages in a series of diversified moods and projects most of them quite successfully.

Among the tunes included are *You Stepped Out of a Dream*; *Let's Face the Music and Dance*; *Autumn in New York*; *If I Forget You*; *Pennies from Heaven*; *All the Things You Are*; *That's All*, and Italian and French medleys. Miss Arden, one of the few pop singers without a Southern accent, manages to communicate the diversified messages capably. Her presentation of the Italian material, however familiar it may be (*Mattinata*, *Scrappricciatiello*, and *Torna a Sorrienta*), is properly beguiling. She might consider cutting an LP entirely of Italian songs. Dom Cerulli, *Il cherubino scintillante di Nuova York*, might buy that one. (D.G.)

GIGI

There's a lot to be said for both the original-cast album (M-G-M E 3611 ST), starring Maurice Chevalier, Louis Jourdan, Leslie Caron, and Hermione Gingold, and the studio version of the score (RCA Victor LPM-1716), starring Gogi Grant and Tony Martin, with Dennis Farnon's orchestra.

The Alan Jay Lerner-Frederick Loewe score is witty, melodic, romantic, and, in spots, quite brilliant. The standout songs are *Gigi*; *The Night They Invented Champagne*; *I Remember It Well*, and *I'm Glad I'm Not Young Anymore*. In both albums, the charming and nostalgic air of the duet, *I Remember It Well*, is caught by Martin-Grant and Chevalier-Gingold.

I suppose the original-cast album will mean more to those who have seen the movie, but I felt the Victor had better sound and better singing. But, then again, the M-G-M has Chevalier. Either one is a fund of listening pleasure. (D.C.)

STEVE LAWRENCE

In *Here's Steve Lawrence* (Coral CRL 57204), the personable Lawrence makes his way through the customary dozen tunes with considerable ease and talent. His work is less inspired, in an improvisatory sense, than his in-person performances tend to be, and there is a perfunctory, recording studio air to several tracks, but basically this is tasteful singing. In most ways, it is superior to the mass of pop LPs being issued today.

Included are *You Made Me Love You*;

You Took Advantage of Me; *Easy to Love*; *Come Rain or Come Shine*; *Makin' Whoopee*; *Walkin' My Baby Back Home*, and *Lazy River*. Backing by Jack Kane's studio band is somewhat heavy, but Lawrence manages to project over it. (D.G.)

PEGGY LEE

While *Jump for Joy* (Capitol T 979) abounds with the warmth and intimacy that is the personal mark of Miss Lee, this album falls below previously set standards in her LPs.

Much of the fault lies with Nelson Riddle's top-heavy arrangements which, though played with the clean expertness

we've come to expect from his studio orchestra, tend to overpower rather than augment the vocalist's performance. The arrangement on *Back in Your Own Back Yard*, for example, sounds more like Skinny Ennis than Riddle. The band, too, sounds labored at times.

Over all, though, Miss Lee soars supreme. *Just in Time* is a delightful illustration of her unique vocal quality, while *Old Devil Moon* is a particularly outstanding track.

While most of the band personnel fluctuated during the different sessions, the rhythm section was constant. Jimmy Rowles, piano; Al Hendricksen, guitar; Joe Comfort, bass, and Mel Lewis, drums, serve like the veterans they are. Hendricksen is heard in some tasteful figures from time to time.

If this latest Lee offering doesn't jump as high for joy as it might, it's still good bait. (J.A.T.)

CARMEN MCRAE

Miss McRae sings Noel Coward songs in *Mad About the Man* (Decca DL 8682). She wanders through a dozen Coward tunes—some romantic, some perceptive, all sophisticated—quite slickly, backed by three studio groups directed by Jack Pleis. The three groups, basically, are trombones and rhythm; reeds (with Charlie Shavers on trumpet) and rhythm, and strings and rhythm, with Miss McRae's own rhythm section (Ray Bryant, piano; Ike Isaacs, bass; Specs Wright, drums) in force throughout.

In this Cowardian escapade are *If Love Were All*; *A Room with a View*; *Poor Little Rich Girl*; *Why Does Love Get in the Way?*; *I'll See You Again*; *Mad About the Boy*, and six others. Miss McRae makes the most of the trite aspects of Coward's creations and enhances his better efforts with considerable warmth and discipline. (D.G.)

KEN NORDINE

In *Son of Word Jazz* (Dot DLP-3090), Nordine delves deeper into his subconscious for a fine companion piece to that indescribable first LP, *Word Jazz* (DLP-3075). Essentially, these are weirder, and at the same time less mystic, than the earlier set.

Among the vignettes: *Miss Cone* (a delight, but tragic); *Down the Drain*; *Bubble Gum*; *Looking at Numbers*; *The Bullfighter*, and *Junk Man*. The backing by Fred Katz and a group including Paul Horn, John Pisano, Hal Gaylord, Red Holt, and Dick Marx, is excellent. The sound effects, particularly on the telling *Outer Space*, are fabulous. (D.C.)

Noted

St. Louis Blues—Eartha Kitt with Shorty Rogers and orchestra (RCA Victor LPM-1661). All the songs from the W. C. Handy film, sung rather drably by Miss Kitt, whose vibrato often becomes uncomfortable. Shorty is heard briefly, although the cover bills his groups as the Giants. With such as Matty Matlock, Nick Fatool, and John Best aboard, the group is hardly of that stature. Matlock's arrangements lean toward outright Dixie. Disappointing. (D.C.)

The Fabulous Dorseys in Hi-Fi—Tommy and Jimmy Dorsey Orch. (Columbia C2L-8). This handsome, two-LP set contains some rather routine, often mediocre Dorsey band offerings, marred by churning rhythm and too liberal use of echo chamber. The sides were cut by Tommy the summer before his tragic death. His usually lovely trombone sound is lost in the echo chamber. Jimmy sounds fine on clarinet, as does Charlie Shavers (although a bit hollowly) on trumpet. None of the originals by Neal Hefti, Ernie Wilkins, and Dean Kincaide has any of the Dorsey spark. Only Sy Oliver's *Wagon Wheels* sustains the memory of what this band was. Disappointing. (D.C.)

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Chet Baker-Art Pepper

PLAYBOYS—World Pacific PJ-1234; *For Minors Only, Minor Years, Resistant Emotions, Tyme Tyme, Picture of Health, For Miles and Miles, C. T. A.*
 Personnel: Baker, trumpet; Pepper, alto; Phil Urso, tenor; Carl Perkins, piano; Curtis Counce, bass; Laurence Marble, drums.

Rating: ★★★

A carefully made, largely capably played program which, with one exception, shows nothing much beyond the expected (if often derivative) competence of those involved. The exception is Pepper who on, for example, *C. T. A.*, shows how rhythmically interesting his playing can be. And Perkins does have a good solo on *Tyme*.

As for the cover—oh, come off it, men. (M. W.)

Sidney Bechet-Martial Solal

YOUNG IDEAS—World Pacific PJ1236; *All The Things You Are, All Of Me, Embraceable You, Wrap Your Troubles In Dreams, Rose Room, It Don't Mean A Thing, Pennies From Heaven, I Only Have Eyes For You, The Man I Love, Exactly Like You, These Foolish Things, Once In A While, Jeppers Creepers, I Never Knew.*

Personnel: Bechet, soprano sax; Solal, piano; Pierre Michelot (tracks 1, 2, 3, 4, 5, 6) and Lloyd Thompson (tracks 7, 8, 9, 10, 11, 12, 13, 14), bass; Kenny Clarke (tracks 1, 2, 3, 4, 5, 6) and Al Levitt (tracks 7, 8, 9, 10, 11, 12, 13, 14), drums.

Rating: ★★★★★

It happened this way: Bechet, who has been a major figure for over thirty-five years and has the respect of musicians from every "school", heard Solal, who has been called the most advanced jazz musician in France, and wanted to record with him. The results are collected here.

On the face of it, one would expect clashes—rhythmically, harmonically, even emotionally. Bechet's rhythmic conception has grown less like, say, King Oliver's and more dixielandish and more like middle swing through the years. Solal is, well Solal is rather like a cross between Hank Jones (at his most boppish) and Monk. By the time the two of them are trading fours on *Foolish Things* (the first track made), it is evident that this is going to work and work splendidly.

There is a mutual agreement on the things that matter and a mutual joy in creating music. There is also something which the comparative brevity of each track dramatizes: the terse condensation and completeness of statement that each of these men is able to make—a lesson to many extended blowers (and a/r men). Bechet is not always at his very best but he is always authoritatively alive, and both *Don't Mean A Thing* and *Man I Love* may well stand comparison with his finest performances. Solal's is an exciting talent and one firmly in hand. It is also quite wonderful to hear the way each of these men will bow to the other by echoing a phrase or device and then proceed to go his own way.

This is neither a curiosity nor a stunt but a respectful meeting of individuals. It is also a lesson for anyone who has

prejudices about jazz styles. If there had been a blues, it would have been (as always) a fine vehicle for Bechet and an interesting test for Solal. (M. W.)

Getz-Mulligan

GETZ MEETS MULLIGAN IN HI-FI—Verve 8249; *Let's Do It, Anything Goes, Too Close for Comfort, That Old Feeling, This Can't Be Love, Ballad.*

Personnel: Stan Getz, Gerry Mulligan, baritone sax and tenors; Lou Levy, piano; Ray Brown, bass; Stan Levy, drums.

Rating: ★★★★★

A Getz-Mulligan meeting on record was, one supposes, inevitable sooner or later. In capturing both saxists for a joint date, in supplying them with a rhythm section of top caliber, Norman Graas has produced a worthwhile jazz album with an added "novelty" twist. (One is informed by those in the know that these days "novelty" is an indispensable prerequisite to boost sales.) Anyway, the gimmick in this case is that Getz and Mulligan switch horns on the first side, a gambit productive of some interesting comparison between the styles of both musicians.

Getz acquits himself with much more aplomb on baritone than does Mulligan on tenor. He gets downright funky at times (*Let's Fall*) and in *Comfort* apparently decides to let his hair down and wind up the take with some brashly unconcealed rock 'n' roll honking. Mulligan's tenor playing is musicianly if not overly imaginative on the three tracks, leading to the fast conclusion in one's mind that he should stick with the bigger horn.

The second three tracks are cookers from the outset, with both saxists soloing in happy, spirited fashion. Mulligan's pretty *Ballad* is treated with taste and feeling.

Watch For M. W.

With this issue, the initials M.W. will appear after some jazz record reviews, marking the addition of critic Martin Williams to the *Down Beat* review staff.

Williams, whose comments on jazz have appeared in the *Saturday Review*, *American Record Guide*, and *Record Changer*, among other publications, wrote the monumental liner notes for Riverside's 12-LP reissue of the Jelly Roll Morton Library of Congress recordings.

Williams is scheduled to deliver a paper on jazz and criticism at the critics' symposium of this year's Newport Jazz festival. He also authored the controversial *A Look Ahead in Down Beat's Music '58*.

Throughout, Levy plays with impeccable style and well-conceived ideas that swing all the way. His intro to *Comfort* is an effortless delight. (J.A.T.)

John Graas

COOP DE GRAAS—EmArcy 36117; *You Never Indead, Development, Land of Broken Toys, Swing Nicely, Walkin' Shoes, Blues Street, Roguesque, Blochmanns.*

Personnel: Graas, French horn; Art Pepper, alto and tenor; Bob Cooper, tenor and alto; Buddy Collette, baritone and flute; Conte Candoli, Pete Candoli, trumpets; Paul Moor, piano; Buddy Clark, bass; Red Callender, tuba; Larry Hanker, drums, xylophone and tympani.

Rating: ★★★★★

Though this type of experimental jazz currently may be considered an anathema in some circles, the quality of the performances and colorful level of the writing is justification enough for serious consideration.

In composer Graas' view, this set "... is pretty well balanced and more relaxed" than previous albums under leadership of the French hornist. Though his writing here tends to studied deliberateness, both in linear conception and tonal color, there is allowed much room for blowing by the first-rate soloists employed.

Both on alto and tenor, Pepper has most to say in many of the tunes. (He says he considers his effort in *Nicely* one of his favorite recorded solos.) Coopers, Collette, and both Candolis (Pete is heard only in *Development*) also solo with purpose and facility. Moor's lean, angular piano trustily serves both in introductory and solo passages, notably in *Nicely* and *Shoes*.

Pepper's tenor solo in *Shoes* is interesting, not only in and of itself, but also for the occasional references to his unetiquetted model, Zoot Sims.

Graas' writing is consistently more arresting than his solo capabilities on the French horn. In *Toys*—previously recorded under the titles of *Theme* and *Andante*—he develops the slow movement motif from his symphony with logic and clear appreciation of the tonal possibilities in woodwinds.

All told, this set is a definitive guidepost to the direction sought by Graas in his attempts to broaden jazz' horizons. (J.A.T.)

The Hard Swing

THE HARD SWING—World Pacific (Jazz War Coast Series) JWCS08; *Little T, You're Jumpin' Off A Clef, Chippin', Paper Moon, In*

Personnel: The Jazz Messengers (Art Blakey, drums; Jackie McLean, alto; Bill Hardman, trumpet; Sam Dockery, piano; Spanky De Brest, bass; Elmo Hope quintet (Elmo Hope, piano; Hank Land, tenor; Stu Williamson, trumpet; Leroy Vinnegar, bass; Frank Butler, drums); Chet Baker quintet (Chet Baker, trumpet; Phil Urso, alto; Bobby Timmons, piano; Jimmy Bond, bass; Ray Littman, drums); Jack Sheldon quartet (Jack Sheldon, trumpet; Joe Maini, alto; Kenny Burrell, piano; Leroy Vinnegar, bass; Lawrence Mann, drums); Pepper Adams quintet (Pepper Adams, baritone; Lee Katzman, trumpet; Jimmy Roth, piano; Douglas Watkins, bass; Mel Lewis, drums).

Rating: ★★★★★

As the title would seem to indicate, these are all fast moving tracks recorded by different groups over a period of about a year and a half years. All but the Messengers track (cut in New York Feb. 11, '57) were recorded in Hollywood on the following dates: *Faun Ex*, Oct. 31, '57; *Clef, Chippin'*, July 24-25, '56; *Moon*, Nov. 18, '57; *Zec*, Aug. 23, '57. The last track is excerpted from Pepper Adams' World Pacific LP re-

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leased some months ago; the remainder are previously unreleased.

Longest track in the set is *Little T*, with good solo work from McLean and Hardman and a long ear-popper drum oration from Blakey. Hope's attractive line (*Vaun Ex*) is expounded upon by a lyrical, if not particularly forceful Williamson and a free-booting, fiery Land who, of current Californian tenorists, consistently proves his leadership in the realm of ideas and uninhibition.

Both Baker tracks are kicked along by an admirable rhythm section the heart of which beats in Littman's outstanding drumming. Urso is heard to good advantage in two relaxed, tasteful solos, as is Timmons' piano. Baker, however, for all his decisive,

punching ensemble choruses with Urso, becomes almost tongue-tied when he takes off on his own. There is a perceptible inhibition in his solo playing as if he were afraid of speaking up.

By far the most interesting soloist on *Moon* is pianist Drew, who fast outdistances both Sheldon and Maini. Both hornmen previously have been heard to much better avail. Sheldon, in particular, has taken giant steps forward in his playing since the end of 1955.

Zec, the closer, is surely the LP's most exciting track. Pepper's busy baritone, brilliantly furious, fairly leaps off the vinyl. There's some incisive Katzman trumpet and flowing, thoughtful Rowles piano. Lewis and Watkins are with the horns all the waitin' way.

Despite the unspeakably vulgar cover which shows the meaty rear end of a stripper in action, (who's the tenor man?), this album is recommended for the variety and jazz quality therein. (J.A.T.)

Henderson All-Stars

THE BIG REUNION—Janston Society J 1200. *Sugar-Foot Stamp; A Hundred Years from Today; Honeyuckle Rose; Round About Midnight; Congo Slew; Wrappin' It Up; Three Threes; The Way She Walks; King Porter Stamp.*

Personnel: Rex Stewart, cornet and leader; Elmer Bernst, Talt Jordan, Joe Thomas, Dick Vasco, trumpets; J. C. Higginbotham, Benny Morton, Dickie Wells, trombones; Garvin Bushell, Hilton Jefferson, alto; Coleman Hawkins, Ben Webster, tenors; Haywood Henry, baritone; Buster Bailey, clarinet; Red Richards, piano; Al Casey, guitar; Bill Pemberton, bass; Jimmy Crawford, drums.

Rating: ★★ ★

An outgrowth of the Great South Bay Jazz festival on Long Island in New York last year, this album reunites members of the Fletcher Henderson band in a set that certainly perpetuates a tradition of big-band swing, plus exciting soloists.

As George T. Simon reports in his excellent liner notes, all the soloists except Jordan, Casey and Richards, at one time or another, worked with the late arranger. This, then, is not only a reunion but a re-creation of the sound and style that preceded the heyday of the big white band that borrowed so much from outisid as Henderson's.

Inevitably, much of the ensemble writing sounds dated by today's musical standards. But the storming drive and roaring spirit is clearly evident in the section work and in the wild succession of solos.

Hawkins and Webster both play magnificently, proving that they still are mighty forces to be reckoned with on their horns. The three trombonists provide frequent invitation to compare their varying and strongly individual approaches to playing.

Stewart's cornet and the three trumpets lend constant solo kicks to the set while Jefferson's alto is heard in several swinging, warm, and expertly controlled solos. Buster Bailey's fluid clarinet is at home.

Not all the tracks are big-band charges. Jim Timmins wrote some arrangements for a smaller group, giving Hawkins and Jefferson opportunity to play ballads (*Time and Midnight*). The wisdom of choosing *Midnight* as a vehicle for the altoist is perhaps open to question. Timmins' arrangement seems to miss the inherent feel of Monk's mournful ballad; what results is rather old-fashioned dance arrangements in which Jefferson does a clean solo job, communicating no misery whatsoever.

For all the healthy kicks in this admirable endeavor, the album will probably appeal more to aficionados of the Henderson era than the usual buyer of today's LP. Principally for the hell-for-leather sake, however, it is a valuable set. And for those who never heard a romping big band sound such as this one, the album may be an education. (J.A.T.)

André Hodeir

THE PARIS SCENE—Savoy MG12113. *On Grass, Parisian Thoroughfare, On A Scale, The Emancipation, Jarda, Sicilian, Tension-Dance, Paradoxe I, Milano.*

Personnel: Roger Guerin and Jean Lina, trumpets; Nat Peck, trombone; Sadi, vibraphone; Jean Aldegon, alto; Georges Grenu, tenor; Ahmad Mijiani or Pierre Michelot, bass; Christian Gerro, drums.

Rating: ★★

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French composer-critic's scores to be released here and it seems to me the least good. It is the least good, first of all, because it is the least well performed. There is trouble with both individual and collective swing, with emotional projection, and there are also such things as Sadi's Norvo-Hampton style which seems very out of place in such writing.

Despite performances which might make any scores seem either exercises or pretty weak tea, the record does raise some other points. The re-organization of Monk's already rhythmically provocative *Criss Cross* is interesting, but the way it is plotted the horns don't seem to be required to swing at all, only to play above some rather compulsive rhythmic statements.

For all its ingenuity, *Bicinium* strikes me as ultimately a rather pleasant toy (at times hesitatingly played). The device of gradually disintegrating a melody is so frequent in Hodeir's writing that it is beginning to sound like a gimmick. *On A Scale* ends with an exchange of phrases between Michelot's bass and the group, and thus begs comparison with Ellington's *Jack The Bear*. Ellington produced a pointed conversation; this, an exchange of skills. On the other hand, *Parisian Thoroughfare*, for example, shows an assimilation of its materials and has movement, purpose, and meaning.

I am tempted to add that the source of music is not musical devices and skills, but that's a truism. (M. W.)

The Jazzpickers-Red Norvo
COMMAND PERFORMANCE—Emercy MG 36123: *The Stranger, Someone to Watch Over Me, Eyrin' the Cool, Lester Leaps In, Blues for Bill, Evening in Azerbaijan, Bagatelle, My Ideal, Petite Roudam.*

Personnel: Norvo, vibes; Harry Ibasia, cello; Laurence Wooten, bass; Dempsey Wright, guitar; Bill Douglass, drums.

Rating: ★★★

On the whole, this is a skillful and energetic recital that sounds like it must have been fun for those involved. The beat is usually a bit too mechanical for any real movement (on *Evening* it is downright sluggish), and, aside from moments from guitarist Wright and Norvo on *Blues* and the questionably titled *Rondo*, the soloists are largely content with a kind of lively rhythmic doodling often of no particular form or content.

Entertaining to be sure, but almost on the level of modish novelty. (M. W.)

Yusef Lateef
THE SOUNDS OF YUSEF—Prestige 7122: *Take the A Train; Playful Flute; Love and Humor; Buckingham; Meditation.*

Personnel: Lateef, tenor, flute, argol, tambourine; Wilbur Harden, flugelhorn and balloon; Hugh Lawson, piano, Turkish finger cymbals, Seven Up bottle, balloon, and bells; Ernie Farrow, bass and rabat; Oliver Jackson, drums, Chinese gong, and Earth-board.

Rating: ★★★

JAZZ AND THE SOUNDS OF NATURE—Savoy MG 12120: *Sounds of Nature; Check Blues; I've Got It Bad and That Ain't Good; 8540 Twelfth Street; Song of Dattah; Soul; Gypsy Arab.*

Personnel: Lateef, tenor, flute, Indian reed whistle, tambourine; Wilbur Harden, flugelhorn and tambourine; Hugh Lawson, piano and ocarina; Ernie Farrow, bass and Earth-board; Oliver Jackson, drums and Chinese gong.

Rating: ★★★½

Lateef's Detroit-and-all-points-east sounds include, in addition to those of conventional instruments, sounds produced by using a

coin on a scraper, by rubbing the earings of a balloon or allowing air to escape from an inflated balloon, by "blowing" a Seven Up bottle, and by playing the one-stringed Rabat, the three-wire wooden Earth-board, and the Argol, an Indian reed flute. Along the way, tambourine, finger cymbals, bell, ocarina, and Chinese gong are introduced for special effects.

Much of this is more of anthropological interest than of jazz significance, although even this cannot be said of the balloon and Seven Up bottle.

Operating on familiar instruments, the Detroiters play in inspired fashion. On the Prestige LP, two tracks out of five are obviously jazz-based—*Train* and *London Buckingham*. These tracks are the most effective, although Lateef's efforts to play the flute and hum wordless phrases simultaneously will not endear him to people. Lawson and Harden play well and Farrow and Jackson support quite intelligently. The more Eastern the music becomes, the more eccentric and less effective it becomes. *Love and Humor* is one such eccentric moment preserved.

Balloons and bottles, it seems to me are devices best left to Spike Jones.

The Savoy venture is slightly more successful. The opening and closing tracks are sounds-of-nature, but in between the group presents some tasteful jazz, although Lateef apparently couldn't resist the oriental char to *Check*. The ballad version of *I've Got It Bad* is excellent, with all the solos making considerable sense. Lateef's up-tempo *The St.* is equally effective. He plays lucidly on tenor and strikingly on flute, when he plays the latter instrument without attempting to sing with it.

The entire group, in fact, plays well in the jazz idiom, speaking authoritatively for the Detroit jazz scene. Unfortunately, Lateef has allowed his own philosophy to run rampant in creating his sounds-of-nature approach. I have no desire to censor Lateef's philosophical outbursts, but I do suggest that he separate his interests rather than combining them incongruously.

And, please, no more balloons or Seven Up bottles. (D.G.)

George Lewis
ON PARADE—Delmar DL-202: *Down By The Riverside, Gettysburg March, Lord You Certainly Been Good To Me, When The Saints Go Marching In, Just A Closer Walk With Thee, Panama Rag, Just A Little While To Stay Here.*

Personnel: Kid Howard, trumpet and vocal; Jim Robinson, trombone; Lewis, clarinet; Alvin Furrnell, piano; Laurence Marrero, banjo; Alvin Pavageon, bass; Joe Watkins, drums and vocal.

Rating: ★★★½

The billing is "George Lewis and his Ragtime Band" and, since ragtime is a kind of neo-classic, syncopated piano music (and orchestrations thereof), the billing is, of course, wrong. The group is also frequently spoken of as preserving the New Orleans tradition. I think that both King Oliver and Jelly Roll Morton would have looked on it as a "spasm" band and, on the level of technique and range, such an attitude is justified.

However, in their own terms, Lewis and his men have very precious things, things that the "revivalists" (among others) don't have. They are a deep conviction, a dignity, an honesty, and an authentic musical energy. They also have one of the

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5/29

few real ensemble styles: everyone understands, and listens to, interplays with everyone else and knows his function within the group, and each horn has its own style as a part of its own role.

The music moves and dances; there is none of that heavy, plodding rhythm of the "revivalists".

There is not a great or near-great jazz improviser on this record (neither in the sense that Johnny Dodds was that nor that Charlie Parker was that) but one cannot hear these men without feeling that they have given him, through music, insight into the human soul.

This seems to me a better, livelier, more varied recital than Lewis' previous Delmar (DL-201), but that piano was still in very bad shape. (M. W.)

Bud Powell

BLUES IN THE CLOSET—Verve MG V-8218: *When I Fall in Love, My Heart Stood Still, Blues in the Closet, Swingin' 'til the Girls Come Home, I Know That You Know, Elegie, Woody'n' You, I Should Care, Now's the Time, I Didn't Know What Time It Was, Be-Bop, 52nd St. Theme.*

Personnel: Powell, piano; Ray Brown, bass; Osie Johnson, drums.

Rating: ★★

Here, frankly, is the way it is (and the way it often is nowadays, alas): there is bad time and bad fingering at up tempos (*I Know, Be-Bop*, etc.) and sometimes at medium as well (*Heart, Swingin'*, etc.). There is a kind of pounded tatum on *Care*; and it and *Fall in Love* contain some of those flowery keyboardisms that have always been disconcerting in Powell's work. *Heart* has one of the "stride" sections that seem to be his practice lately.

There are compensations, to be sure. *Time It Was* sustains a unique mood quite well, and on *Woody'n' You* there are good improvised melodies, comparatively simple, genuinely imaginative—perhaps some kind of answer lies therein.

Powell's work in the late forties was important—and not important just because his style happened to acquire so many popularizers. But it implies no blindness to that importance to say that he sometimes played as if he had not entirely assimilated his own style. His early work with Cootie Williams, for all its lack of the linear and harmonic technique he later developed, suggests an emotional control, a maturity of conception, a relaxation, and a completeness of statement that the later virtuoso soloist did not always show.

It would be exceptional to say the least, for an artist to have worked more surely, on the whole, without his having discovered what technical resources he could utilize, but I cannot help feeling that may be the case with Powell. And I confess that I wonder if this *Woody'n' You* may not indicate the way a new maturity might come. (M. W.)

Specs Powell

MOVIN' IN—Route R-52004: *Undecided; All or Nothing at All; It's a Pity to Say Goodnight; You Don't Know What Love is; Spider Blues; Rat Race; Suspicion; Locked Out; He's My Guy; I'll Remember April; Dispossessed; Movin' In.*

Personnel: Powell, drums; George Dorsey, alto and flute; Sahib Shibab, alto and baritone; Aaron Sachs, tenor and clarinet; Pritchard Cheeseman, baritone; Ray Copeland, Leon Merian, trumpets;

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bass.

Rating: ★★½

Assembling a group of able jazzmen, providing them with charts, and recording the performances does not always produce an excellent LP. In this case, although the personnel includes several talented jazzmen, the results do not meet expectations.

Basically, the abundance of tunes to be included in the LP limits the amount of individual effort the soloists can display. There are solos, but in every case they are too brief. The charts, all done by Copeland, are of decent quality, and the soloists certainly try to create miniature statements, but the restrictions are too great.

Some of the lack of care that characterizes the jacket production may have filtered into the session itself. The liner notes, attributed to "Dizzie" Gillespie, include references to both Hank Jones and Nat Pierce, but no information is provided on a track-by-track rundown of personnel. Two Powell originals named in the notes as *Spyder Blues* and *Suspicion* appear on the label as *The Spider* and *Suspension*, respectively. The trumpeter who shares the section with Copeland is termed "Meriam" by Dizzy, yet is listed as Merian in the simple personnel listing.

These things, of course, have no bearing on the musical evaluation, but should be regarded with some concern by record company executives, if products are to be worthy of purchase in every way.

At best, this LP is an indication of attractive things to come, particularly from Copeland, whose playing and arranging both show promise. However, too much talent is wasted here. These musicians can accomplish much more than they did on this date. (D.G.)

Joe Puma

JOE PUMA JAZZ TRIO AND QUARTET—
Jubilee JLP-1070: *Ubas*, *Blues For Midge*, *Stablemates*, *I Got It Bad*, *Mother of Earl*, *Indian Summer*.

Personnel: Puma, guitar; Oscar Pettiford, bass; Eddie Costa, vibes (tracks 1, 2, 3); Bill Evans, piano (tracks 4, 5, 6); Paul Motian, drums (tracks 4, 5, 6).

Rating: ★★★

There are some pretty listless stretches here. The exceptions on the trio sides are Costa's work, generally cohesive and firm, and Pettiford's solo on the *Blues*. The best of these tracks is *Stablemates* on which Costa states the melody very effectively backed by Puma's fills, and Puma has one of his few solos that, for me, doesn't suggest a man running through mannerisms.

The quartet's big asset is the excellent inventive musicianship of Evans, especially on *Bad* and *Summer*. On the latter Pettiford has a good solo and Puma plays with a kind of motion and purpose that I don't hear from him elsewhere.

Very low volume recording, especially for such quiet music. (M. W.)

Red Rodney

RED RODNEY: 1957—Signal S 1206: *Star Eyes*; *You Better Go Now*; *Stella By Starlight*; *Red Arrow*; *Box 2000*; *Ubas*.

Personnel: Rodney, trumpet; Ira Sullivan, tenor (trumpet on Track 4); Tommy Flanagan, piano; Oscar Pettiford, bass; Philly Joe Jones (Tracks

1-3) and Elvin Jones (Tracks 4-6), drums.

Rating: ★★★★★

Rodney returned to jazz last year after several years of inactivity. This LP marks that return and indicates that Rodney has much of value to offer jazz.

He plays fluently here, if somewhat eclectically at times. His front line companions, Sullivan, supports him sympathetically throughout. Flanagan plays in consistently good taste, with a preciseness of execution that is impressive. Pettiford is his solid self and the two drummers, splitting chores, manage to keep the horns on the move.

From the pleasantly relaxed *Eyes*, which opens the set, to the lovely *Better*, to the medium-up *Starlight*, the standards are treated with respect and inspiration. The three original charts—*Arrow* and *Box* by Rodney and *Ubas* (for drummer Sabu) by Pettiford—are more noteworthy for the interpretations than the inherent content of the tunes themselves. There is a fleet sequence on *Arrow*, with Sullivan on trumpet, and a series of exchanges on *Box*, which are genuinely flowing in nature.

This marks the worthwhile return of Rodney. It is a return that should mark the beginning of a new life in music for him, if he is given the opportunity to play. (D.G.)

Shorty Rogers

WAY UP THERE—Atlantic 1270: *Blues Way up There*; *Moon Swing*; *Blues Way down There*; *Solarization*; *Pixieland*; *Wail of Two Cities*; *Babylon Bridge*; *March of the Martians*.

Personnel: (Tracks 1, 2, 3) Rogers, Flugelhorn; Harry Edison, trumpet; Bud Shank, alto; Pat Jolly, piano; Barney Kessel, guitar; Leroy Vinnegar, bass; Shelly Manne, drums. (Track 4) Rogers, trumpet; Jimmy Giuffrè, baritone; Jolly, piano; Manne, drums; Curtis Counce, bass. (Track 5) Rogers, Flugelhorn; Pete Candoli, Conte Candoli, Don Fagerquist, Edison, trumpets; Earl Gray, piano; Ralph Pena, bass; Manne, drums. (Tracks 6, 7) Rogers, Flugelhorn; Bob Enevoldsen, valve trombone; John Grass, French horn; Paul Sarmiento, tuba; Giuffrè, clarinet, tenor, baritone; Gray, piano; Pena, bass; Manne, drums. (Track 8) Rogers, trumpet; Giuffrè, clarinet; Lou Levy, piano; Pena, bass; Manne, drums.

Rating: ★★★★★

PORTRAIT OF SHORTY—RCA Victor LPB-1561: *Saturnian Sleigh Ride*; *Martians' Lullaby*; *The Line Backer*; *Grand Slam*; *Play! Boy!*; *Geophysical Ears*; *Red Dog Play*; *Bluezies*.

Personnel: Rogers, trumpet and Flugelhorn; Al Porcino, Conrad Gozzo, Don Fagerquist, Conte Candoli, Pete Candoli, trumpets; Fumi Rosolino, Bob Enevoldsen, Harry Betts, Going Roberts, trombones; Herb Geller, Bill Holman, Richie Kamuca, Jack Montrose, l'pepp Adams, reeds; Lou Levy, piano; Monte Budwig, bass; Stan Levey, drums.

Rating: ★★★★★

The Victor big-band set, despite the awesome personnel, doesn't manage to maintain as well as the smaller group on Atlantic. Shorty's band writing seems to have dead-ended with this LP at that heavy ensemble sound dominated by tenor shrieking trumpets.

The solo work is good, with Rogers, Adams, Montrose, and Holman particularly good. Levey's drum work on *Martians' Lullaby* (lullaby?), is a model of precision and propulsion.

Red Dog Play struck me as having much of the flavor of the big ensemble theme in *Man with the Golden Arm*. On *Play! Boy!*, one of the trumpets doesn't make it with the others and detracts even more from the churning, rather than swinging, ensemble.

On the Giants set, Shorty sustains the solo pace, and good work is contributed by

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Giuffre (quite gruff-sounding on *Solarization*), Sweets (hear him on *Way Up There* and *Moten*), Pete Jolly (romping on *Moten*), and Manne (throughout).

The writing seems fresher, although still oriented in outer space, as far as titles go. *Pixieland* is a gas. And *March of the Martians* (tomorrow the asteroids!) is also absorbing thematically.

Both sets are excellently annotated, the Victor by Wood Woodward, who painstakingly lists soloists and the bar length of solos. (D.C.)

Sonny Rollins

A NIGHT AT THE VILLAGE VANGUARD—Blue Note 1581: *Old Devil Moon*; *Solity as in a Morning Sunrise*; *Striver's Room*; *Sonnymoon for Two*; *A Night in Tunisia*; *I Can't Get Started*. Personnel: Rollins, tenor; Wilbur Ware, bass; Elvin Jones, drums. On Track 5, Ware and Jones are replaced by Donald Bailey, bass, and Pete LaRoca, drums.

Rating: ★★★★★

Recorded at New York's Village Vanguard last year when Rollins was heading this trio there, this is an excellent example of Rollins at work. He has ample opportunity to stretch out here and he takes advantage of it, displaying the virtuosity which has inspired critical recognition.

In most instances, Rollins is capable of sustaining a mood through fluency and freshness. *Moon*, except for a series of fours with Jones, is all Rollins. *Sunrise* contains a masterly Ware solo. *Row* is characteristic Rollins, with sturdily-hewn phrases and flurries of notes. Rollins' *Sonnymoon*, a blues-based riff, allows him to surge ferociously for five minutes before giving in to a series of fours with Ware. He continues to gallop through *Tunisia* and closes with *Started*, referred to in the notes as the "only ballad" in the set. Brief and barely balladic, it is another indication of Rollins' relentless attack.

There is little to soothe Kostelanetz fans here, and attempts to hum along are not encouraged, but Rollins does manage to create and perpetuate a stimulating tempest of his own (those last three words are vital). Ware is superb throughout. Jones, when he remembers that he's part of a trio and not a horn-laden group, contributes emphatically, too. But this is Rollins' gig and he makes the most of it, despite sacrificing melodic content for the sake of virile drive. (D.G.)

Tony Scott

SOUTH PACIFIC JAZZ—ABC-Paramount 235: *Balt Ha's Honey Bun*; *Yankee Thin Springtime*; *A Cockeyed Optimist*; *A Wonderful Gay*; *I'm Gonna Wash That Guy Right out of My Hair*; *Dites-Moi*; *Some Enchanted Evening*; *There Is Nothing Like a Dame*; *Happy Talk*. Personnel: Scott, clarinet, baritone; Dick Hyman, piano, organ; George Duvivier, bass; Gracella Oliphant (Tracks 2, 3, 6, 8, 10) and Tony Johnson (Tracks 5, 9), drums.

Rating: ★★★★★

Stay with this one. It's Tony's first release playing clarinet and baritone. For the latter, he uses a tenor mouthpiece and a bass clarinet reed. His sound on the instrument is hard, rasping, and driving. There's some Carney and Ben Webster in it, and perhaps more of Tony, himself, than he has achieved on clarinet. The raucous, punching, virile baritone seems a musical projection of Scott's garrulous, hearty, mile-a-minute personality.

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The treatment of the somewhat difficult Rodgers-Hammerstein score is, within this context, first-rate. At first crack, there is an initial ear resistance to Hyman's organ paired with Scott's baritone, but after a half-dozen bars of free-booting, the concept jells. *Honey* is given its corny, rah-ta-ta due, and in addition to swinging, it emerges as the most valid instrumental treatment of this song I've heard to date.

The organ-baritone sound is used for *Younger Than Springtime* and in a different mood. Here, Tony achieves a lyric softness of tone to fit the tenderness of the words. On *Wash That Man*, the strident belligerence is back, again in keeping with the tune. Hyman's organ work throughout is fleet and imaginative, never objectionable.

Scott, on clarinet but particularly on baritone, uses dynamics very effectively. He often takes his horn down to a whisper so he can build to a climax.

Some Enchanted Evening is walked. With Tony pointing the way on baritone. *Dame* is taken up, with the baritone rocketing. The Scott clarinet, with considerable emphasis on its lovely low register, is heard only on *Bali Ha'i*; *Optomist*, and *Dites-Moi*. Support by Duvivier, Oliphant, and Johnson is excellent. Duvivier grabs a fine solo on *Happy Talk*.

One thing this LP could do is hit the teenagers who are attuned to the organ-reed sound. They may find that although they expect some honking or exhibitionism and hear none, the beat and the sound that excite are there. It may lead them to dig a little deeper than the surfaces of other records aimed at their dollars. (D.C.)

Leroy Vinnegar

LEROY WALKS!—Contemporary C3542: *Walk On, Would You Like To Take A Walk, On The Sunny Side Of The Street, Walkin', Walkin', My Baby Barch Home, I'll Walk Alone, Walkin' By The River*.

Personnel: Vinnegar, bass; Victor Feldman, vibraphone; Gerald Wilson, trumpet; Teddy Edwards, tenor sax; Carl Perkins, piano; Tony Bazley, drums.

Rating: ★★

Everyone should know by now of Vinnegar's virtues: a firm, dependable, warm, walking beat.

The most sustained track is the medium *Walk On*, and on it some typical things happen. Vinnegar's solo brings his developing harmonic imagination into relief. Perkins' funky accompaniment gently sets and holds the mood. Edwards, a veteran of the bop movement whose welcome presence here is probably a result of the swing toward the hard in California, has a very good solo. Feldman is still generally working on Milt Jackson's style. Wilson, a veteran of the 1939 Lunceford band, may well be as underrated as several contend and his provocative alliance of swing plus Dizzy plus Miles leads him into a very good solo on *River*, but here on *Walk On* and elsewhere, it is largely an unsettled pastiche as yet.

The rating is a judgement of no one involved, only of the way things seemed to go this time. This and several other records do suggest that an alliance between the cool and hard idioms may be brewing out west. (M. W.)

Wilbur Ware

THE CHICAGO SOUND—Riverside 12-232: *Mamma-Daddy, Body and Soul, Drowsy Lullaby, 31st and State, Lullaby of the Loaves, Lullaby Quarters, Be-Ware, The Man I Love*.

Personnel: Ware, bass; John Jenkins, alto; Johnny Griffin, tenor; Junior Mance, piano; Wilbur Campbell or Frank Dunlop (tracks 2 and 9), drums.

Rating: ★★

You might say that Ware calls every bassist since Blanton to account; at any rate, his approach is a kind of reversal. Not only did Blanton's influence gradually make the bass the rhythmic center of the ensemble (the small ensemble at least), but led to an attack that meant "blowing" the instrument in imitation of the solo style of the horns. On the one hand, this makes for virtuosi like Mingus and Red Mitchell; on the other, a certain emotional independence in accompaniment and ensemble.

Ware's basic conception is percussive and rhythmic. Sometimes he sounds like a man who has heard no bass playing since the earthy work of Bill Johnson in the twenties or of Israel Crosby in the thirties, and gone on from there (but his unique touch can remind one of Nelson Boyd). His accompaniments are sympathetically functional and original in quality. His solos are not cascades of notes in rapid runs but often simple and passionate lyric lines. He has something of the same basic interest in displacement of accents and rhythmic shifting and in unusual sequence of harmonies that one hears in Thelonious Monk. Then, there is technical change on a more obvious level in his sometimes amazing use of double stop (the student knows well that twelve-bar of quarters and eights in double stops is a fantastic idea; the largely self-taught Ware simply does it).

The kind of flights that he has done in clubs give better evidence of his abilities than anything he has yet done on records, but his work on *Lullaby of the Leaves* and *The Man I Love* is an exciting exposition of his approach—perhaps the best yet available.

I hope I err in hearing a creeping conventionality in Griffin's exuberantly personal tenor, but there is, say, a solo on Jenkin's composition *Quarters* and a combination of tenderness and parody of clichés on the *Body* warhorse that suggest I may be.

An uneven I.P. with the compensations I have noted. (M. W.)

Jazz Reissues

Louis Armstrong

NEW ORLEANS NIGHTS—Decca DL 4000: *Panama; New Orleans Function; Struttin' with Some Barbecue; Basin Street Blues; Basin Street; Got a Hole in It; Bugle Call Rag*.

Includes *Struttin* and *Basin* with Barney Bigard, Bud Freeman, and Louis' group, and the rest with a group including Bigard, Jack Teagarden, Earl Hines, Arvell Shaw, and Cozy Cole.

Sidney Bechet

THE FABULOUS SIDNEY BECHET—Blue Note BLP 1207: *Original Dixieland One-Step; Blues My Naughty Sweetsie Gives to Me; The Apley; Ballin' the Jack; Avalon; Rose of*

Grande; Sweet Georgia Brown; All of Me; Ding-Dong Daddy.

The first five tracks stem from 1951, with Sidney DeParis, Jimmy Archey, Pops Foster, Don Kirkpatrick, and Manzie Johnson aboard. The remainder feature Bechet's soprano with Jonah Jones, Archey, Buddy Weed, Page, and Johnny Blowers as companions, cut in 1953. The earlier sides have a rigid, driving beat. The later seem looser. Good Bechet and Archey on both.

Ruby Braff-Ellis Larkins

POCKET FULL OF DREAMS—Vanguard 85161. Pocket Full of Dreams; Blues for Ruby; I've Got the World on a String; Please; Love for Me; Old Folks; Skyline; Blues for Ellis; When a Woman Loves a Man; Sailboat in the Spotlight; What Is There To Say?; You Are Too Beautiful.

A pair of five-star 10-inch LPs are recouped on one lovely, flowing 12-inch LP. Missing is the moving *City Called Heaven*, but there just wasn't room. A jazz landmark.

Buck Clayton-Ruby Braff

BUCK MEETS RUBY—Vanguard VRS-8517: *S Woodruff*; *I Can't Get Started*; *Love Is Just Around the Corner*; *I Must Have That Man*; *London*; *It's Been So Long*; *Just a Groove*; *You're Lucky to Me*.

The first four tracks are Mel Powell's septet, with Buck Clayton featured. The final four are Buck and Ruby Braff with a stringing sextet backing. The LP is a recoupling of two 10-inch LPs. A must.

Vic Dickenson

THE VIC DICKENSON SHOWCASE, Vol. 1—Vanguard VRS-8520: *Keeping out of Mischief*; *Now I Cover the Waterfront*; *Sir Charles at Home*; *Jessie Creepers*; *Russian Lullaby*.

THE VIC DICKENSON SHOWCASE, Vol. 2—Vanguard VRS-8521: *When You and I Were Young, Maggie*; *Nice Work If You Can Get It*; *Old-Fashioned Love*; *Russian Wild*; *Suspension Blues*; *You Brought a New Kind of Love to Me*; *Everybody Loves My Baby*.

Vic, Ruby Braff, Ed Hall, Sir Charles Thompson, Shad Collins, Steve Jordan, Walter Page, Jo Jones, and Les Erskine are found on either LP, both of which were pulled from four 10-inch Vanguards that drew very high ratings the first time around. Braff is lyrical, Dickenson witty and pungent, and the recorded sound is rich.

Dixieland Jubilee

DIXIELAND JUBILEE—Decca DL 8622: *High Society* (Castle Jazz Band); *I Never Knew* (Charlie Lavers's Chicago Loopers); *Dipper Mouth Blues* (The Hobcats); *Who's Sorry Now?* (Castle Jazz Band, Kid Ory's band; Lavers's group, Pete Dalley's Chicagoans); *Muskrat Ramble* (massed band); *Tiger Rag*, *Savoy Blues*, *Tenth Street Rag*, *Ed! Lo Bas* (all by Kid Ory's band); *South Rampart Street Parade* (massed bands).

Recorded in 1949 at Frank Bull and Gene Norman's "World Series" of Dixieland at the Shrine auditorium. Lively Dixieland performances in quite good sound. The massed bands sound pretty horrible, and the crowd sounds like all four Newport crowds crammed into a phone booth.

Tommy Dorsey

HAVING WONDERFUL TIME—Tommy Dorsey and Clambake Seven: *At the Codfish Ball*; *Head on My Pillow*; *When the Midnight Choo-Choo Leaves For Alabam*; *Sailing at Midnight*; *The Music Goes 'Round and 'Round*; *The Milkman's Matinee*; *The Day I Let You Get Away*; *Chinatown, My Chinatown*; *Having Wonderful Time*; *Don't Be a Baby, Baby*; *All You Want to Do is Dance*; *El Rancho Grande*; *Am I Dreaming After You*; *You Must Have Been a Beautiful Baby*; *Twilight in Turkey*.

Personnel: Dorsey, trombone, with groups in-

cluding Joe Dixon, Johnny Mince, Buddy De Franco, clarinets; Sid Block, Bud Freeman, Skovon Hartford, Boomie Richmond, tenors; Sterling Booe, Pee Wee Irwin, Yank Lawson, Jimmy Blak, Bun-ny Berigan, Charlie Shavers, Ziggy Elman, trumpets; Dave Tough, Maurice Purtill, Buddy Rich, Alvin Stoller, drums; Joe Bushkin, John Fetoker, Howard Smith, Dick Jones, piazos; Edythe Wright (Tracks 1, 3, 4, 5, 6, 9, 11, 13, 14, 15), Frank Sinatra (Track 2), Hughie Prince (Track 12), and Sy Oliver (Track 10), vocals.

Number 8 in RCA Victor's *Down Beat* Jazz Milestone Series, the sides span a period from December, 1935, to March, 1946. Loose ensembles, some good solos, and some wonderful nonsense, too.

Billy Eckstine

MY DEEP BLUE DREAM—Regent MG 6051: *There Are Such Things*; *Say It Isn't So*; *I Do Do You*; *In the Still of the Night*; *My Deep Blue Dream*; *Where Are You?*; *Without a Song*

Blue; *Love Is the Thing*; *Gloomy Sunday*. **PRISONER OF LOVE**—Regent MG 6052: *My Silent Love*; *Prisoner of Love*; *A Penny for Your Thoughts*; *Time on My Hands*; *All the things You Are*; *Our Love*; *I Surrender, Dear*; *May It*; *Memories of You*; *All of Me*.

Mostly with Billy's band, originally on the National label. Band at one time had Diz, Bird, Fats Navarro, Miles Davis, but these are largely vocal sides. Billy often sounds like a parody of himself.

Roy Eldridge-Benny Carter

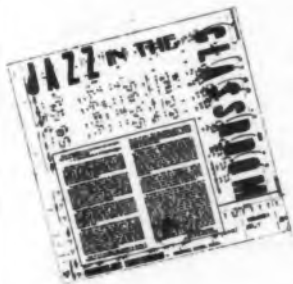
URBANE JAZZ—Verve MG-8202: *I Still Love Him So*; *The Moon Is Low*; *I Missed My Hat*; *I Remember You & Chelsea Bridge & I've Got the World on a String*; *Polka Blues*; *Close Your Eyes*; *Where's Ari?*; *I Don't Know*; *Striding*; *Waiting*.

Personnel: Eldridge, trumpet; Carter, alto; Bruce MacDonald, piano; John Simmons, bass; Alvin Stoller, drums.

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General issue of ARS LP which drew ★★★★★ on initial review. Great playing by both soloists. Recommended.

Stan Getz

STAN GETZ IN STOCKHOLM—Verve MGV-8213: *Indiana; Without a Song; I Don't Stand a Ghost of a Chance; I Can't Believe That You're in Love with Me; Everything Happens to Me; Over the Rainbow; Get Happy; Jeepers Creepers.*

Personnel: Getz, tenor; Gunnar Johnson, bass; Bengt Hallberg, piano; Anders Burma, drums.

Another American Recording society mail-order LP coming to general release. This one gathered ★★★★★½ the first time around.

Al Haig

JAZZ WILL O' THE WISP—Counterpoint CPT-551: *Autumn in New York; Isn't It Romantic?; They Can't Take That Away from Me; Royal Garden Blues; Don't Blame Me; Moonlight in Vermont; If I Should Lose You; April in Paris; All God's Children Got Rhythm; Body and Soul; Gone with the Wind; My Old Flame; On the Alam.*

Personnel: Haig, piano; Bill Crow, bass; Leo Abrams, drums.

Reissue of unavailable Esoteric sides by near-legend Haig, who has been absent from the playing scene for too many years.

Lionel Hampton

JUST JAZZ—Decca DL 9055: *Star Dust; One O'Clock Jump; The Man I Love; Lady Be Good.*

Personnel: Hampton, vibas; Willie Smith, alto; Charlie Shavers, trumpet; Barney Kessel, guitar; Slim Stewart, bass; Tommy Todd, piano; Jackie Mills, Lee Young, drums; Corly Corcoran, tenor.

The famed Gene Norman concert has been blown up to a 12-inch LP with addition of *One O'Clock* and *Lady*. The other two tracks, long out of print, now are made available again. Sound good.

Neal Hefti

SINGING INSTRUMENTALS—Epic LN 3440: *Opus No. 1; Jersey Bounce; Redskin Rhythms; Moo Indigo; Woodchopper's Ball; Skyliner; One O'Clock Jump; I Can't Get Started; Intermittent Riff; Begin the Beguine; Summit Ridge Drive; Back Beat Boogie.*

Hefti's popular 10-inch LP saluting some of the swing era greats through vocalized versions of their hit instrumentals, is available again as a 12-incher. The Ray Charles Choir handles the vocals and the ooh-ahh.

Woody Herman

MEN FROM MARS—Verve MGV-8216: *Men from Mars; Blue Lou; Terrestria; Perdido; Mambo the Most; Mambo the Utmost; Mister Stamp; Woofie; Siampis' at the Savoy; Celestial Blues; Castle Rock; Marchesh; Four Others.*

Personnel: Herman, clarinet, with band including Don Fagerquist, John Howell, Bobby Styles, Ernie Royal, Bernie Glow, Stu Williamson, Reuben McFall, Al Porcino, Dick Collins, Bill Castagnino, trumpet; Urbie Green, Carl Fontana, Will Bradley, Frank Rebak, Kai Winding, Vern Fleyer, trombones; Dick Haler, Bill Perkins, Arno Marsh, Jerry Coker, Sam Staff, Sam Taylor, reeds; Nat Pierce, piano; Chubby Jackson, Red Kelly, basses; Art Mardigan, Sonny Igoe, Chuck Flores, drums.

A batch of 13 sides from Wood's Mars label. Generally swinging, and studded with good solos. *Savoy, Perdido, Four Others* alone are worth the price of admission.

Woody Herman

SUMMER SEQUENCE—Harmony HL 7093: *Summer Sequence; Sidewalk of Cuba; Caldonia; Lady McGowan's Dream; Back Talk; Everywhere; The Good Earth.*

Personnel: Herman and First Herd, including Shorty Rogers, Conrad Gozzo, Sonny Berman, Pete Candoli, Bernie Glow, Ernie Royal, Ray Wetzel, Conte Candoli, Ray Linn, trumpets; Bill Harris, Ed Kiefer, Ralf Pannier, Ollie Wilson, Earl Swaps, Bob Swift, trombones; Flip Phillips, John LaPorta, Stan Getz, Herbie Steward, Zoot

Sims, Serge Cheloff, Toots Mondello, Sam Marowitz, saxes; Ralph Burns, Tony Aless, pianos; Jon Mondragon, Walt Zoder, Chubby Jackson, basses; Don Lamond, Dave Tough, drums; Chuck Wayne, Billy Bauer, guitars; Marjorie Hyman, vibes.

One of the most important reissues LPs in the Harmony line. The Herd is at its peak here, although the *Caldonia* is alternate take of original 78. This is the first time Burns' longer works, *Sequence* and *Dream*, have been made available on 12-inch LP. By all means collect this.

Hi-Fi Drums

HI-FI DRUMS—Capitol T-926: *Hi-Fi Drums* (Buddy Rich with Woody Herman orb); *Sticks* (Louis Bellson and All-Stars); *Shakedown* (Chuck Flores with Woody Herman orb); *Gonna Tan Your Hide* (Dave Black with Duke Ellington orb); *Brushed Off* (Alvin Stoller with Billy May orb); *Shinned Again* (Chuck Flores with Woody Herman orb); *Tri-Fi Drums* (Stan Levey, Alvin Stoller, Irv Cottler with Billy May orb).

Interesting panorama of stickmen, if a bit wearing. Flores' pair with Herman and Bill Holman's *Tri-Fi* stand out. Bellson's *Sticks* is a fine track.

Gene Krupa

MUTINY IN THE PARLOR—Caden CA 340: *Ain't Misbehavin'; Handful of Keys; Bessy'sackle Rose; Black and Blue; Walkin' with the Blues; Panhandle Rag; Bunaporia's Hatred; Pa Forever Blowing Bubbles; Swing It Here; I Hope Gabriel Likes My Music; I'm Gonna Get My Hands; Mutiny in the Parlor.*

A Krupa cross-cut, ranging from Gene's 1936 group (*Gabriel, Swing It Here, Mutiny, Clap Hands*), which included Benny Goodman, Roy Eldridge, Chu Berry, Jess Stacy, and Allen Reuss; to a late-'40s band playing Waller. Worthwhile investigating.

Fats Navarro

NOSTALGIA—Savoy MG-12133: *Nostalgia; Barry's Bop; Be-Bop Romp; Fats Blues; Bessy; Destrone; Dexter's Mood; Indes; Stealing Trash; Hollerin' and Screamin'; Fracture; Calling Dr. Jass.*

No. 2 in the Fats Navarro memorial series on Savoy, this spots Fats blowing with such companions as tenor men Charlie Rouse, Dexter Gordon, and Eddie Davis, and with such as Tadd Dameron, Al Haig, Denzil Best, Art Blakey, Neilan Boyd, and Gene Ramey onhand. Recommended.

Newport Festival 1957

The American Recording society has been making available to members of the mail-order club the set of 14 LPs drawn from last year's Newport jazz festival. Among the sides issued to members are:

ARS G-435; Count Basie, Jimmy Rushing, and others; G-436; Henry (Red) Allen, with Jack Teagarden, Kid Ory, others; G-437; Gigi Gryce-Don Byrd Jazz Lab; Cecil Taylor group; G-439; Ruby Braff-Pee Wee Russell, Bobby Henderson.

Jimmy Rushing

GOIN' TO CHICAGO—Vanguard 8516: *Call to Chicago; I Want a Little Girl; Leave Me Sent for You Yesterday; How Long; Boogie Woogie; How You Want Your Lovin' Done!*

A five-star 10-incher transferred to 12-inch LP. Also aboard are Sam Price, Buddy Tate, Walter Page, Pat Jenkins, Jr. Jones, Ben Richardson, and Henderson Chambers. Another vital LP.

the blindfold test

J. J. Judges

By Leonard Feather

More than three years have passed since J. J. Johnson split the blindfold with Kai Winding in a dual test, conducted during that fruitful two-year period (1954-6) when they were co-leaders of a unique quintet.

Since the voluntary breakup of that unit, Jay and Kai have traveled individual paths, Johnson taking his own quintet to Europe through the summer of '57 for a series of uniformly well-received appearances.

Trombone and orchestral styles of various eras were represented in the records chosen for Johnson's new test. Record 3 was, I'm afraid, chosen deliberately to trick him, for it has the same instrumentation as Kai's current combo. Jay was given no information, before or during the test, about the records played.



The Records

1. Terry Gibbs. *Slittin' Som* (EmArcy). Bob Brookmeyer, valve trombone; Al Cohn, tenor; Gibbs, vibes.

On the performances I'd give it four stars, and if I can split this up—the arrangements and solos—I'd give 3½ stars. The arrangement was a pretty fair sample. I didn't recognize any of the soloists. The vibraphone sounded a little like Terry Gibbs, and the trombone—there were certain inflections that would indicate a valve trombone.

I didn't recognize the tenor saxophonist at all. He played like several persons. Other than that, I thought the performance was good. It had a lot of life—the ensembles were very much together.

2. Jack Teagarden. *Davenport Blues* (Parlod). Edmond Hall, clarinet; Dick Cary, trumpet; Teagarden, solo trombonist.

It's a bit of a puzzle—the trombone sounded like two different trombonists playing two different solos on the same date, unless I mistook one instrument which wasn't a trombone. However, the outstanding of the two, if there are two, is the trombonist who plays with the sureness of a Jack Teagarden—so I'd say it was Jack. He plays with a lot of accuracy and confidence. He has full command of his instrument at all times. I'd like to give the trombone four stars.

The performance, I'd only give three stars because it sounded like it never got off the ground floor. It sounded like each of the performers

were competent jazz players in what they were trying to do, but as a collective thing it didn't get off the ground. The clarinet sounded a bit like Barney Bigard—the trumpet, I wouldn't say.

3. Trombone Scene. *Out of Nowhere* (Vik.). Eddie Bert, Urbie Green, Jimmy Knopfer, Jimmy Cleveland, trombone solos.

Well, of course, that's my old sidekick, Kai Winding, and his new group. I've heard them play a lot better . . . I've been intending to mention to Kai that I think he should play more. I think he's the best player in his group, and I don't think he should lean so heavily on the equal distribution of solos.

When I heard his group, I thought, "Gee! Kai should play a lot more." Even when they had Carl Fontana, who I think is a good soloist. I'll say three stars on that one.

4. Mal Waldron Sextet. *Potpourri* (Prestige). John Coltrane, tenor; Jackie McLean, alto; Bill Hardman, trumpet; Julian Euell, bass; Ari Taylor, drums.

There's a little alto sax player around—I think this is Sonny Redd's playing on the alto solo. I thought in the places where there was definitely an arrangement, it was a bit overarranged . . . The tenor sax soloist probably was John Coltrane, who in my opinion is one of the most underrated guys around. He's one of the most promising saxophonists and will exert a lot of influence, I think.

If the trumpet player was Don Byrd, I've heard him play a lot better. He can play very, very good with a lot more accuracy, but I do

think this was Don. The rhythm section kept a lively and enthusiastic feeling going throughout the whole thing. On the strength of Coltrane, I'll give it four stars.

5. Kid Ory. *Tiger Rag* (Verve).

Well! It was certainly a lively performance. Dixieland players playing Dixieland, and it came off as such, with lots of spirit. On the strength of that, I'd give it 2½ stars. I didn't recognize any of the players or soloists.

They weren't particularly outstanding individually, but as a unit they were quite on the ball . . . Somehow I got the feeling that the trombonist had more than he could handle with the tempo . . . The tune is *Hold That Tiger*. I used to play it many years ago—with the YMCA band in Indianapolis. Any guess I would make would be a stab in the dark—was it Jimmy Manone?

6. Jimmy Knopfer. *How High the Moon?* (Bethlehem). Knopfer, trombone; Gene Quill, alto; Bill Evans, piano.

You really threw a fast curve ball that time! The trombone sounds a bit like Jimmy Knopfer—he's been playing with Charlie Mingus, and this player has his approach. The saxophonist sounds like Sahib Shihab. I don't know who the other persons are on the group.

I didn't recognize the pianist at all, except flashes that would have suggested Tommy Flanagan. He worked for me a year, and I certainly ought to know his playing, but you never can be sure of anything. I'll give this 2½ stars.

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film flam

By John Tynes

SCREEN SCENE: Chasing down a recurring report that Robert Smith, producer of Paramount's *St. Louis Blues*, is in France to scout locations for a film called *Le Jazz Hot* in which he planned to star Nat Cole, we drew the following categorical response from the singer.

"Doing another musical picture so close on the heels of *St. Louis Blues* is the farthest thing from my mind at the moment. Look," he emphasized,



"I don't want to become known as the guy to call for any role involving musicians who've died. This kind of type casting is fatal to any acting career. I want the next picture I do to be a completely different role for me—

something dramatic, maybe.

"Perhaps over a year from now I might consider taking on something like the Jelly Roll Morton picture. But certainly not now."

Taking Nat at his word on that last point, it now looks as if the Morton part may not be around about a year from now. At last report, the Hecht-Hill-Lancaster-U.P.A. plans to film Jelly Roll's life and times were beginning to jell.

As for Mr. Smith and *Le Jazz Hot*... well, it seems there'll always be a press agent.

ON AND OFF THE BEAT: Although Eliot Asinoff's screenplay of Phil Waxman's Columbia production of *The Gene Krupa Story* is hot in his typewriter, actual start of production may be many months off. Chief fly in the ointment is, of course, the musicians' strike. Until a settlement is reached, nothing rolls.

Waxman gave us three succinct reasons for selecting Sal Mineo to play the drummer. "Sal looks like Gene; he's a pretty good drummer; he's crazy about jazz."

Just how frank will this film be, we asked? Will it, for example, go into Krupa's much publicized trial and jail sentence for marijuana possession in the 'Forties?

"Let me assure you," said Waxman, "that we're going to look for

an honest, dramatic story that's as authentic as possible. We'll tell Gene's story from his boyhood and give full attention to the music and musicians connected with him through the years. This means, of course, that we'll try to have as many jazzmen as possible featured throughout. It's a bit too early yet to be specific, but we're going to talk to just about everyone who worked with Gene."

Meantime, Sal is woodshedding with Krupa preparatory to faking the drum action over Gene's sound track.

SHORT TAKES: Looks like the movie scoring field is breaking open for jazzmen. Ex-Basie trombonist arranger Johnny Mandel tackles his first cinema chore scoring and conducting Walter Wanger's *The Barbara Graham Story*, Susan Hayward starrer for United Artists. Already recorded is Cal Tjader's score for Gene Corman's *Hot Car Girl*, in which Cal's quintet (augmented by reedman Paul Horn) provide the mood music-for-hot-cars... Johnny Mathis is set to star in his own biopic, *The Johnny Mathis Story*, to be filmed by Seven Parts Productions for U.A. It's set to roll in August and most of the scenes will be shot on location in Mathis' hometown, San Francisco... Folk singer Jimmie Rodgers has been pacted by M.G.M. His first flick will be Joe Pasternack's *Snob Hill*... Only remaining members of Universal-International's music department are Joe Gershenson and Milt Rosen... Ray Anthony goes dramatic again with a leading role in M.G.M.'s *One Wife Is Enough*. We're hip, Ray, we're hip

O, Days Of Yore

Chicago — Recently, during Anita O'Day's booking at Misper Kelly's here, a well-known bandleader went to the club. He was accompanied by the band's young female vocalist. After preliminary conversation with Miss O'Day, and the usual introductory comments between the two singers, the young singer gazed at Miss O'Day and asked, "Did you ever sing with a big band?"

Anita didn't reply.

heard in person

Lodi Carr

Personnel: Lodi Carr, vocals; Yusef Lateef, tenor, flute; Kirk Lightsey, piano; Alvin Jackson, bass, and Roy Brooks, drums.

Reviewed: Several sets during an indefinite engagement at Blair's West End hotel, Detroit, Mich.

Musical Evaluation: Lodi possesses a rich, low-pitched voice. She sings with good time and rhythm. She interprets her songs well and seems to place the correct emphasis on the appropriate words.

She sings out of the blues bag; not that she sings the blues per se, but her phrasing is rather reminiscent of Billie Holiday's at times. Her voice, while not of exceptional range, is very warm and listenable, and she utilizes it well. She sings in tune also, something of a rarity these days, it seems, among jazz singers.

On ballads such as *The Masquerade Is Over* or *Easy Living* she imparts a personal touch that makes one feel as if the message is intended specifically for him. This ability to capture an audience only can be learned through experience. Miss Carr has learned this in the three years that she has been singing.

She makes effective use of her hands, holding up both and keeping rhythm with her right while she accents with her left. When Lodi conquers the problem of breath control and gains a bit more poise on the stage, she easily could become one of the more important jazz singers.

Backing by the Lateef quartet is simple and unobtrusive. The group maintains a full background but never interferes with Lodi. Pianist Lightsey is a very competent accompanist in addition to being a fine soloist.

Audience Reaction: Though there were the inevitable drunks to annoy the entertainers, the audience, for the most part was warmly responsive. Present also were several members the local hip clique who consider it uncool to applaud or show any signs of enjoyment. Their appreciation for Lodi's singing was made apparent by their attentiveness.

Attitude of Performers: Lodi has a sincere, almost naive, friendly approach on the stand. Yusef's band seems really to enjoy accompanying her. During his set, Yusef didn't announce each number, but he ac-

knowledgeed requests and was careful to introduce the musicians to the audience.

Commercial Potential: Lodi should do well on records, especially if she chooses to do the numbers she sang the night of this review. She would be a good bet for any jazz club and probably would appeal to the sophisticated supper club set as well.

Summary: There is no substitute for ungimmicked, quality jazz singing. Lodi does just that. She appears to have the necessary potential and ambition. If these are an accurate measure she should have little trouble finding commercial success.

—donald r. stone

Paul Robeson

Personnel: Singer Robeson, accompanied by pianist Allen Booth.

Reviewed: Second of two concerts at Mandel hall on the University of Chicago campus (sponsored by the university's Student Representative party).

Musical Evaluation: After a prolonged absence from the concert schedule in the Chicago area, Robeson returned to present two sell-out concerts at the University of Chicago in mid-April.

The voice that a west coast newspaper critic recently termed "the greatest natural basso voice of the present generation" continues to captivate an audience, although some of its once-enthraling strength has been dissipated. The incomparable vigor of presentation and limitless charm, however, continue to be Robeson's strong points.

The concert itself was broad in scope. Robeson performed 24 songs, covering a wide range of origins. Among those he presented were *Love Will Find Out the Way*, an old English song; *Freedom*, a martial call by Smetana; Schubert's *Lullaby*; the *Chorale* from Beethoven's ninth symphony, with lyrics Robeson found in an old American song book; the *Largo* from Dvorak's *New World* symphony; a prayer excerpt from Mussorgsky's *Boris Godounov*; *Sometimes I Feel Like a Motherless Child*; *Water Boy*; the Hebraic *Kadish*; a Mexican lullaby; a Chinese song; *Old Man River*; *Joe Hill*, and *The House I Live In*.

He sang in eight languages.

The program was a pointed indication of the research Robeson has pursued in the field of comparative folk

music. The songs themselves, and Robeson's introductions to them, indicated a deep and satisfying concern for the music of all lands and ages.

In terms of the performance itself, the concert was impressive. Basically, Robeson is one of the concert stage's most appealing artists. Although his voice does not have the expansive, resonant strength it once had, it remains one of the world's most potent instruments. And, although he celebrated his 60th birthday a few days before this appearance, Robeson sings with the vitality of youth. His vast repertoire is as meaningfully diversified as one can be, making his presentation an enlightening one for any audience.

In addition to his obvious prowess as a singer, Robeson manifests great charm as a personality. He can accomplish more with a smile than most singers can with an aria. He is, in every way, one of America's most creative singers.

Attitude of Performer: During the concert, Robeson was presented with a birthday cake and flowers, as the audience sang *Happy Birthday*. Obviously moved by the enthusiastic audience response and the nature of the birthday tribute, he said he felt the university to be "a citadel of democratic education."

"It wasn't easy not to be able to sing," he said, "but it feels so good to be back again."

During the concert, too, Robeson noted with enthusiasm that he recently recorded an LP for Vanguard Records. "I've got to get Vanguard to let me swing a couple in the next album," he told the delighted audience.

Robeson concluded the concert with the reading of an excerpt from Pablo Neruda's poem on peace—*Let the Rail-Splitter Awake*, linking his own philosophy to that expressed in the musical content of the program. It brought to a close a concert characterized by drama, impressive charm, and infinite talent—the three elements in Robeson's forceful presentation.

Commercial Potential: Inactive for more than six years, except for a few concerts in Canada and informal recitals in this country, Robeson continues to manifest the talent that fulfilled much, but not all, of its potential before too long an absence from the concert stage.

His unqualified success, in box office terms, at the University of Chicago, coupled with the release of the Vanguard LP, could do much toward reinstating him as one of America's most significant artists.

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radio and tv

By Will Jones

■ I kicked the Arthur Godfrey habit a long time ago, but lately there have been little stirrings that indicate it could come back.

I really had it once — somewhere around 10 years ago, when Arthur Godfrey was a man who had a half-hour radio show, period. It was on in



the afternoon and it had pretty good music and pretty fresh gags and was by far the most listenable thing network radio was offering.

Then it was discovered that Godfrey was a salesman, not an entertainer, and the thought and energy that went into a half-hour show were dispersed all over the CBS schedules in a permanent floating supermarket which peddled not only all variety of hard and soft goods, but served as a wholesale distributor for *Too Fat Polkas* and lady barbers (or whatever it is you call women who sing in barbershop quartets). The once-funny man who ran the store often lapsed into bathroom jokes and pointless maunderings in tasteless dialects, and it was no trouble at all to tune him in.

It still isn't.

But there are these stirrings I mentioned — stirrings in the Godfrey camp, not in me; signs of a restlessness that has nothing to do with the restlessness you find in an organization where the boss fires the help in public.

The restlessness is mostly in Godfrey, and he seems to be heading — slowly — in the direction of being the kind of entertainer he was before he discovered the hard core in the soft sell.

He took on an afternoon half-hour called *The Ford Road Show*, and let nobody into the studio but himself and a flock of musicians — mostly jazzmen of repute from Local 802. Absolutely no gawking citizens munching crackers and bologna.

CBS put out a breathless release to the press, the tenor of which was, "Has Arthur Godfrey Switched to a Birdland Kick?"

They didn't answer their question, and that fact aroused my natural suspicions. But the gambit certainly

sent me scurrying to the radio to find out what was going on.

What had happened was that Godfrey was sounding more like the old Godfrey.

Instead of playing his show entirely to the cracker munchers — I often felt he had a great contempt for them that came through on the air — he was playing it largely to the men in the studio.

The note of contempt was replaced with a note of respect — genuine respect, I felt; the kind of respect a sincere, if limited, musician can't help feeling for the talented ones.

Musically, the jazz sound promised in the press release never fully materialized on the occasions I was able to hear the show. Godfrey still showed a preoccupation with the novelty — an arrangement of *San*, for example, that duplicated the sound of a wind-up Victrola.

And even if you have Bobby Hackett, Urbie Green, John Smith, Toots Mondello, Cozy Cole and like that backing him up, a tenor singing *Little Baby Shoes* is still a tenor singing *Little Baby Shoes*.

Nevertheless, the press release said Godfrey lets some sessions develop, and even quoted him: "We're having a ball on this show."

Even if I haven't personally audited such a ball, I take all of this as a sign that Godfrey is groping for something, and groping in the right direction.

Further evidence of his groping is the fact that he's given up *The Ford Road Show*, even though he rated in the show he enjoys most himself. But with that announcement came this promise:

"From this program I've learned something all over again. I've had reconfirmed my original opinion of what makes good radio. And I plan to go back to that on my morning radio program, too . . . Through the years, I've let our shows drift away from the personal approach and become too much a production for a studio audience."

There's yet another hint of restlessness in the recurring talk that Godfrey may move to the west coast to find new flavor for his shows.

Who knows what will happen if he gets out there? We may be able to tune him in one morning and hear Jimmy Carroll sing *Little Baby Shoes* backed by Chet Baker and Gerry Mulligan. Or Kenneth Rexroth reciting *Trees*, backed by the Dave Pell octet. With Arthur on ukulele, of course.

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

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By Dom Corulli

■ Here is a guide for anyone contemplating purchase of a magazine called *Newport Jazz Festival* (Handicraft Publications, \$1).

The only error I could find on the color cover was in the picture of Donald Byrd and Gigi Gryce, which apparently was turned around, because both are playing their instruments with hand positions reversed.

The publication is not an official organ of the Newport Jazz Festival, although the lead article is under Louis L. Lorillard's byline.

But starting with page 6, the trail of errors makes me wonder whether anyone connected with the magazine knows anything about jazz. And, whether anyone who wrote for it either was at Newport last year . . . or read any of the accounts of the festival.

"Sidney Bechet," it says, "was there (for the July 4 opener) with his French accent and sweet alto."

If Sidney was there, he and his French accent and sweet alto (what ever happened to his soprano sax?) must have been sitting out front, because he certainly didn't make a stage appearance. The account of opening night is particularly imaginative, because the set which Louis Armstrong and Jack Teagarden did together never came off.

The account of Friday afternoon's session is also a bit garbled. The Ruby Braff octet opened the concert (not the Byrd-Gryce Jazz Lab); and Kai Winding's group was not mentioned at all, although it drew large response from the audience.

Saturday afternoon's coverage is a bit more chaotic. Cecil Taylor's quartet (not Horace Silver) opened the concert. Kai Winding's septet, which appeared Friday, was not on Saturday's program. Alto man Dick Johnson appeared with Eddie Costa's trio and Rolf Kuhn, although Johnson is lost in this shuffle.

Saturday night's program was hardly "San Francisco Jazz" as the book would have you believe. True, Dave Brubeck and Turk Murphy did appear, but Jerry (sic) Mulligan hardly qualifies as a San Franciscan; and geographical proximity does not a city style make, in the case of Brubeck and Murphy. Chris Connor and Billie Holiday sang, but Mary Lou Williams did not sing. She played a set with Dizzy Gillespie's band. The Eartha Kitt dancers did

not close things up (chronologically), but rather it was Gillespie's band which held forth into early Sunday morning.

Sunday afternoon is kissed off in one sentence, which mentions only Mahalia Jackson and the Clara Ward Singers. The Drinkard Singers and the Back Home Choir, and MC Joe Bostic were there, too.

Sunday night was not opened by Wilbur de Paris, but rather by Jimmy Giuffre's group. The great Teddy Wilson who the book says preceded Sarah Vaughan was actually Oscar Peterson, Wilson having appeared Saturday night in a set which was graced by a guest Mulligan appearance.

The picture of Frank Foster and Lester Young on page 27 is of Illinois Jacquet and Young. The picture of Thad Jones on page 33 is of Roy Eldridge. The picture of Bobbi Hackett on page 34 is actually Kai Winding playing his trombone.

The following paragraph should stand alone without comment. It is the lead of a story on Armstrong's birthday party on page 54. "Only Louis Armstrong could gather 50,000 people (total festival attendance for four days, seven concerts) for a birthday party. The great Satchmo whose age is a purely speculative figure somewhere between 50 and 100, celebrated one of these birthdays by joining Sidney Bechet and Jack Teagarden to play with the Hemm (Red) Allen band on the opening day of the festival."

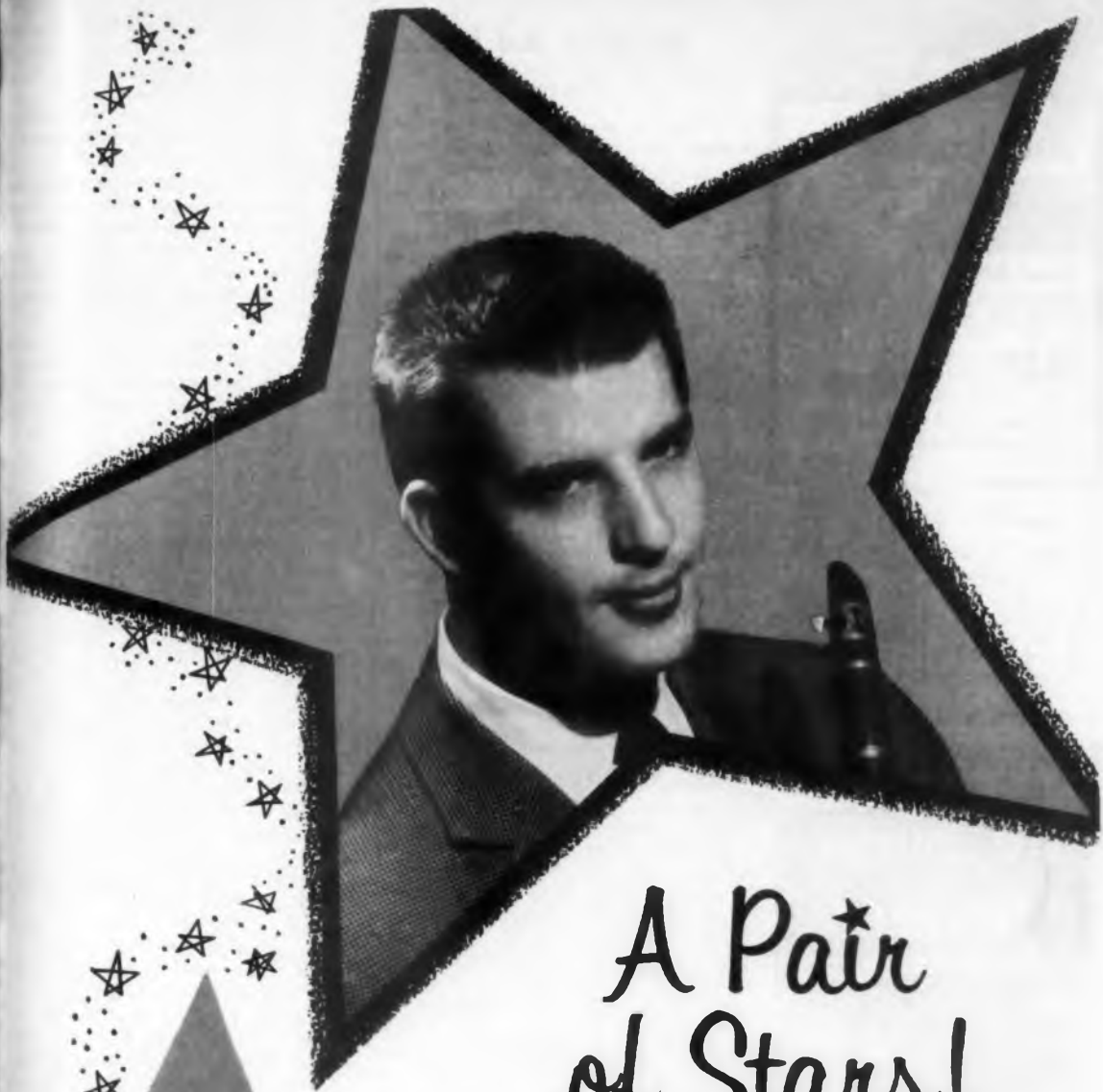
Just one comment, then: on page 44, the book carries Armstrong's bio out of Leonard Feather's *Encyclopedia of Jazz*, and lists his birthdate as 7-4-00. Equally fanciful, too, is page 56, which says Louis' trumpet "ran the gamut from the old style to the progressive."

On page 65, the two tenor men are not Lester Young and Roy Eldridge, but rather Jacquet and Lester again.

There are numerous misspellings throughout, as well as Negro in lower case and a distressing reference to Miss Kitt as a sepia performer, two lapses of taste which no self-respecting publication would permit in its pages.

The whole book is a puzzle. I suspect it is using Newport as bait game on a one-shot basis to capture some of the "booming" (quotes are my own) jazz market. I shouldn't be surprised to see it sold outside the park to fans who might think it's the program for 1958.

One thing, though: it's good to have a wry smile.



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Strictly Ad Lib

(Continued from Page 8)

Ella cut the Irving Berlin song-book for Verve, singing 32 tunes with three different sets of backgrounds: strings, a dance band, and a small group . . . The lineup for Benny Goodman's band at Brussels and for his European tour for Norman Granz: trumpets: John Frosk, Emmett Berry, John Hodges; trombones: Frank Rehak, Rex Peer, Cy Berger; Saxes: Zoot Sims, Seldon Powell, Phil Woods, Gene Allen, Nick Caiazza; bass: Arvell Shaw; guitar: Billy Bauer; drums: Roy Burns; piano: Hank Jones; singers: Jimmy Rushing and Ethel Ennis . . . M-G-M cut an LP called *Eddie Condon's Uptown Now*, with the Condon Buccaneers . . . The Modern Jazz Quartet and British baritone man Ronnie Ross will perform a special John Lewis composition at Great South Bay this year. Other South Bay plans call for Billie Holiday to sing with Duke's band, which will also play a special composition; and for Jimmy Rushing to sing with the Fletcher Henderson alumni orchestra.

Ben Wester's quartet, with Joe Benjamin, Jimmy Jones, and Dave Bailey, moved into the Village Vanguard for two weeks late in April. Tony Scott brought his baritone down to help opening night festivities along. Langston Hughes, who cut a poetry-jazz LP for M-G-M under direction of Leonard Feather, returns to the Vanguard for same May 4 and 11. Anita O'Day opens May 13 for at least two weeks . . . Dan Terry's *Coca-Cola Rock* and *Bull Fiddle Walk* were issued by Devere Records . . . Jazz writer Ira Gitler went to North Texas State Teachers College April 22 to narrate the presentation, *Trends in Modern Jazz*, at the school . . . Felicia Sanders returned to the Bon Soir late in April . . . Kai Winding's group now consists of trombonists Bill Elton, Ola Hanson, and Tommy Main; with pianist Ronny Bell; drummer Gerry Tomlinson; and bassist Eddie De Haas . . . Jimmy DePriest's big band at the University of Pennsylvania will present a double concert May 25 and 24 of *Music For Brass*, with Lee Morgan playing the solos Miles took. Also on the agenda: panels and workshops . . . RCA Victor cut the Sauter-Finegan band in *Memories of Miller and Goodman*, with the band playing Finegan's things written for Miller and Sauter's writ-

ten for Goodman . . . The Tommy Dorsey band under Warren Covington signed to record for Decca. Beth Harmon, former Tony Pastor vocalist, sings with the band, which tours until July 4, when it opens at the Steel Pier, Atlantic City, N. J. . . . Sal Salvador cut the first sessions for his upcoming *Colors in Sound* Decca LP with Maynard Ferguson, Ernie Royal, Doc Severinson, and Joe Ferrante, trumpets; Eddie Bert, Frank Rehak, trombones; Bill Barber, tuba; Dave Amram, French horn; Gus Johnson, drums; George Romanis, bass; Ray Starling, trumpet and melophone; and Salvador, guitar . . . Decca gave Leon Merian's new band a plush sendoff at the Hotel Bradford, Boston, late in April.

The Embers finally did something about that high conversational sound level in the room: installed a hi-fi ceiling with 63 speakers carrying sound evenly to all parts of the room. Eddie Heywood and Bobby Hackett's quartet opened the new-sound room . . . The Modern Jazz Society of the City College of New York presented John Jenkins, Jackie McLean, the Ray Draper quintet; Cliff Thornton sextet; Wayne Andre quartet, and others at a late April intercollegiate jazz concert . . . Prestige is readying more 16 r.p.m. LPs. Set for early release are two all-new LPs: *Modern Jazz Survey of the New York Scene* with George Wallington, Phil Woods, Donald Byrd, and Red Garland; and *French Horn and Baritone Sax* with Julius Watkins, Dave Amram, Cecil Payne, and Pepper Adams. More are set for late summer release . . . Leonard Feather brought his *Encyclopedia of Jazz* package, with Ben Webster, Tony Scott, Buck Clayton, Dick Hyman, Tyree Glenn, Jimmy Rushing, Don Elliot, Ed Safranski, Don Lamond, and others to Dwight Morrow high school, Englewood, N.J., late in April . . . Jack Teagarden did a late April week on Garry Moore's CBS-TVer . . . Mutual's fine *Bandstand U.S.A.* added the Gothic Room of the Hotel Duane to its live jazz pickup spots. *Bandstand* airs Max Kaminsky and his All Stars from the new spot . . . ASCAP elected Paul Cunningham to a third term as president . . . *Down Beat's* Dom Cerulli was elected president of the Music Reporters Association; with Bob Rolontz of *The Billboard*, vice-president; *Variety's* Mike Grono, treasurer; and Paul Ackerman of *The Billboard*, secretary. Branches are set to open in Chicago, Los Angeles, London, and Paris. The

Association plans to present awards to various leaders in all facets of the industry on an annual basis.

Chicago

JAZZ, CHICAGO-STYLE: The George Shearing quintet and Dakota Staton, backed by Joe Saye's trio are winding up their stay at the Blue Note, to make way for the May 21 arrival of Gene Krupa's trio. Krupa will be on hand until June 4, when Duke Ellington returns . . . Barbara Carroll is in the home stretch of her London House booking. Red Norvo will guide his quintet into the steak palace on May 21. Oscar Peterson, with cohorts Herb Ellis and Ray Brown, returns to the London House on June 11 for a four-week stay . . . Martha Davis and Spouse continue at Mister Kelly's until May 26, when Mike Nichols and Elaine May arrive. Dick Marx, who shares the Monday-Tuesday Kelly's stand with John Frigo and Jerry Slosberg, recently went to Hollywood to cut more jazz tapes for Omegatape. Marx recorded with Buddy Collette, Red Mitchell, Howart Roberts, and Frank Capp. Marty Rubenstein heads the Wednesday-through-Sunday group at Kelly's . . . The Ramsey Lewis trio continues at the Cloister Inn on the Friday-through-Tuesday shift. The Lewis trio and singer Lucy Reed recently participated in a Swinging into Spring shindig sponsored by the Kankakee Community Chest. Ed Higgins' quartet, with tenor man Sandy Mosse, is at the Cloister, along with vocalist Bev Kelly, on a Wednesday-through-Saturday basis.

In addition to their regular Friday-Saturday efforts at the Red Arrow in Stickney, Franz Jackson's Original Jazz All-Stars now are the Monday-Tuesday attraction at the Preview lounge; Little Brother Montgomery is on piano with the group . . . Buddy Rich's group, with Kenny Burrell and Flip Phillips, is at the Preview . . . Upstairs, in Mambo City, Manny Garcia's band is churning . . . Lionel Hampton opens at Robert's Show club on May 16 for a one-week stay, to be followed by Dakota Staton . . . Georg Brunis is comfortably in command of the Dixie group at the 1111 club . . . And Dixie continues to prosper at Jazz Ltd. . . Frank D'Rone continues at Dante's Inferno . . . Set for Butterfield Firehouse concerts are Bob Scobey (May 18), Gene Krupa (June 7), Doc Evans (a date to be named in July), and the Dukes of Dixieland (Aug 3) . . . The Bill Porter-Eddy Avis quintet continues at the Thunderbird lounge on Monday evenings . . . Bob Owens quartet,

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with Andy Anderson on tenor, is at the Coral Key on Skokie highway; Joby Johnson capably handles the vocal chores with the group . . . Tom Hilliard's jazz octet played two college dances early in May—a sign that such groups may be able to succeed on a jazz-plus-dance basis . . . Joe Segal's sessions are a regular thing at the C&C lounge.

ADDED NOTES: Frances Faye is at the Black Orchid. Dick Shawn returns on May 27 . . . Tony Bennett opens at the Chez Paree on May 16 and will remain at the club until June 3 . . . Eydie Gorme is at the Empire Room of the Palmer House, along with George Tapps and his dance group . . . RCA Victor recording artist Carmen Romano, an immigrant from the Buttery, has joined the calypso assortment at the Blue Angel . . . Osborne Smith, who sings and throbs his own accompaniment on an African drum, is at Easy Street . . . Will Holt and Bob Gibson are at the Gate of Horn.

Hollywood

JAZZNOTES: Ernie Felice, one-time accordionist with the Benny Goodman sextet, signed with RCA-Victor as a pop singer . . . Decca's west coast nabobs were so happy with the album of guitar duets by John Pisano and Billy Bean, they're readying a second even before release of the first . . . Oldtime 88'er Frank Skinner is active again at Stan's Playroom (Wilshire & Western) . . . Both Curtis Counce and Buddy Collette recorded albums for Dootsie Williams' *Dootie* label, *Buddy's Best* and *Exploring the Future*. Counce has taken over as jazz a&r topper . . . Jazz dj Paul Werth and KNOB station op Sleepy Stein agreed to disagree, so Werth exited the all-jazz FM station to join KFOX . . . RKO-Unique's Jack Lewis will a&r an album of all Tiny Kahn originals featuring an all-star big band vclept *I Remember Tiny* . . . Cellist Fred Katz is writing an underscore for actor Jack Lemmon's new documentary short on painting . . . Keen Records' Don Clark gleefully reports that singer Sam Cooke broke all existing box-office records at a one-nite stand in Charlotte, N.C., April 16, when 17,000 persons attended and 2,000 were turned away.

Roy Harte has formed what is probably the most unusual jazz quartet in the business, *The Drum Citizens*, an all-percussionist group. Besides drummer Harte, the lineup consists of Larry Bunker, vibes and

percussion; Dick Wilon, mallet instruments and percussion, and Forrest Clark, timpani and percussion. The *Citizens*, who've turned down three night club offers so far, have signed by the new independent west coast label, *Jazz Interests, Inc.*, which has purchased the catalog of Harry Babasin's Nocturne Records.

NITERY NOTES: Harry Babasin's *Jazzpickers* opened April 22 at the Ventura Inn (on Ventura Blvd.) with Dempsey Wright featured on guitar and fiddle . . . The Barney Kessel quartet seemed set at presstime to open at Jazz Cabaret April 23. Jazz International continues at the spot Thursday nights . . . Tenorist Teddy Edwards joined the Jazz Disciples at the east L.A. Digger. The rhythm section comprises Harry "Dutch" Pons, piano; Bob Whitlock, bass, and Joe Ross, drums . . . The Four Freshmen currently are doing a quickie at the Crescendo. Their nine-day stint began May 9.

The Mel Lewis-Bill Holman quartet (with Jack Sheldon, Jimmy Rowles and Wilfrid Middlebrook) opened Terri Lester's Jazz Cellar on Las Palmas April 25 for a month. Terri sells jazz and classical LP's in the lobby . . . Roy Sannella's new Royal Room, within spittin' distance from Terri Lester's, started a new policy featuring Joe Darenbourg's Dixie Flyers Monday through Saturday; Sunday Charleston Nights with Bob McCracken and afternoon dances Fridays, Saturdays and Sundays with Pat Brady's trio . . . Paul Bley brought his quartet back to the Hill crest (on Washington, near La Brea) while he cuts another LP for GNP Records. Working the room through May and June will be Bley, piano; Dave Pike, vibes; Charlie Hayden, bass, and Lennie McBrowne, drums . . . Pianist Joyce Collins' trio (Bob Berteaux, bass; Gene Estes, vibes and drums) returned to Palm Springs' Desert Inn.

ADDED NOTES: Plymouth Corp. signed Stan Freberg to handle a national radio campaign this summer selling this an' that. The satirical guests on the Rosemary Clooney show May 22 . . . Howard Rumbo has installed an Ampex stereo recording setup in The Lighthouse so he can tape the goings on. He recently recorded the entire Seventh Annual inter-collegiate jazz festival on his new rig.

San Francisco

Turk Murphy moved on to Nevada, leaving his own club musical

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in the care of Kid Ory's new band, which includes clarinetist Bill Shea and Thomas Jefferson on trumpet . . . Jazz writer Ralph J. Gleason is planning to publish a jazz quarterly in the fall, the first serious journal of its kind in America . . . Bob Helm and Wally Rose, both Lu Watters alumni, work together at the Gay Nineties, which features a show called *Ragtime Review* . . . Andy's Record Shop folded here and the entire stock was purchased by Jack's Record Cellar . . . Anson Weeks, whose Fantasy album is selling and selling, is a fixture at the Sheraton-Palace hotel . . . The most ambitious classical music festival ever offered in the Bay area took place April 15 to May 22 at Hertz Memorial hall. The program of 18 concerts was presented by the University of California to celebrate the new concert hall, classroom building, and library for its music department . . . Trombonist Jack Buck, who stayed behind when Bob Scobey moved to Chicago, is planning to form a traditional group of his own.

-dick hadlock

Red Mitchell

(Continued from page 19)

calls the "Make-Sense Movement" among Hollywood musicians . . . is trying to find answers for these problems. For years, I've been aware of his aims - and they make sense to me. Now Read's started the Musicians Guild of America; and it's possible that the MGA could become the sole bargaining agent for all professional musicians."

Mitchell said he feels that the AFM naturally is afraid of the MGA. "One manifestation of this fear," he said, "is the steps the federation is taking to discourage interest in the guild. For example, there are notices posted at (Los Angeles) Local 47 telling members that they'll face severe penalties even if they're seen attending a guild meeting or if they in any way aid or abet the guild. Most of the guys I know are not buying this kind of intimidation.

"Personally, I think the future not only of musicians but of all labor depends on establishment of representative bargaining agents for workers in each field or phase of industry. And I think that's got to happen, too."

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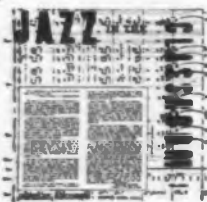
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Whitey Mitchell

(Continued from Page 18)

horn players play. It's harder than that boogie woogie thing.

"The hardest thing on bass players, though, is apathy. A bass solo seems like a pause for drinks. Our greatest enemy is apathy among the people and the musicians.

"The bass is the most difficult instrument to play an intelligent jazz solo on."

One day soon, Whitey wants to work with his own group or orchestra. "I think I could do some good, commercial albums," he smiles. "I've been studying arranging informally with Manny Albam with that end in mind.

"But the main thing is TV. I'd like to be in TV in any capacity. I don't have any ideas yet for musical presentations, but I've thought of a couple of good Sunday afternoon panel shows.

"And whenever Red and I get together, we're supposed to make a record."

Some wag thought of teaming Red and Whitey with trumpeter Blue Mitchell in an obviously patriotic group. Whitey admits they all took a picture together, but that's as far as it got.

"I think things are changing now," he laughed. "I guess the days are gone when I was on a band and Red was featured. That actually happened when I was with Gene Krupa and we played a place with signs that said Gene's band, featuring Red Mitchell.

"I hear from the coast that there are some characters out there who have tried to convince Red that he's Whitey."

Maybe the answer is another set of cards . . . these for big brother.

George Russell

(Continued from Page 16)

scale of the chord, other logical scale choices, and is given all the possible polymodal resources available for the chord.

"There is even a technique allowing the soloist to stretch out," Russell said, "so that he does not have to adjust to each passing chord.

"Art learned the theory in about five lessons, and is now utilizing the material on the chart in his own way in improvisation. All my students

have mastered the theory in about six or seven lessons."

Farmer said the Lydian concept "opens the door to countless means of melodic expression. It also dispels many of the don'ts and can'ts that, to various degrees, have been imposed on the improviser through the study of traditional harmony."

Trombonist Jimmy Cleveland terms the Lydian concept "the best method ever devised for the purpose of training and insight leading to the ultimate in improvisation."

Russell admits that his influences include Gil Evans, George Handy, Gerry Mulligan, and the composers Alban Berg, Bela Bartok, Igor Stravinsky, and Stefan Wolpe, with whom he studied for six months. From a scientist friend, George Endrey, Russell learned that "even mathematics has a soul. Endrey gave me a scientific language without which I could not have begun to follow the logic of logic."

What he terms his "most ambitious project so far," a work commissioned by Brandeis university, is due to be released shortly by Columbia Records. Russell also is working on several jazz albums, including one featuring Sonny Rollins, for Riverside.

One Sunday recently, Miles went to Russell's house for dinner. George explained some of his theory to Davis, and the trumpeter said, "George, if Bird were alive, this would kill him."

Russell asked Davis how he meant that.

But Davis just grinned and sat down to dinner.

Arrangement

The arrangement of *The Best Generation* on the following pages is another in a series of arrangements, this one by Bill Holman, designed to be played by rhythm section and any combination of Eb and Eb instruments including the trombone. The rhythm section must include drums and bass; either piano or guitar or both may be used in addition. Best results will be obtained from these pieces if dynamics and markings are carefully observed and if a serious attempt is made to blend the wind instruments.

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THE GREAT ESCAPE

1. *Grave* *F#m* *E^m(G#)* *E^m* *Dm⁷* *Dm⁷* *Cm⁷* *F⁷*

2. *SB⁹* *E^b* *A^m* *D⁷* *G^m*

3. *SB⁹* *E^b* *A^m* *D⁷*

E^m(G#) *A⁷* *E^m(G#)* *A⁷* *A^m* *D⁷* *Dm⁷* *G^m* *F⁷*

Cm⁷ *D⁷* *E^b* *E^m(G#)* *A⁷*

HOUS IMPROVISE (OVERHAR)

Grave *F#m* *E^m(G#)* *E^m* *Dm⁷* *Dm⁷* *Cm⁷* *F⁷*

SB⁹ *E^b* *A^m*

E^m(G#) *A⁷* *E^m(G#)* *A⁷* *A^m* *D⁷* *G^m*

D.C. FOR SOLOS IN PLAY ALL THE WAY

THE GREAT ESCAPE

(RECORD 8VA) *Cm* *D⁷* *A^m(G#)* *A⁷* *G^m* *G^m* *G^m* *G^m* *F#m* *SB⁷*

1. *SB⁹* *A^b* *Dm⁷* *G^m* *Cm*

2. *SB⁹* *A^b* *Dm⁷* *G^m* *(RECORD LOCO)*

A^m(G#) *D⁷* *A^m(G#)* *D⁷* *Dm⁷* *G^m* *C⁷*

F#m *E^b* *A^m(G#)* *D⁷*

(HOUS IMPROVISE (OVERHAR))

Cm *D⁷* *A^m(G#)* *A⁷* *G^m* *G^m* *F#m* *SB⁷*

SB⁹ *A^b* *Dm⁷* *G^m* *(RECORD LOCO)*

A^m(G#) *D⁷* *A^m(G#)* *D⁷* *Dm⁷* *G^m* *Cm*

D.C. FOR SOLOS IN PLAY ALL THE WAY

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TRUMPET THE BEAT GENERATION BY BILL HOLMAY

(OPTIONAL BVA...) Bbm Abm Cm7(b9) Gb7 Fm7 Ebm7 Ab7

1. Dm9 Gb9 Cm7 F7 Bbm

2. Dm9 Gb9 Cm7 F7 (Loco)

Cm7(b9) C7 Cm7(b9) C7 Cm7 F7 Fm7 Db7

Ebm7 E0 Db Gbm7 Cm7(b9) C7

HORNS IMPROVISE OTHERWISE... (OPC. BVA)

Bbm Abm Cm7(b9) Gb7 Fm7 Ebm7 Ab7

Dm9 Gb9 Cm7 F7 (Loco)

Cm7(b9) C7 Cm7(b9) C7 Cm7 F7 Bbm

D.C. FOR SOLOS - PLAY ALL THE WAY

PIANO-GUITAR THE BEAT GENERATION BY BILL HOLMAY

Bb Abm Cm7(b9) Gb7 Fm7 Ebm7 Ab7

1. Dm9 Gb9 Cm7 F7 Bbm

2. Dm9 Gb9 Cm7(b9) F7

Cm7(b9) C9- Cm7(b9) F7 Fm7 Bb7

Ebm7 E0 Db Gbm7 Cm7(b9) C9+

QUASI LATIN... (B)

Bbm Abm Cm7(b9) Gb7 Fm7 Ebm7 Ab7

Dm9 Gb9 Cm7(b9) F7

Cm7(b9) C9- Cm7(b9) F7 Bbm

D.C. FOR SOLOS - PLAY ALL THE WAY

DRUMS THE BEAT GENERATION BY BILL HOLMAY

DRUMS THE BEAT GENERATION BY BILL HOLMAY

BASS THE BEAT GENERATION Dr. Bill Holman

Db Abm Gm⁷(es) Gb⁷ Fm⁷ Em⁷ Ebm⁷ Ab⁷

1. Db⁹ Gb⁹ Cm⁷ F⁷ Bbm

2. Db⁹ Gb⁹ Cm⁷(es) F⁷

Gm⁷(es) C⁹- Cm⁷(es) F⁷ Fm⁷ Bb⁷

Ebm⁷ E^o Db Gbm⁷ Gm⁷(es) C⁹+

QUASI LATIN.
Fm

Bbm Abm Gm⁷(es) Gb⁷ Fm⁷ Em⁷ Ebm⁷ Ab⁷

Db⁹ Gb⁹ Cm⁷(es) F⁷

Gm⁷(es) C⁹- Cm⁷(es) F⁷ Bbm

Drums THE BEAT GENERATION Dr. Bill Holman

1. (1) (2)

(4) (5)

QUASI LATIN. (WITH ENDS ONLY)

(4)



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Red Norvo

(Continued from Page 14)

"In the old days the vibraphone was played mostly by drummers. Now this has changed, too. More piano players have taken it up. In small combos, especially, this enables them to double. Matter of fact, I'd say the advent of so many small combos in jazz has helped the instrument's popularity a great deal."

In his own quintet Red's use of vibes is distinguished by his feeling for a group sound rather than selfishly exploiting its solo aspects. Also contributing to Norvo's conception of how a small group with vibes should sound are sidemen Jimmy Wyble, guitar; Red Wooten, bass (two-thirds of the Norvo trio); Jerry Dodgion, alto, clarinet, and flute, and Karl Kiffe, drums. The nation's television audience heard a hefty sample of the quintet's wares recently when it played KABC-TV's *Stars Of Jazz* second network telecast April 25. On this show, incidentally, Red enlivened the proceedings considerably by doing a brief reprise of his old time vaudeville routine with "zillaphone" and tap dance beside a large card reading, "Kenneth Norville, Wizard of the Woodpile."

On the matter of utilizing vibraphone in a big band context, Red again harked back to Sauter's writing.

"Eddie incorporated the instrument into a big band sound in the things he did with the Sauter-Finnegan orchestra. Of course, he included lots of other instruments, too—xylophone, bells, chimes, and so on. But he really used vibraphone orchestrally.

"Now, xylophone is a difficult instrument to blend. I used it with woodwinds on the Capitol album. But what I got was essentially a woody sound. On the other hand, vibraphone will blend with almost any instrument—clarinet, guitar, alto—anything. It can be used in many combinations of arrangements. This was the way I used it on the Contemporary album and Jack Montrose wrote similarly for it on the two Victor albums we did."

Not unnaturally, Red Norvo is reluctant these days to absent himself from his Santa Monica home, his wife, Eve, and three children, Mark, Portia, and Kevin. The ocean-side homestead of the red bearded native of Beardstown, Ill., also houses a fine collection of venerable Ben-

ningtonware pottery and a pack of scrambling dachshunds not long removed from puppyhood.

As to that Beardstown bit, Red is convinced that, should he ever return to his birthplace, he'd promptly be drafted for mayor—or, at the very least, City Father Emeritus.

Johnny Griffin

(Continued from Page 17)

Ben—are living legends. I know that.

"You know, I used to listen to pianists, too. Bud for the way his lines flow. Or Art Tatum. He was free. That's why it was so hard to find a rhythm section to work correctly with him. He had that freedom. I used to listen to such pianists and trumpet players, too. I wanted to hear what everyone was doing without copying anyone. There's too much jazz to be played, without having to copy. I felt that if I listened to anyone too much, it would confuse me."

Griffin prefers self-expression to expressing the ideas and techniques of others.

"That's why I never play the same way twice," he says. "I feel differently from one night to the next. And that's the way I play. When I record a tune for the second time, I don't state it as I did the first time."

Griffin is as concerned about jazz future as he is about his own.

"I would like to see jazz get more to the kids," he elaborates. "It has to be presented so they can dance and listen to it. There are jazz tunes that they can dance to. With all the fine jazz groups we have, we should be able to reach the kids. And, of course, most of the jazz is on LPs, and the kids can't afford them. We should get to the younger people with jazz singles. And musicians should put on shows for high school kids and have round-table discussions on jazz with them."

Johnny concludes by stating his estimation of the role of the individual in determining the future of jazz:

"An effort should be made within jazz to create and encourage strong personalities. I don't think we should worry about where the next Bird will come from. We should encourage the jazzmen to play the way they feel they want to play—not to worry about what someone played on a record."

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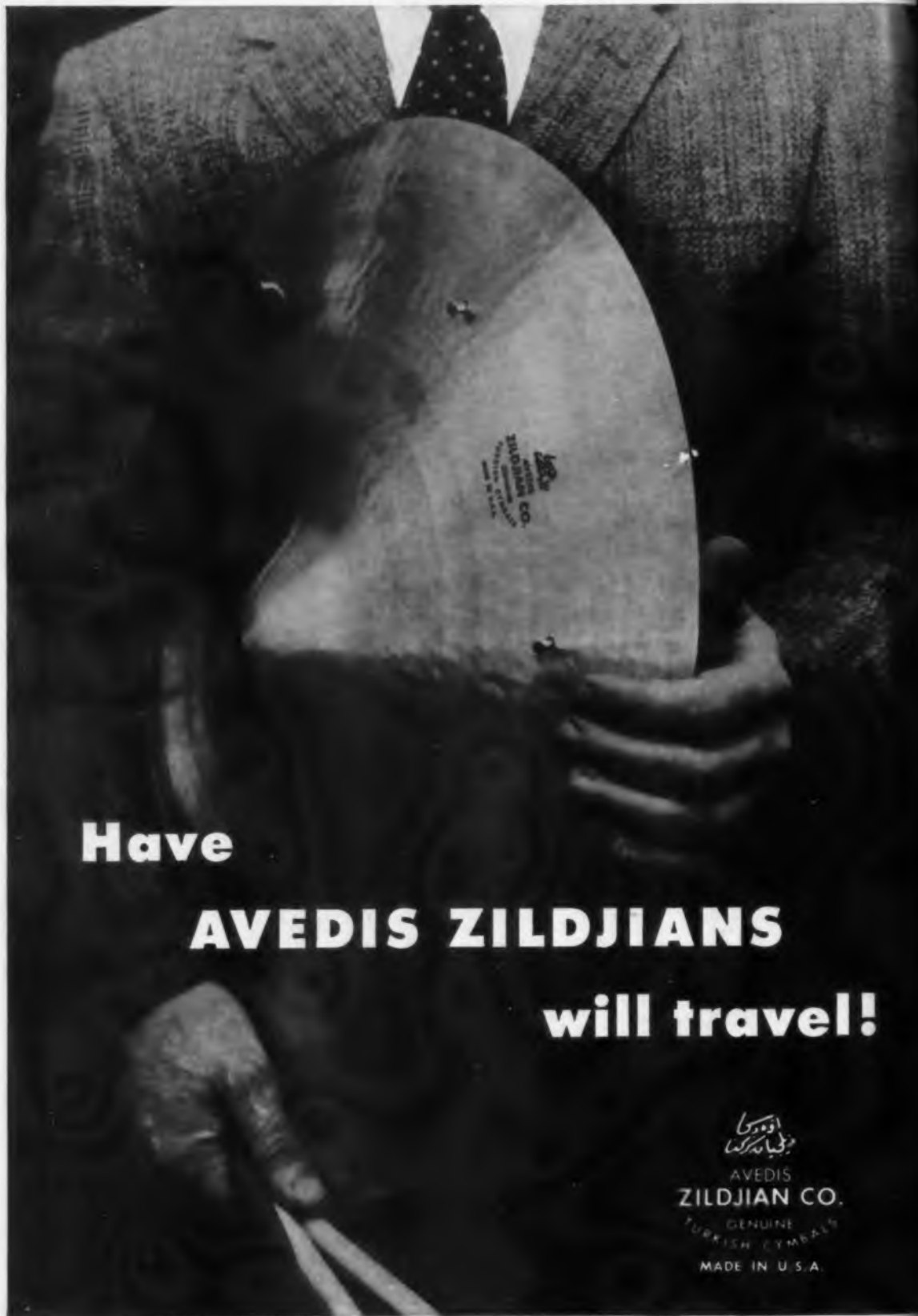


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