

June 12, 1958 35c

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*Complete Jazz  
Festival Preview*

*Strings In Jazz*

*An Former*

*Abbey Lincoln's Story*

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## chords and discords

### Thank-You Note . . .

New York City

To the Editor:

I was most happy to receive your letter informing me that I was chosen as first-prize winner in the 1958 Benny Goodman Hall of Fame competition.

I always wanted to attend the Berklee School of Music because of the modern methods of teaching employed there. I will certainly do my very best to come up to the expectations of those who judged and chose me as the winner.

Nicholas T. Brignola

### Jazz Is Poetry . . .

New York City

To the Editor:

Just thought you might like to see what happens when a *Down Beat* reader of more than a decade marries a gal who thought music began and ended with Tchaikovsky. And to top it off, she even scans the *Beat* regularly now, especially George Crater's excellent column.

This poem proves one thing to me. Given the proper exposure, jazz can't help but win friends and put harmony in marriage. And, man, a swingin' marriage is the craziest!

Here's the poem:

Progressive Love  
By Edie Barton Scher

*In the beginning, to a Hackett tune  
Your reaction was anything but a swoon.  
And when an Armstrong disc hit the air,  
Your fingers tightly gripped the closest chair.*

*The name Teagarden meant nothing more  
to you*

*Than a place to sit and sip some English  
brew.*

*And Condon and Brubeck and Hinton and  
his bass*

*Were men at whose music you'd make a  
face.*

*But then you met a huckster, whose whole  
life, by heck*

*Was devoted to men like Bix Beiderbecke.  
So you had to listen, and force yourself to  
bear it.*

*'Cause you knew before long, your entire  
life you'd share it.*

*And who would have thought . . . in a  
gown long, white, and lacy*

*You'd love, honor, and obey . . . to dig  
Jess Stacy?*

*(To say nothing of Count Basie.)*

Joseph Scher

### Philosophy Is Major . . .

Philadelphia, Pa.

To the Editor:

Being a devout jazz fan, I await and read

religiously each issue of *Down Beat*.

The article on Yusef Lateef in the May 1 issue should prove inspiring to all jazz musicians. He has a philosophy about life that is simple, yet profound.

Too many young musicians have no conception of the importance of establishing ideals or philosophies of life. They seem to have no goal for which they are striving in their life or work.

They go about their work aimlessly, without regard for the lasting impression they are making in the history of jazz.

Doris Russell

### Behind The Curtain . . .

Prague, Czechoslovakia

To the Editor:

Would you be so kind and could you print in *Chords and Discords* my plea:

I would be very happy to correspond with an American jazz fan or musician, especially a saxophonist.

I thank you in advance for your kindness.

Ludvik Sereda.

Stalinova 70.

Prague 12, Czechoslovakia.

### The Curtain Lifts . . .

Brno, Czechoslovakia

To the Editor:

I dare to trouble you with some lines, trusting I do not trespass much upon your valuable time. I hope that after reading through this letter, you may find it worth your generous consideration.

Kindly allow me to introduce myself. My name is Miroslav Juranek, age 30. I am a

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KALAMAZOO, MICHIGAN

# the first chorus

By Charles Suber

The 26th Tri-State music festival at Enid, Okla., (April 30-May 3) was a decided success. More than 10,000 student musicians competed for honors, attended clinics, listened to their peers and betters . . . and generally enjoyed music.

Dr. Milburn Carey, festival manager, assembled a lively, diversified program. It was too big to see it all but I will well remember: the marching bands struttin' to the *Colonel Bogey* march; the precision and sound of the Air Force drum and bugle corps (drummer Remo Belli, sitting with me, said his wrists got tired just listening); Swiss-born Sigurd Rascher's alto sax technique.

The highlight for me, and the principal reason for my being there, was the high school *stage* band program. (Educators must avoid the word *dance* because of religious taboos, etc.) This program, new to the festival, was organized by Don McCathren, the very able director of educational music for Leblanc. Buddy De Franco, 11-time *Down Beat* poll winner, was clinician.

Buddy did a great job. He spent half his clinical period demonstrating proper rehearsal techniques. Students and educators listened carefully as he showed how sections must blend and balance. Many in the audience realized for the first time the work and study behind the good big band sound.

Then Buddy pulled the cork. He told his student band to close their books, to prepare to do a head arrangement. The kids looked puzzled and scared. When he explained the importance of ear training and improvisation, everyone nodded. Then he told the rhythm section to play a blues figure. Everyone went blank! These American student musicians had no idea what a blues figure should be. Waltz, minuet—yes; blues—no. Well, anyway, Buddy beat the time out for the pianist. Bass and drums picked it up. While they kept the beat, Buddy called out notes for brasses and reeds. Within ten minutes this "clinic" band was improvising on a blues theme . . . and understanding it. The looks on their faces were priceless. They were playing and "it wasn't even written".

That was Buddy's basic lesson. And the audience bought it. An experienced jazz and dance band professional proved he could communicate to the school musicians. This is good.



# down beat.

Volume 25, No. 12

June 12, 1958

## MUSIC NEWS

### NEWS ROUNDUP

9

## FEATURES

### JAZZ FESTIVAL PREVIEW

13

The *Down Beat* staff presents a survey of jazz festivals.

### ANITA O'DAY: CROSS SECTION

15

Another in Don Gold's series on personalities in music.

### THE USE OF STRINGS IN JAZZ

16

Manny Albam and Dennis Farnon insist that strings can swing. By Dom Cerulli and John Tynan

### ART FARMER: THE AIMS OF JAZZ

18

An outstanding trumpeter discusses his goals. By Dom Cerulli

### ABBEY LINCOLN ARRIVES

19

A young singer discusses her coming-of-age in music. By Dom Cerulli

### OUT OF MY HEAD

20

Another in George Crater's series of commentaries.

## MUSIC IN REVIEW

- The Blindfold Test (Teddy Charles) 33
- Jazz Records 22
- Recommended 21

## DEPARTMENTS

- Chords and Discords 4
- Film Flam (John Tynan) 35
- The First Chorus (Charles Suber) 5
- The Hot Box (George Hoefler) 39
- Strictly Ad Lib 8
- Tangents (Don Gold) 32

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## In The Next Issue

The June 26 issue of *Down Beat* marks this publication's 24th anniversary. In order to best represent the past 24 years in jazz, we've planned features on four figures who have been a part of jazz throughout that period—Charlie Barnet, Jo Jones, Ben Webster, and Muggsy Spanier. In addition, Dom Cerulli will discuss the evolution from low to high fidelity during the 24 years, in an article on developments in sound reproduction. There'll be another Cross Section, more from George Crater, columns, and reviews, too.

EXECUTIVE OFFICE—2001 Calumet Ave., Chicago 16, Ill., Victory 2-9300. Publisher—Charles Suber; Editorial—Don Gold, Associate Editor; Advertising—Gloria Baldwin, Circulation Director—Ray Holbrook . . . NEW YORK—370 Lexington Ave., Murray Hill 4-1833. Editorial—Dom Cerulli, Associate Editor. Advertising—Mel Mandel, Advertising Manager . . . HOLLYWOOD—4124 Santa Monica Boulevard, Hollywood 3-6005. John Tynan, Associate Editor. Advertising—Ray Combs.

Subscription rates \$7 a year, \$12 two years \$16 three years in advance. Add \$1 a year to these prices for subscription outside the United States, its possessions, and Canada. Special school library rates \$5.60 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept. 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1958 by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

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



former student of philosophy, but now I am occupied as a clerk in the capital of Moravia, which has about 350,000 inhabitants.

Together with some friends, I decided to enliven the cultural life of the town by establishing a so-called small music theater in the local House of Arts, where on two evenings in every month musicians, teachers, students, and other music lovers are offered an opportunity to listen to the best records obtainable here. So far, we have introduced several programs with great and still-increasing success.

Beside classical music, we intend our listeners to get acquainted with the beauties of American folk music and real jazz, so brilliantly represented on your labels. Unfortunately, your well-known products have

not yet been on our market, and we, as private persons, are not in the position to make payments in any foreign currency. So we cannot order that superbly chosen music on your releases.

Therefore, I dare ask you if you would kindly mediate record changes between some of your employees and us. We can offer records with classical, folk, dance, and popular music from our country, Bulgaria, Hungary, Poland, Russia, Yugoslavia, East Germany, Romania, China, and Korea, photographic and picture books, pieces of music, stamps, toys, etc.

We are deeply interested in your releases of jazz, both traditional and modern, as well as any kind of informing literature such as catalogs, prospectuses, books, and magazines. We assure you, all this will

positively do much for your music because the interest of our public is really deep and sincere, and in our commentaries we introduce the music with full details concerning performance and production.

Trusting to be favored with your kind reply in case you find among your employees somebody who might be interested in helping frank and impartial music enthusiasts in their efforts, I beg to remain . . .

Miroslav Juranek,  
Bratislavka 35,  
Brno, Czechoslovakia.

(Ed. Note: The staff of Down Beat hopes that many of its readers will be inspired by the above letter, inspired enough to contribute jazz LPs to the cause. In any case, Juranek undoubtedly would welcome letters from jazz fans here.)



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### Down Under Calls . . .

Inverell, Australia

To the Editor:

We were very interested over here to read Martha Glaser's letter in a recent issue of your magazine. We are two disc jockeys on a country radio station in Australia covering quite a large town and rural area, and we have long complained of the shortage of good jazz releases from America.

Australian outlets for about two or three of the bigger American labels do give us some discs but unfortunately not enough, and most of it is mainly "commercial" jazz. The only opportunity Australian listeners get to hear good jazz in this country is on the once-a-week session of the ABC, the government-owned network. And this is only 30 minutes in length and late at night.

We wish other jazz artists and labels over there could oblige with a few of their representative releases now and then. We know they'll certainly be appreciated Down Under. We feel there is an audience for this kind of music in Australia, and we hope someone can see the way clear to helping us.

Lewis Burrows, Robin Elks,  
P. O. Box 3,  
Inverell, Australia.

### For Anita's Sake . . .

Louisville, Ky.

To the Editor:

I hope your pages will give credit where credit is due in connection with an album by Anita O'Day, Verve MG V 8259, titled *Anita Sings the Most*, is the same as the previous ARS release titled *Anita Sings for Oscar*. The Verve album notes have nothing to say about the fact that the musicians are Oscar Peterson, Herb Ellis, Ray Brown and Jo Jones. They are identified as "Anita O'Day and her rhythm section."

This album was reviewed by you last year and certainly deserves the five-star rating. Oscar and the others deserve their share of the credit, too.

It's bad enough for the Verve people to commit this terrible oversight, but to add to the goof with that title is too much. Fortunately, the music on the album is of such a high caliber that it overcomes this bottom-drawer thinking.

William L. Hicks



## STAR PERFORMERS— Sol Gubin and Ludwig!

You can hear Sol Gubin on the Patti Page Show, the Perry Como Show, Raymond Scott's radio show. If you've heard Leonard Bernstein's jazz shows on Omnibus—the drummer was Sol.

It takes a good man to fill spots like these, and Sol's one of the best. He has played with Stan Kenton, Johnny Richards, Charley Barnet, Elliot Lawrence and Benny Goodman. He's been personal drummer for Patti Page, Frank Sinatra, Martha Raye, Johnny Ray and Vic Damone.

Sol was born in Atlantic City in 1928. He studied drums with Manny Aarons, played in the Atlantic City high school band and orchestra, played his first professional date at the local 500 Club.

Like every top performer, Sol is particular about his equipment. His choice is Ludwig across the board. As an artist, he appreciates the infinite, painstaking care that goes into Ludwig design and construction—and the sensitive response this produces.

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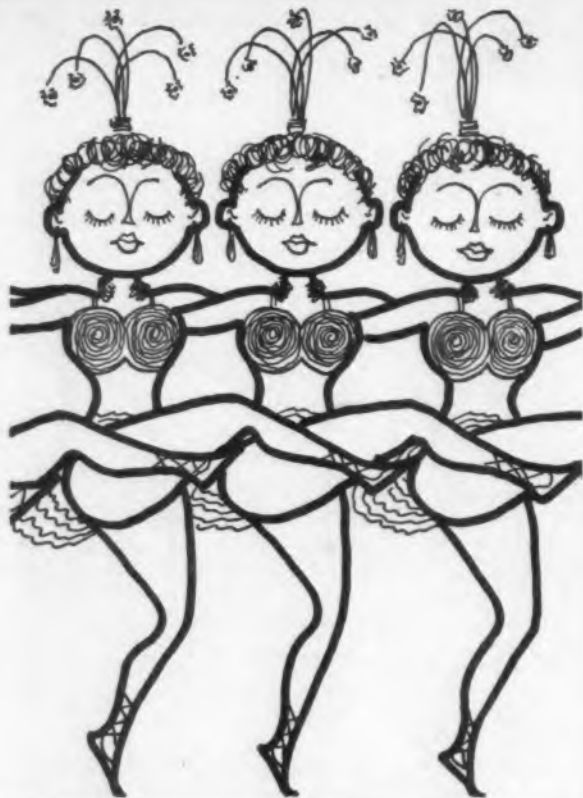
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NEW YORK

JAZZ: Thelonious Monk opened at the Village Vanguard with a group including Kenny Dorham, Hank Mobley, Shadow Wilson, and Wilbur Ware. Anita O'Day follows him in for two weeks later in May. . .Woody Herman will break in the band he's bringing to South America at Birdland in July. He's set to play the new Roundtable in the fall. . .Mose Allison and his group will share the Vanguard bandstand with Anita O'Day . . .Reports are that Duke Ellington has written a new musical, *Saturday Laughter*, and it's due on Broadway next October . . . John Hendricks wrote lyrics to Randy Weston's pretty *Little Niles*. . .Birdland lineup: Jeri Southern, Horace Silver's group, and Terry Gibbs, May 8-21; Chico Hamilton's group, Johnay Smith, J. J. Johnson, May 22-June 11; the Hi-Lo's, Maynard Ferguson, Mitchell-Ruff Duo, June 12-25; Sam Donahue, Johnny Smith, July 17-23; Dave Brubeck, Johnny Smith, July 24-30 . . .Don Byrd and Lee Morgan were set to fill in for Art Farmer, who left Horace Silver's group to play with Gerry Mulligan. . .Johnny Richards and his band, option picked up by Capitol, cut a completely new second LP for the label. The band also cut a tune which may be released as a single. . .Gil Evans cut his first date for World Pacific, with a big brass band, including Ernie Royal, Lou Mucci, Frank Rehak, Julius Watkins, Chuck Wayne, Philly Joe Jones, Paul Chambers, and featuring solos by Julian (Cannonball) Adderley.



Woody Herman

Marion Evans left New York to settle and write on the west coast. . .Chuck Wayne, Joe Roland, and Bill Tackus opened the Inner Circle. The following week, Wayne moved to Joe Bushkin's group, to open the Roundtable, with Teddy Wilson's group sharing the stand. Steve Allen and a combo set to play the Roundtable in June. . .Roy Haynes did two weeks at Birdland after leaving Sarah. He was on Art Farmer's session for Contemporary, with Addison Farmer and Hank Jones. . .Charlie Mingus opened at the Half Note with a new Jazz Workshop group featuring two cellos, tenor, Teddy Charles on vibes, and himself. . .Steve Cole, Macon, Ga. clarinetist formerly with the bands of Ray Eberle, Tex Beneke, and Ray Anthony, played at a dance for drummer Mel Zelman, who was injured at Macon in a car accident last winter . . .Lee Morgan was scheduled to be guest soloist with Jimmy DePriest's big band at the first annual Modern Music festival on the University of Pennsylvania campus May 23-24. Concert will include works by Gunther Schuller, John Lewis, Jimmy Giuffre, J. J. Johnson, Gardiner Read, Franz Waxman, and DePriest.

Vanguard Records is redaying a two-LP set of records cut some 20 years ago at John Hammond's *Spirituals To Swing* concerts, featuring Joe Turner, Big Bill Broonzy, Benny Goodman, and Count Basie . . .The Belgian government commissioned Duke Ellington to write an extended piece for the Brussels Fair. Duke may figure in a swap with Ted Heath later in the fall. . .Dorothy Donegan went into the Embers for seven weeks in mid-May. . .Art Ford will conduct

(Continued on Page 36)

Down Be

NEW

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# music news

Down Beat June 12, 1958

Vol. 25, No. 12

## NEWS HIGHLIGHTS

- Goodman Abroad
- Hurok Signs Garner
- Farmingdale Scholar
- Macero Wins Award
- Oscar Levant Returns

## THE WORLD

### Benny In Fair-land

Benny Goodman, leading a roaring band of jazzmen, kicked off his European tour May 5 with a concert in Stockholm, Sweden.

The itinerary: Copenhagen, Oslo, Hamburg, Berlin, Frankfurt, Zurich, Amsterdam, Blokker, Cologne, Munich, Vienna, Karlsruhe, Essen, Dusseldorf, Hanover, and a week at the Brussels Fair. For the fair, Benny had in the books a new special, *Brussels Briefing*, written by Andre Previn. The Goodman band, and vocalists Jimmy Rushing and Ethel Ennis, were scheduled to play the exposition May 25-31, sponsored by the Westinghouse Broadcasting Co. as a public service. The band was scheduled to be the first in-person U. S. attraction at the fair.

The lineup: Emmett Berry, Billy Hedges, John Frosk, Taft Jordan, trumpets; Zoot Sims, Seldon Powell, Al Block, Ernie Mauro, reeds; Vernon Brown, Rex Peer, William Dennis, trombones; Billy Bauer, guitar; Roland Hanna, piano; Arvell Shaw, bass; and Leroy Burns, drums.

Goodman will celebrate his 49th birthday during his fair stand, and will also play a Mozart clarinet concerto with the Belgian National orchestra. Columbia is set to record several LPs at the fair.

## U.S.A. EAST

### New Directions

In mid-May, concert impresario Sol Hurok made an announcement important to the entire world of jazz.

Erroll Garner will be presented in concert under the Hurok banner, starting next fall. Included in the initial plans is a Carnegie hall concert for the jazz pianist, second-hottest Columbia Records popular artist (Johnny Mathis is currently hottest), and biggest LP seller in the entire jazz field.

The announcement, a tribute to Garner's artistry and his appeal,



Erroll Garner recently became the first jazz personality to appear under the aegis of the Sol Hurok banner in nation-wide representation. The alliance, indicated by the above-recorded smiles, came 20 years after Hurok's last participation in jazz—the presentation of the 1938 Benny Goodman Carnegie hall concert. Details on Garner's joining the Hurok fold appear in the news story in U.S.A. East.

proved also to be a salute to the capable, often painstaking management of Martha Glaser, who has been pointing Garner's career toward such a step.

In recent years, Garner has been slowly moving out of the night clubs and package concerts, and into his own concerts, either with trio or as soloist. He has also played with huge orchestras and done considerable composing and arranging.

### The Jazz Generation

Sixteen-year-old Barbara Stern may be recalled by many who attended the Newport Jazz festival last year as a pretty girl who blew sax and doubled on clarinet.

Early in May, Miss Stern demonstrated that she learned more than jazz at Farmingdale high school.

She was elected valedictorian of her class, the second Farmingdale band member to be so honored. Last year, she won the school's high scholarship award for foreign languages. Although she digs listening to and playing jazz, Barbara plans to become a history teacher. She intends to enter Sarah Lawrence college next fall, where President Harold Taylor, former editor of the *Melody Maker*, may want to talk

to her about jazz.

### The Big Show Moves

At press-time, exciting last-minute preparations were in full swing for the *Down Beat-Dot Records* jazz concert in New York.

Set for the concert-recording session was Manny Albam and his big band of jazz greats, with: Bernie Glow, Ernie Royal, and Nick Travis, trumpets; Jim Dahl, Frank Rehak, and Tommy Mitchell, trombones; Gene Quill, Jerome Richardson, Al Cohn, and Pepper Adams, reeds; Dick Katz, piano; Milt Hinton, bass; and Osie Johnson, drums.

In addition, the Eddie Costa quartet, Don Elliott's quartet, and Tony Scott's quintet, featuring Jimmy Knepper, were also set for the concert.

From the west coast, the Candoli Brothers, Pete and Conte, and Paul Horn, were set to come in for a special set, with bassist Don Bagley.

And TV star Steve Allen was also set to play some tunes, possibly with George Auld, Chubby Jackson, and Don Lamond backing.

Dot Vice-President Bob Thiele announced that the first volume of the *Down Beat-Dot* jazz concerts would stem from this set; and the

second volume would stem from a forthcoming concert in Los Angeles. At least an additional volume will be released from the New York concert later in the year.

### Teo Scores

Teo Macero, often controversial composer of jazz and contemporary music, was presented a Guggenheim Fellowship award for musical composition.

The awards are presented annually to composers demonstrating the highest capacity for original research and artistic creation.

Macero, 32, writes serious music incorporating jazz. He received a master's degree in music at Juilliard in 1953, and was winner that year of BMI's student composers radio award.

Early this year, the New York Philharmonic, conducted by Leonard Bernstein, performed Macero's composition, *Fusion*, with jazz men, such as Art Farmer, augmenting the orchestra's membership.

### Merian Hits The Road

Leon Merian, boosted by Decca and Boston's WBZ, gave his new band a glossy sendoff late in April.

Some 750 dancers crowded into the ballroom at the Hotel Bradford, where Merian played trumpet with his band, and went through a capsule history of jazz with announcer Bill Marlowe.

The following night, Merian and his band played at the Jug End Barn in Great Barrington, Mass., for the radio station's open house party. Out of those two appearances, the band has since been plugged steadily by WBZ on its *Saturday Night Dance Party* show, a big band record program; and has been booked to return to the Jug End Barn, play a prom at Suffolk university, and several dance halls in summer locations in New England.

The band's book was written by John Murtaugh, Hugo Montenegro, Murray Lawes, Jimmy Mundy, and Merian.

Thirty-three-year-old Merian said he promoted the band from the bandstand by introducing the sidemen, then awarding LPs to dancers who could name the musicians he pointed out.

Upcoming: a stint on NBC's *Monitor*, narrating and playing a history of the trumpet.

## U. S. A. MIDWEST

### Garnering More Fans

Chicago's northern suburb of



During his recent overseas jaunt, Dave Brubeck visited a wide range of countries and studied a variety of sounds. Pictured here during his sojourn in Bombay, India, Brubeck is shown listening intently to Malim Abdul Jaffar Khan, who is playing the sitar.

Highland Park will rock joyously for four days this summer.

Four jazz concerts have been confirmed for this season's Ravinia festival. Previously announced jazz concerts indicated that the sole jazz entry in this year's series—the 23rd annual one—would be concerts by the Lionel Hampton band on July 30 and Aug. 1.

At presstime, however, festival officials announced that Erroll Garner would appear during the festival's opening week. Garner is set for two concerts—on July 2 and 4. He will perform with his own trio. According to his manager, Martha Glaser, he will present several original compositions prepared specifically for Ravinia.

### Pulling The Switch

Two Chicago-area sound reproduction firms have made moves to expand their markets. One has added discs to the tapes it has been releasing; the other is adding a line of tapes to its LP production.

Concertapes, Inc., Wilmette, Ill., long a producer of *Sound in the Round* stereo tapes, made its disc debut recently with *Re-Percussion*, a 12" LP featuring the Percussive Arts Ensemble conducted by Richard Schory. The LP was recorded monaurally, the set is available on a Concertapes stereo tape as well. More discs are planned by the company, one of the pioneers in stereo recording.

Stephens Records, a small independent firm in Evanston, Ill., announced recently that it will begin issuing its LPs in stereo tape form soon. According to president Norman Forgue, Stephens will make available its LP line in stereo tape form. He added that the company plans to issue stereo discs in the near future, too. Among those LPs recorded in stereo by Stephens are a Dixieland set by drummer Danny Alvin's group, *Jazz in Orbit* by the Bob Davis quartet, and *Reno Plays* Nevada, featuring the Starnoters group from Chicago station WGN.

### Jazz and Education

Jazz continues to work hand-in-hand with educational institutions in the Chicago area.

DePaul university, searching for a way to supplement its music school's scholarship fund and remodel its downtown center, turned to jazz recently. A benefit concert sponsored by the dance band department of the university's music school recently featured the Ramsey Lewis trio; Don Jacoby, trumpeter with the CBS-Chicago staff orchestra; vocalist Dick Elman, and the university dance band conducted by former Ralph Marterie trumpeter Puff Cannon.

Chicago Teachers college, seeking funds for theater workshop students, turned to jazz, too.

A May 16 benefit concert at the college featured Franz Jackson's



An interesting turnabout occurred recently during the RCA Victor recording of the original cast album of the Broadway show, *Say, Darling*. In the show itself, the musical accompaniment is provided by two pianos. When Vivian Blaine, David Wayne, and Johnny Desmond (pictured above during the session) cut the LP, however, a 31-piece orchestra was used.

Dixieland group, Gene Esposito's quartet, Ellis Stukeley, and vocalists Lee Loving, Terry Scott, and Kiki Williams. Jazz disc jockeys Bob Bradford and Ray Wood emceed the concert.

### Blood Brothers

For those who haven't been aware of this fact, Anita O'Day is the most popular female singer at the Jackson, Mich. penitentiary.

The validity of this statement was indicated forcefully recently when Miss O'Day, during a booking at Chicago's Mister Kelly's, contributed to the prison's Red Cross blood donor campaign.

Answering a plea from prison disc jockey Al Daly to record a show appealing for blood donors, Miss O'Day recorded a personal message to the convicts.

The results — 1,476 inmates donated a pint of blood each to the Red Cross blood bank.

"It was the intimate O'Day approach that made me give my pint," one convict said.

"I want to see the guys that will bleed for me," Anita replied. "That's what I call loyal fans."

## U.S.A. WEST

### Disappearing Shadow

Since the amalgamation and integration five years ago of both Negro and white Los Angeles locals of the

American Federation of Musicians, Negro musicians have officially been accorded equal treatment with whites.

Last month, however, some Negro members of Local 47 discovered that beneath the placid surface of official union procedure lay the ugly shadow of Jim Crow. Some members of the coast local, it was revealed, were being identified on union records as Negroes — an ex-officio procedure contrary to the local constitution.

Acting swiftly in their individual capacities as members, Benny Carter, Bill Douglass, Buddy Collette, and Harper Cosby requested to appear before the local's board of directors to discuss violations of Article IX, Section 5, of the constitution.

In the April issue of *Overture*, Local 47 organ, the following brief item was printed from the minutes of the March 12 meeting of the board of directors:

"Moved and seconded that all marks on records of Local 47 that may identify musicians by race, creed, and color be eliminated and prohibited. Motion carried unanimously."

Said altoist Carter: "It really was no great thing to accomplish. We didn't want to make a large issue out of it because we didn't feel it was a big issue. The board members didn't know about it and as soon as we discussed the matter with them they ruled it out immediately.

"Those responsible for the situa-

tion were not on the administrative level. Apparently these individuals felt such procedure acted in the best interests of Negro musicians. Let's just call 'em misguided."

### Jazz On The High Seas

For some 20 musical seafarers a life on the ocean wave promises to be the hippest in the annals of navigation when Jim West's "Jazz Boat" casts off from Florida this summer for a year's tour of the seven seas.

West, a 29-year-old Santa Monica, Calif., engineer who plays piano and vibes as well as writing original music, told *Down Beat* he has purchased a 150-foot yacht in which he will install "... the finest available recording equipment, a sound engineer, a doctor, an anthropologist, a well known writer and a motion picture camera crew." First and foremost, however, will be signed on a complement of six salty seacats — two horn men, a vibist, pianist, bassist, and drummer — who provide the raison d'être of the voyage. The musicians will be well known, said West, and selected from auditions now being conducted. As yet, however, no final choices have been made.

Purpose behind this modern odyssey, according to West, is to bring good modern jazz to "... as many countries as we can reach. Fortunately," he added, "the boat has an 8,000 mile cruising range so we'll be able to get to a lot of places where jazz groups never have been heard in person."

When the boat docks at a particularly congenial port, explained the engineer, the company will remain as long as it likes. Jazz concerts will be played in some cities and, whenever desirable, sessions aboard ship will be recorded with guest jazzmen from the countries visited. Arrangements are now being made, said West, to have records released in this country by a major recording company.

While the jazzmen aboard "... will help sail the yacht," West was quick to add that actual navigation and the more exacting tasks of seamanship will be taken care of by a crew of professional mariners.

As now envisioned, the voyage will take the "good ship Jollybop" from Florida's Palm Beach across the Atlantic to selected European ports, then through the Straits of Gibraltar along the Mediterranean to the Suez Canal. Mediterranean ports in Europe and Africa will be visited along the way. Once through the Suez Canal the jazz minstrels will

proceed across the Indian Ocean to play and record in the ports of India. Sailing further eastward, the boat will then visit the Orient, bringing to fabled Cathay a wonder never dreamed of by Marco Polo. After dallying among the isles of the South Seas, the company will then complete their world-girdling jaunt across the Pacific finally berthing in Los Angeles harbor.

West, presently a candidate for his Ph.D. in music at U.C.L.A., said the engineer on board in charge of recording both stereophonic and monaural jazz will be Dick Gibson, now on staff at Magnetic Recorders in Hollywood.

"Of course, we'll tape more than jazz music," West elaborated. "Plans now allow for preserving a lot of primitive music, too. Tribal drumming in Africa, and so on."

Now in Florida with his wife finalizing plans for the epochal voyage, West recently took a trip through Chicago and New York intently listening to jazzmen with a view of signing on a full musical crew. He mentioned bassist Scott LaFaro, drummer Billy Higgins, and pianist Benny Aronov as possible members of the nautical rhythm section.

## Wild Is The Wind

While the strange, toothless strike of Hollywood studio musicians against the major movie makers continued without apparent solution in sight, the storm signal of labor disunity blew wild in the wind above Vine St. Items:

It was a narrow squeak for Local 47 administration when, at a recent general membership meeting upset was narrowly averted in favor of the rival Musicians Guild of America when over 1600 members hotly debated until the early hours on the question of the recent expulsion from the A.F.M. of five Local 47 members, Leonard Hartman, Uan Rasey, Justin Gordon, Ted Nash, and Larry Sullivan. Voting was 956 to 555 against expulsion. The expelled members are supporters of the M.G.A.

A bid for settlement of the strike by A.F.M. president James C. Petrillo was rejected by the Association of Motion Picture Producers. Charles Boren, vice-president of the association, told Petrillo that reopening of negotiations is impossible until the National Labor Relations Board rules on the question of which organization should represent the musicians—the A.F.M. or the M.G.A.



Detroit's Yusuf Lateef recently set a splendid precedent when he headed his group in concert at the suburban Cranbrook Academy of Art. The concert, captured in the above photo, was a substantial success and academy officials have indicated that there will be more jazz presentations to come.

For all striking musicians claiming half-pay benefits from the federation, signing of the following statement was deemed prerequisite to collecting the money:

*"The payment and acceptance of strike benefits necessarily reflect a fraternal and labor union relationship of mutual aid and support. In view of the recently announced formation of an organized effort (Musicians Guild of America) to disrupt, divide, and betray the American Federation of Musicians in the midst of a critical strike for which benefits are being paid, it is altogether appropriate that my strike benefits from the American Federation of Musicians be accompanied by my affirmation that I am not a part of, and will not in any way associate myself with, any union or group that is dual, and hence hostile to the A.F.M."*

At press time some Local 47 striking members had refused to sign the loyalty agreement, were preparing lawsuits to render compliance with it invalid.

Seizing the bit between its teeth, the Musicians Guild of America dared the A.F.M. to end the strike. Cecil Read, guild chairman, blasted Petrillo, stated the A.F.M. chieftain could immediately come to terms with the producers if he wished. Accusing Petrillo of demanding unwarranted terms originally, thereby causing the strike, Read stated that

the federation's "... demands and other conditions are now holding up solution of the situation."

But at deadline no solution, or compromise, was expected. Not only did Hollywood musicians have to face a seemingly irreconcilable strike situation, but they were confronted by the anguished question of divided loyalties as well.

## Levant Opens Festival

After many years absence from the concert stage, pianist-television personality Oscar Levant will play a one-niter June 2 opening the 12th annual Los Angeles music festival at Royce Hall on campus at U. C. L. A.

Levant will perform for the first time on the west coast Dimitri Shostakovich's *Piano Concerto No. 2* with the Festival Symphony orchestra conducted by founder and music director Franz Waxman. The conductor, noted also as a composer for motion pictures, will lead the orchestra in performances of the first movement of Gustav Mahler's unfinished *Symphony No. 10*, the popular Tchaikovsky *Sixth Symphony*, and Ravel's *La Valse*.

Also highlighting festival activity, scheduled for the nights of June 2, 7-9 and 16, will be a return engagement of composer Igor Stravinsky who will direct the evening of June 16 for the first time in the United States his song cycle *The Faun And The Shepherdess*.

# Jazz Festival Preview



By the Down Beat Staff

■ The summer seems set to swing with jazz festivals the world over.

In the United States, the Newport Jazz festival will open its fifth annual series of concerts July 3. The festival will continue through July 6, with afternoon and evening concerts the 4th, 5th, and 6th. A two-day critics symposium will precede the festival. Willis Conover will serve as festival emcee.

The line-up, at Newport, R. I.:

On Thursday, July 3, the evening concert will be a tribute to Duke Ellington. Duke will appear with his orchestra and will perform a new composition for the occasion. Also set to appear are: Mort Sahl; the Dave Brubeck quartet; Miles Davis sextet; Marian McPartland trio; Gerry Mulligan quartet; Mahalia Jackson; Rex Stewart; Ben Webster; Johnny Hodges; Lawrence Brown; Sonny Greer; Billy Strayhorn; Cootie Williams; Oscar Pettiford; and featured in the other groups, Art Farmer, Paul Desmond, Julian (Cannonball) Adderley, and John Coltrane.

Friday afternoon will mark the first appearance of the International Youth Band, organized for the festival by Marshall Brown and George Wein. In addition, two of the band's arrangers will present their own groups: the Jimmy Giuffre Three and the John LaPorta quartet.

Friday night will be Benny Goodman night. Benny and his band will appear, as well as a list of all-stars, many of whom have been sidemen in Goodman's band in the past.

Saturday afternoon is 'Critics' Choice, with Leonard Feather presenting Willie (The Lion) Smith; Bill Coss of *Metronome* presenting the Don Butterfield trio; Barry Ulanov presenting Bernard Peiffer; Dom Cerulli of *Down Beat* presenting the Herb Pomeroy orchestra; and George Frazier presenting Julia Lee.

Saturday night's concert will be devoted to the blues. Featured will be the Gerry Mulligan quartet; Chuck Berry; Big Maybelle; Anita O'Day; Maynard Ferguson's orchestra; the Ray Charles sextet; Joe Turner; Pete Johnson; Jack Tea-

garden; Big Bill Broonzy; Mary Lou Williams; Jo Jones, and Buck Clayton.

Following the Saturday night concert, directly at midnight, Mahalia Jackson will present a gospel program.

Sunday afternoon will be highlighted by modern jazz. Featured will be the Chico Hamilton quintet; Horace Silver quintet; Sonny Rollins trio; Billy Taylor trio; Thelonious Monk; Tony Scott; Stan Getz; Lee Konitz, and Sal Salvador.

The final concert of the festival, Sunday night, will be an all-star program, with Louis Armstrong and his group; the International Youth Band, which will play a tune with Armstrong; the George Shearing quintet; Billy Eckstine; Dinah Washington; Max Roach, and Bobby Hackett.

Tickets may be secured by mail from the Newport Jazz festival, Viking Hotel, Newport, R. I. Reservations for lodging should be made through the Newport Chamber of Commerce.

The second annual Great South Bay, Long Island, N. Y., jazz festival is shaping up as another exciting event.

Concerts will be held on two weekends, July 26-27; and August 1, 2, and 3. Programs, at press time, were still not finally set.

The opening concert tentatively calls for Rex Stewart and the Great South Bay Seven, featuring Coleman Hawkins. Stewart and Dick Cary have been commissioned to write a festival piece, *Georgia Sketches*. Also on the program is the Modern Jazz Quartet, to premiere a new work for the festival by John Lewis. The Cecil Taylor quintet will appear, and Joe Turner will sing with the Great South Bay Seven.

A twilight concert will open Sunday's musical fare at 6:30, with Gerry Mulligan's quartet and a guest star: the Charlie Mingus Jazz Workshop quintet, playing a composition written for the festival; Dinah Washington, and others yet to be booked.

The following week, on Aug. 1 at 8:30 p.m., the program will feature the Fletcher Henderson all-stars, directed by Rex Stewart; Buster Bailey; the Pepper Adams-Louis Smith quintet; and Jimmy Rushing with the Henderson band.

The following night, Willie (The Lion) Smith and his septet, featuring Miff Mole, will appear. Also on the program will be the Dave Brubeck quartet; a reunion of Slim Gaillard and Slam Stewart, with Tiny Grimes and Maxine Sullivan; and others yet to be booked.

The final concert, Sunday Aug. 3 at 6:30 p.m., will consist of Duke Ellington and his orchestra, with a new work written for the festival: the Mose Allison trio; and Billie Holiday, who will sing with Duke.

Columbia and Atlantic may record their artists at the festival. Seats, scaled at \$4.50 and \$2.75, may be obtained by writing to Great South Bay Jazz Festival, P.O. Box 182, East Islip, L.I., N. Y.

In Boston, the annual Boston Arts festival will be held this year from June 6-22. One night, not yet designated, will be jazz night.

Over the border to the north, Canada seems ready to jump.

The First Vancouver International festival will be held in British Columbia. Five jazz concerts are included in the arts festival: Jack Teagarden's sextet, Friday, July 26; Teagarden again, July 28; Dizzy Gillespie's quintet, Aug. 1; Gillespie again, Aug. 4; and the Oscar Peterson trio, Aug. 8.



At Stratford, Ontario, the sixth annual drama, music, art, and film festival will run from June 23 through Sept. 13. Five jazz concerts

are scheduled: Henry (Red) Allen, July 23; Erroll Garner and Moe Koffman, Aug. 2; Wilbur deParis, Aug. 9; Carmen McRae and Billy Taylor, Aug. 13; and Dizzy Gillespie, Aug. 15.

Through the courtesy of the Stratford festival, Miss Vivienne Stenson will stage a folk song and jazz weekend July 23 and 24. Henry (Red) Allen and poet Langston Hughes will participate in the July 23 concert. Prof. Marshall W. Stearns will conduct a forum, *Where Jazz And Folk Song Meet*, July 24.

Hofstra college, Hempstead, L.I., N. Y., presented its first annual Festival of Contemporary Music on May 24. Included in the program was a performance by John LaPorta's concert jazz workshop group.

Still undetermined at press-time were the plans for the annual Randall's Island, N. Y. jazz festival; and the *Jazz Under The Stars* venture at Central Park. There were reports that the now vacant Polo Grounds, former home of the New York Giants, might be utilized for some sort of jazz festival activity.

In the midwest, where jazz has flourished, the festival situation is spotty, but hopeful.

At least one large industrial organization is in the process of investigating the possibility of presenting a jazz festival in a large midwestern city. Research is in progress for that project.

But research doesn't necessarily lead to music.

Instead of a major jazz festival in the midwest, then, there are a series

(Continued on Page 42)

## New Entry

As *Down Beat* went to press with this festival preview, news arrived that jazz would be back home in Indiana on an annual jazz festival basis.

The French Lick, Ind. music festival, inaugurated last year, has been expanded to four-week length this year, covering most of the month of August. Included in the festival will be a three-day (Aug. 15-17) jazz festival produced by George Wein, vice-president and musical director of the Newport jazz festival.

A series of evening concerts will feature major jazz groups. According to Wein, "there probably will be four separate groups on stage each evening, each representing a different style. They will be the top names in American jazz, from Dixieland to modern."

Jazz symposiums will be held, too, Wein noted.

The festival, produced with the support of the Sheraton hotel chain, will be held at the French Lick-Sheraton hotel, with evening concerts set for the hotel's 5,000-capacity outdoor bowl and symposiums scheduled for the hotel's Convention hall.

# Anita O'Day

*'Ella Is Five-Star  
'All The Time'*

By Don Gold

■ Anita O'Day is a woman.

Most of her fans have accepted this fact since she first began captivating audiences 20 years ago. But, for many years, Anita was unwilling to accept it.

Today, things have changed. The accent in her presentation these days is on femininity, without sacrificing any of the authority she possesses as a vocal stylist.

Anita has been a part of jazz since she began working with Max Miller at the Three Deuces in Chicago in the late '30s. The 38-year-old singer first developed a sizable following as the vocalist with the Gene Krupa band in the early '40s. She expanded this appeal as vocalist with Stan Kenton's band in the middle '40s. After rejoining Krupa briefly, following her departure from the Kenton environment, she has worked in jazz clubs throughout the country.

Faced with personal problems and other obstacles, she has overcome them. Now, she is booked into major jazz and supper clubs throughout the country. She is singing with as much authority as ever, as her recent appearance at Mister Kelly's in Chicago indicated.

During that appearance, she volunteered the following comments to the subjects contained in this *Cross Section*:

**HARPER'S BAZAAR MAGAZINE:** "This is a girl's magazine. I know, because I recently became one, and I read it all the time."

**MAX MILLER:** "My musical co-worker since 1939. To me Max Miller is the swingin' end. I'd like to do an album with Max."

**HAWAII:** "A dreamland. This is where dreams come true. The hot, dry days and the cool, balmy evenings, and romance. The long, hot summer. Oo-oo."

**ROY ELDRIDGE:** "He's a sweet, sincere, swingin' guy. Little Jazz—he stands alone behind his horn. He's the man. For a long time many people thought I was Mrs. Eldridge. Hah! We were merely co-workers."

**CHOCOLATE SODAS:** "Since I joined the Eh-Eh—that's bebop for Alcoholics Anonymous—I find I lose my desire for scotch and soda after having one."

**STAN KENTON:** "Mr. Kenton. A gentleman and a scholar. His music is like life on Venus. They get our TV shows a day early."

**THE BIBLE:** "This is a beautiful subject. Because of Billy Graham, I'm reading it. I read a book of his which led me to the Bible. Reading it gives me complete relaxation and control of situations that in the past would have led me to a bar."

**SLACKS:** "I wore them for years, but I've switched to tuxedo pants. They're more feminine for the new Anita."



**RECORDING WITH STRINGS:** "I read a review once about the 'strangled tones of Anita O'Day' on my first attempt with strings. If it's a relaxed thing, however, I can blend with strings. However, Norman Granz would prefer to record me with rhythm sections or smart quintets with horns."

**DOGS:** "Dogs are my kind of people. I've adopted six."

**SINGING WITH A BIG BAND:** "Do you think they'll ever come back? I wouldn't want to work with just any band. But I love big-band work, particularly when the arrangements allow me freedom to sing."

**MYSTERY NOVELS:** "I don't read too much."

**GENE KRUPA:** "Mr. K showed me Broadway. I love him and his talent and deeply appreciate all he did for me."

**HATS:** "I have scarfs of all colors. No hats."

**CHRIS CONNOR:** "The new modern swinging tone—I dig it. Love her sound on records."

**FINDING THE RIGHT ACCOMPANIST:** "The story of my life. I'm still looking. I need a man behind the piano, not a boy. I need one who reads, writes, and, above all, has a musical presence of mind. If anyone is interested, they can contact me through the end of May and early June at the Village Vanguard in New York."

**ELLA FITZGERALD:** "She's not really that large around the middle. That's a money belt. She was my first influence. Her singing is in a class by itself—like Duke. She's five-star all the time. She's consistently good."

**MUSICAL COMEDY TUNES:** "Recently, I've become more aware of them. I use at least two in each show—two for the audience and then two jazz tunes for me."

**NOEL COWARD:** "We have the same agent—Joe Glaser. He's fabulous. He writes, he produces, he sings. He really has style."

**BILLIE HOLIDAY:** "The most unique stylist of all time. This is singing from the soul. Only someone who has lived the way she has—who has lived such experiences—could interpret *My Man* as she does—so beautifully, so grand, so sincere."

**JACKIE PARIS:** "My favorite male singer. A most underrated musician and a wonderful guy. He phrases and works every hour of the day—at the corner drugstore, too. He's consciously working to be a singer, and this he is."

By John Tynan

■ Can strings swing? Dennis Farnon, one of RCA Victor's top arranger-conductors, says emphatically that they can.

Farnon, a 33-year-old Canadian who has been resident in Hollywood since 1952, has a rich background in his craft. While still in Toronto, Ontario, he arranged for Maynard Ferguson's band before the trumpeter immigrated to the United States. During Ferguson's stint with the Charlie Barnet band, Farnon wrote an arrangement of *All the Things You Are* that featured the young hornman and caused considerable professional comment.

Since he has been based on the west coast, Dennis has done extensive writing for the *Mister Magoo* series of UPA cartoons; he's done dozens of dramatic background scores for television and now is beginning to storm the music barricades of moviedom.

On the place of strings in jazz, Farnon is enthusiastically affirmative.

"There's absolutely no reason why strings shouldn't swing and assume a place in jazz with other, more accepted, instruments," he asserts. "The whole matter lies in sympathetic writing, of course. The element that can give strings a jazz flavor is not just syncopation, you know. It's to be found in the chosen chord sequences." He grinned. "The festered fifths . . . that stuff.

"So far as backing jazz soloists with strings is concerned, an arranger has to learn carefully to choose his progressions. Put a few really lush-sounding chords behind the soloist. Nowadays, anybody writing for strings uses these dissonant chords—it's just a question of knowing how, and when, to utilize 'em."

Varying the subject, Farnon continued, "Of course, when you try to write syncopation for strings, you run into problems. You see, almost all string players come from the legitimate school. When they're confronted with syncopated figures, frequently the arranger finds himself in trouble.

"As a general rule of thumb, I'd say not to push figures that ordinarily you'd write for brass or saxes. Bear in mind that you're writing exclusively for strings, that you're attempting to achieve a *different* sound, not just a brass or saxes sound played by fiddles. For example, the arranger for jazz strings shouldn't write a series of eighth notes like he'd write for brass or saxes. Instead, he should concentrate



Strings should swing, says Farnon

on the unique coloring obtained only from strings."

Once the arranger's ideas are on paper, the problem of interpretation still has to be licked. How, for instance, do you convey to a string section imbued with classical notions of phrasing the freedom and looseness that has come to be called "jazz feeling"?

"It's easy enough to write your ideas," admits Dennis. "But then you've got the problem of having the musicians get the phrasing right. This always is a hassle with legitimate string players. If you rehearse them enough, though, it generally comes out okay.

"Nowadays so many string players are constantly playing a great deal of modern stuff, so it's getting better all the time. In this case, it's a case of familiarity breeding contempt—and the fiddle players are coming out ahead."

When it comes to getting a string section to buckle down to playing jazz rather than functioning only as an auxiliary, the problems become even more complex. Farnon says.

"Frankly," he confesses, "I hate taking instruments out of their natural element, so to speak. Strings are much better in a capacity where they're performing what they're meant to do. It's silly to expect them to undertake a musically unreasonable task. And frequently the playing of jazz falls into this category.

"Take a jazz lead trumpet player, for instance. By this I mean a lead horn player who plays mainly a jazz book and has been doing so for years. Now, put him in the trumpet section of, say, the Chicago Sym-

# STRINGCA

## Two Ablea

## Say Itos

phony. This would be a radically different groove for him, and he'd probably have a hell of a time.

"Well, it's exactly the same situation with the vast majority of string players. No man reasonably can expect them to pick up a jazz part and play it down perfectly first time around. No, a lot of work has to be done first: questions of phrasing, of overall interpretation, have to be ironed out before the band can even attempt to play a jazz chart."

With a sudden chuckle, Farnon commented dryly, "Now, if you could get together 12 Joe Venutis to play a jazz arrangement for strings, you'd have the craziest-sounding thing you ever heard in your life. You could write anything for them in a jazz vein and . . . wow!"

The young arranger, who says he believes that swinging writing for strings hasn't changed much since the Artie Shaw recordings of the late 1930s, except for usage of more modern chord progressions, singles out for special comment the arranging by Phil Moore, who, Dennis says enthusiastically, ". . . wrote for strings and, so help me, it sounded like a sax section."

In his own *Costa Rica Suite*, written for Charlie Barnet while Farnon lived in New York in 1949, he had a chance to put some of his original ideas on string writing into practice.

"Actually it was written to feature Maynard Ferguson," he explains. "But just when I had it completed, the band folded. How about that for luck?" However, the suite was played over the Canadian Broadcasting Co. network from Toronto.

"Later," Farnon says, "I sent the manuscript to my brother, Bob, in (Continued on Page 40)



# NGCAN SWING

## Ableaders

## y It possible



Convincing string players they can play jazz is the problem, Albam says.

By Dom Cerulli

■ "I don't think strings swing.

"I think they *can* swing, though. The problem lies in convincing string players they can do it."

Manny Albam is speaking. At 36, he is one of the most dependable and competent composers and arrangers in jazz. To his two volumes of *The Jazz Greats of Our Time* on Coral, and a dazzling version of Leonard Bernstein's score for *The West Side Story*, the label soon will add a four-piano-with-strings, pop-treatment Gershwin LP called *Gallery of Gershwin*; a brass-voices-Al-Cohn LP of pop-jazz Ellington, and a four-part suite with full orchestra and string section called the *The Blues Is Everybody's Business*.

"When I say I don't think strings swing," Manny adds, "I want to emphasize that I don't think they were meant to swing. They are used primarily as background while a soloist swings or plays around them.

"Of course, there are individual string players who swing. Offhand, I can think of Ray Nance, Dick Wetmore, Harry Lookofsky, Eddie South, Stuff Smith, and, of course, Fred Katz and Joe Venuti.

Albam says he thinks Johnny Richards wrote some interesting things for Dizzy Gillespie, "but the strings were there for Diz to blow over. It was the same with the Charlie Parker with strings sides. They were there to provide some sort of a sound for Bird's alto."

"The main thing, I think, is getting the players to swing," Albam says.

"Violin players, on the whole, have such regimented training that they are never left to their own devices. There's either the conductor or the concertmaster or the first-chair men to set the whole thing for them.

"That's why, on a session, for instance, if you have a first-chair man who likes jazz and understands it, he'll work on bowing and making his articulation close. Once he gets what's written, it spreads through a whole section."

Jazz musicians, Albam says, generally interpret a score in their own way. He says he can write for a reed section and know that it will give him just about what he wants. He says, however, that while string players often can read what he writes very well, they don't know the meaning of it.

"In other words," he says, "they can't interpret it or relate it to jazz. With string sections, you can get any number of individual readings of a score. This makes you write more exactly for them and for the rest of the sections as well."

Two sections of the forthcoming *Blues Is Everybody's Business* are scored for a full 22-member string section. If strings don't swing, why were they used?

"I used strings because they have a particular sound and facility no other instrument has," Albam explains. "The sound of a string section is unique. You can't get anything else to sound like that.

"But I also felt there was something I couldn't say with strings. In the first and last sections, I wanted a real, hard-swinging blues. Strings just wouldn't have suited the sound of the thing."

Among composers he says have done interesting things with strings, Albam numbers Stravinsky, Bartok, and Villa-Lobos ("they did some things where strings were used percussively, and they came off as pretty satisfying as far as time; but that's up to the conductor . . .").

"Some of the problem is purely economic," he says. "You have to get the a&r man to go along with the fact that you're experimenting. He has to pay the dollars for it. They tend to get a little apprehensive about the budget.

"I feel that occasionally good string-quartet writing could help them realize that strings can make it. They are certainly capable of it, as an instrument. But there just are not enough around who make it."

Manny says he plans to do more works with strings, that it has to be done, for they have a big voice in music.

"The string players have to be convinced that they can do it," he adds. "They can, by listening. If they come to pop-jazz dates and hear someone they respect, like a good trumpet or a great sax, they may realize that a jazz musician is a musician, regardless of what he plays.

"They can even gain a respect for the music."



# Farmer's Markets

By Dom Cerulli

■ Art Farmer became the trumpet player in Gerry Mulligan's new quartet for a variety of reasons.

"Mostly," he says, "it was through Dave (Bailey). He told me Gerry was looking for a trumpet player and asked if I was interested. At first, I wasn't. But then I looked into it and got to know Gerry.

"I thought it would be a good thing. And the group works without a piano. It was something new."

It also helped fulfill Farmer's desire to "work with every type of music group."

"I'd even like to work with Meyer Davis or Lester Lanin," he says. "Just to see what it is they do and why the people who dig them enjoy it."

Farmer worked with the New York Philharmonic orchestra in a presentation of Teo Macero's *Fusion* and has played with rock 'n' roll bands, recording groups, big bands and for radio and television commercials.

Because of this varied experience, he says he considers himself very lucky and prides himself on being a professional. "I always took whatever jobs were offered," he says.

The trail of jobs leads back to Los Angeles in the mid-40's. Art and his twin brother, bassist Addison, went to Los Angeles for a summer vacation. They liked it so much better than Phoenix, Ariz., that they stayed on and finished high school.

Art originally studied violin and then tuba. He learned the fingering was the same on a trumpet and switched to the smaller horn.

"I heard a trumpet in a session," he recalls, "and I figured I'd be able to cook on it in a couple of weeks. It took a *bit* longer.

"I played with groups right from the start. I was improvising before I learned *I Got Rhythm* had a bridge in it. I was learning chords and technique as I went.

"In Arizona, all we heard was Harry James, and I liked him. Then we heard Lunceford and Erskine Hawkins, and I just wanted to be a trumpet player in a band. The first guy I really heard was Roy Eldridge. He came through Arizona with the Artie Shaw band. Then in L.A., I heard Diz. Miles, and Bird."

In 1946, Farmer worked his way across the country with the Johnny Otis band.

"I was first trumpet in the band, with no previous experience," he says. "And I was doing it wrong. Freddie Webster told me to see a guy named Grupp,

and he was a very warm and human person. I thought I'd better stay in New York and study and get myself straightened out. I worked as a porter in a theater and studied with Maurice Grupp every day. Just technical things."

Farmer joined Jay McShann's band and returned to the west coast. After the band broke up, Art stayed on to eke out an existence as a musician.

"I played every chance I got," he says. "With Hamp Hawes, Dexter Gordon, Sonny Criss . . . They were hard times then. And at that time I was still trying to learn. But I was one of many. There must have been a million guys there."

He had recorded a couple of commercial dates with McShann and with Roy Porter, but his first jazz date was for Prestige, with the late Wardell Gray. On that date one of Art's tunes, *Farmer's Market*, was cut. It later helped him get work in New York. He remembers one circumstance:

"Lionel Hampton was auditioning for a trumpet player. He already had five trumpets, but he took me on. I jammed on *All God's Children Got Rhythm*. One of the trumpet players was Benny Bailey, sort of my contemporary idol. He was the one nearest to what I was trying to do."

Farmer stayed with Hampton for a year, including three months in Europe, and says, "If it wasn't for Hamp, the music business would be in a bad way. He's about the only one who will give a young musician a chance. And in his bands, there's always someone you can learn from. I got experience and exposure to showmanship, too. I learned how *not* to be fazed by an audience."

After an interlude with Teddy Charles and with Lester Young at Birdland ("some people say he's not the old Lester; well, as far as I'm concerned, he's greater."), Farmer joined the Horace Silver group in August, 1956, and stayed until April of this year.

"That was the best job I ever had," Art says. "It lasted the longest, for one thing. And it was a beautiful group. Everybody got along so beautifully."

With the Silver group, Farmer kept learning and increasing in stature as an improviser.

"I like playing in clubs," he says. "There's more contact between the people and the performer than

(Continued on Page 41)

# The Arrival Of Abbey

By Dom Cerulli

■ Abbey Lincoln is going for broke on jazz.

The smooth and sleek supper club entertainer says she's putting routines and canned sex away for the honest feeling in jazz.

"It kind of happened to me," is the best explanation she can offer. "I went to Birdland and discovered that I was quite well known among the jazz musicians. I was always in awe of these men. They're honest. They play what they feel.

"And here I was, singing in supper clubs . . . commercial, but trying to be honest. I'd meet musicians from time to time, and they'd say they liked the way I sang. I thought they were putting me on."

Max Roach wasn't. When Miss Lincoln suggested they do a jazz LP together, he interested Riverside in the prospect. The result of the sessions was a contract with the label for Abbey.

"This was the first time I was approached as a singer," she says. "I used to work joints with rhythm and blues. Then you sang two or three numbers, and you were a singer."

The Riverside date restored all the confidence she had in herself as a singer, she says.

Miss Lincoln makes a distinction between "just a singer" and a "jazz singer." The latter, she says, can work in a wider range. And what else does she feel distinguishes a jazz singer?

"Well, I think if you sing in tune, sing well, imaginatively, freely, without anyone telling you what to sing . . . this is what a jazz singer is.

"When I went to Hollywood, I was groomed for supper clubs. Now I think I can work the supper clubs, too. If I make it as a jazz singer, I think I can match the supper club income. If not . . . there's enough grief in this (supper club circuit) anyway."

The road to jazz began at an audition for Mitch Miller of Columbia Records. Pretty Abbey Lincoln, then Anna Marie Woolridge, sang *Funny Valentine* and *Mean and Evil Blues*. She was fresh from two years in Honolulu, Hawaii, and before that, a young lifetime in Kalamazoo, Mich. She also had auditioned for the Art Linkletter show, wearing a tight skirt and sweater ("I was dressed atrociously").



Later, as Gaby Woolridge, she went into the Moulin Rouge in New York City. She dropped that name when someone introduced her to a benefit audience as Gabby Hayes.

"During this time, I was just learning," she says. "I was grateful for advice and kept an open mind. I didn't know anything. I knew I didn't know anything. I listened to everyone for about two years and got so confused. I finally sifted it out and decided what I'd be as a supper club singer.

"I'm not sorry I went through what I did, learning to be an entertainer. Now I know how to entertain. I have special material. I have stage presence. I can mix it up. Everyone likes to be entertained.

"I learned pace . . . how to keep them on the edge of their seats, then make them relax. I love to sing to women, too. I like to get them to

identify with me. That's why I try to be well dressed but not too glamorous. I sing songs that tell stories that women like to tell."

Abbey's first job came through a preacher, to whom her fame as star of a local band-follies show had spread. She sang her first professional job in the basement of a church.

She worked scores of clubs in many states before landing at plush Ciro's in Hollywood in June, 1956. She wasn't ready for Ciro's and knew it deep inside. She had a background of singing two years with rock 'n' roll groups, plus a variety of clubs with a variety of musicians ("the bigger the supper club, the squarer the musicians").

Finally, in 1954, she started to study. She got with vocal coaches, discussed music with songwriters, studied herself and her approach to life.

The buildup continued. She played the Black Orchid in Chicago; Monte Carlo, Miami; Ottawa House, Ottawa, Ontario; Village Vanguard, New York City. "I was alone and afraid," she recalls. "I felt just like I had been put out unprepared. I didn't have an act, working rooms where I should have had an act.

After a job at the San Souci in Cuba, she knew she had to have an act.

"I went to Marie Bryant," Miss Lincoln says, "and told her I just wanted to be a singer. I wanted to be a dignified colored woman on-stage. I wanted to be earthy and basic but with dignity. She understood, and this time I went out and felt I'd knock them dead. The reviews were the worst ever.

"What happened was they gave me a new act, and I needed some familiar material. I went back and used some of the older things. When I become established, I can use that act.

"But as a jazz singer, I feel I'll never have to work with unsympathetic musicians. If I can have my own group, I'll have a chance to hear beautiful music all night.

"This is one of the things that decided me to be a jazz singer. I can work with men like those on my record . . .

"It would be the end to just sing and have Wynton Kelly inventing things behind me."

# out of my head



By George Crater

A recent Mike Hammer television opus, entitled *Music to Die By*, had the following storyline: "A disc jockey of Hammer's acquaintance is being forced into playing selected records made by singers who are controlled by a powerful syndicate. When he refuses to comply with their orders, he is roughed up by a couple of the syndicate's goons—and that's when Hammer steps in."

With the payola?

One of the country's better-known disc jockeys was tipping his listeners to a coming jam session at a New York night club. The session was to be recorded. "The record company," he said, "is coming in with all its equipment to record this session binaurally. But it will also be available naurally."

Now that the emphasis on sound is evident in almost every LP title, why don't the manufacturers juice up their traditional catalogs with such items as: *I Ain't Gonna Give Nobody None of My Hi-Fi Jelly Roll*; *High Society High Fidelity* (or *Hi-Soc Hi-Fi*), or *Oh, Didn't He Ramble in Hi-Fi*.

And when can we expect *Gregorian Chants Minus One*?

More suggestions for subjects for John S. Wilson's fine jazz series on New York station WQXR (and any other jazz disc jockeys around the country): Jazz tunes in the key of A natural; unrecorded Jelly-Roll Morton compositions; Charlie Parker takes, interrupted by complaints from Herman Lubinsky; Basie tunes other than the blues, *I Got Rhythm*, and *Digga Digga Doo*; second-rate trumpet players; records on which the drummer either drops his sticks or loses time.

Things have reached such a state in the jazz LP cover situation that many musicians are hoping their covers will be banned in Boston to increase sales over the rest of the country.

There may be something to this talk about the bands coming back.

At a recent Columbia Records press party to launch Jo Stafford's *Swinging Down Broadway* LP, a 17-piece

band was assembled to back Jo on four tunes. In the crew were Lou Stein, Bernie Glow, Billy Butterfield, Will Bradley, and Don Lamond. At one point, Jo interpolated into a tune, "What a band! Let's get a bus and go on the road."

The band broke up; the audience burst into applause.

Duke Ellington has agreed to a softball game pitting his band against the jazz critics at Newport if time and schedule permit. The critics, with several ringers (George Avakian, George Wein, and Jack Tracy) have selected Atlantic Records' Nesuhi Ertegun as their manager, provided he calls signals from his like-new Jaguar.

Ertegun says if he blinks his headlights, it means hit-and-run; if he guns the engine, it means steal on the next pitch, and if he turns on his radio, it means he's spot-checking to see how his records are making out on the local radio station.

This I believe: Songwriter Bart Howard deserves far more recognition than he's received. The same holds true for the talented St. Louis composer, Tommy Wolf . . . The Louis Armstrong-Jaye P. Morgan duet on the recent Timex jazz TV show was one of the most incongruous moments in the history of man . . . Marshall Stearns should run for Congress . . . The Everly Brothers should run for cover . . . Something's wrong somewhere when Laurie London's recording of *He's Got the Whole World in His Hands* outsells Mahalia Jackson's version . . . A new singing group, known as the Monotones, chose an apt name . . . Now that many film stars are devoting time to recording, the movies may be better than ever—but the recording industry is suffering . . . Several of the older Walt Disney feature-length productions contain unexplored songs worth reviving.

A *Cash Box* review of Sal Mineo's latest single record noted: "It's a simple, finger-snappin' ditty dealing with the teenagers' favorite subject, love."

Whatever happened to marbles, jawbreakers, new dresses, and the Quantum Theory?

Periodic references by musicians who dig good Dixieland offend me. Are there musicians who dig bad Dixieland? And what is good Dixieland?

# music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

## recommended

### DIAHANN CARROLL

The lovely Miss Carroll puts her *Best Beat Forward* (Vik LX 1131) in this collection of judiciously selected standards. She belts her way through a dozen rhythmically oriented tunes, four each arranged and conducted by Sid Bass, Marion Evans, and George Siravo. Backed by a tightly swinging studio band, she sings *Easy to Love; A Fine Romance; Cheek to Cheek; Falling in Love with Love; Old Devil Moon. If I Love Again*, and six others.

She is a forthright stylist, somewhat—but not completely—in the Lena Horne tradition. She projects with enthusiasm and considerable drive, utilizing few gimmicks. Quite unpretentiously, she makes her way successfully through this tasteful array of tunes, making this a very listenable LP. (D.G.)

### CHICO HAMILTON

This sophisticated treatment of the great light music from Broadway show and film (*Chico Hamilton Plays South Pacific in Hi-Fi*, World Pacific, Pacific Jazz Series PJ-1258) is Hamilton's most overt allurements to date to the more discriminating popular album buyer.

The members of the quintet are Hamilton, drums; Paul Horn, reeds; Fred Katz, cello; John Pisano, guitar, and Hal Gaylor, bass. The collective musicianship is superb; the arrangements (by Gaylor, Horn, Calvin Jackson, Pisano, Carson Smith and Katz) are extremely clever at times and lightly entertaining throughout.

Occasional jazz flashes from Hamilton, Horn, Pisano, and Gaylor lend contemporary spice to many of the selections but rarely dominate, as in *Honey Bun*. The over-all appeal of this album lies in slick, intriguing performances of Rodgers' and Hammerstein's songs.

Graced by a most tasteful color reproduction of a Gauguin painting, this package should enjoy wide sale—aided by the movie's promotion—and serve to bring Hamilton's quintet to a heretofore probably unreached record buying public. (J.A.T.)

### WANDA LANDOWSKA

The *Art of the Harpsichord* (RCA Victor LM 2194) is an impeccable display of artistry by the renowned harpsichordist, Miss Landowska. The mistress of two keyboards performs splendidly on an excellent Pleyel harpsichord, delving into Bach and J. K. F. Fischer with vast technical command and perspective conceptual insights.

Included are Bach's *Partita No. 2 in C*

*Minor, Capriccio On the Departure of His Beloved Brother*, and *Fantasia in C Minor*, and Fischer's *Passacaglia in D Minor*. A matchless, masterly instrumentalist, Miss Landowska possesses a remarkably astute command of both the instrument and the music she interprets on it. This LP is of definite value to all who find music to be both challenge and reward. (D.G.)

### LEON MERIAN

Trumpeter Merian displays a clean, singing open horn in an excellent dance set, *The Magic Horn* (Decca DL 8678). There are moments when Merian's horn has the piercing ballad drive that Harry James achieved in his big band prime. And there are moments, too, when Merian's trumpet bursts into pure brass beauty of his own in the middle and upper registers.

Since cutting this LP (with two different bands: one standard and one strings), Merian has premiered his own road band with full fanfare and support by Decca. Among the tunes in the set are solid, uncluttered arrangements by Jimmy Mundy, Charlie Hathaway, and Hugo Montenegro of *The Magic Horn, Lonely Wine, Harlem Nocturne*, his own *Something Sentimental, Someone To Watch Over Me, My Silent Love*, and *The Nearness Of You*. If the backbeat seems a touch heavy on some tracks, it's because he's wooing a generation more familiar to that than to the excitement and beauty at the command of a big band. (D.C.)

### MILLS BROTHERS

Reduced to a trio by the retirement last year of their father, John Mills, the Mills Brothers as an act continue to retain popularity and as a singing team are surely without compare. Their first album for Dot Records (MMMM . . . *The Mills Brothers*, DLP 3103) does ample justice to the vocal combination that made famous, among other things, the integration of instrumental imitations with their songs.

About the only updating in their current recorded repertoire is the imposition of rock 'n' roll guitar effects on several of the 12 tracks (*Margie and Me and My Shadow*). While this opportunistic concession to contemporary perversion of popular musical taste is regrettable, it does not detract too much from the general charm of this set.

All the tunes are of the '20s and '30s and, thanks to the impeccable and individual vocal interpretations, are well calculated to draw a modicum of moisture to the rheumy eyes of those old enough to remain susceptible to such as *My Buddy; Miss You;*

*Marie, or Memories of You*. The orchestral arrangements by Milt Rogers (not Shorty) are most appropriate. (J.A.T.)

### MARTHA SCHLAMME

In *Folk Songs of Many Lands* (Vanguard VRS 9019), a thoroughly charming assortment of folk material, Miss Schlamme indicates once again that she is one of the most perceptive, able folk singers in America.

In her latest effort on Vanguard, backed by pianist Tanya Gould, she presents 16 folk songs from 11 lands. Included are *Gizratech* (Israel), *Die Vogelhochzeit* (Austria), *Broiges* (Yiddish), *Paal Paa Haugen* (Norwegian), *La Petite Jeanneton* (French-Switzerland), *A Soulcake* (England), *Johnny, I Hardly Knew You* (Irish), and *No More* (United States).

Miss Schlamme projects vividly and sensitively. Each of the songs she sings has its own character, the result of her thoughtful interpretation. This is a stimulating collection of folk music and, as such, is strongly recommended. (D.G.)

### TAKE FIVE

The abridged, but unexpurgated, LP version of *Take Five* (Offbeat Records O-4013) is almost as much fun as seeing this delightful hip-pocket revue in Julius Monk's *Downstairs At The Upstairs*. Ronny Graham heads the talented cast of five, including Jean Arnold, Ceil Cabot, Ellen Hanley, and Gerry Matthews. Stan Keen and Gordon Connell supply two piano backing. The material is fresh, and presented saucily. Miss Cabot's *Roger, The Rabbit* is as effective as in person; Miss Hanley's *Perfect Strangers* does justice to the fine Bart Howard tune; Miss Arnold's *Gristedes* is a joy. Miss Hanley's *The Pro Musica Antiqua* proves again to be a show-stopper.

Matthews and Graham are spotted in *Night Heat and Poet's Corner* (the latter with the entire cast), both very funny skits, and easily as effective on LP as in person; although a certain dash is lost in being unable to view Graham's plastic face. His *Harry The Hipster*, a monolog by the dean of a jazz school dealing with marijuana and narcotics, offends any jazz-oriented listener. It's the only low point in an otherwise sophisticated, witty revue.

Until you can get to Sixth Ave. and 51st St. to catch the proceedings live (and it's well worth a trip to New York), this LP should help while away the time. (D.C.)

## jazz records

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

### Pepper Adams

CRITICS' CHOICE—World Pacific PJM-407: *Minor Mishap; Blackout Blues; High Step; Zec; Alone Together; 3021.*

Personnel: Adams, baritone; Lee Katzman, trumpet; Jimmy Rowles, piano; Doug Watkins, bass; Mel Lewis, drums.

Rating: ★★★★★

If only for *Zec*, this LP would be a good portrait of Adams as he is today. On that track, he positively roars. There seem to be few baritone men who can get around on the horn as he does. His flow of ideas and their execution are stimulating listening.

With one other horn, as on this excursion, there is a lot more satisfaction in hearing Adams go. His company here, too, is com-

mendable. Katzman is a trumpeter with a good, somewhat shrill sound but also with a creative courage similar to that demonstrated time after time by Idrees Sulieman. There are times when you wonder whether they'll get off the hook on which they seem to have placed themselves, but they do.

In addition to fine rhythm support, Watkins opens *Alone Together* with a lovely half-chorus. Rowles contributes an earthy chorus on *Blackout*, and Lewis gives every-one good footing.

The framework in which the men blow is of considerably more substance than found in most studio quintet sessions. There's a

unity in each tune which enhances the highly individual solo work within. (D.C.)

### Count Basie

BASIE—Roulette R-52003: *The Kid From Red Bank; Duet; After Supper; Flight of the Whirly-Bird; Double-O; Teddy the Toad; Whirly-Bird; Midnite; Splashy; Fantail; Lil' Darlin'.*  
Personnel: Joe Newman, Thad Jones, Wendell Calley, Snooky Young, trumpets; Henry Cohen, Bennie Powell, Bill Hughes, trombones; Eddie (Lockjaw) Davis, Frank Wess, Frank Foster, Charlie Fowlkes, Marshall Royal, reeds; Basie, piano; Freddie Green, guitar; Ed Jones, bass; Sonny Payne, drums.

Rating: ★★★★★

It seems somehow significant to me that the bristling heads of the early Basie band were so unique and free that arrangements sought for years to capture their spirit on paper. Now the full circle is run, and the spontaneity of the heads has given way to the creative talents of arrangers (in this case, Neal Hefti, who scored the entire set).

The free-wheeling of the early Basie band has evolved into a rather stylized, often heavy-sounding ensemble sound. The former light rhythmic pulse has become a present-day rhythmic solidity; forceful, but not as energizing as before.

On this LP, certainly the best-recorded Basie available today, neither the band nor the arranging is up to the full potential of the band or Hefti. But it is close enough, and so good to hear, that any further critical observations become picaresque. Suffice to say, then, that this is Basie '58, captured in sound as thrilling as catching the band in person when it is roaring.

Basie, himself, plays more. In *The Kid From Red Bank*, he brings his gutty left-hand stride into play.

Davis is the leading tenor soloist, and brings a raucous, sometimes screeching voice into the band. Wess is heard, on *Fantail*, playing swinging alto.

Thad Jones and Joe Newman peck each other in *Duet*, in and out of mutes: it's a completely delightful track. Culley's muted trumpet sustains *Lil' Darlin'*, a quite moving piece.

Hefti's writing is uniformly good; rising to superlative heights on *Kid*, *Duet*, a whipping *Whirly-Bird*, and the pretty *Darlin'*.

Basie deserves this kind of recording. It could have been better, but not much. Recommended. (D.C.)

### Bechet-Price

SIDNEY BECHET IN PARIS—Brunswick BL 54037: *St. Louis Blues; The Darktown Strutter's Ball; Bark Home; Memphis Blues; Yes, We Have No Bananas; Dinah; Tin Roof Blues; Jass Me Blues.*

Personnel: Sidney Bechet, soprano sax; Sonny Price, piano; Emmett Berry, trumpet; Herbert Hall, clarinet; George Stevenson, trombone; Pop Foster, bass; Freddie Moore, drums.

Rating: ★★★

The trouble is ensemble. I happen to think that Berry is one of the best and most unappreciated trumpeters in his idiom. And Price's piano can show that he knows a lot more about what is now called funk than do many of Horace Silver's imitators. That and more can be heard if one listens with sympathy.

It is very difficult to achieve a balanced polyphony with Bechet in the group unless Bechet has the lead voice. His soprano style is clearly based on a combination of the roles of both the trumpet and clarinet in

## jazz best-sellers

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

1. Miles Davis, *Miles Ahead* (Columbia 1041)
2. Jonah Jones, *Swinging on Broadway* (Capitol T 963)
3. Shelly Manne and His Friends, *My Fair Lady* (Contemporary 3527)
4. Jonah Jones, *Muted Jazz* (Capitol T 839)
5. Miles Davis, *Relaxin'* (Prestige 7129)
6. Ella Fitzgerald, *Ella Sings Ellington* (Verve MGV 4010-4)
7. Erroll Garner, *Concert by the Sea* (Columbia 883)
8. Count Basie, *Basie* (Roulette R 52003)
9. Dave Brubeck, *Dave Digs Disney* (Columbia 1059)
10. Gerry Mulligan-Stan Getz, *Getz Meets Mulligan* (Verve MGV 8246)

### the second ten

11. Erroll Garner, *Soliloquy* (Columbia 1060)
12. Billie Holiday - Ella Fitzgerald, *At Newport* (Verve MGV 8234)
13. Andre Previn and His Pals, *Pal Joey* (Contemporary 3543)
14. Jimmy Smith, *At the Organ* (Blue Note 1551)
15. Shorty Rogers, *Way Up There* (Atlantic 1270)
16. Modern Jazz Quartet (Atlantic 1265)
17. Sonny Rollins, *Way Out West* (Contemporary 3530)
18. Anita O'Day, *Anita Sings the Most* (Verve MGV 8259)
19. Herb Pomeroy, *Life is a Many-Splendored Gig* (Roulette R-52001)
20. Dave Lambert, *Sing a Song of Basie* (ABC Paramount 223)

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*The Vamp's Blues; Woody's Dot; Fingerpickin'; Blowin' Country; Gals By Barlight; The Route; St. Elmo's Fire; Have Blues, Will Travel*  
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New Orleans ensemble playing. That, plus the fact that a couple of these men are far more at home as swing soloists than in this kind of melodic, co-operative ensemble, makes near chaos out of some passages, and soon reduces a great deal of it to everybody's lowest common denominator: rhythm-making.

So, despite several very good solo spots by several men, there is a deal of messiness. (M.W.)

**John Coltrane**

**JOHN COLTRANE—Prestige 7123: *Traneing In; Slow Dance; Bass Blues; You Leave Me Breathless; Soft Lights and Sweet Music.***  
Personnel: Coltrane, tenor; Red Garland, piano; Paul Chambers, bass; Arthur Taylor, drums.

Rating: ★★★★★

You'll want to add your gasp for breath to those following the last track, a rocketing, upper-than-up wailer with Taylor and Chambers driving Garland and Trane to incredible heights.

But all is not up on this well-balanced set. There's a moody *Breathless*, which Coltrane explores soberly but without giving up any of the blunt, hard tone which is characteristically his.

On several tracks, notably *Bass Blues*, Chambers deserved at least 100 percent billing for his work. On this track, he demonstrates his strong arco technique.

Garland's plunging, rolling piano is a rhythmic asset, and he is gutty on solos.

But this is Coltrane's LP, and he is again the most individual young tenor I've heard in recent years. About the only thing you can expect in his playing is the unexpected. Just as Thelonious Monk stamps his music with an undeniably personal *whale*, so does Coltrane. If he can sustain and develop this personal individuality, he seems destined to be a major influence on his horn. In recent months, I've heard bits of him popping up in other tenor players.

A fine LP, with some highs and middles but no lows. (D.C.)

**Buddy DeFranco**

**BUDDY DeFRANCO PLAYS BENNY GOODMAN—Verve MG V-2089: *Beany's Bugle; A Smooth One; Seven Come Eleven; Rose Room; Medley—Sweet Lorraine; Body and Soul; Memories of You; Airmail Special; Good-Bye.***

Personnel: DeFranco, clarinet; George Auld, tenor; Don Fagerquist, trumpet; Vic Feldman (Tracks 1, 2, 3, 5, 6, 7) and Larry Bunker (Track 4), vibes; Carl Perkins, piano; Barney Kessel, guitar; LeRoy Vinagar, bass; Stan Lovey (Tracks 1, 2, 3, 5, 6, 7) and Bob Neal (Track 4), drums.

Rating: ★★★★★

**BUDDY DeFRANCO PLAYS ARTIE SHAW—Verve MG V-2090: *Frenesi; Keeping Myself for You; Stardust; Summit Ridge Drive; My Heart Stood Still; Medley—It Could Happen to You; I Cover the Waterfront; Someone to Watch Over Me; Concerto for Clarinet.***

Personnel: DeFranco, clarinet; Ray Linn, trumpet; Barney Kessel (Tracks 1, 2, 3, 5, 6, 7) and Howard Roberts (Track 4), guitars; Joe Mondragon, bass; Alvin Stoller (Tracks 2, 4, 5, 6, 7) and Milt Holland (Tracks 1, 3), drums; Jimmy Rowles (Tracks 2, 4, 5, 6, 7) and Paul Smith (Tracks 1, 3), piano and harpsichord.

Rating: ★★★★★

Buddy here pays homage to two clarinet influences, although the ratio of result is pretty well in keeping with the ratio of influence: the Goodman set swings furiously, the Shaw collection bristles with effect.

DeFranco doesn't go after an imitation of style or tone but rather of atmosphere. In this, he captures both quite well. His Goodman is more modern than Benny, and his Shaw more facile and liquid than Artie.

He glistens on *Seven Come Eleven*, aided

by some rhythm-section cooking. Sometimes sometimes flourishing piano work jells into a swinging bit on *Frenesi*, when he returns after Mondragon's bridge to pump out a sparkling succession of variations.

The muted Linn trumpet (open because fully on *Stardust*), coupled with the harp-sichord-guitar duo brings back the Shaw-Grammercy Five feel.

I find, more and more, that DeFranco has progressed to a sound on clarinet that is undeniably his own. What was formerly termed cold has become a vehicle of considerable emotional expression. I wonder whether DeFranco has changed, or whether it is the times which have changed. Surely, he has been playing all along with this intensity, originality, and grace. (D.C.)

**Getz-Mulligan-Edison**

**JAZZ GIANTS '58—Verve MG V 8248: *Cherry Lane Sandoz; When Your Lover Has Gone; Candy Medley (Lush Life; Lullaby of the Leaves; Mabley Whoopee; It Never Entered My Mind); Woopie You.***

Rating: ★★★★★

This jam session at Verve is better than most of its kind, undoubtedly because of the quality of the participants. It is not, by any means, the jam session to end all jam sessions, however.

The rating is for the generally high quality of the solos, which constitute most of the LP. Utilizing head arrangements contributed by Mulligan, the horns and rhythm section charge confidently through a JATP type of set, including the ballad medley.

Getz is lyrical. Mulligan is typically flexible. Edison is refreshingly direct. The Peterson-led rhythm section is a rare delight. The material ranges from the opening, blues-based *Sandoz*, taken at a relaxed pace to the provocative horn interplay in *Candy* to the closing, up-tempo *Woopie You*. The medley is the weakest link. Mulligan offers a relatively simple statement of the melodic line of *Lush Life*. Edison is mildly pleasant on *Leaves*. Brown is excellent on *Whoopie*. Getz concludes the medley with a lethargic, if melodic, *Mind*.

Apart from the medley, however, this is strewn with moments of imagination and excellent taste, qualities expected but not always received, from musicians of this caliber. It is not, as I noted earlier, a uniquely definitive jam session, but it fulfills the promise implied in the album title. (D.C.)

**Jean Hoffman**

**JEAN HOFFMAN SINGS AND SWINGS—Fantasy 3260: *Dancing on the Ceiling; The World Is Waiting for the Sunrise; I've Got It Bad, and That Ain't Good; What Is There to Say?; Mabley Whoopee; Sometimes I'm Happy; Bluebird of Happiness; Sometimes, Bothered, and Bewildered; Time Was; Yes, Sir, That's My Baby; Sweet Dreams; My Buddy.***

Personnel: Miss Hoffman, piano and electric piano; Bill Young, drums; Jack Woods, Don Rully, bass.

Rating: ★★½

A purveyor of one of the more entertaining music acts to work the hipper niere circuit, Miss Hoffman here offers a rather crowded selection of individually styled songs. Though she manages to squeeze in a modicum of tasteful jazz on both Steinway and electric piano, this primarily is a vocal album and so shall it be judged.

Certainly Miss Hoffman must make no pretences as a jazz vocalist. Her voice lacks the power and thrust, not to mention even an elementary passion, for her to qualify



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in the jazz league. Moreover, her highly unlikely phrasing and illogical alterations of a melody line don't always come off as they are apparently intended. More often than not she sounds as if she's playing and singing for the cocktail crowd—albeit hipsters. There is also, now and again, a discernible touch of Jeri Southern to her vocal approach. This is particularly noticeable in *Dancing*.

The rhythm support is fine throughout. (J.A.T.)

### Dick Hyman

**GIGI—M-G-M B3642: *The Persians; The Night They Invented Champagne; Gigi; Thank Heaven for Little Girls; I Remember It Well; I'm Glad I'm Not Young Anymore; Say a Prayer for Me Tonight; It's a Bore; Waltz at Maxim's; A Ten-jours.***  
 Personnel: Hyman, piano; Eddie Sufiranski, bass; Don Lamond, drums.

Rating: ★★  
 I don't question the fact that Hyman is quite a valuable studio man. He can play in any style.

He also can make any style sound like it's nothing more than a style.

This, according to the back of the jacket, is a jazz recital. Well, if jazz consists of taking nearly every piano style of the last 12 years, reducing it almost to a set of mannerisms, and then playing so it sounds like its creator arrived at it in order to doodle out cocktail pleasantries, then this is jazz. And if you can swing and still have such an edgy and mechanical beat, then this swings.

There is a lot of skill involved in such a recital. There is hardly any creativity and hardly any point. The few times when Hyman does break away and play only show what might have happened.

The tunes sound like they make a good film score, but I wonder what they did to Colette's plot. (M.W.)

### Hyman-Feather

**OH, CAPTAIN!—M-G-M B3658: *Femininity; You're So Right for Me; You Don't Know Him?; Hey, Madam!; We're Not Children; All the Time; Life Does a Girl a Favor; Give It All You've Got; Keep It Simple.***  
 Personnel: (Tracks 1, 6, 7) Harry Edison, trumpet; Coleman Hawkins, tenor; Dick Hyman, piano; Oscar Pettiford, bass; Oso Johnson, drums. (Tracks 2, 4, 8) Tony Scott, baritone, tenor, clarinet; Hyman; Hinton, Johnson. (Tracks 3, 5, 9) Art Farmer, trumpet; Jimmy Cleveland, trombone; Sahib Shihab, alto, baritone; Scott, baritone, clarinet; Jerome Richardson, tenor, baritone, buster; Hyman; Hinton; Johnson; Jackie Paris, Marilyn Moore, vocals.

Rating: ★★★  
 This is a generally pleasant and very professional collection performed by jazzmen, near-jazzmen, and pseudo-jazzmen on a competent Broadway score. It has some moments of concentration: most of Hawkins' playing and Shihab's; the conversion of *Give It All You've Got* into a funky blues, and some others.

There is a whole series of these things by now, of course, by everything from trios to big bands. Most of them don't mean much, some are real hack jobs. The best of them manage a kind of liveliness; this one has the great advantage that it doesn't intend much else and thereby succeeds. (M.W.)

### Pee Wee Irwin

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*Some Barbecos; Clarinet Marmalade; Royal Garden Blues; Mashed Rumble; Tin Roof Blues; I Would Do Anything for You; Birth of the Blues.*

Personnel: Irwin, trumpet; Buster Bailey, clarinet; Vic Dickenson, trombone; Claude Hopkins, piano; Milt Hinton, bass; George Wettling, drums.

Rating: ★★★★★

Nowadays it is rare to find a Dixieland album such as this. If warmth and spirit were considered synonymous with the best music to come out of New Orleans and Chicago in the old days, they still are vital ingredients in the performance of contemporary Dixieland. In this set warmth and spirit, plus propulsive solos from all concerned, abound.

Irwin's great, full trumpet sound is in constant evidence. His sensitive understanding of the tunes selected (best example is *Tin Roof*), however, is a marked characteristic here. Dickenson, also, is basic and humorous; his lead and subsequent solo in *Basin Street* is one long, low musical chuckle. Bailey is a sliding, gliding delight with his solos freely architected in bold sweeping lines.

Wettling's unfettered power drives the rhythm section, especially in *For You*, laying down a rock-bottom beat. Hopkins, an economical and rhythmically steadfast pianist, is a constant source of excitement when he solos. Note particularly his rolling intro to *For You*.

At \$1.49, this set is an excellent buy. (J.A.T.)

### Dick Johnson

**MOST LIKELY . . . DICK JOHNSON**—River-side 12-253: *Lee-Autics; It's So Peaceful in the Country; Aw C'mon, Hoss; Stella by Starlight; Me'n Dave; It's Bad for Me; The End of a Love Affair; Faldoral; The Loop.*

Personnel: Johnson, alto; Dave McKenna, piano; Wilbur Ware, bass; Philly Joe Jones, drums.

Rating: ★★★

Johnson, 32, has spent the last six years with the bands of Charlie Spivak and Buddy Morrow. He appeared, too, at last year's Newport Jazz festival. This is his second LP as a leader.

He manifests the nuances of Charlie Parker, Lee Konitz (the lead-off tune is dedicated to Konitz), and Zoot Sims. He plays with directness and ability but lacks a voice of his own. When he substitutes originality for adopted mannerisms, he will "arrive," but despite the few indications of such progress evident here, this, for the most part, is not a vividly impressive LP.

McKenna is one of the more able younger pianists, one whose efforts have been presented without substantial recognition to date. He is a fluent, two-handed pianist and should be heard more often. Ware and Jones manage to keep the beat in place. The former has delightful, unaccompanied solos on the final two tracks but has little opportunity here to display the virtuosity he possesses. (D.G.)

### Cliff Jordan

**CLIFF CRAFT**—Blue Note 1502: *Laconia; Soul-Lo Blues; Cliff Craft; Confirmation; Sophisticated Lady; Anthropology.*

Personnel: Jordan, tenor; Art Farmer, trumpet; Sonny Clark, piano; George Tocker, bass; Louis Hayes, drums.

Rating: ★★★

A thoroughly enjoyable set of blowing-plus has been fashioned by Jordan, Farmer & Co. in this collection.

Farmer is superb throughout, particularly on the title tune, which is highlighted by some snappy ensemble work, somewhat

a rarity in solo showcase LPs.

Jordan is fine, too. His hard-toned tenor shows considerable development here. On *Sophisticated Lady*, a tenor solo with rhythm, his tone and substance are quiet and moody. On this track, particularly, Jordan shows that he is more than a forceful soloist, but one also from whom one can expect moving ballad jazz, too.

Clark's piano is impressive, and rhythmic support by Tucker and Hayes is valuable. (D.C.)

### John Lewis

**THE JOHN LEWIS PIANO**—Atlantic 1227: *Harlequin; Little Girl Blue; The Bad and the Beautiful; D & E; It Never Entered My Mind; Warmeland; Two Lyric Pieces—Pierrot; Colombine.*

Personnel: Lewis, piano; Percy Heath (Tracks 2 and 4), bass; Barry Galbraith (Tracks 3, 5, 6), Jim Hall (Track 7), guitars; Connie Kay, (Tracks 1, 2, 4), drums.

Rating: ★★★★★

Although John Lewis is not a newcomer to jazz, this represents the first effort he has made, at LP length, to perform as a solo pianist. As leader of the Modern Jazz Quartet, he has accomplished a good deal for jazz, for the group, and for himself. Here, however, he is faced with a new challenge—that of sustaining his pianistic strength for an entire LP, without—for example—the aid of a Milt Jackson.

Composer Gunther Schuller, discussing Lewis in the liner notes, states, ". . . He is not a 'brilliant' pianist in the many-noted sense, but he's a very honest and moving one." As pianist Dick Katz adds, Lewis achieves poise and grace through control.

It is this near-flawless control, this meticulous concern for exactness, within an awareness of both limitations and strengths that lends value to Lewis' playing. He is not an illustrious technician in the sense that Fatum was. He is, however, a perceptive, analytical student of jazz and a pianist of striking communicative power, power based on simplicity (actually, it's apparent simplicity) and content. It is such power that I find lacking in many of the tempo-noted pianists now scattering notes through the world of jazz.

It is incorrect to state that what Lewis sacrifices in technique he acquires in conception. Inadequate technique cannot be a means to an elaborate end. Lewis manages to utilize his technique to interpret successfully the concepts he wishes to express. He is not a Fatum or a Gilels, in the sense of possessing nearly unlimited keyboard facility, but he is a vividly illuminating pianist, and the insights he provides into life through jazz are well worth absorbing.

He begins this LP with a fascinating, economical statement of his own *Harlequin*. His *Little Girl Blue* is genuinely moving and buoyant as well. *The Bad and the Beautiful*, an easy victim for a sentimental attack, becomes subtly disciplined by Lewis. *D&E* features three members of the MJQ in a Milt Jackson, blues-rooted groove. *Mind* is treated wistfully, yet directly. *Warmeland*, known to many as *Dear Stockholm*, is a probing, moody interpretation. The concluding *Two Lyric Pieces* are fascinating originals. *Pierrot* is a busy work gem. *Colombine* is characterized by a moving, pastoral quality.

The support, by associates Heath and Kay and guitarists Galbraith and Hall, is

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indicative of the respect Lewis inspires and the rapport created by his efforts. It is excellent throughout.

Lewis has ascertained that he has roots in jazz tradition. He has indicated, too, that he is a significant composer. As a major force in the direction of the MJQ, he has shown that a group can speak eloquently without succumbing to stridency. Now, as a solo pianist, he manifests fully the life and thought of a major jazz figure. (D.G.)

### Katherine Handy Lewis- James P. Johnson

W. C. HANDBY BLUES AND PIANO SOLOS  
—Folkways FG 3540: *Yellow Dog Blues*; *Memphis Blues*; *Loveless Love*; *Chances Les Bas*; *Joe Turner Blues*; *St. Louis Blues*; *Blue Moods-1*; *Blue Moods-2*; *Blue Moods-Sex*.  
Personnel: Katherine Handy Lewis (Tracks 1, 2, 3, 4, 5, 6.) vocals; Johnson, Piano.

Rating: ★★☆☆

From all the evidence, it doesn't make much sense to call Handy a jazzman. You could call him a folklorist, but that doesn't quite cover it. What he did was write down and regularize the blues melodies he heard around him (he may have composed a few himself, of course), beautiful melodies that might otherwise have been lost.

But he was a real musician. He picked them and wrote them with care, and especially in the beginning, he built them into fine compositions of three excellently juxtaposed themes on the model of ragtime. The blues movement his publications started (the first in 1912) was the next great popular movement after ragtime.

These recordings were made in the late '40s. On the first side, Handy's daughter sings in a pleasant voice, at times suggesting a somewhat more "legitimate" version of the way Ethel Waters sang in the '20s. There are times when her obvious love of these melodies and these lyrics can be quite movingly dramatic, and one of them is certainly at the end of *St. Louis Blues*.

The three extended blues improvisations by Johnson on the reverse are almost a casual playing-for-himself. Like those of most stride pianists, Johnson's blues are quite different in quality, more subtly introspective and pensive, than earthy or strongly passionate.

He had a fine gift for invention of melodies and knew how to sustain and develop a mood excellently. He knew what he wanted on each performance and everything he played contributed. He didn't wander, didn't introduce an idea just to keep playing. And at the end he got it said.

An informative booklet by Charles Edward Smith is included. (M.W.)

### Johnny Maddox

RAGTIME PIANO 1917-18—Dot DLP 3108:  
*Over There*; *K-K-K-Easy*; *There's a Long, Long Trail*; *Pack Up Your Troubles*; *You're in Style* *When You're Wearing a Smile*; *The Rose of No Man's Land*; *I'm Sorry I Made You Cry*; *How 'Ya Gonna Keep 'Em Down on the Farm*; *Oh, Frenchy*; *It's a Long Way to Tipperary*; *I Didn't Raise My Boy to Be a Soldier*; *Good-bye Broadway*; *Hell in France*; *We Take Our Hats Off To You, Mr. Wilson*; *Good Morning, Mr. Zip-Zip-Zip*; *Good-by Mal Good-by Pal*; *Woo, Woo, Marie*; *I Don't Want to Get Well*; *The Downtown Striptease Ball*; *Je-De; Smiles*; *Good-by, Alexander*; *Till We Meet Again*.

Personnel: Maddox, piano; unidentified rhythm.

Rating: ★

There is no ragtime here, only a collection of popular tunes from a period

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Friday — Benny Goodman All-Star Night — Mr. Goodman and his Orchestra will present an evening featuring an All-Star array of talent including Jimmy Rushing, Dakota Staton, and others.

Saturday — "Blues in the Night" — Gerry Mulligan 4, Joe Turner, Pete Johnson, Ray Charles, Chuck Berry, Big Maybelle, Art Farmer, Jack Teagarden, Jo Jones, Buck Clayton, Coleman Hawkins, Maynard Ferguson Orchestra, Anita O'Day, and at midnight to usher in the Sabbath, Mahalia Jackson in an hour of Gospel Music, and others.

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when ragtime's peak had passed, played in a deliberately corny style on a prepared piano.

Ragtime was rather separate from the variety of music we now call jazz, but it made important contributions to jazz. It was, as nearly as we can tell, "in the air" all over the east and southwest before it found a center, definition, and maturity in Sedalia and St. Louis, Mo. It was a compositional, melodic, almost neo-classical piano music. It drew melodies from almost every conceivable source, built them into multi-thematic compositions of five, four, later three themes, which often had quite sophisticated melodic and tonal relationships. The usual form was ABACD, but various structures, including simple rondos, were used.

Many of its best composers and performers were well schooled, some functional as concert pianists and teachers before, during, and after their careers as rag men. From about 1890 to 1910, it was (often in very simplified form) the popular music in America. Rhythmically, it was rather rigid, with one kind of syncopation frequently dominating. It produced major popular composers in Scott Joplin, James Scott, and others and, after its public popularity had passed, Joplin was still at work on things like an implied beat, rhythmic suspense, counterpoint, breaking down bar lines and chorus lengths, and more complex rhythms. And he completed a ragtime opera.

Although improvisation (or at least decoration) and written variations were sometimes there, neither is essential to this music. What ragtime did contribute (and still contributes) to jazz was melody and a sense of form. The latest Duke Ellington composition may reflect it directly; the latest Benny Golson, indirectly. And it can be a fascinating music in its own right.

We often talk about artistic evolution as if each innovator had absorbed all of the past and gone on. A closer look shows that many fine and provocative things have been left waiting for the man who has the perception to learn from them. Certainly anyone interested in extended form and certain rhythmic experiments may find ragtime full of suggestions and also may discover that some of the work already has been done for him.

Maddox, incidentally, knows all about this and can play the real thing. It would be nice if he got to record some of it. (M.W.)

### Red Mitchell

**PRESENTING RED MITCHELL**—Contemporary C 3538: *Scraple from the Apple; Rainy Night; I Thought of You; Out of the Blue; Paul's Pal; Sanda; Cheek to Cheek.*  
Personnel: Mitchell, bass; James Clay, flute, tenor; Lorraine Geller, piano; Billy Higgins, drums.

Rating: ★★★★★

It seems a little hopeless at the outset to attempt to describe Red's playing. It may be enough to say that he does about everything one can do on a bass, and more. But that leaves a lot unsaid.

The LP is the first with Red's group, which has since broken up because of motherhood, compulsory military training, the economic situation . . . but certainly not through any fault of its own. The tracks here show that the group was happening,

Clay, swinging on flute and vril on tenor shows every indication of growth. Mian Schuller's piano fits in appropriately, and his playing is good, considerations of gender aside, Higgins sounds like a good drummer with a lot of taste.

For me, the outstanding tracks are *Rainy Night*, with a great solo by Red, and *Cheek to Cheek*, ditto. On *I Thought of You*, Red opens playing the melody, a challenge which he manages to minimize. The other tracks I found less spectacular.

This is a set with a lot more than blowing. On repeated hearings, the contrapuntal things Red does with Clay come through bigger and bigger. The recorded sound is excellent. Recommended. (D.C.)

### Art Pepper

**ART PEPPER MEETS THE RHYTHM SECTION**—Contemporary C 3532: *You'd Be So Nice to Come Home To; Red Pepper Blues; Imagination; Waltz Me, Blues; Straight Life; Jazz Me Blues; Tin Tin Deo; Star Eyes; Birds' Works.*  
Personnel: Pepper, alto; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

Rating: ★★★★★

At time of writing, this album is exactly one year in release. Why it has not been reviewed until now is quite unfathomable, for it certainly was one of the best jazz albums of last year and probably Pepper's most mature recording to date. The session was held Jan. 19, 1957, when Lester Koenig availed himself of the Miles Davis rhythm section, then in Hollywood with the trumpeter to play a local night club.

The altoist and rhythm section are indeed well met in this balanced set of eight tunes ranging from a purely played *Imagination* to some intriguing three-quarter jazz in *Waltz Me*. The solos of all concerned are of consistent interest, with Pepper at times reaching heights he's seldom attained even under most congenial conditions in a club. In *Red Pepper*, a down-homey blues, Art's Lester Young-like phrasing in his opening chorus clearly shows where the roots lie.

As soloist and compere, Garland is authoritative and original. He can be alternately strong and delicate, sparsely laconic, and ripplingly virtuosic. The bass-drums team here is peerless, with Chambers getting off some well-conceived pizzicato and arco solos. Jones' brush chorus in *Waltz Me* bears endless replaying for its taste and humor.

This memorable meeting deserves a honored place in anybody's collection. (J.A.T.)

### Paul Quinichette

**FOR BASIE**—Prestige 7127: *Rock-A-Bye; Yess Shaffle; Out the Window; Jive at Five; Dapt for Dapt.*

Personnel: Nat Pierce, piano; Quinichette, tenor; Shad Collins, trumpet; Freddie Green, guitar; Walter Page, bass; Jo Jones, drums.

Rating: ★★★★★

Here's a set that isn't just a tribute to Basie . . . there is Basie. Every member of the group is a Basie alumnus, including Pierce, whose service covers writing for the band as well as spelling Count at the helm for a couple of weeks recently when Basie was ill.

The key factor, I think, is the rhythm section. Gunther Schuller once pointed out that the rhythm phenomenon of the Basie band stems from the fact that it is not only a section working together to propel the band, but also four men who seemed to beat with the same pulse. Here, of course, Prestige has grouped three-quarters of the



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original section and added Pierce, who is a bigger-than-life representation of Basie.

Quinichette gives his solo work a continuity that smacks of the old, loose Basie band. On *Rock-A-Bye*, for instance, he builds a series of choruses apparently carelessly but at the same time in an ascending pattern of tension. His final statements are climatic. On this track, too, Collins contributes a tasty bit of muted work, the last phrase of which Nat grabs, repeats, and balloons into this solo.

Collins' singing open horn on *Five at Five* is a joy to hear.

Next to having a turntable full of those old blue Deccas, this set will stand for a good, long time. (D.C.)

**Roach-Levey**

**DRUMMIN' THE BLUES**—Liberty 3064:  
*Facts About Max; Milano Blues; Swingin' the Blues; Broadline Blues; Bye, Bye Blues; Blues in the Night; Royal Garden Blues; The "Count's" Blues.*

Personnel: Bill Perkins and Bob Cooper, tenors; Conte Candoli, trumpet; Frank Rosolino, trombone; Dick Shreve, piano; Howard Rumsey, bass; Max Roach and Stan Levey, drums.

Rating: ★★ ★★

Soon after he took over the Liberty jazz department, Rumsey grabbed the opportunity to make an album featuring drumming giants Max and Stan in a set with his own Lighthouse gang, plus Perkins. Roach's quintet at the time (March, 1957) was working Jazz City in Hollywood.

While the horn solos never rise to exciting heights, the result of this drummers' showcase is some very good playing all around with Max and Stan appropriately in command throughout. The two dominate the date with vigor and rhythmic drive, never foisting overlong solos on the listener. Levey's solo on Coop's *Milano* is relaxed and climatic; Roach's four- and eight-bar breaks are examples par excellence of his intriguingly melodic style.

Cooper and Perkins play four each of the eight tunes—Bob is on Tracks 2, 4, 5 and 7, while Perk blows with Roach on the others. Both solo consistently well. Perkins' blowing showing more fire. (The fade-out in *Singin'*, with Perk wailing away, is most effective.)

Conte and Rosolino play to their usual high standard, and pianist Shreve reveals a simple, intelligent, and melodic style. (J.A.T.)

**Sonny Rollins**

**TOUR DE FORCE**—Prestige 7126: *Ee-Ah; B. Quick; Two Different Worlds; B. Swift; My Ideal.*

Personnel: Rollins, tenor; Kenny Drew, piano; George Morrow, bass; Max Roach, drums; Earl Coleman, vocals (Tracks 3 and 5).

Rating: ★★ ★★

To utilize an understatement, Rollins clearly has emerged as a vital individualist. While I do not endorse his specific efforts with unblemished consistency, I do respect this individuality—a quality desperately needed in contemporary music. Often, Rollins is less concerned with obviously melodic expression; he prefers to work within the realm of harmonic and rhythmic exploration.

Two tracks include vocals by Coleman, who sang with Charlie Parker, the bands of Jay McShann and Earl Hines, and various other jazz groups. He has become a kind of hoarse Billy Eckstine but manages



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to communicate adequately on the two ballads (*Worlds and Ideal*). And the mood he establishes on the two tunes evokes splendid solos from Rollins, solos that reflect the Hawkins-Webster lyricism he can project.

*Ee-Ah*, a rough-and-ready blues, indicates the rapport that existed between Rollins and Roach during the session. The latter, for example, makes excellent use of a Rollins statement during his own solo. *B. Quick*, a fleet Cherokee tribal dance, is Rollins in his hard-charging mood. *Swift*, a familiar lover's waltz taken at a frenetic 4/4 tempo, has some inspired Rollins-Roach interaction.

Drew plays sympathetically throughout, as does Morrow. Roach is his tasteful self, always listening to his compatriots, ever aware of structure and content.

This, then, is Rollins in two moods—galloping and relaxed, with Coleman assisting him in achieving a melodic warmth on the two ballads. As another indication of Rollins' stature, this is recommended. (D.G.)

#### Jimmy Smith

**THE INCREDIBLE JIMMY SMITH**—Blue Note 1551 Vol. 1: *Summertime*; *There's a Small Hotel*; *All Day Long*; *Yardbird Suite*.  
Personnel: Smith, organ; Lou Donaldson, alto; Kenny Burrell, guitar; Art Blakey, drums.

Rating: ★★★★★

This veritable cookers' convention finds Smith in appropriately big league company. For his eight Blue Note LP he chose four tunes for maximum blowing space, the net result being a wholly relaxed set wherein everybody gets an opportunity to holler his piece.

Donaldson solemnly paces *Summertime* with a comparatively straight solo statement followed by some heavy chording from Smith. Near the close of the organist's solo, however, he chose to insert a couple of liturgical chords that, to say the least, are quite inappropriate. The altoist checked out of *Hotel* (the only track on which he doesn't play), and Jimmy is joined by Burrell and Blakey. Kenny opens with a tasteful, if not very spirited solo, which Smith follows in an exciting groove. Blakey's drum solo is quite long—too long for these ears—but he drives hard throughout.

*Long* is a slow, earthy blues that opens with some slow guitar chording, builds to a series of excellent solos by Donaldson, Burrell, and Smith, and then retires as quietly as it entered. The altoist makes a prodigious effort to raise Bird's ghost, but his passion and directness compensate for the imitation.

*Yardbird* is taken medium up and sets both Lou and Kenny to romping and Jimmy into a series of choruses which re-emphasize his awesome technique and clear, personal voice.

The crack about "yawning critics" in the notes seems rather immature. (J.A.T.)

#### Tatum-DeFranco

**THE ART TATUM-BUDDY DeFRANCO QUARTET**—Verve 8229: *Deep Night*; *This Can't Be Love*; *Memories of You*; *Once in a While*; *A Foggy Day*; *Makin' Whoopie*; *You're Mine, You're Lovin' Me*.  
Personnel: Tatum, piano; DeFranco, clarinet; Red Callender, bass; Bill Douglass, drums.

Rating: ★★★★★

Ensnore in a recording studio two pre-

eminent virtuosos of jazz, support them with a faultless rhythm team, give them eight standards to work out—and the gratifying results are evident in this polished set.

Five of the eight songs included are ballads, and both Tatum and DeFranco accord them preferential treatment. Most notable, however, is the poignant *Lover Man*, which closes the album. From the pianist's lithe opening figure, which effectively sets the mood, this track is wholly satisfying. It is Tatum, though, with his color-shifting genius, who dominates not only this particular rendition but the entire album.

DeFranco is serenely flexible on *Deep Night*, excitably dashing on *Love* and touchingly tender on *You're Mine, You*. At times, however, one feels the loss on his part to reach into the heart of the performance, as if he were merely walking actor-like through his part. But perhaps it is merely a proposition of his being outshone by the constant brilliance of a nova such as the late Tatum, whose fierce glow none could outdazzle. Even for so superlative an instrumentalist as DeFranco, this is unfortunate competition.

In his rather overwritten liner notes, Nat Henoff patronizingly comments, "He (DeFranco) keeps up with Art, and that is as documentary a tribute to his knowledge of the clarinet as Buddy has ever achieved for himself." (J.A.T.)

## Jazz Reissues

#### Hurt Bales—Paul Lingle

**THEY TORE MY PLAYHOUSE DOWN**—Good Time Jazz L-12025: *Temptation Rag*; *Wild Man Blues*; *Mister Joe*; *Kansas City Man Blues*; *Chicago Breakdown*; *Melancholy*; *New Orleans Joys*; *Midnight Mama*; *Yellow Dog Blues*; *Pastime Rag No. 3*; *London Blues*; *Blame It on the Blues*; *Memphis Blues*; *Sweet Substitute*; *Sidewalk Blues*; *Black Bottom Stomp*.

Burt Bales has the first eight tracks, and Paul Lingle the remaining eight. A superb collection of songs, lovingly played in the tradition by both pianists and copiously annotated by Lester Koenig. The sessions stem from 1949 (Bales) and 1952 (Lingle), but the sound is excellent.

#### King Pleasure—Annie Ross

**KING PLEASURE SINGS**—Prestige 7128: *Red Top*; *Jumpin' with Symphony Sid*; *Sometime's I'm Happy*; *This Is Always*; *What Can I Say, Dear*; *Dan's Got Scared*; *Farmer's Mood*; *I'm Gone* (following by Annie Ross) *Twisted*; *Farmer's Market*; *The Time Was Right*; *Annie's Lament*.

Personnel: King Pleasure, Annie Ross, Dave Lambert Singers, vocals; with, among others, John Lewis, George Wallington, pianos; Percy Heath, bass; Kenny Clarke, Art Blakey, drums; Lucky Thompson, Charlie Ferguson, tenors.

Long out-of-print vocal classics of singing instrumental solos. Annie's *Twisted* should be in every collection.

#### Lee Konitz

**LEE KONITZ PLAYS WITH THE GERRY MULLIGAN QUARTET**—World Pacific PJM-406: *I Can't Believe That You're in Love with Me*; *Broadway*; *Almost Like Being in Love*; *Sextet*; *Lady Be Good*; *Too Marvelous for Words*; *Lover Man*; *I'll Remember April*; *These Foolish Things*; *All the Things You Are*.

Tracks 8 and 10 are newly released, although they stem from the same 1953 sessions at the Haig, according to the notes.

They make a 10-incher a 12. Track 1 is a gas, with some thrilling interplay between Konitz and Mulligan. Well worth having.

#### Anita O'Day

**ANITA SINGS THE MOST**—Anita O'Day with Oscar Peterson Trio and Jo Jones, Verve MG V-8259: *'S Wonderful*; *They Can't Take That Away from Me*; *Tenderly*; *Old Devil Moon*; *Love Me or Leave Me*; *We'll Be Together Again*; *Stella by Starlight*; *Taking a Chance on Love*; *Them There Eyes*; *I've Got the World on a String*; *You Turned the Tables on Me*; *Bewitched, Bothered, and Bewildered*.

A ★★★★★ LP the first time around as an ARS offering, the set has been released generally on Verve with skimpy liner copy and a poor cover. That doesn't affect the singing, though, all of which is first rate.

#### Art Tatum

**HERE'S ART TATUM**—Brunswick BL 5400: *Honeysuckle Rose*; *Mongolow*; *I Got Rhythm*; *Begin the Beguine*; *Tea for Two*; *Sixteen Ways*; *Gone with the Wind*; *St. Louis Blues*; *Cocktail for Two*; *Deep Purple*; *After You've Gone*; *Rock*.

A half-dozen solo sides (Tracks 4, 5, 6, 8, 12) and a half-dozen with Tiny Grimes and Slam Stewart, dating back into the 1930s. More Tatum made available . . . anything else would be superfluous.

#### Joe Turner

**JOE TURNER**—Savoy MG-14012: *Hollywood Bed*; *Whistle Stop Blues*; *Howlin' Damb*; *Goodbye Blues*; *I'm Still in the Work*; *Let's Brown Blues*; *Sally Zazz*; *Rock of Gibraltar*; *Blues*; *That's When It Really Starts*; *I'm in Love When I Hit the Coast*; *Ooh Wee Baby*.

Pete Johnson, Doy Byas, and Francis Newton are aboard on the first four tracks, as Joe sings up a storm. Rich, earthy driving blues singing.

#### Mary Lou Williams—Barbara Carroll

**LADIES OF JAZZ**—Atlantic 1271: *My Valentine*; *Taking a Chance on Love*; *You Took Advantage of Me*; *'Tis Autumn*; *The Lady's in Love with You*; *Love of My Life*; *Autumn in New York* (all by Barbara); *You're the Cream in My Coffee*; *Surry with the Fringe on Your Flag*; *Opus 2*; *From This Moment On*; *In the Purple Gratio*; *'S Wonderful* (all by Mary Lou).

Personnel: Miss Carroll, piano; Joe Shulman, bass; Herb Wasserman, drums; Miss Williams, piano; Carl Pruitt, bass; Bill Clark, drums.

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By Don Gold

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Such material, it seems to serve a far greater purpose than many of the musical LPs being issued today. It is possible to educate through spoken-word material. Dover is proving this by providing the incentive for further language study.

**Of More Than Passing Interest**  
The Capitol-Angel combine continues its flow of quality classical material. Among recent releases, several seem to me to be of merit. Nathaniel Milstein, violin, and Artur Schnabel, pianist, treat two Beethoven sonatas efficiently on Capitol PAO 8436: *Sonata No. 9 in A Major, Op. 47* and the *Kreutzer Sonata (No. 8 in A Major, Op. 30, No. 3)*.

Igor Ostraiikh, the 26-year-old son of David, does not match his father's skill on the violin but shows some perceptive insight into the Beethoven violin concerto on Angel 35516. He is joined in his interpretation of this delicately attractive work by the Pro Arte orchestra, conducted by Wilhelm Schuechter.

Walter Gieseking, supported by the Philharmonia orchestra, conducted by Herbert von Karajan, presents a definitive, glistening tour through Mozart's *Piano Concerto No. 24 in C Minor, K. 491* on Angel 35501. The *Chopin Barcarolle, Op. 60 in F-Sharp Minor* is impeccably played, too, if the brilliant Mozart is not enough for some listeners.

Opera lovers will be pacified by highlights from Verdi's *La Forza del Destino*, although many may want the entire work. On Angel 35482 Maria Callas, Richard Tucker, Elena Nicolai, and Nicola Rossi-Lemeni are among the voices directed by Tullio Serafin and surrounded by the orchestra and chorus of La Scala.

Leonid Kogan, the excellent Russian violinist, joins with the Paris Conservatoire orchestra, conducted by Charles Bruck, in a moving interpretation of Lalo's *Symphonie Espagnole, Op. 21* on Angel 35508.

Finally, there is an appealing Villa-Lobos set on Angel 35547. The Orchestre National de la Radiodiffusion Francaise, conducted by the composer, performs *Bachianas Brasileiras No. 2* for orchestra (including *Little Train of the Caipira, No. 5* for eight cello and voice (artfully performed by Victoria de los Angeles), *No. 6* for flute and bassoon, and *No. 9* for string orchestra.



## the blindfold test

# Teddy's Ready

By Leonard Feather

■ Teddy Charles, in a career that goes back only 10 years, has covered a wider variety of musical ground than many jazzmen do in a lifetime.

At one time or another in this kaleidoscopic decade, he has worked for the big bands of Benny Goodman, Artie Shaw, and Buddy DeFranco; had his own quintet with Jackie Paris; gigged with combos led by Roy Eldridge, Oscar Pettiford, and Slim Gaillard, and in the last two or three years, having found the direction in which he is most eager to move, has been active constantly as a composer-arranger while still maintaining his reputation as a vibraharpist.

Teddy's *New Directions* series on Prestige were the first outward indication of his writing talent; his tenet LP on Atlantic was one of the finest efforts of its kind. Today, working with Jubilee Records in an a&r capacity and as a performer, Teddy is on the road to a full expression of his ambitions.

The following is a transcript of Charles' tape-recorded *Blindfold Test*. He was given no information about the records played.



### The Records

1. Pato Bugolo. *Polytonal Blues* (Mercury). Bud Shunk, alto; Dave Pell, tenor; Rugolo, composer.

It might be that it's a bad recording . . . It's awfully hard for me to tell whether it's multitracking or a couple of piccolos and woods. It sounded like they were tracked slow and then speeded up.

I don't know—the recording didn't sound too clear to me. At a guess, I'd say it was Johnny Richards' band . . . Sounded like Gene Quill on alto. There was no relation at all between the written parts and the blowing in the tenor solo . . . That always bothers me in writing.

It had sort of a frantic rhythmic pace going on . . . I don't know whether that's swing or not. The thing certainly doesn't hang together from beginning to end, as far as I'm concerned. I don't know what the writing had to do with the solos at all, but for the tenor solo, I'd give it two stars.

2. The Mastersounds. *Un Poco Loco* (World Pacific). Buddy Montgomery, vibes; Monk Montgomery, electric bass; Richie Crabtree, piano; Benny Barth, drums.

That was Bud's *Un Poco Loco*. I would rather have heard more blowing from the vibes and the piano player instead of making it such a short amount of solo space. They didn't seem to get off the ground. That is, the piano player, of course, didn't even play a solo, but it seems it would have been a better idea to give the vibes player room to stretch out.

The recording sound of the vibes was not too good—especially in the lower register. The notes seemed to run together. Yet, it was a good set of vibes.

The drum solo was played in the well-known Blakey groove, but I don't think it was Blakey. Because of the brevity of it, the vibes player didn't have time to get started . . . He started off playing Bud's solo that is on the original Bud record and didn't get around to playing his own.

It moved nicely—a pleasant-enough record—so I'll give it three stars. The bass sound didn't really kill me . . . It sounded muddy back there . . . In fact, for a long time I couldn't hear a bass at all.

3. Sonny Rollins. *Misterioso* (Blue Note). Thelonius Monk and Horace Silver, piano; J. J. Johnson, trombone; Rollins, tenor; Art Blakey, drums; Monk, composer.

There's got to be two piano players on that record! It couldn't be the same guy . . . I know it must have been Monk at first, and I'm almost certain there was another piano player. Somebody could imitate Horace but no one could imitate Monk . . . I think it could have been Horace Silver, but it was a little short for me to tell.

I guess it was Blakey on drums, possibly Jimmy Cleveland on trombone and possibly Johnny Griffin on tenor. I've heard very little of him, but since he played certain different kinds of styles, I thought it might be Johnny. I remember hearing him in Chicago quite a few years ago. I

guess that was Monk's tune . . . I don't know the name of it.

It started off very nicely where Monk unified the written part with the blowing for the first few soloists very successfully—at least on the first chorus—by using the same kind of harmonies he used in the written sections . . . But it deteriorated as it went along into just a very good blowing thing on blues . . . It was a good blowing record. Art Blakey sounded great on that.

So, for the good blowing involved and for Monk's very original tune, I'd give it four stars.

4. George Russell. *Round Johnny Rondo* (Victor). Art Farmer, trumpet; Hal McKusick, alto; Bill Evans, piano; Paul Motian, drums.

That's from George Russell's Victor album, evidently. Of course, I know all the guys on it except I'm not sure who the drummer was on all of it . . . I think Osie Johnson was on part of the LP and somebody else on the rest. I liked it very much. The writing is typically unique George Russell stuff with unheard-of sounds in jazz and still very definitely coming out of jazz.

The blowing was very well integrated along with the writing . . . I think possibly this is because all the musicians—Hal, Art, Bill—are very aware musicians and have been around sufficiently to be able to play with any kind of thing and make it happen in the particular groove that the music is in.

Everything was fine . . . Bill got a very unusual pianistic sound behind the trumpet—it really fascinated me . . . Unlike any quality I've heard on

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the piano . . . that little bit of comping was just great. I'd give this 4 1/2 stars.

5. Cal Tjader. *Thinking of You, MJQ (Fantasy)*. Tjader, vibes; Vince Guaraldi, piano; Gene Wright, bass; Al Torre, drums.

Very tricky! I could have sworn that was the MJQ when it started out, and I was thinking, "Gee, a very nice balance of textures between the vibes and the finger cymbals and the piano," and then I began to think, "Well, the trouble with this is that the written material to me is the kind of material that is completely foreign to jazz." I never have seen this kind of thing for jazz . . . It sounded like an 18th century drawing room kind of pseudo-Bach thing that never gassed me and I don't think it has anything to do with jazz.

As the solos started off, I thought, "Well, this is much better integrated than the MJQ when they take this lighter type of material," and I'm not saying that everything they do is like that. I thought, "Gee, it sounds like Milt has a new set of vibes." But by the time he reached the end of his solo, I was almost convinced it wasn't Milt.

When I heard the piano, I knew it wasn't John Lewis . . . It's some Horace Silver-type piano player . . . I don't think it was Horace, but it could have been somebody like John Williams. At any rate, John Lewis has a tremendous ability to integrate his solos with the written sections of his piece, and this solo was completely unrelated to the written material.

The drummer didn't sound like Connie Kay, either . . . You could hear the high hat but could just about hear the brushes—not with enough definition for my particular taste about hearing drums. By the time it finished up, I was completely confused as to who this was, but I'm pretty sure it wasn't the Modern Jazz Quartet, as a quartet, and whether it was Milt or not, I know there are three or four very good imitators of Milt around, who can play most of Milt's stuff note for note.

It could have been any one of them . . . I won't name them . . . I'm almost sure it was not Milt—it didn't have that soul element that Milt always puts in. For a nice level of professionalism in playing, I'd give this two stars.

6. Count Basie. *From Coast to Coast (ARS)*. Marshall Royal, alto; Henry Coker, trombone; Ernie Wilkins, composer, arranger.

Is that supposed to be all one

piece? . . . If I were juiced and banging out in one of the jazz clubs listening to that, the swinging sections would probably move me very much on an emotional level.

That band sure swings . . . That's Basie, I presume . . . From the first Marshall Royal vibrato on, I was pretty sure it was Basie. Although there were little Duke figures here and there in the writing, I know Duke couldn't possibly write anything like this.

Geel As a composition it was horrible . . . Just about as bad as it can be . . . Completely unrelated pieces from beginning to end—from the first *Rhapsody in Blue* opening on to the last shout chorus, which was great ensemble playing . . . It had nothing to do with either beginning, finish, or what have you?

There was a nice trombone solo in there. If that is Basie's band, it's too bad, because he's got some great soloists in the band, and the band persists in being a dance band as far as I'm concerned. Even though it may be the swingiest of all the bands, it's still a dance band . . . They play very little jazz. I don't care how much it swings, to me the soul of jazz is in the creative soloist, and they've got some great soloists in that band, and they never use them.

I have an idea that somebody said, "Well, Ellington's been making some long things, so we'd better make some too." It sounds like about four or five different arrangers just put some things together—probably very excellent professional arrangers, but I doubt if there was a serious compositional effort in it at all.

If I were rating it as far as "did it move me and did it swing" I'd give it four stars, but as an over-all musical experience, it's on a very low level. I wouldn't even rate it that way.

## New Category

Hollywood—According to a recent press release from KABC-TV's *Stars of Jazz*, Mel Torme, who appeared on the show's fourth network presentation May 9 is ". . . one of the few pure male jazz vocalists in music today . . ."

Here now, let's leave sex out of this.

## film flam

By John Tynan

As a quickening general interest in jazz becomes evident by the increasing number of television shows allegedly devoted to investigation of the music and the men and women who play it, the utilization of jazz as ally to cinema art also shows signs of growing.



In these films where so called "jazz underscores" have in the past been employed to heighten dramatic impact (Elmer Bernstein's music for *The Man With*

*The Golden Arm* still may be considered the prototype) the finished musical product has added up to little more than carefully written pseudo-jazz-for-effect. Employed as it is by more jazz-sensitive film composers such as Bernstein and Alex North, this scoring is always skilfully written, frequently exciting, and a radical departure from the old hat conceptions that have ruled the roost of movie writing since the advent of talkies.

It is, therefore, with keen interest we note refreshing experiments in bringing to the feature length motion picture underscoring characterized by extensive use of jazz themes (mostly improvised) and, in one instance, played by one of the nation's best known groups.

Tentative title for a Sparta Productions film soon to be released is *Cry Out In Vengeance*; the jazz underscore will be played by Shelly Manne and His Men (Charlie Mariano, alto; Stu Williamson, trumpet; Russ Freeman, piano; Monty Budwig, bass, and Shelly, percussion). The crime melodrama plot involves the shenanigans of a youthful gang of robbers.

Speaking of the quintet's work in the production, Manne told us he timed and wrote—or rather sketched—all the musical sequences. "They're mostly in a blues vein," he explained. "with the various instruments blowing freely on and around my sketches. There are many sequences which consist of trumpet and alto playing alone, or drums, piano and bass by themselves. I wanted it this way because it was

my feeling that the one or two lonely instruments tended to build the dramatic tension more than a full orchestra would.

"Of course, we all watched the screening first," Shelly continued, "so we could get a general idea of what would be required. The idea of having solo instruments set the different moods in no way lost the dramatic quality of the film. Personally, I think this is one of the most original-sounding movie scores ever used. But," he grinned, "I'm biased. I'm pretty sure this is the first time anything like it has been done in this country. I know the Modern Jazz Quartet played the underscore for a picture in France, but I think they approached it differently."

More limited in extension is New Yorker Teo Macero's music for a color documentary on sculptor Sholem Stein. Produced by photographer Lewis Jacobs, music for *A Sculptor Speaks* combines jazz and classical strains played by Macero on alto, tenor, and clarinet, plus drummer Clem De Rosa. The reedman-composer improvised certain sections while viewing the film, prescored the remainder.

Finally, there is newcomer Richard Markowitz' music for Warner Bros.' *Stakeout On Dope Street*. Performed by a septet dubbed The Hollywood Chamber Jazz Group, the underscore abounds with tightly nervous, staccato themes (*Stakeout, Withdrawal, Needle In A Stack*) and a romantic interlude (*Love Dream*). Just released by RCA-Victor is an EP album of four tracks from the movie, titled *Stakeout*, played by the following musicians who comprised the "chamber jazz group" heard in the picture: Bob Drasnin, alto, clarinet and flute; Ollie Mitchell (now touring with Harry James), trumpet; Phil Gray, trombone; Ruben Leon, piano and alto; Mel Pollan, bass; Gene Estes, xylophone and timpani; Richie Frost, drums.

Former band pianist Markowitz says he grew up with jazz and is partial to using it in movie writing. He spent two years as conductor-arranger for the Kathrine Dunham dance troupe; some of his originals written for her were recorded in France.



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(Continued from Page 8)

a 90-minute jazz TV show on new WTVA. . . Boston's John McLellan has a TV jazz show on WHDH, called *The Jazz Scene*. The station plans to turn over its *Dateline Boston* TV show to a survey of Boston's jazz the first Monday of each month. Trumpeter Lennie Johnson of the Herb Pomeroy orchestra was set to be featured on the first show, dedicated to the trumpet. . . Hal McKusick's quartet opened the Cafe Bohemia in mid-May with Eddie Costa on piano. Miles Davis did a week in Boston, then returned to the Bohemia in late May. . . 10-year-old drummer Barry Miles made a guest appearance at a concert with the Woody Herman orchestra at Linden high school, Linden, N. J. . . CBS-TV's *Wingo*, a TV Bingo game, has one of the most swinging groups on TV as house band: Elliott Lawrence, Whitey Mitchell, Sol Gubin, Charlie O'Kane, Sam Marowitz, Bill Elman, Jim Dahl, Burt Collins, Don Stratton, and Stan Fishelson. . . Columbia introduced a new machine, called *Dial-A-Disc*, which enables a purchaser to buy 45s in a vending machine. . . Langston Hughes cut an LP for M-G-M under supervision of Leonard Feather, including jazz-poetry and backed by Henry (Red) Allen on one side, and Charlie Mingus' group, headed by pianist Horace Parlan, on the other. . . Helen Merrill did a week at Small's Paradise.

**Chicago**

**JAZZ, CHICAGO-STYLE:** Gene Krupa's trio is winding up its stay at the Blue Note, exiting to make way for the arrival of the Duke Ellington orchestra on June 4. Ellington's history of jazz will be presented through June 29. The Dukes of Dixieland arrive at the Note on July 2 for a three week stay, to be followed by Count Basie's blues shouters on July 30 . . . Red Norvo's quintet bowed out of its London House engagement. Booked to replace the group, and currently reigning at the club, is a splendid group led by drummer Jo Jones and trumpeter Buck Clayton. June 11 marks the return of Oscar Peterson's excellent trio for a four week booking. George Shearing's quintet-plus-one will open at the London House on July 9 for four weeks . . . Mike Nichols and Elaine May, a pair of enlightened satirists, are at Mister

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Kelly's Dick Marx and John Frigo, with Gerry Slosberg on drums, rule the bandstand on Monday and Tuesday at Kelly's, with Marty Rubenstein's trio taking over for the rest of the week . . . Ed Higgins' trio, at the London House on Monday and Tuesday evenings, is augmented by tenor man Sandy Mosse for the Wednesday-through-Saturday booking at the Cloister inn. Ramsey Lewis' trio continues on a Friday-through-Tuesday basis and Bev Kelly continues as Cloister staff vocalist . . . Franz Jackson's Original Jazz All-Stars continue to rule at the Red Arrow in Stickney on weekends and on Monday and Tuesday at the Preview lounge on Randolph St. . . Dixieland is prospering, too, at Jazz Ltd. and the 1111 club . . . Dakota Staton, fresh from her triumph at the Blue Note, is at Robert's Show club . . . Frank D'Rone continues to pile up a following at Dante's Inferno. Frank recently guested on Arthur Godfrey's show . . . Gene Krupa will be the featured attraction at the June 7 Butterfield firehouse concert . . . Bob Owens quartet, with Andy Anderson on tenor, continues at the Coral Key on Skokie highway on weekends . . . The Bill Porter-Eddy Avis quintet

is at the Thunderbird lounge on Monday nights . . . The Modernes are at the Chevron lounge on Route 66 at LaGrange Road. Included in the group are John Jeffrey, vibes; Dave Lamond, guitar; Warren Pasek, bass, and Chuck Davis, drums . . . Trombonist-pianist Dave Remington, a regular at Jazz Ltd., has departed the cozy environs of that club to head his own Dixieland group at the Wagon Wheel in Rockton, Ill . . . Shirley Forwood, a previously unrecognized, but highly qualified, vocalist, is now working on two daytime radio shows at WBBM.

### Hollywood

**JAZZNOTES:** Word's circulating again that Ziggy Elman may form his own ork—or may take over the Tommy Dorsey band. Take your choice . . . Jack Millman reports impending action with his planned big band. Due to begin rehearsals imminently, says the trumpeter, are Herb Geller, Joe Maini, and Bill Trujillo, saxes; Jack Sheldon, Rolf Ericson, and Millman, trumpets; Dave Wells, trombone; Don Overberg, guitar; Dave Pike, vibes; Gerry Mandel, piano; Don Payne, bass; and Bill Bradley, drums. The book will

consist of charts by the late Paul Villedieu, Gene Roland, Bill Holman, Shorty Rogers, Jimmy Giuffre, Spud Murphy, Pete Rugolo, Johnny Mandel, and Millman. Y'know, Jack, a book like that could cost a small fortune . . . The traveling Les Brown band does a repeat appearance June 11 on the Patti Page *Big Record* show.

Here's an angle to the Judy Garland story that didn't make the papers: Both Judy and hubby Sid Luft were ordered placed on Local 47's "Do not perform for or with" list. Seems they owe Johnny Mandel \$1,260 for arrangements . . . Swinging on the road back home, the Harry James band plays the 30th at the Adolphus, Dallas, Texas; the 31st at the Worth, Ft. Worth, Texas; the 1st at the Del Sol, Yuma, Ariz., and the 2nd in Carlsbad, Calif. . . Blues shouter Jesse Fuller has a first Good Time Jazz album due out right away . . . Duke fans interested in the Ellington Jazz Society may obtain info by contacting chairman Bill Ross at 8669 Sunset Blvd., Oleander 5-8088. . . Blues singer Jimmy Witherspoon cut an LP for Dick Puccie's Rip Records with a lineup comprising Hampton Hawes, piano; Teddy Edwards and Jimmy Allen, tenors;

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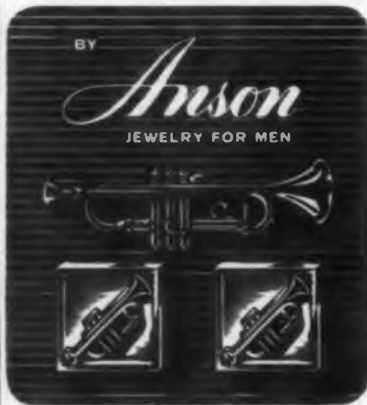
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Gerald Wilson, trumpet; Herbie Mitchell, guitar; Chuck Hamilton, bass; and Jimmy Miller, drums. Dave Axelrod a&r'd and Art Becken made with the mixing. Hawes, by the way, reports he recorded these albums in *one night* for Contemporary Records thereby terminating his contract with the label.

**NITERY NOTES:** Bluesy Barbara Dane went into the 400 Club . . . The Virgil Gonsalves sextet from San Francisco followed Hampton Hawes' trio into Jazz Cabaret the 15th, making the stand its first Hollywood appearance. Hawes possibly was scheduled to return the 29th supplemented by Harold Land's tenor. H. Lucraft's Thursday night Jazz International bashes continue to grow apace. . . Paul Horn-Fred Katz quintet returned to the Digger the 23rd and 24th. Curtis Counce's quintet was due into the east L.A. spot the 30th and 31st. . . Calvin Jackson's facile piano is being well supported by Don Payne's bass at the Keynote on Santa Monica Blvd. Jackson is now music director on KNXT-TV's *Dress Blues* Sunday jazz show. . . Piano picker Jess Stacy moved into Pappy's at Rodeo Rad and La Cienega.

**San Francisco**

Comic Lenny Bruce, often favorably compared to Mort Sahl, opened for a long run at Ann's 440. . . Shelby Manne, who succeeded Buddy De Franco at the Blackhawk, was followed by the Modern Jazz Quartet, who gave way to Curtis Counce on June 3. . . Ralph Sutton replaced pianist/composer Harry Brooks as intermissionist at Easy Street. . . The Cracked Pot, in nearby Redwood City, is presenting Con Hall's Jazz Representatives, who represent, among other things, the "East Coast" (or hard bop) approach that has gained favor with many modern jazzmen here. . . Both Pete Dailey and Marty Marsala are without work. Marty's men were casualties of the Tin Angel's recent demise. The club isn't buried yet, though, for the buoyant Edward Ory has purchased it. . . Ernestine Anderson continues at Jack's Tavern. . . Jimmy Rodgers opens at the Fairmont Hotel July 3. . . Dave Brubeck back in town after overseas tour. . . Bassist Bob Short took a band into the remodeled Sail'n, replacing the Bay City Jazz Band. . . There is less jazz con poetry in San Francisco than in New York! Even Kenneth Rexroth has been giggering out of town.

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Jack (Jumbo Jack) Gardner, one-time pianist with the Harry James band, died Nov. 26 in Dallas, Tex. More important than his affiliation with the James band was the status he had enjoyed in the Chicago jazz scene. He also was noted as the composer of *Bye, Bye, Pretty Baby*, hit in 1927.

Francis Henry Gardner was born in Joliet, Ill., on August 14, 1903. His unmusical parents were amazed when his talent on the piano began to emerge at the age of 8, when he started lessons with George Stahl, an old German music master.

When the Gardner family later moved to Denver, Col., young Jack got himself a job in a music store and joined a band led by a violinist named Benny Goodman. (The music world has had three Benny Goodmans—the clarinetist; Jack's boss, and Bennie Goodman II, who played tenor sax with Muggsy Spanier in 1942.)

In Denver, young Jack next joined Doc Becker's Blue Devils at the Coronado club. From there he went on to a Boyd Senter group that included Glenn Miller on trombone.

By 1923, Gardner had returned to Chicago and soon wrote and published *Bye, Bye, Pretty Baby*, which became popular during the days when a tune retained its appeal for more than a few weeks.

At the time he was playing with George (Spike) Hamilton in Chicago's formal Opera club. Later that year he joined Art Cope's band at the Vanity Fair cafe on Chicago's north side. There he played with Eddie Condon and became a member of the then infamous Condon-Cope-Gardner singing trio.

The cabaret band stint came to an end early in 1927, and Jack decided to lead his own band. He obtained a job in the pit of the Commercial theater on Chicago's south side and organized a group that included Dave Tough, Bud Freeman, Condon, and Floyd O'Brien.

They played between shows and during the newsreel. The gig came to an abrupt end during a jam session on *Clarinet Marmalade* while on the screen Marshal Foch was laying a wreath on the tomb of the unknown soldier. It was Tough's drums that did the trick.

Between his Chicago dates, he played a short while with Joan Goldkette in Detroit, where he be-

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came acquainted with Don Redman's arrangements and Sterling Bose's trumpet. During this early period he also accompanied Gene Austin on a theater tour.

Gardner's first recording date was with Wingy Manone in 1928 in Chicago for Vocalion. It was Joe Manone's Club Royale orchestra playing *Downright Disgusted* and *Fare Thee Well* with Wade Foster, clarinet; Bud Freeman, tenor; Ray Biondi, guitar, and Gene Krupa, drums.

The early 1930s saw Gardner playing for a time with Phil Spitalny at the Century of Progress. This was before the perfumed charmers took over. In 1933 he played with a Dixie combo in the Cafe de Alex. Maurie Sherman got the band together and used 36 arrangements originally made for a group Jimmy McPartland had at the Beachview Gardens. Clarinetist Rosy McHargue and Joe Hooven joined the Sherman group, and it was they who had the library.

When wealthy jazz fancier Squirrel Ashcraft organized a jazz recording date in 1936 at the Decca studios, Gardner was selected as the pianist. Others on the date included some of the members of the Ted Weems band, as well as McPartland (the band was named Jimmy McPartland's Squirrels) and George Wettling. They made *Eccentric, Panama; Original Dixieland One-Step*, and *I'm All Bound Around with the Mason-Dixon Line*.

Gardner went to New York City in 1937. He played with a band led by trombonist Sandy Williams and then in 1939 became the regular pianist for the Harry James band at the peak of its early popularity.

He made many sides on Brunswick, Varsity, and Columbia with James, but his outstanding contribution is on *Feet-Druggin' Blues*, from which two 12-bar choruses were singled out later by Sharon Pease for one of his piano columns in *Down Beat*. Gardner remained with James almost two years.

He returned to Chicago in 1941 and for years had been satisfied with solo jobs and occasional stints with Dixie combos as well as in groups playing behind strippers, where he could improvise freely and experiment.

He made some fine piano solo records for John Steiner in 1944 with Baby Dodds on drums. They were on the Steiner-Davis label. The titles are *Doll Rag* and his own *Bye, Bye, Pretty Baby*. There was another side, *Rolling Around the Roses*, that never has been issued.

—George Hoefler

# Dennis Farnon

(Continued from Page 16)

England, and he wants to record on London Records. Sure hope it happens, because I wrote a revised second movement and haven't heard it yet."

For some time, Dennis and Victor's Dick Pierce have been planning a rather unusual series of instrumental albums, the details of which he says, it is too premature to divulge. One LP in the series, however, will showcase strings and scheduled to be recorded soon for release before this year is out.

"I want to try a couple of originals in that album," Farnon said. "For the most part, the tunes will be standards—only the treatments will be different—but it should be fun to write some jazz things

As to whether there will be ad lib jazz soloist featured, Dennis dubiously shook his head and said, "You know, it's awfully difficult to expect the average violinist with concert background to stand up and wail jazz on a fiddle. You can't just leave some space in the chart for blowing and then say to the fiddler, 'Go, man.' With string players, just doesn't work that way. I expect the solos will be written—unless you can get some fiddler who's really jazzman to play the date."

Apart from such opportunities mentioned above, about the only chance Farnon gets to write swinging things for strings is when he can insert some jazz into otherwise commercial arrangements.

On Victor's new Gogi Grant album, *Welcome to My Heart*, for example, he points out that in the song, *They Didn't Believe Me*, he got the string section cooking something with a few pertinent jazz flourishes. In addition to the 25 strings used on that date, Farnon happily reports the presence of Shorty Rogers on flugelhorn and guitarist Howard Roberts on two tracks apiece.

Does ex-trumpeter Farnon, late of the midwest bands of Buddy DeVine and Buddy Marino and the Canadian army band, get a chance to play any horn these days?

"Well," said he a bit sheepishly, "don't let the word get around—I'm afraid my chops are shot."



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## Art Farmer

(Continued from Page 18)

in a big concert hall. There, all I can see is a bunch of peas out front. In a club, a little club, if you get something going with those people . . . it's terrific."

Farmer has three gripes: "People who say, 'So-and-so is not so good.' People should think about who they like.

"In the record business, there are some a&r men who never see the inside of a jazz club. Most musicians just aren't developed so they are themselves in a recording studio. You've got to see them in a club where they play as they are.

"And, the last thing, is people who are trying to help jazz. There are an awful lot of people running around trying to help jazz. What they're really concerned with is how much money they can put in their pockets. If there were a little truth in this business, it would be a lot better. If someone's in it for money, he should say so and not run around saying he's out to help jazz."

Art would like soon to head a group of his own. It would be a small group, similar to the one on a recent Contemporary LP featuring his horn, Hank Jones, Roy Haynes, and Addison.

"There would be no arrangements," he adds. "You can have loose and flexible things. Maybe just a few, very few, things written out. I like to play standard tunes and interpret the melody myself. The trouble with jazz records is that you learn the tune in the studio, and then when you pack up your horn, it's gone right through you. In a group you get to learn a tune and get to the meat of it.

Art also would like to take a siesta from music some day and go to Mexico to write—but not music—"I'd rather play. I'd like to write short stories and maybe a novel. I've never done any writing of that kind, but I'd like to write about life. A guy playing music has a chance to observe levels of life an average worker never gets to see.

"This horn's taken me a lot of places. I got to meet a lot of people, and if you're interested, you get to learn a lot about people and about things. You can get a real education if you want to."

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## Festivals

(Continued from Page 14)

of festivals including jazz performances. Using the term "festival" to describe some of the presentations, however, is difficult. The current fashion in the midwest is the presentation of one-time, potpourri jazz programs.

The Ravinia music festival in Highland Park, Ill., however, has included jazz regularly as a part of its season. Now in its 23rd season, Ravinia offers a wide assortment of classical, jazz, and folk performances. Included in this year's festival, which opens July 1, will be performances by Lionel Hampton's band (July 30 and Aug. 1) and Erroll Garner's trio (July 2 and 4). Past festivals have included performances by Duke Ellington's orchestra, Stan Kenton's band, the Dave Brubeck quartet, and Louis Armstrong's All Stars.

On the college level, one college conference has initiated its own jazz festival.

The first annual Big 8 jazz festival took place in Hoch auditorium on the campus of the University of Kansas in late April. Groups from quartet to septet size, representing four of the eight schools in the conference (Oklahoma State, Missouri, Kansas State, and Kansas), participated. Staged in concert-contest form, the festival produced co-winners—Kansas and Kansas State. Two performers who inspired favorable critical recognition were Kansas' tenor man, Gary Foster, and vocalist Patti Tucker, currently working at the Embers in Kansas City; Miss Tucker was one of the festival's guest artists.

On the educational level, jazz presentations have been offered to midwestern jazz fans by several Chicago schools, including Chicago Teachers college, DePaul university, Illinois Institute of Technology, and Northwestern university. For the most part, however, these have been groups appearing in concert format without the broad festival characteristics.

In Detroit, Mich, the Cranbrook Academy of Art, located in the suburb of Bloomfield Hills, has been sponsoring a series of jazz concerts, including a very successful one by Yusef Lateef's group.

Newest entry into the national jazz festival league is the Carmel

festival tentatively set for the first week in October at the Monterey Fairgrounds located on the Carmel-Monterey peninsula.

Initiated by Louis Lorillard and George Wein, the fall event will, in effect, bring Newport to the west coast. Musical emphasis, however, will be on musicians and jazz resident on the Pacific slope.

Named as an executive committee to set up operations were Hal Hallett, disc jockey Jimmy Lyons, and writer Ralph J. Gleason. According to Gleason, neither Lorillard nor Wein will have any financial interest in the California festival which is being sponsored by the Monterey peninsula chamber of commerce.

Aiding in organizational matters is Charlie Bourgeois who has been festival coordinator at Newport.

Intent of the Carmel jazz festival is to offer as complete a presentation as possible of west coast jazz in the course of which it is hoped to present some of the rehearsal bands from Hollywood and San Francisco which never have performed in public.

In a somewhat different category is the annual inter-collegiate jazz festival held every Easter Week for the past seven years at the Lighthouse, Hermosa Beach, Calif.

Restricted to college jazz combos, the Lighthouse festival is strictly competitive. Judges are the personnel of Howard Rumsey's Lighthouse All-Stars, a body which has varied slightly from year to year.

All participating college combos receive tapes of their performances; the winners bear home trophies and the promise of professional reward. Winner in 1956, for example, the Westlake college quintet, was signed by Decca to record an LP album which was released under the title *College Goes To Jazz*.

Howard Rumsey, who conceived the idea of a collegiate jazz festival, looks upon the event as an ideal opportunity for eager young musicians interested in playing modern jazz to demonstrate their worth in an environment conducive to relaxed performance.

"Because the different groups play through Easter week into the finals, every musician is given ample opportunity to show the best that is in him," says he. "The spirit of competition is healthy among these combos and it gives the musician a goal to work toward for the balance of the year—preparing for next year's festival."

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Present this to your Selmer Dealer  
**ACT NOW—Offer Expires June 30, 1958**

\$40 or \$45 Air-O case FREE with your purchase of a SELMER (Paris) Mark VI Alto or Tenor Saxophone (Dealer: Air-O case will be supplied on orders for Selmer (Paris) Alto or Tenor Mark VI Saxophones shipped between April 1, 1958 and June 30, 1958). Offer good only in U.S.A.

H. & A. Selmer Inc., Elkhart, Indiana

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