

SEPTEMBER 4, 1958 35¢

Downbeat

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Meeting The Challenge
Of Popular Music

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The Jazz Composers: Articles On
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by Charles Suber

■ The returns are not all in but it looks as if the 1958 jazz festival season will be profitable.

When Monterey (Carmel, California—October 3-5) closes we will have had nine festivals or art series featuring jazz since Newport (July 3-6). The others were Great South Bay, L. I.; Lenox, Mass.; Ravinia, Ill.; Stratford, Ont.; French Lick, Ind.; Vancouver, B. C.; Randall's Island, N. Y.

I estimate that 175,000 people will have paid about \$600,000 in door admissions plus another \$250,000 for programs, beer, pizza, etc. Talent budget for all nine festivals would total about \$125,000. Other overhead is too variable to make an accurate estimate of profit but take into account the many local and less publicized outdoor jazz concerts that

have been reported well off and you have a bright season indeed.

The momentum of 1958 should carry well into 1959. And by 1960 there should be 30 or more festivals in the U. S. and Canada plus at least 10 in Europe and Latin-America. The South will have difficulty unless audience integration improves. This area covers, unfortunately, such border cities as St. Louis, Kansas City and Washington.

So far there has been little difficulty in finding enough jazz "names" to go around. Newport, for example, is booked six months in advance. French Lick, on the other hand, only had three months, but made out with a good bill. So far, the talent and their managers are happy. They are getting premium money for most dates. The "prestige" or

"for-the-cause" booking has disappeared with more promoters bidding. Another good sign has been the absence of the quick-buck boys. There were a few last year but they seemed to have been laughed out of town.

There are some problems, of course. Where will the new talent come from? Will the festivals encourage new talent? Are the present festivals getting too big to hold a well behaved audience? These and other questions are going to be answered by the support and interest of the audience. A promoter will have to satisfy his market to maintain a success.

How about you? Why don't you start a festival? It is not too soon to plan for next year. A college would provide excellent backing and facilities for a festival. Or your chamber of commerce . . . or music store . . . or jazz society. Sorry, I don't have a complete do-it-yourself kit but I'll find out the answers if you send the questions.

Talk it up. Next year is ripe.

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down beat.

VOL. 25, No. 18

SEPTEMBER 4, 1958

PRESIDENT

L. B. DIDIER

PUBLISHER

CHARLES SUBER

MANAGING EDITOR

DON GOLD

ASSOCIATE EDITORS

DOM CERULLI
 JOHN TYNAN

PRODUCTION MANAGER

JOHN MAYER

ADVERTISING PRODUCTION

GLORIA BALDWIN

CIRCULATION DIRECTOR

RAY HOLBROOK

EXECUTIVE OFFICE:

2001 S. Calumet Street
 Chicago 16, Illinois
 Victory 2-0300

EDITORIAL OFFICES:

370 Lexington Avenue
 New York 17, New York
 Murray Hill 6-1833

6124 Santa Monica Boulevard
 Hollywood 38, California
 HOLLYWOOD 3-6005

ADVERTISING OFFICES:

Mel Mandel
 370 Lexington Avenue
 New York 17, New York
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 2550 Beverly Boulevard
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 DUNKIRK 8-6178

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 San Francisco 5, California
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IN THE NEXT ISSUE

The Sept. 18 issue of *Down Beat* will mark the debut of *Down Beat's* brand new Stereo News section. Complete with features, information and photos on new stereo products, and stereo disc and tape listings, the section will present the stereo scene in understandable fashion. Highlighting the regular feature section of the Sept. 18 issue will be a profile of Count Basie and a feature article on Wild Bill Davison. Naturally, there'll be more jazz and Recommended reviews and an assortment of personal columns, too.

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chords and discords

Correction, Please . . .

Laurelton, L.I., N.Y.

To the Editor:

In the July 10 *Down Beat* Shorty Rogers (*Cross Section*) said that in 1911, when he was graduated from the High School of Music and Arts, that the school was the only one of its kind in the country. He added that in 1958 it is still the only one of its kind.

That statement is incorrect.

I happen to attend the High School of Performing Arts, which not only trains musicians, but also trains high school students in the fields of drama and dance.

Allan Atlas

Confusing The Issue . . .

Chicago, Ill.

To the Editor:

My wife and I recently enjoyed a *Stars of Jazz* ABC-TV show. The attraction was the Chamber Jazz Sextet. The music was fabulous.

A mistake was made when they added poetry . . .

Jazz has been fighting for recognition and understanding . . . for many years. Now that we are beginning to reach our goal, why confuse the issue?

A. Barney

Shaw 'Nuff . . .

Los Angeles, Calif.

To the Editor:

As a jazz critic with a weekly column I have continually lamented over the horrible situation of jazz criticism . . . Another step in the wrong direction was apparently taken at the recent Newport Jazz festival, when the Jazz Critics and Writers Symposium was formed.

. . . I would like to introduce a music critic noted for his integrity and high standards (something jazz needs desperately).

George Bernard Shaw said, "Somebody has sent me a cutting from which I gather that a proposal to form a critics' club has reached the very elementary stage of being discussed in the papers . . . Now clearly a critic should not belong to a club at all. He should not know anybody; his hand should be against every man, and every man's hand against his.

"Artists insatiable by the richest and most frequent doses of praise; entrepreneurs greedy for advertisement; people without reputations who want to beg or buy them ready made; the rivals of the praised; the

friends, relatives, partisans, and patrons of the damned; all these have their grudge against the unlucky Minos in the stalls, who is himself criticized in the most absurd fashion."

If jazz critics (myself included) could manage to write without committing the crimes listed above by Shaw, then it might be possible to organize . . .

I feel compelled to agree with Mr. Shaw.

Charles M. Weisenberg

On The Gold Standard . . .

Biddleford, Maine

To the Editor:

I cannot help passing up a chance to back Don Gold's comments in his July 10 *Tangents* column, regarding the Top 60 hit records . . . The article magnanimously portrayed my feelings on the subject down to the wire.

. . . Music is one facet that can either make or break a society. The music that is riding high at present is serving to break our society . . .

Bob Fanelli

(Ed. Note: Disc jockeys of America, unite!)

Three Cheers . . .

Seattle, Wash.

To the Editor:

The two *Tangents* by Don Gold, in the June 26 and July 21 issues of *Down Beat*

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were exceptionally outstanding, in the sense that together they presented a reasonable case and explanation against the corrupt and valueless rock and roll and the actions of Dick Clark and his compatriots . . .

I am a teenager myself and I jump at every chance to make jazz a well-accepted and respected form . . . If anyone who reads these articles (*Tangents*) did not respond to their validity and meaning, their future, at least in art . . . , is as dim as the future of rock and roll.

Dick Holmes

Help Wanted . . .

Ft. Leonard Wood, Mo.

To the Editor:

Many of my jazz-loving friends, along with myself, would be interested in sending back issues of *Down Beat* and other jazz publications to jazz fans of other countries . . . This would also be an opportunity for foreign and U.S. jazz fans to begin correspondence . . .

The only problem that we have is the knowledge of the names and addresses to which the material should be sent . . .

Pvt. Harvey L. Stewart

(Ed. Note: *Down Beat* has published in this column—and will continue to publish—the names and addresses of jazz fans abroad seeking literature and instruments. One organization devoted exclusively to such activity is *Jazz Lift*, Box 980, Battle Creek, Mich. Interested readers can obtain details on participating in *Jazz Lift's* program by writing to that address.)

Fact or Fiction . . .

Hollywood, Calif.

To the Editor:

Lieutenant Don Kaufmann must indeed be a careless reader.

Judging from his letter in *Down Beat*, July 24, on the film, *St. Louis Blues*, and my review of same, one is led to conclude that my review was unqualifiedly favorable. This obviously is not so.

St. Louis Blues is a musical film first; a "history" second. As I pointed out, the music is good. I chose merely to outline the plot and let its lack of accuracy speak for itself.

While I agree wholeheartedly with Lt. Kaufmann that ". . . it is time for someone to . . . take the initiative in the production of genuine biographies of significant jazzmen," I must confess that I find his naivete a thing of wonder. Motion pictures are produced by moneyed interests to make money. If Lt. Kaufman has divined a practical way to influence those interests for the betterment of jazz, I'd like to hear about it.

As to the producer of *St. Louis Blues* having ". . . the rights to the Jelly Roll Morton story," this is further evidence of Lt. Kaufmann's careless reading. Producer Robert Smith has an option; he does not have "the rights." There's a world of difference.

The lieutenant describes himself as ". . . a jazzophile who reads casually . . ." Alas 'tis a truism.

John Tynan

(Ed. Note: Mr. Tynan doesn't write formal letters to the editor often. Usually, he phones or wires. In this case, however, he was moved to do so.)

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NEW YORK

JAZZ: United Artists and Norman Granz' Verve were huddling at presstime, with UA seeking to purchase the label, its contracts, and its unreleased masters . . . Woody Herman cut a stereo session for Everest Records of great landmarks of his past herds, with as many former Hermanites as he could muster. Bob Brookmeyer took the Bill Harris solo on *Bijou*, and the men on the date said it was something else . . . Linton Garner, Erroll's brother, opened the new Offbeat uptown . . . Duke Ellington used eight percussionists, including marimba, three tympani, and xylophone, during his new, two-part composition premiered at Lewisohn stadium late in July. Duke had another new composition scheduled for unveiling at Great South Bay early in August . . . Tony Scott, at the Half Note, has Mundell Lowe on guitar, Philly Joe Jones on drums, and Aaron Bell on bass, replacing Kenny Burrell. Paul Motian, and Henry Grimes.



Norman Granz

Trombonist Willie Dennis joined the Woody Herman band for its South American tour for the State Department. The tour, which began early in August, will continue for 14 weeks. The Nov. 10 Timex jazz spectacular on CBS-TV is working on picking up the traveling herd from Miami shortly after their return to this country . . . More than 3,000 jazz fans crammed under a tent and utilized standing room for the second annual Wallingford, Conn., jazz festival late in July. Billie Holiday, Henry (Red) Allen and his group, and Buck Clayton and his Basie alumni were featured.

Quincy Jones reports from Paris that he had a mid-July reunion with Milt Jackson, Connie Kay, Donald Byrd, Art Taylor, Zoot Sims, Dizzy Gillespie, and Kenny Clarke. Quincy also finished cutting an LP with Sarah Vaughan, backed by an orchestra of 55 musicians and featuring Zoot on tenor . . . Joe Napoli reports from Rome that Romano Mussolini definitely will join the Bud Shank quartet as featured pianist. Napoli noted that the first Sicilian Jazz festival is under way on that island . . . Helen Merrill was held over at the Five Spot in Watermill, N. Y. Thelonious Monk and his group hold forth at Manhattan's Five Spot. . . Clarence Hutchenrider of the Glen Gray Casa Loma band heads a trio at the Gaslight club.

Charlie Persip took over the drum chair from Jimmy Campbell in Johnny Richards' band at Birdland early in August. Campbell went to South America with Woody Herman . . . Rex Stewart is at Eddie Condon's . . . Harold Arlen's *Blues Opera* is reported ready for production, with lyrics by Johnny Mercer. It may go into rehearsal in the fall, be presented in Europe, and then eventually brought to New York in the fall of 1959 . . . The New York jazz festival again ran its new talent contest for unheralded jazz groups, the winner to appear at the mid-August bash on Randall's island. Reese Markewich, leader of last year's winning group, went with Ray Eberle's band as pianist . . . Coral was scheduled to cut a 52nd St. LP with Tony Scott and a bunch of former streeters early in August. It will be writer Burt Korall's first jazz a&r job . . . Jay Chasin,

(Continued on Page 40)

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Down Beat September 4, 1958

Vol. 25, No. 18

NEWS HIGHLIGHTS

- New Jazz Publication
- Marian Anderson Honored
- Teagarden Heads Abroad
- Small Labels, Big Aims
- AFM Sets Quotas

U.S.A. EAST

For Scholars Only

The Jazz Review, a monthly publication edited by Nat Hentoff and Martin Williams, is scheduled to make its debut in September.

According to Hentoff, the *Review* will be "addressed to listeners and musicians, professional and amateur, who have felt the need for a journal that will deal with the music and its history in a professional and critical manner . . . *The Jazz Review* will be a forum for musicians, critics, historians, and specialists in other fields, such as sociology and psychology, who have contributions to make toward the study and appreciation of jazz."

Included in the publication will be fiction, poetry, book reviews, a summary of articles and other writings about jazz in journals here and abroad, and articles ranging from technical musical criticism to historical studies, interviews, and satire.

Among European writers to be represented will be Andre Hodeir, Albert McCarthy, Stanley Dance, Max Harrison, and Arrigo Pollilo.

Among those selected to review records are Gunther Schuller, Dick Katz, Bill Russo, Dizzy Gillespie, Miles Davis, Paul Desmond, and Charles Edward Smith.

A Newer Voice

Marian Anderson has received many honors. Among them was the tribute paid her by the late maestro Arturo Toscanini. He said a voice like hers "comes once in a century."

In mid-July, she was accorded another high honor. President Eisenhower named her to serve in the general assembly of the United Nations as a representative of the United States.

Miss Anderson announced that she had made no plans for a fall concert



The European jazz festival season has attracted many prominent American jazzmen. Among a recent group to head for the continent were Roy Eldridge, Ella Fitzgerald, Dizzy Gillespie, and Lou Levy, shown here arriving in Brussels.

tour and because of the appointment would not accept singing engagements.

She added that she hopes her assignment might be connected with the Far East, where she made a successful good-will tour for the U. S. State Department last year.

In accepting the appointment, Miss Anderson, who avoids using the first person singular, said, "One doesn't know exactly what one is expected to do. If we can only do something to make the tensions a little less sharp . . ."

And many felt that while the appointment reflected honor upon her, it also reflected honor on the nation that saw beyond her artistic achievements to the ones she will make in humanity.

Best Of Show

When 17-year-old Bob Gordon of Manhasset, N. Y., picked up his clarinet, the judges listened. When he finished playing, he had won himself a full-tuition scholarship at the School of Jazz in Lenox, Mass.

Gordon was one of nine Long Island musicians who competed for the scholarship during the first weekend of the Great South Bay Jazz festival.

Rated as runners-up by the judges were drummer Richard Allen of

Huntington and trombonist Tony Whedon of Port Washington.

Judges were Bob Haberman, festival president; Rex Stewart, festival music director; and Nat Hentoff, Martin Williams, and George Frazier, jazz writers.

The Swinging Season

Despite the fact that it is bucking the second night of the New York Jazz festival, a free concert at Colonial Park (145th St. and Broadhurst Ave.), New York, shapes up as an absorbing event in jazz.

Four participants were scheduled to present the concert: the LeRoy Earle trio, with Earle at piano; Fred Seligo, drums; and Chris White, bass, and guest trumpeter Ted Curson.

A highlight of the event is to be the playing of the spring concerto from *The Seasons* by Vivaldi. The group plans to play the music as written and improvises where the score calls for improvisation.

Facilities are available for some 300 listeners for the Aug. 23 concert at 8 p.m. The Afro-Arts council is sponsor of the event, one in a series including the dance and other music forms.

The River Goes Modern

When the All-American Jazz festival stages its four-day series of con-

certs on a steamship and pier in New York, some sort of full circle will have been completed.

For the benefit of the Damon Runyon Cancer fund, the festival will be held on a ship and a heated pier in October. Arnie Ehrlich and Bill Hindman are working with the Associated Booking Corp. for talent for the event. Several shipping lines are in negotiation for the festival site.

Present incomplete plans call for two concerts a night, starting at 8 p.m. and midnight, plus possible appearances by the Martha Graham dancers and an Esther Williams aquacade. In addition, the producers seek to bring in Benny Goodman, Stan Kenton, modern groups, and some Dixieland outfits. Further developments will be announced in these pages.

Garnerings

The split from straight jazz-club bookings to concert presentations and appearances in selected clubs apparently hasn't adversely affected Erroll Garner.

Garner was booked into the Framingham, Mass., Carousel in mid-August for a one-night concert, the first in this 3000-seat theater-in-the-round's history. By late July, it was a sellout.

In addition, Garner has cut an LP on harpsichord, which is scheduled for release after his first two-volume set later this Summer.

And his Carnegie hall concert is set for Jan. 23 next year.

Bard And Jazz

As jazz festivals began and ended throughout the nation during mid-summer, another new festival was announced.

Bard college, Annandale-on-Hudson, N.Y., announced its first annual jazz festival, to be held at the college on Nov. 14 and 15. According to a college spokesman, the festival will feature jazz groups from eastern colleges, including Amherst and Yale, plus several name jazz groups. A series of panel discussions has been set for Nov. 15, with Atlantic Records executive Nesuhi Ertegun and jazz scholar John Hammond slated to be among those participating.

U.S.A. MIDWEST

The Road To Afghanistan

The soothing sound of Jack Teagarden's trombone will be America's latest diplomatic tool.

In Chicago in August for a Preview lounge booking, Teagarden announced that he would embark on a State Department tour of the



A performance by violinist Stephane Grappelli, shown here backed by bassist Rene Goldstein, was one of the highlights of the World Festival of Jazz, at Knokke, Belgium recently. For a survey of the Knokke festival and related European jazz news, see Down Beat's special report on page 13.

Near East, Middle East, and Far East, beginning Sept. 23.

Among the nations whose high tension Teagarden will attempt to ease are Pakistan, Afghanistan, India, Japan, and Korea. Accompanying Teagarden on this mission will be Max Kaminsky, trumpet; Jerry Fuller, clarinet; Don Ewell, piano; Stan Puls, bass, and Ronnie Greb, drums. The group will tour for a 20-week period.

Brash Brass Section

Reporters and photographers were advised to bring ear plugs.

Panes of glass were propped judiciously. A dozen champagne glasses were aligned.

In marched the Lionel Hampton brass section, poised for action.

This eccentric scene marked the arrival in Chicago of the Lionel Hampton band, scheduled for two appearances at the Ravinia festival in suburban Highland Park.

The glass-shattering stunt took place in an exhibit hall in Chicago's Morrison hotel late in July.

"Man, when our brass section lets loose, they can break glass with no trouble at all," Hampton had pronounced. The four members of the seven-man brass section present stood at attention. On command, they screeched wildly.

Nothing happened. The glass remained in place. Hampton slyly

poked it with his foot. The glass crumbled.

Hampton turned to other matters, including a discussion of the band's repertoire. His *King Davis Suite*, he told reporters, will be performed in New York soon by a 100-plus-piece orchestra. It will be recorded, too, he noted, with proceeds going to an Israeli charitable organization.

Riverboat Shuffling

A group of St. Louis, Mo. jazz fans rediscovered riverboat jazz in mid-August.

The St. Louis jazz club, in an adventurous move to recreate some of jazz' more colorful moments, sponsored a jazz excursion on the *Thunderbird*, a Mississippi riverboat.

The four-hour evening journey featured the sounds of the St. Louis jazz club all star band. The trip attracted a capacity boatload of 125 persons, several of whom were suspected to have been attracted by a line in the excursion announcement that read: "Drinks available; food not available."

Additional evenings of comparable gaiety are planned by the club.

A Cheerful Earful

The sound of hundreds of stereo rigs playing simultaneously was refreshing to members of the National Association of Music Merchants during their annual convention at Chicago's Palmer House hotel in late July.

With stereo advances as the major lure, the convention attracted a record-breaking total of 11,205 visitors, surpassing the previous attendance high by almost 2,000. It was the first time in the history of the convention that more than 10,000 persons had attended.

Attributing the success of the convention to stereo, NAMM executive secretary William R. Gard said. "We knew stereo was bound to make a lot of noise, so to speak, but frankly we didn't expect as tremendous and enthusiastic a turnout as we saw at the Palmer House. Stereo was, of course, the big drawing card."

Despite the prevailing economic condition, NAMM officials noted that buying of all musical merchandise at the convention was excellent, pointing to increased selling activity ahead. According to Gard, the renewed buying indicated the "strong spirit of optimism at the show."

Named as new president of the 1,500-member organization at the convention was Clay Sherman, board chairman of Sherman Clay

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Next year's show is set for New York's Hotel New Yorker, from June 22 through June 25.

Plenty of Horns

The bands will be marching into Chicago's Hotel Sherman this December.

The 12th annual Mid-West National band clinic is set for Dec. 17-20, with bands and bandmasters from throughout the nation assembling for performances by visiting bands and instrumental clinics conducted by distinguished clinicians.

Highlighting the clinic will be a performance by the All American Bandmasters' band, recruited especially for the occasion, conducted by Major George H. Willcocks of London, England.

Full details on the clinic can be obtained from Lee W. Petersen, Executive Secretary, 4 E. 11th St., Peru, Ill.

U.S.A. WEST

Small Labels With Big Aims

Despite the seasonal uncertainty of summer and misgivings about economic recession, the west coast independent jazz labels apparently continue at flank speed in pursuit of the jazz buyer's dollar.

Taking three sample companies based in Hollywood as a general barometer of record output, the recent release picture looks like this:

WORLD-PACIFIC — Venturing into the new field of poetry-jazz, W-P gambled with an as yet commercially untried product with the release of *Jazz Canto—Volume 1*. First record to date to present written musical compositions specifically designed for performance with poetry, this LP could combine a three-way consumer appeal—poets, jazzmen, and actor-readers. Selected for inclusion were works by Dylan Thomas, William Carlos Williams, Langston Hughes, Lawrence Ferlinghetti, Walt Whitman, Lawrence Lipton, and Philip Walen. Reading to the music of Bob Dorough, Ralph Pena, Fred Katz, Jack Montrose, the Gerry Mulligan quartet, and the Chico Hamilton quintet (with Buddy Collette) were actors John Carradine, Roy Glenn, and personalities Hoagy Carmichael and Bob Dorough. Also on the W-P roster for fall release: *Jazz West Coast, Vol. 4* and the score from *Kismet* played by the Mastersounds.



Daniel Filipacchi, French jazz disc jockey and editor of *Jazz Magazine*, recently came to New York to record the Jimmy Giuffre 3. The Giuffre group recorded the sound track for a French film currently in production; included will be two Giuffre originals. Giuffre (right) and Jim Hall (front) are pictured here with Filipacchi during the recording at Atlantic Records' New York studio.

Bidding also for its share of the pop and jazz (if any) single market, World-Pacific released a variety of 45's featuring singer David Allen, Bud Shank, Shorty Patterstein, and tenorist-singer Steve White.

CONTEMPORARY - GOOD TIME JAZZ — With more conservative thinking prevailing at this label, releases for the same period are restricted to LP albums. Far from conservative, however, is this company's new modern jazz release, *Something Else!* The record marks the debut on wax of altoist Ornette Coleman who is heard with another newcomer, trumpeter Don Cherry. Strong meat for even the most seasoned jazz fan, *Something Else!* seemed sure to arouse wide discussion, condemnation, overpraise—in general, the consumer and critic noise that can trust a musician to fame.

Released on this company's two-beat label, Good Time Jazz, are albums by folk-blues artist Jesse Fuller and a re-assembled Castle Jazz Band. The latter group of whoop-it-up'ers enjoyed considerable popularity in the late '40s with their Dixie from N.O. via S.F. Fuller's album, though considered limited in appeal to folk music fans, presents the authentic article in what might be termed "root-music."

ANDEX—Just hitting its stride after almost a year of preparation and only two prior releases, this sister label to money making Keen Records (singer Sam Cooke) offers an unusual LP in *Premiere In Jazz*. It consists of two works by French hornist John Graas, *Jazz Symphony No. 1* and *Jazz Chaconne No. 1*. The former work is played by the ambiguously titled "European all star orchestra." Two albums deemed good possibilities in the orthodox jazz arena feature the writing of Bill Holman—a big band set and a quintet LP titled *Five For Five*. The big band record features 14 sidemen considered to be on top of the studio heap in Hollywood. All the numbers are Holman originals excitingly played by an enthusiastic crew. An initial sample of the trail being followed on the coast by the Bill Holman-Mel Lewis quintet is well presented in the small group album which includes the following musicians: Jimmy Rowles, piano; Lee Katzman, trumpet; Willfred Middlebrooks, bass; Mel Lewis, drums, and Holman, tenor.

Final An dex release for August is another big band, this time playing Latin jazz. Most of the sidemen are Perez Prado veterans led by Rene Bloch. This marks the Bloch band's record debut.

To Have And Have Not

For years the lucrative field of phonograph recording in Hollywood and New York studios has been tied up by a comparatively small number of crack musicians on constant call by the record companies. It is a situation that has given rise to understandable jealousy on the part of those less fortunate—or less skilled—who rarely see the inside of a studio.

Last month the "have nots" of Hollywood's turbulent Local 47 took drastic action at a membership meeting when they voted 303 to 146 in favor of a resolution to restrict the recording activity of the "haves" by a quota system similar to that long enforced on musicians employed in motion picture work.

The new quota would restrict to six sessions per week studio musicians solely employed in recording phonograph records. (A record date which pays sideman scale of \$11.25 is of three hours duration.) While the actual quota is set at four sessions, a musician reaching his quota would be allowed an additional two, bringing the total number of dates to six. Musicians working in other fields (movies or television, for example) under a quota system would be permitted to make three record dates per week providing they had not already filled their own quotas.

Although passed by majority membership vote, the new quota setup apparently is not to be enforced immediately. Eliot Daniel, embattled president of stormy Local 47, told *Down Beat* the situation was by no means clear cut and definite.

Daniel confessed ignorance as to whether the restriction is binding immediately. Vaguely, he said that the date of August 3 had "... been mentioned" as D-Day. The president added that the quota suggestion originally was presented by the board of directors in the local newspaper, *Overture*, "... almost a year-and-a-half ago."

Reminded that considerable resentment was being expressed by those studio musicians who stand to lose out by the new system, Daniel asked, "Where do you draw the line? What does a union exist for, anyway? For the most talented, or for the majority?"

From Cecil Read, chairman of the rival Musicians Guild of America, came a characteristically caustic rejoinder.

"As long as the MGA is bargaining for motion pictures," he queried, "how can Local 47 enforce a quota on those musicians who are not



Father Norman O'Connor's jazz television series, *Jazz Meets The Classics*, will appear on a series of educational TV stations throughout the nation soon. Produced originally at station WGBH-TV in Boston, Mass., the series features discussions of various aspects of jazz, plus performances by jazz groups. The George Shearing quintet (above, with Father O'Connor) is one of the contributing groups.

members? I fail to see how they can enforce a quota outside their jurisdiction."

Read sees the new development in an already discord-ridden industry as "... an attempt to force the record companies to use musicians they don't want." If the companies find themselves running into legalities and "binds," he predicted, they simply will move the bulk of recording elsewhere, outside the zone of dispute.

A key factor that might pull the teeth of the quota system, Read ventured, lies within the union contracts with record companies.

"Have the record companies the right of selection of musicians regardless of contract?" he asked. A leading representative of the federation, he stated, has for years maintained that this is so.

Summing up, Read said, "This whole thing was promoted basically by persons who think they're not getting work that they're capable of doing and are sore about it."

Ironically, if the quota system is enforced in phonograph recording, the "have nots" may find themselves still out in the cold.

Jazz A La Mode

In the last six months the oft-repeated question, "Whatever happened to Mode Records?" was considered one of the puzzlers of the year. Last month the curious had the answer.

Mode, whose large jazz catalog was under the supervision of Red Clyde, has been taken over by Sonic

industries, a holding company incorporated in Nevada in 1928. In forming a new corporation, known as Mode Records, Ltd., Sonic will own all the stock. The new corporation will receive all the assets and be subject to all the liabilities incurred by the old Mode organizations.

Bennett Cravitz, of the law firm of Bromberg & Cravitz, in announcing acquisition of the record company by Sonic industries, explained how the new situation developed.

"Recently," he said, "one of our associates, Mr. Robert E. Blythe, became interested in the distribution of phonograph records through high-volume, retail chain outlets. An arrangement was made with Mode Records to test this method of distribution in the Los Angeles marketing area, and approximately 70 racks of Mode records were placed in Thrifty drug stores in this area, chosen at random."

Based on early results of this experiment, Cravitz revealed, "... our most optimistic expectations appear to have been more than realized."

After this initial marketing success, Cravitz continued, "... our immediate plans ... involve the placement in five key cities throughout the United States of approximately 3,000 racks containing an initial order of approximately one-half-million records. Through Mr. Blythe, orders for these records are in process of being taken at this time and should be completed before the end of August."

Jazz Abroad

Special Report From Europe



Ella and Sarah at Knokke

(The following special coverage of current jazz activity in Europe was compiled from news and feature reports submitted by Down Beat correspondent Dickran Kouymjian, in Brussels, Belgium.)

Although the American pavilion at the Brussels World's fair has not been filled with the sounds of jazz, jazz continues to serve America in Europe, extending its influence into Russia.

In late June, the King's Men, a collegiate jazz group from Boston university, was featured in the American pavilion. Benny Goodman's band and the international jazz band, Irish from its Newport, R. I., festival appearance, also have been spotlighted. The Jerome Robbins ballet presented Robert Prince's *New York Export: Opus Jazz*, premiered in May at the Festival of Two Worlds in Spoleto, Italy, and due to be presented in America in the fall. The response to the ballet in Brussels was overwhelmingly favorable.

Elsewhere on the continent, American jazz continued to attract attention.

The World Festival of Jazz, at Knokke, Belgium, was a success musically and a flop financially during two weekends in early July. Among the participants were the Jazz at the Philharmonic group, Ella Fitzgerald, violinist Stephane Grappelly, a group of Belgian all-stars, Stan Getz, Sidney Bechet, Dizzy Gillespie, Donald Byrd, Bobby Jaspar, the Modern Jazz Quartet, Doug Watkins, Zoot Sims, Martial Solal, Pierre Michelot, and Sarah Vaughan.

A rare moment in jazz occurred at Knokke on the festival's second weekend, when Ella Fitzgerald and Sarah Vaughan presented incomparable duets. It was the second time the two had worked together. (Ella Fitzgerald, in Chicago at prestime, told *Down Beat* that she and Miss Vaughan had done so at Storyville in Boston several years ago. She noted dejectedly that neither occasion had been recorded.)

The Knokke festival was promoted by Jacques Nellens, of the Casino of Knokke-Le Zoute, and critic-writer Carlos DeRadzitzky. Plans already have been made to present another festival next year.

Held in collaboration with the Knokke festival was the International Festival of Jazz, at Cannes on the French Riviera in early July. Most of those participating in the Knokke festival traveled to Cannes to contribute to the jazz on the Riviera atmosphere.

And as jazz festivals attracted throngs in Western Europe, signs of jazz influence emerged from Russia.

In an interview at the Brussels fair, Ward Fearn, French horn player with the Philadelphia Symphony orchestra, shed some light on the Russian scene. Just returned from an eight-week tour in Russia and Iron Curtain countries, Fearn noticed interest in jazz.

He told *Down Beat's* Brussels correspondent that Russian youths wanted to demonstrate their jazz techniques for orchestra members. Fearn said, "They know all the old numbers, like *Stardust*, perfectly. However, once in a while they would get into a difficult passage and play a completely wrong chord. This indicated that they were far behind in understanding the jazz idiom. Jazz has not yet become a natural thing.

"Most of the arrangements were copied note for note from records played over the *Voice of America*. Generally, I would say they are about 15 years behind the present-day jazz," he added.

"Every Russian youth I met listened to the *Voice of America's* jazz show . . . Willis Conover's nightly show. They listen to the 11 p.m. show and the rebroadcast at 3 a.m. Moscow time. I got the impression that all young people listen to the show. It's like a religion with them. In Moscow, Leningrad, Kiev, Bucharest, and Warsaw, it was the same.

"All the jazz they hear comes from the *Voice of America*. There is no other source. No records. No magazines. No books. If I had only had some *Down Beats*, I would have been like a god," Fearn emphasized.

"Everyone in Russia is crazy about Benny Goodman," he said. "They also like the other large swing bands of the early '40s, including Herman and Kenton. Very high on the list of favorites are Dave Brubeck, the Modern Jazz Quartet, Gerry Mulligan, and Oscar Pettiford . . . They really dig Ellington."

The symphony tour, Fearn noted, was, without exception, wildly successful. Every concert was a sellout. He added that the cultural exchange program can serve America through jazz and classical music.

"What they (young Russian musicians) need most is freedom to play and play and play," he said. "Further, they need literature, books, magazines, sheet music, and records. Perhaps in the future it will be possible to send over some of our leading jazz musicians to play and teach jazz techniques. The Russian youths crave it."

COLE PORTER



By David Dachs

■ Recently, CBS-TV's *\$64,000 Challenge*, a program that tries to prove that total recall can be a non-Freudian money maker, asked Xavier Cugat and Lillian Roth—for \$16,000—the name of the “composer of the 1916 flop musical, *See America First*.”

The answer, given correctly by Cugat, was “Cole Porter.” It is perhaps a unique testament to Cole Porter as an American institution, a household hi-fi name, that top TV quiz contestants be asked about his “failures.”

Recently, Cole Porter reached 65. And, as they said in the old days of radio continuity, it is a “milestone in music.” For along with Irving Berlin (70), Oscar Hammerstein (63), Richard Rodgers (56), and Harold Arlen (53), he represents the living old guard that has made “show music” a brilliant thread in American popular music.

Porter songs are one of this country's national treasures. On the bandstands of the world, musicians have played his melodies with provocative titles: *Begin The Beguine*, *In The Still Of The Night*, *Night and Day*, *What Is This Thing Called Love*, *Anything Goes*, and *Love For Sale*.

Hardly a week goes by without somebody, somewhere going into a recording studio and doing a Porter song. His tunes have been cut by practically everybody in the business: jazz singers, jazz instrumentalists, pop singers, student choruses, foreign bands, even opera singers, including Cesare Siepi of the Metropolitan Opera. He's famous as a

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social symbol and a reflector of manners, too. He's mentioned in books on American taste, culture, novels, and of course, in that all-time best-seller, "the fake book."

For almost four decades now, the small-boned delicately-shaped composer-lyricist has been setting a tuneful pace on Broadway and Hollywood. Since the '20s, he has turned out approximately 500 songs, nine original scores for Hollywood films, 27 Broadway musicals, and one TV spectacular, *Aladdin*.

His Broadway successes have included *Leave It To Me*, *Red Hot and Blue*, *Jubilee*, *Anything Goes*, *Silk Stockings*, *Can Can*, and *Kiss Me Kate*.

Kiss Me Kate has been Porter's biggest smash hit. It ran 1,077 performances on Broadway alone. This is exclusive of the national companies, foreign versions, and revivals which are done each year on the growing music tent circuit. This fall, NBC-TV's *Hallmark Playhouse* will put on the sparkling Shakespearean lampoon as a "spec" on Nov. 20, with its original star, Alfred Drake.

Porter, whose hair is still black, was 65 on June 9. However, he hates birthdays, and didn't celebrate the event.

"I prefer to forget them," he says. Recuperating from a recent amputation of his right leg, the result of an injury he suffered in 1938, he now spends a good deal of time in "gait training" — learning how to walk with an artificial limb. His friends describe him as "cheerful" and "optimistic."

Though he wasn't up to seeing people after his operation, he did



answer a few questions that were put to him in writing. While the replies are monosyllabic, they help reveal the man.

Q—James Thurber recently observed that it is harder to be humorous today, everybody is so "serious." As a composer of some of our best amusing songs, do you find it harder to be humorous these days?

A—Yes.

Q—What is your No. 1 song, judging from sales, popular usage, records?

A—*Begin the Beguine*.

Q—Which is your favorite show?

A—*Kiss Me Kate*.

Q—Do you listen to jazz much?

A—Yes.

Q—Of the jazz singers, rather than the "pop singers", who do you think has done a good job of interpreting your music?

A—Louis Armstrong and Ella Fitzgerald.

Q—Have you ever thought of writing an opera?

A—Never.

Q—What's the worst song you ever wrote?

A—A few songs that were never published.

At one time, however, Porter didn't seem too interested in musical theatre and song-writing. Or at least, he affected that pose. In the '20s, when expatriate Americans danced on tables, fought sleep, and pursued pleasure, Cole Porter once said that doing a Broadway show might interfere with his fun.

"Suppose," he said archly, "I had to settle down on Broadway for three months just as I was planning to go to the Antibes."

Despite this remark, the playboy with the champagne tastes, pleaded like any plebeian with Broadway producers to give him "a show." When he got his chance, and proved himself, he did more than make an individual conquest. Together with Jerome Kern, Rodgers and Hart, Berlin, the Gershwins, he brought new wit, literacy, musical sophistication to Broadway. Prior to their arrival, the stage had been dominated by the European operetta-type melodies of Romberg and Friml, which were excellent, but not expressive of the American idiom, experience, and music. By coming along at the time he did, Porter helped break musical comedy loose from European control.

Porter believes in inspiration. "The best inspiration," he says gleefully, "is a signed contract in my pocket." This sounds like a joke, but it isn't. Since Porter is basically a show writer for Broadway and Hollywood, he actually needs a signed contract in his pocket to write. The legal parchment symbolizes a congealed project—a story already hammered out, conflict, characterization set down. Then he can proceed.

He writes mostly away from the piano. He sits alongside a pool, with a stack of pencils, imported foreign chocolates, pad, and lozenges. Often he gets musical and lyrical ideas while shaving. Some of his best tunes have been written in the middle of noisy parties.

"I always work from a libretto," Porter has observed. "My first step is to familiarize myself with the plot. Next, I get together with the producer and the author to discuss details. Together we decide those

(Continued on Page 35)

ERNIE WILKINS

By Dom Cerulli

■ Although Ernie Wilkins is noted as one of the main molding forces in the Count Basie big-band sound, he has confessed that he is a little tired of writing for large bands and would like to extend his arranging abilities in other directions.

The type of work he would like to do with small groups, for instance, would embrace, he said, some modern jazz composing. There just aren't enough big bands in existence now to write for, he said, and those that do work (except Duke Ellington's) are "more or less restricted in

style." This prevents an arranger from expanding—"you can't get way out."

Wilkins admits that he would like to attempt some extended-form patterns, but he expressed some reservations about a few of the way-out writers on the scene now.

"I have a sneaking suspicion that some of them don't know what they're doing," he said, "and don't know enough about music to write really well. They can't really put down ideas, if they have any to begin with, so they put down a whole lot of wrong notes and get away with it."

Ernie has an affinity for just a few composer-arrangers in jazz at the moment. He said he feels that George Russell, Bill Russo, Gigi Gryce, Benny Golson are accomplishing something and that A. K. Salim "bears watching, too."

With regard to his own desire to go a little deeper into composition, Wilkins said that in addition to the extended works he has in mind (one he has been working on for about a year, a composition he describes as an extended piece in a jazz vein), he would like to try some more work with strings.

"I've done some but not too much," he said. "And I'd like to do it in both pop and jazz. I think, though, that I would have to do considerable pop string writing before trying any extended work in jazz. I think I am on the right track in what I have done with strings so far. Writing for strings means using a different approach. I learned from guys who play string instruments and from guys who write for them."

Wilkins, who attended Wilberforce university, started taking writing seriously when he joined Basie. He had done a little writing in the navy, but upon joining Basie, he started making his living at it. From this point, he has grown to be one of the most prolific big-band writers.

When in the navy, he said, he sort of "wrote as I went—I think that's the best way—actually starting writing in the service. Of course, with a service band, you can afford that. You don't have to worry about paying for rehearsals."

He credits his courses at Wilberforce with giving him a sound footing in basics—theory, history, counterpoint, classical composition, and harmonic analysis.

"But a few years ago," the 35-year-old Wilkins said, "I got this ambition of becoming one of the few good sax men in the big time. That was my goal. But I began to notice so many great ones. I thought I never would attain that goal."

Ernie received encouragement instead to stress writing, for he admits he "never was great as an instrumentalist." This encouragement came from diverse quarters—Earl Hines, Basie, Clark Terry, Quincy Jones, and Al Cohn are a few he names.

With this support from others, he started to think of concentrating on arranging and composing and found that once he had made the decision, it wasn't too difficult to get established.

"About a year before I left Basie," Wilkins said, "I started to write for Tommy Dorsey. Then some people knew me and my work for Basie and Dorsey, and I knew that I always could write for them even if nothing came along for a while."

However, things did come along. Jack Lewis, then jazz a&r man for RCA Victor Records, knew and liked Ernie's work and used him on dates, including the widely acclaimed *Drum Suite* LP. Wilkins continued to contribute to Basie's book, went with Dizzy Gillespie on his tour of the Near East, and then began to write more and more for other bands.

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AL COHN

By Dom Cerulli

■ Saxophonist Al Cohn's first attempt at arranging, by his own admission, "was lousy." But that was half a lifetime ago—when he was 15 and in high school, with only "a little knowledge of harmony," plus some study of the piano.

Cohn said he learned from those early mistakes and also got some help from reading the arranging columns in *Metronome*. The latter he credits with supplying him information on such technical rudiments as the positions on the trombone and voicings.

He still recalls the first arrangement he did—it was Count Basie's *Jump for Me*, and "I took it off the record. I didn't use a score, but put the saxes on one line, the brass on another. And I did my own copying . . . I was young in those days."

These days, Cohn, still young at 32, employs his own copyist, Ernie Charlap, who has been copying for him for 10 years and holds a job that Al feels is most important, for a sympathetic copyist can correct an arranger's mistakes and give important suggestions.

Between the days of his youthful attempts at arranging for a band of local teenagers and those now of a freelance arranger lies a career as a big-band tenor man that started when he was 18 and joined Joe Marsala's group in 1943.

While playing a big-toned tenor in the sections of bands led by Georgie Auld, Alvino Rey, Buddy Rich, Woody Herman, Artie Shaw, and Eliot Lawrence, Cohn was occupied with writing, and some of his scores still stand up well today. Collectors will remember *You're Blasé* and *Route 66*, recorded by Auld on Muesicalt, and the Herman pieces, *The Goof and I* and *Cohn's Alley*, among others.

"The first band I wrote steadily for was Georgie Auld's," Cohn said. "I played steadily with him for



awhile. But I was primarily a sax player when I was in a band. Writing was a sideline.

"I used to write arrangements on buses, bouncing around . . . Looking back, I don't know how I did it.

"I remember the first arrangement I ever sold. It was *Manhattan Serenade*. Lee Castle bought it. I had a friend on the band, Nat Peck. The band was at a hotel in New York, and I went to hear it. They played my arrangement, and it sounded pretty good.

"But I was a little scared while they were playing it."

When a musician splits himself into the player and the writer, the inevitable decision one day must be faced. He must choose between the two.

Cohn does more writing than playing now, but this is primarily for economic reasons. There's more money in arranging, and he got tired of traveling.

"There seems to be more opportunity for me as an arranger than as an instrumentalist," he added.

"In 1945 and 1946, there were periods of just writing. It was always a conflict with me. At times I felt I was neglecting my horn. I still do,

but I try not to think about it that way.

"I try to do some playing at sessions. I don't have time to practice every day religiously as I should, though. But I do enough to keep in shape."

As an arranger, there are patterns to Cohn's life peculiar to that craft. He prefers working at night, generally, he said, from midnight to noon.

"I guess it's a psychological thing," he said. "I'm there in the room working, and everyone else is asleep."

And there are tools of the trade, too. One thing Cohn said he finds invaluable is Forsythe's book on orchestration. An arranger has to know the limitations and capabilities of all instruments, and Cohn observed that as he did more writing, he'd come into assignments calling for different instruments. He said he'd immediately consult Forsythe and other books.

"I haven't done much string writing," Al said, "but I've done some, mostly ballads. If anything happens with strings, it's going to be by someone who really knows strings. I learned by going to other arrangers with experience in strings. And I

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MARTY PAICH



By John Tynan

■ It is a lucky piano player who can consider himself retired at 33.

If Marty Paich takes that view of his career as a professional jazz pianist, it is only because he has firmly consolidated his activities in the more diverse and demanding field of arranging.

Paich does not restrict himself to jazz arranging and like other young writers versatile enough to do so, he turns out charts that range from backgrounds for singers Jeri Southern or Mel Torme to motion picture scores for a variety of vocalists.

In view then, of his present predominant activity, Paich must be considered one of the most accomplished arrangers in the profession when it comes to writing for vocalists.

In the last few years he has been busier in that field than in the jazz arena and finds such activity as satisfying, in its way, as straight jazz arranging.

A native of Oakland, Calif., Paich has been a Hollywood resident for the last 10 years, since he was discharged from the army. He regards his profession with an unleavened seriousness, probably founded on

honest consciousness of his worth as a musician. One is struck, moreover, with his mature understanding of his own musical methods and his approach to arranging in general.

Speaking of his primary activity as a vocalists' arranger, his round, bearded face impassive, Marty reveals some bluntly expressed opinions.

"This type of writing has a technique all its own," he explained. "Personally, I feel that its been done rather sloppily over the last 10 years. Too many big, shouting bands overpowering singers is my chief complaint. My own type of writing requires a sensitive singer. That's why I prefer writing for jazz-style singers."

On the basis of the half-dozen LP albums they've already collaborated on, Torme and Paich would appear to bring out the best in each other. Since the original Dek-tette album for Bethlehem, Marty has scored further Torme records for that label; there's a new album due out on Tops and yet another now in preparation for Verve.

"Mel swings so nice," the arranger said enthusiastically. "I feel I can write anything for him. With many

other singers I get the feeling I have to hold back. With Mel I feel pretty much at ease."

Paich said he feels strongly that "... there's too much emphasis on writing that permits bands to clutter up a number and get in a singer's way."

"I like to take an arrangement and go over it with the singer so he feels what I'm trying to do," he explained. "You see, an arranger must understand the singer and vice versa—if you're to get the best possible result. From the arranger's standpoint, he must actually make a study of the singer he's working with—how he or she thinks, the personality, the quality of the voice. All this you must fully understand before you sit down and write."

"Before I even begin to plan charts for a singer, I sit down for a week and listen carefully to what the singer's previously done. I'll go to hear a vocalist in person whenever possible. This is really the best way to capture a personality in music."

An important consideration in Paich's work, he said, is that "certain singers are in jazz, too, and *someone's* got to write for them. I certainly don't mean this to sound patronizing or anything. Fact is, though, in the last couple of years I've grown to feel that I can really help singers."

Basic to Marty's psychological approach to this work is his desire "to really believe in a singer before I even begin to think of writing for one. I love to feel that a vocalist I'm going to work with has something of value to say. It makes it so much easier."

Before he came immersed in the flood of writing chores that is now his bread and butter, his last piano playing job was as accompanist to actress Dorothy Dandridge on her tour of Havana, London, and Paris in 1956. On this globe-trotting as-

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JOHNNY MANDEL

By John Tynan

■ Johnny Mandel tugged thoughtfully at the point of his brown monastic beard. He jerked a thumb toward the bandstand where seven jazz musicians were playing a fast, nervous bop line.

"This is probably the most anxiety-producing thing I've ever written," he said with a subdued grin. "I wanted this particular piece to stand like the late, sick '40s, so I guess I succeeded—it gives even me the jitters."

As he lurked behind the camera of movie director Robert Wise, who was busy supervising the filming of this sequence in the make-believe night club, Mandel, his short, rather slight form garbed in tweed jacket and slacks, gave concentrated attention to the jazz being played to a prerecorded soundtrack.

The location was one small corner of a huge motion picture soundstage; the occasion was the shooting of the opening sequence in *I Want to Live*, Walter Wanger's chilling story of executed (1955) murderess Barbara Graham.

The studio's re-creation of a "typical San Francisco tenderloin dive" was appropriately sleazy: the garish B girls avariciously maneuvering through the sickly smelling imitation smoke for the favors of well-heeled "customers" struck a jangling note of authenticity.

The object of Mandel's concentration was the jazz group onstand. There was skinny Gerry Mulligan, hunched behind the mouthpiece of his baritone; big, quiet Art Farmer, playing clean-toned trumpet; slim, withdrawn Bud Shank; extroverted, big-mustached trombonist Frank Rosolino; cautious, crew-cut Pete Jolly; bassist Red Mitchell, ginger haired and smiling; grimacing drummer Shelly Manne.

After several hours brain-cracking work in getting a variety of takes on the sequence, the company broke

for lunch. Mandel took the opportunity between mouthfuls of shrimp salad to speak of his work in writing the jazz underscore for the film. Recognized as one of the best of today's young jazz arranger-composers, Mandel, 32, had nabbed a meaty assignment in *I Want to Live*.

"This picture is not what you'd call a musical comedy," he commented dryly.

With a fond stroke of his beard he added, "Actually, it seems incongruous to have jazz in a film like this—but it's not at all. In the first place Barbara Graham was quite a jazz fan herself. Her letters from prison contain constant references to

the playing of Miles, Brubeck, and other jazz musicians. She was a classics lover, too. Repeatedly she'd refer to the music she was listening to at the time and discourse on it. I read some of the letters; they're really something."

Miss Graham's personal taste in music was not, of course, the only factor in determining Mandel's decision to write a jazz underscore for the film.

"Jazz is nothing new in motion pictures, of course," Johnny continued. "As such, it has been used in a general sense ever since the advent of talkies. In recent years, it's been used more and more to characterize a juvenile delinquent . . . a sexy scene . . . a hangover in a comedy. There are many instances of this, of course.

"But I don't believe that jazz ever has been generally used as a basis for a complete underscore. It's never been used as a vehicle for portraying all the emotions in a human being. Pictures like *Man with the Golden Arm* and *Sweet Smell of Success* did a lot toward opening producers' minds to the use of jazz. Leith Stevens, incidentally, has been a major influence in this regard."

Mandel said he doesn't believe there's a single human emotion that cannot be portrayed with a jazz framework—"that's my premise in writing this music, and it will govern other movie assignments in the future."

"Most of the real blowing jazz in the picture will be what's called 'source music' rather than underscore," he said. "It will be heard, for example, in scenes where Barbara is playing records or listening to the radio. But in the background score itself, also, the changing moods will be accomplished by jazz sounds.

"Matter of fact," he added with a thin smile, "there's not a note of

(Continued on Page 39)



Jimmy Giuffre

*'Benny Goodman Was
My First Inspiration'*

By Dom Cerulli

James Peter Giuffre, at 37, has waged an uphill struggle for acceptance of his unique trio for some two years, and appears to be winning.

With trombonist Bobby Brookmeyer and guitarist Jim Hall, Giuffre has forged a constantly musical, often provocative jazz group which is well represented with the Atlantic LP, *Trav'lin' Light* (1282).

Jimmy was born in Dallas, Texas, and received a bachelor of music degree at North Texas State teachers college in 1942. He did some work toward a master's degree, then played with the official army air force orchestra, the Dallas symphony, Boyd Raeburn, Jimmy Dorsey, Buddy Rich, Woody Herman, Spade Cooley, at the Lighthouse, and with Shorty Rogers and his Giants. He studied composition with Dr. Wesley LaViolette in Los Angeles for eight years.

Perhaps his single most popular composition was *Four Brothers*, written for the Woody Herman band.

Jimmy is a serious, sincere, soft-spoken jazz man. In conversation, he leaves wit and sophistication to others, and concentrates on expressing himself clearly and with dignity. Some glimpses into his straight-forward character may be glimpsed through his observations, recorded at the Composer in New York, on the following subjects:

BIG BANDS: "The possibilities haven't yet been explored. I like a swinging band, and I'd like to do one myself, sometime. But it seems that the more people you have in a group, the more difficult it is to get close empathy. That's the factor I value highest. I've sure had my share of experience in bands and listening to them. I used to catch them all in Texas on one-nighters . . . Lunceford, Basic . . . It seems to me something happened when great soloists leave a band. The soloist and the band never sound the same."

SUSPENDERS: "I've had no use for them since I was 10 years old."

THE ALTO SAX: "I made my first jazz record on alto sax. I've always wanted to take it up. But I never have the feeling that it gives true pitch. I always feel it has a false pitch."

BENNY GOODMAN: "He was just about my first inspiration. His way of swinging, and that's an intangible term, sure was a strong influence in those days. I personally don't dislike clarinet played that way, but I just don't try to play that way. I do admire it very much."

WASH AND WEAR SUITS: "The only answer."

"I GOT RHYTHM": "It's a good tune. It has easy chord



progressions to play. That was the jazz example we had in grade school."

LENOX: "The first thing I think of is green trees. And I see a lot of nice friends I never get to see and talk to. There we have plenty of time. I also see the school that last year meant an awful lot to me. Just going up there is wonderful."

HERB ELLIS: "He's almost my counterpart. We roomed together at North Texas State teachers college. We'd play like my trio does now. I'd just sit on the floor and blow tenor, and he'd feed me chords. A wonderful person; and he's in good hands."

PEE WEE RUSSELL: "I like to hear him play. I don't know what it is, but his playing is as elusive as his personality. There's something intriguing about him. You can talk to him and it's almost like he wasn't there. I sure had a ball playing with him on the *Seven Lively Arts* show. We got along very well together."

CRITICS: "Critics are a valid thing. But I wish they were more constructive than negative. Everyone needs help to make it through. A lot of us are trying and need all the help we can get. Some critics seem to be always finding things they can attack. It seems that's all we read sometimes."

"THE TRAIN AND THE RIVER": "I tried to set a mood and follow through. I started out with one little figure. I had intended to write a three-part invention, but I got caught up in the mood of those three bars. It became a homophonic composition, more like a song than an invention. I feel it has a mood that can get across to people who don't know anything about form and melody and so on. It's like Delius and Debussy . . . you feel it."

SCHOOLS OF JAZZ: "It's hard to listen and not have your own taste. If it were possible for someone to recognize your music as they recognize you as a human, and not put demands on you to be in a school or a camp . . . It would be nice if everyone had that perspective, it would broaden your horizons."

SHORTY ROGERS: "He's the man that really helped me all the way down the line. I worked with him for six or seven years. As a bandleader, he allowed me to do anything I wanted within the realm of possibility. He studies with my teacher, Dr. LaViolette. And he's a wonderful little guy."

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

recommended

ERNESTINE ANDERSON

Miss Anderson is possessed of a fine voice and a way of singing that at times brings back memories of a serious Pearl Bailey. In *Hot Cargo!* (Mercury MG 20354), she sings a dozen good tunes with backing by Harry Arnold's band and a small group.

What she does with sings like *Mad About the Boy*; *Did I Remember?*; *Experiment*; *The Song Is Ended*; *Love for Sale*, and *Ill Wind*, among others, is to give them a treatment which is certainly not wholly pop. Nor is it wholly jazz. It's tasteful, sensitive, and hard to categorize. Perhaps it shouldn't be. It has a charm and flavor all its own. (D.C.)

ALTHEA GIBSON

Although much of the sales appeal of this album, *Althea Gibson Sings* (Dot 3105) undoubtedly must be directed to her fans in the sports world, there is much to justify her record debut on straight musical grounds.

The tennis star displays a rich, creamy voice, good time, and considerable feeling for a song. The principal criticism of this album, then, lies in the choice of tunes. They're a varied lot, ranging from *Around the World to September Song*. But the emphasis is put on too many trite pop songs, "safe" numbers for her first album. With more specialized material, Miss Gibson might have been better off.

Vocally, her chief fault lies in shaky intonation. Her voice is not all displeasing and, when doing an oldie such as *I Can't Give You Anything But Love*, she shows a tendency to swing. Next time around, though, let's hope the musical supervision is on a higher level. Here, there is too much catering to rock 'n' roll influence. (J.A.T.)

NEAL HEFTI

When jazzmen get together to make pop records, the pop people should listen. Hefti's *Pardon My Doo-Wah* (Epic LN 3481) is a wholly enjoyable and tastefully commercial L.P., spiced with some good solos by some top New York jazzmen, including Phil Woods, Jerome Richardson, Joe Wilder, Milt Hinton, Lou Stein, Frank Rehak, Seldon Powell, Ernie Royal, Al Cohn, and George Duvivier.

The tunes, all Hefti's, include some from Basie's book, among them *Cherry Point*; *Two for the Blues*; *Kiss Me First* (*Why Not*); *Cool Blue* (*Plymouth Rock*); *Oh, What a Night for Love* (*Softly, with Feel-*

ing), and *Li'l Darlin'*. Some have lyrics by Steve Allen, others have words by Jon Hendricks. Some are just doo-wahed by the eight-voice chorus.

The band writing is rich and widespread. The solos are perky. And as a result, some fine jazzmen should be getting a little air play, although I doubt if many DJs will take the trouble to check the notes for solo credits. But this is the kind of set which could help bring some sanity into the pop field. (D.C.)

GERTRUDE LAWRENCE

Gertrude Lawrence pursued a varied and impressive career in the American theater until her death in 1952. Decca has assembled a few of the musical moments from that career in *A Remembrance* (Decca DL 8673).

Included are 11 songs, with orchestral backing directed by Jay Blackton and Harry Sosnik. Miss Lawrence is featured in interpretations of *Someone to Watch Over Me*; *I've Got a Crush on You*; *Do-Do-Do*; *A Guy Named Joe*; *Someday I'll Find You*; *Together*; *Limehouse Blues*; *Exactly Like You*; *Poor John*; *Jenny*, and *On the Sunny Side of the Street*.

Since Miss Lawrence's charm encompassed much more than her singing ability, this is not singing of universal appeal. There are several moments of delicate charm, however. This should be of interest to anyone concerned with the history of musical comedy. (D.G.)

PISANO-BEAN

Like so many of this mood jazz series, *Makin' It* (Decca 9206) is not so much all jazz as sound, modern, light music, expertly played by jazz musicians with predominantly jazz feeling. Here the accent is on the guitar work of John Pisano and Billy Bean, dueting in a variety of settings, from the moody disturbance of arranger Fred Katz, who produced the album, to the brassy cheek of Calvin Jackson, who scored *Little Old Lady*.

Pisano and Bean, fine modern guitarists, blend suitably with the supporting groups or, in the case of *The Song Is You*, stand capably on their own frets above the sole bass support of Hal Gaylor.

Definitely for fanciers of modern guitar, this set may provide many a titillating moment as one puts the notes aside and compares the differing approaches to the instrument by both players. (J.A.T.)

FELICIA SANDERS

Miss Sanders is a compelling singer to watch and a completely satisfying singer to hear on record. In *That Certain Feeling* (Decca DL 8762), she is showcased handsomely in a collection of 12 songs which might have come out of one of her nightclub presentations. I use presentations advisedly, because Felicia doesn't put on an act or sing a set. She makes a presentation of varied material in a thoroughly professional manner, using her wonderfully warm and flexible voice to create and sustain a series of moods and to build to a climax.

In this set, her material is, as usual, splendid. It varies from the humorous *Rabbit at Top Speed* to the wistful *It Never Was You* to the rowdy *I Like New York* to the blue *Music, Maestro, Please* to the warmth of *Summer Love*. And there are others . . . each with its own glow.

Her backing is directed by her husband, Irv Joseph, an extraordinarily talented pianist and accompanist. Three groups share the background work: a big band, a rhythm section, and a string orchestra. Joseph's arrangements are as tasteful and creative as his solo accompaniment is when they work together live. I found his work on *Music, Maestro, Please* quite as electric as her throbbing vocal.

There are indeed many songs around today that are lucky Felicia Sanders sings them. Twelve of them are in this set. (D.C.)

SHEARING-STATON

It is not all surprising that this album (*In the Night*, Capitol F1003) should head the best-selling list of jazz L.P.s as reported by this magazine. There is much jazz of the smooth, clean George Shearing variety within the grooves, but the real excitement lies in the singing of Dakota Staton.

That the record is not completely a jazz album matters little—the music is solidly swinging all the way, equally divided between the instrumental quintet and Miss Staton's vocals.

There's a solid, belting quality in Miss Staton's singing that is in the best tradition of the earthy blues shouters. Her approach, however, is much more sophisticated, definitely more reminiscent of recent Dinah Washington than of, say, Mamie Smith. But the spirit is there, the emotional freedom that allows her to open up and wail.

Shearing's men are in fine fettle as they run through six instrumentals such as *Senior Blues*; *Easy*; *Pawn Ticket*; *From Rags*

(Continued on Page 33)

Riverside means the finest in recorded jazz

...and the results of this year's Down Beat poll of the International Jazz Critics helps to prove the point! Particular thanks to the critics for singling out for long deserved recognition—

Thelonious Monk

Critics' Choice as Number One among jazz pianists

This genius of modern music is an exclusive *Riverside* recording artist; he is brilliantly represented on *Riverside* by these exceptional albums—

MONK'S MUSIC: new, expanded scorings of notable Monk compositions; with Coleman Hawkins, John Coltrane, Art Blakey. (RLP 12-242)

MULLIGAN MEETS MONK: with Gerry Mulligan in a once-in-a-lifetime collaboration between two jazz giants. (RLP 12-247)

BRILLIANT CORNERS: sensational, widely acclaimed album with Sonny Rollins, Max Roach. (RLP 12-226)

THELONIOUS HIMSELF: a rare, deep-probing excursion into solo piano. (RLP 12-235)

THELONIOUS MONK PLAYS DUKE ELLINGTON: remarkable tribute by one jazz titan to another (RLP 12-201)

THE UNIQUE THELONIOUS MONK: the Monk touch applied to seven "standards," with startling and witty results (RLP 12-209)



AND WATCH FOR HIS LATEST,
TO BE RELEASED SHORTLY—

THELONIOUS IN ACTION: Monk's quartet, with Johnny Griffin, in an on-the-spot recording at the Five Spot Cafe. (RLP 12-262)

Riverside means the brightest new stars

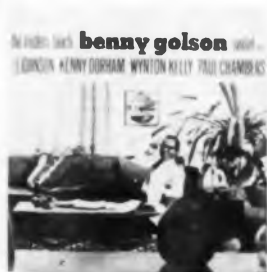
Thanks to the critics for voting "New Star" honors to these exceptional jazz artists, who can be heard as leaders only on *Riverside* LPs—

BENNY GOLSON: *The Modern Touch* (RLP 12-256) is a best-selling new album showcasing Golson's tenor and arrangements, plus J. J. Johnson, Kenny Dorham, etc.

WILBUR WARE: *The Chicago Sound* (RLP 12-252) spotlights the fabulous bassist with a home town gang featuring Johnny Griffin.

BILL EVANS: *New Jazz Conceptions* (RLP 12-223) offers the sparkling inventiveness of the young pianist now featured with Miles Davis.

ABBEY LINCOLN, who received the highest vote total for "Female Singer—New Star", made her exciting jazz debut, with all-star backing, on (RLP 12-251).



Sonny Rollins

The sensational young star, already a major jazz influence, is rated just a whisper behind first place on tenor sax in the poll.

He is outstandingly represented on *Riverside* by two albums—

FREEDOM SUITE: featuring Rollins' remarkable, truly different extended composition, "The Freedom Suite" (RLP 12-251)

THE SOUND OF SONNY: unusual, inventive treatments of eight standards and an original (RLP 12-241)

and is featured in striking support of other *Riverside* stars on such LPs as KENNY DORHAM's *Jazz Contrasts* (RLP 12-239); THELONIOUS MONK's *Brilliant Corners* (RLP 12-226); and ABBEY LINCOLN's jazz-vocal debut (RLP 12-251)



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.

Mose Allison

YOUNG MAN MOSE—Prestige 7137: *Somebody Else Is Taking My Place; Don't Get Around Much Anymore; Bye, Bye Blues; How Long Has This Been Going On?; I Told Ya I Love Ya. Now Get Out; Baby, Let Me Hold Your Hand; Stroll; I Hadn't Anyone Till You; My Kind of Love; Sleepy-Time Gal.*

Personnel: Allison, piano, trumpet; Addison Farmer, bass; Nick Stabulas, drums.

Rating: ★★★★★

Mose strays from his own material to investigate some standards, but his personal touch remains, as, for instance, on the little fill phrases behind his vocal on *Don't Get Around Much*.

His basic blues conception remains, however, in his treatment of the non-Allison material. And while it is not as strong as, say, his *Back Country Suite*, it does have the flavor of those sketches.

This, I think, is Allison's greatest asset. It could be argued that he "makes every-

thing sound the same," but while that may be apparently true, it's a shallow surface observation. Whether he works with his own material or with songs of others, he is always working in his style, and without bending or warping material to fit that style.

On *Stroll*, Mose plays a tight, somewhat wispy muted trumpet, in keeping with the feeling his piano establishes.

To sum up, this set is another good Allison LP but not as constantly stimulating as his earlier sets, largely because he is not so extensively represented as composer. I feel he works best with his own material. (D.C.)

Feather-Hyman

THE SWINGIN' SEASONS—M-G-M E 3613: *The Swingin' Seasons; Sounds of Spring; Summer Sequence; Early Autumn; Winter Sequence*—

Dasher, Dancer, Prancer, Vixen, Comet, Cupid, Donner, Blitzen.

Personnel: Tracks 1, 2, 3, 4: Dick Hyman piano, organ; Don Lamond, drums; Ed Safranek, bass. Tracks 5 to 12: Joe Wilder, trumpet; Kai Winding, trombone; Jim Buffington, French horn; Bill Barber, tuba; Vinne Dean, alto, flute; Herbie Mann, tenor, flute; Ralph Burns, piano; Bill Bauer, guitar; Osie Johnson, drums; Oscar Pettiford, cello, bass.

Rating: ★★

The second side of the record is *Winter Sequence*, which was released several years ago as a 10-inch LP. Feather wrote and Burns arranged the personifications in music of the reindeer.

The rating is for the first LP side, a trio treatment of two new pieces and two originally written for the Herman band. Hyman's *Seasons* and Leonard Feather's *Sounds* are pleasant but not particularly memorable. The organ treatment of the central theme from *Summer Sequence* is interesting but pallid after hearing the Herman band treatment, still available on *Harmony*.

While it's not really proper to compare the two, there is a distinct loss of color on the trio version, which makes it more another original and less the absorbing orchestral work it was born.

Early Autumn is Hyman's all the way, with a bow to Erroll Garner in the second chorus.

For all the blandness of the new side, the set does make the *Winter Sequence* available again. (D.C.)

Flory-Porcino

JAZZ WAVE—Jubilee 1066: *Jazz Wave; Davy Jones; An Occasional Man; I Cover the Waterfront; Between the Devil and the Deep Blue Sea; Someone's Rocking My Dreamboat; Ocean Motion; Rapture; On a Slow Boat to China; Jonah and the Whale; Sea Chase.*

Personnel: Med Flory, Charlie Kennedy, alto, tenor; Richie Kamuca, Bill Holman, tenors; Bill Hood, baritone; Al Porcino, Ray Trincari, Jack Hohmann, Lee Katzman, Coate Candoli, trumpet; Dave Wells, bass trumpet, trombone; Lew McCree, trombone; Red Kelly, Buddy Clark, basses; Russ Freeman, piano; Mel Lewis, drums. Candoli subs for Katzman on Tracks 2, 4, 6, 8 and 10. Clark subs for Kelly on same tracks.

Rating: ★★★★★ 1/2

This is the rehearsal band nurtured through most of last year by Flory and Porcino. Until these recording sessions, the band never had seen the light of a gig—and still has not had a real airing. Its appearance at the forthcoming Monterey Jazz festival Oct. 3-5 should garner further deserved attention from recording companies.

Unfortunately for the band's record debut, six tracks were recorded at the Hollywood Palladium. Difficulties in mike placement apparently beset the engineer, and the result is painfully obvious. One need but compare every other track, starting with No. 1, to observe the marked difference in recording quality between the Palladium date and those tracks cut in a studio.

Recording quality aside, however, this is roaring, walloping big-band jazz of the highest order. Though replete with well-conceived, relaxed solo work, it is the band's spirit and the quality of writing by Flory, Bill Holman, Bob Enevoldsen, Lennie Neihaus, and Hood that raises the set to an above-average level.

Between the Devil opens and closes with a flowing, airy sax section statement; this sax sound is again evident in another Holman arrangement, *Occasional Man*, both arrangements being excellent examples of his linear style of writing. Again in *Dreamboat*, Holman's third arrangement for the date, there is the long-lined, perpetually moving feel that has become this arranger's trade mark. In the latter, moreover, Holman delivers himself of an earthy, hard tenor solo.

Of Flory's two originals, *Jazz* and *Davy*, the former is the smoother structurally—although the longer *Davy* is a real kicker.

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. Ahmad Jamal, *But Not For Me* (Argo 628)
2. Jonah Jones, *Swinging on Broadway* (Capitol 963)
3. Erroll Garner, *Concert by the Sea* (Columbia 883)
4. Count Basie, *Basie* (Roulette 52003)
5. Shelly Manne and His Friends, *My Fair Lady* (Contemporary 3527)
6. Miles Davis, *Relaxin'* (Prestige 7129)
7. Jonah Jones, *Muted Jazz* (Capitol 839)
8. Andre Previn and His Pals, *Pal Joey* (Contemporary 3543)
9. Modern Jazz Quartet, *One Never Knows* (Atlantic 1284)
10. Horace Silver, *Further Explorations* (Blue Note 1589)

the second ten

11. Stan Kenton, *Back to Balboa* (Capitol 995)
12. Modern Jazz Quartet (Atlantic 1265)
13. Andre Previn, *Gigi* (Contemporary 1696)
14. Ella Fitzgerald at the Opera House (Verve 8466)
15. Dave Brubeck, *Dave Digs Disney* (Columbia 1059)
16. Dukes of Dixieland, *Mardi Gras Time* (Audio Fidelity 1862)
17. Ella Fitzgerald sings Duke Ellington (Verve 4010-4)
18. Gentleman of Jazz, *Ramsey Lewis* (Argo 611)
19. *Have Blues Will Travel* (World Pacific 509)
20. Erroll Garner, *Soliloquy* (Columbia 1060)

...Comet, Cupid
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...China; Jonah and

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...Holman, tenors; Bill
...Ray Trincardi, Jack
...Candoli, trumpets;
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...Buddy Clark,
...Mel Lewis, drums.
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...y is a real kicker,

thanks to Lewis' vitally propulsive drumming. Parenthetically, Lewis is the rhythmic blood and guts of the entire album.

Enevoldsen, who contributed three arrangements to the album, wrote two around soloist Wells (bass trumpet) and Flory (alto). *Waterfront* and *Rapture* respectively. Both are ballads, and the hornmen play with conviction, Wells quite movingly. *China*, the third Enevoldsen arrangement, doesn't measure up to the quality of, say, Holman's writing.

Altoist Kennedy is heard in but one solo, on *Sea Chase*. A pity, because his piece, though brief, is pithy.

Were the writing in the entire set up to the level of Holman's three, the verdict would be a mandatory ★★★★★. As is, however, the record is worth having.

As to that reference in the notes about "...some cool, Miles Davis trumpeting"—ignore it, please. Miles couldn't make the session. (J.A.T.)

Stan Getz-J. J. Johnson

STAN GETZ and J. J. JOHNSON AT THE OPERA HOUSE—Verve (Claf Series) V-8265: *Billie's Bounce; My Funny Valentine; Crazy Rhythm; Yesterdays; It Never Entered My Mind; Blues In The Closet*.

Personnel: Stan Getz, tenor; J. J. Johnson, trombone; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Connie Kay, drums.

Rating: ★★★★★

Here is a meeting to remember. It is one of those all too rare occasions when everything seems just right. Both hornmen are in optimum blowing fettle and play to and for each other. The rhythm section is ideal, it simply waits away, laying down a solid carpet of time for the hornmen.

It is difficult to single out any specific track or solo for special praise. Particularly stimulating are the passages that come after the individual solos, when Stan and J.J. weave together, first one, then the other taking the lead.

Some magnificent moments occur in *Billie's*, *Crazy*, and *Blues*. *Yesterdays* and *Entered* are vehicles for J.J. and Stan respectively. Although the trombonist opens his ballad rather superficially, he soon warms up to a deeper level of playing. If there is a weak track in the set though, it is this one. Stan's ballad is straight and tender; he plays as he were singing the lyric and his lovely closing bars are a triumph.

By no means miss this one. (J.A.T.)

Paul Gonzalves

COOKIN'—Argo LP626: *Festival; Clark's Bars; Daddy's Palms; Blues; Impeccable; Paul's Idea; Pat Bark; Millie Terry; Funky*.

Personnel: Gonzalves, tenor; Clark Terry, trumpet; Willie Jones, piano; Jimmy Woode, bass; Sam Woodyard, drums.

Rating: ★★

There is, predictably, a lot of passionate playing on this record. But if passionate playing were the answer to meaningful jazz improvisation, then obviously a lot of rxb tenor men could cut a lot of jazzmen.

Passion needs its complements, and it won't answer for continuity, form, range, imagination—it answers only for passion. Also Gonzalves shows some fumbling in fingering (thereby in time) and even in harmony now and then during most of the medium and up tempos.

Nobody is helped by a piano that was incredibly out of tune. Certainly Jones wasn't because he has what sounds like an unusual and suggestive harmonic conception—but under the circumstances, one can't really be sure.

Terry—a man who has made a personal and valid trumpet style out of his own generous wit (I mean that word in the

deepest sense), Rex Stewart (valve-flicking and all), Dizzy, Miles, a somehow smooth-running eclecticism, and an ability to make delightful sense out of almost constant interpolations—acquires himself like Clark Terry. (M.A.V.)

Coleman Hawkins-Roy Eldridge

COLEMAN HAWKINS and ROY ELDRIDGE AT THE OPERA HOUSE—Verve (Claf Series) V-8266: *Bean Stalkin'; I Can't Get Started; Time On My Hands; The Walker; Tea For Two; Blue Moon; Cocktails For Two; Kerry*.

Personnel: Coleman Hawkins, tenor; Roy Eldridge, trumpet; John Lewis, piano; Connie Kay, drums; Percy Heath, bass.

Rating: ★★★★★

Teaming Hawk and Roy was a ploy that ought to have been highly successful, yet here it didn't quite come off. Although each hornman came close, neither reached the heights of excitement that one might expect. It was as if both were a little tired and, though they pushed hard, couldn't quite make it.

The first and closing tunes (*Stalkin'* and *Kerry*) contain most of the high-pressured blowing. There are moments when Roy cooks in fine form and Hawk really gets rolling, but, unfortunately, this is not sustained.

One of the better moments in the set is Roy's magnificent open horn on *Started*. Bean follows this with some deeply felt tenor on *Time*; but he's done much better and it's plain to be heard.

Much of the letdown in this album follows from the choice of up tempoed tunes. *The Walker* and *Kerry*, for example, are of vintage circa 1945, sort of parboiled bop that doesn't ring true today. (Roy's high-noted entry to his *Walker* solo is a scalp tingler, by the way.)

A driving set that could have been, but isn't. (J.A.T.)

Bill Holman

THE FABULOUS BILL HOLMAN—Coral 57188: *Airquin; Evil Eyes; You And I; Bright Eyes; Come Rain Or Come Shine; The Big Street*.

Personnel: Bill Holman, tenor, arranger, composer, leader; Charlie Mariano and Herb Geller, alto; Charlie Kennedy and Richie Kamuca, tenors; Steve Perlow, baritone; Al Porcino, Ray Linn, Conte Candoli, trumpets; Stu Williamson, trumpet and valve-trombone; Bob Fitzpatrick, Ray Sims, Lew McCreary, trombones; Lou Levy, piano; Max Bennett, bass; Mel Lewis, drums. (Trombonist Harry Betts replaces McCreary on *Evil Eyes*, *You And I* and *Bright Eyes*.)

Rating: ★★★★★

Though this album has been in release for some months (some discerning thief made off with our review copy thus delaying the review) there hasn't been another big band record released in the interim from the west coast that has so much to offer. This is one of the year's outstanding big band albums.

Holman arranged all the numbers, composed three of the six. Most interesting track in the album. *The Big Street*, is an extended work by the 31-year-old Californian. It takes up most of the B side and makes for an excellent closer.

Thanks to Mel Lewis' consistent propulsion and the undeviating bass work of Max Bennett, the rhythm section leaps along in overdrive all the way. In addition to his completely tasteful intros and solos, pianist Lou Levy fills to capacity his rhythm role.

Under the firm guidance of the lead chain men, the saxes and brass sections play with a precision outshone only by a tremendous, all-pervading drive. There rarely

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is a sloppily played phrase in the entire set.

Opening with a shouting *Airegin*, the first side is well balanced by the following tracks, a catchy, medium paced *Evil*, a smoothly gliding *You* and a rocking *Bright* that features trumpets tackling the principal line.

As a contrasting opener to the second side, *Shine* is taken slowly with Holman's tenor roughly caressing the melody for a chorus before Sims enters restrainedly and unpretentiously to speak his piece. Here again the belting brass, perfectly balanced by engineer Dayton Howe, engulfs everything.

Writing of his *The Big Street* in the liner copy, Holman points out its division into three parts and says he tried to "... make use of basic melodic and rhythmic materials. Backgrounds, interludes and some ensembles are built from thematic material, with an attempt made to make each version of a fragment swing as much as the original."

Apart from some powerful solo work in *Street* by Candoli, Levy and the tenors, most of the excitement stems from the composer's ensembles. As a unified work this piece can be considered Holman's finest writing to date. It is emotionally moving and conceptually fresh. Best of all—it swings around the maypole and back again.

For the best in west coast big band jazz, this is it. (J. A. T.)

JATP All-Stars

JATP ALL-STARS AT THE OPERA HOUSE—Verve (Clef Series) V-8267: *The Slow Blues*; *Merry Go Round*; *Stuffy*.

Personnel: Side One—Lester Young, Illinois Jacquet, Flip Phillips, tenors; Sonny Stitt, alto; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Jo Jones, drums. Side Two—Stan Getz and Coleman Hawkins, tenors; Roy Eldridge, trumpet; J. J. Johnson, trombone; John Lewis, piano; Percy Heath, bass; Connie Kay, drums.

Rating: ★★½

"Tonight," says Norman Granz as he introduces the musicians on this album, "it's Jazz At the Philharmonic night in Los Angeles." Even if there were an Opera House in L.A., the liner copy clearly states the recording was made in Chicago. Judging from the varying quality of sound reproduction on both sides of this record it seems likely that each side was recorded on a different occasion. The balance on side one is good; side two is terrible. Ah, well

Were it not for the slow blues that opens the album the entire package would not deserve even a "fair" rating. *Merry* and *Stuffy* have all the earmarks of a helter-skelter JATP concert—careless, don't give-a-damn blowing for the most part. Even the generally good performances on the blues don't completely salvage the LP.

There are flashes of good jazz here and there, from J.J., from Peterson, Stitt, Flip, Ellis, and Brown. But mere flashes is no reason for shelling out hard-earned money for what is, sadly, a slovenly album.

Peterson gets the blues off to a romping start and is followed by Brown's earthy bass and Ellis' fundamental guitar. Then, in this order, Young, Phillips, Stitt, and Jacquet play solos of varying worth.

After that first track, however, it is the usual JATP runaround with Jacquet, for instance, slipping into blatant repetition at the close of *Merry* while the other horns

riff routinely behind his honking.

Bad balance and hollow sound to the contrary notwithstanding, *Stuffy* becomes almost one long bore. Hawkins plays with typical rolling grace, but even for him the number seems to be a drag. J.J. gets off the best solo but begins blowing quite a distance from the mike. Indeed, the sloppy recording job does no justice at all to the rhythm section; hollowly thudding away in the background.

Inasmuch as this album was not completely recorded at one concert (let's forget the Chicago Opera House), one wonders whether it would really have been too much trouble to the producers to have turned out something more worthwhile. After all, the palmy days of the jazz record business are over and fans have become much more discriminating in their purchases since the first JATP bash.

Save your Confederate money, folks. (J.A.T.)

The Jazz Modes

THE MOST HAPPY FELLOW—Atlantic 1280: *Standing on the Corner*; *Joey, Joey, Joey*; *Warm All Over*; *Happy to Make Your Acquaintance*; *My Heart Is So Full of You*; *The Most Happy Fella*; *Don't Cry*; *Like a Woman*; *Somebody Somewhere*. Personnel: Julius Watkins, French horn; Charles Rouse, tenor; Gildo Mahones, piano; Martin Rivera, bass; Ron Jefferson, drums; Eileen Gilbert, vocal (Track 5).

Rating: ★★

The record is a new release; this is not a late account.

By now, the assignment of doing jazz versions of Broadway scores is almost a conventional one—and handling it as a conventional job is bound to become a common thing. The pleasant conventionality of the handling here is not always intended, but that is the result.

It first of all involves the scores because, although there are several commendable efforts (and in *Acquaintance* at least one imaginative and successful one) to do some writing and arranging on the lines of these tunes, the tunes have been adapted to the way this group plays. And the group, despite Watkins' horn, sonority, and scoring, is basically a conventional eastern blowing group.

Since the most energetic solos are on one of the most familiar tunes (*Happy Fella*), perhaps a lack of familiarity had something to do with it, but the improvisations themselves are usually blandly conventional, too. (M.W.)

Lennie Niehaus

I SWING FOR YOU—EmArcy MG 36118: *P&L*; *I See Your Face Before Me*; *Four Eleven West*; *Soon*; *He Ain't Got Rhythm*; *Kiss Me and Kill Me*; *Little Girl Blues*; *Don't You Know I Care?*

Personnel: Niehaus, alto; Ed Leddy, trumpet; Ken Shroyer, bass trumpet; Steve Perlow, baritone; Bill Perkins, flute, tenor; Lou Levy, piano; Red Kelley, bass; Jerry McKenzie, drums.

Rating: ★★½

A strange and very disappointing recital.

In the first place, there's the writing. Niehaus' scores have usually been best, I think, when most derivative (specifically, derivative of the writing on the Miles Davis Capitols). But here most of them use a slightly "advanced" version of the manner that we hear from the studio-dance bands that most big radio stations maintain (or used to maintain)—trite, unimaginative, rhythmic but unswinging, obvious, and shallow. One exception is Perkins' *Blues* and another is Niehaus' arrangement of Benny Golson's *Four Eleven*.

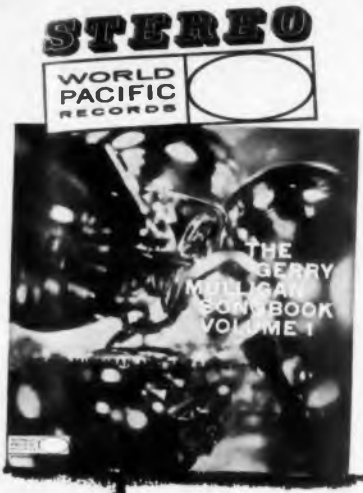
Most the solos are, in their way, almost as bland as the arrangements. Niehaus does have one on *Blues* that is strong, but it is not very original or well organized (and

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that running down the blue notes, from Parker out of Armstrong's introduction to *West End Blues*, is getting to be the sax man's stopgap).

He has a better one on P&L, and I hope the fact that so many of Niehaus' best solos are at such up tempos does not indicate a limitation. I have heard it said that those long, unbroken lines of his are only a trick of breath control. They are not, but are a use of breath control to make music that can be exceptionally exciting. I hear nothing of that quality here. (M.W.)

Machito

KENYA—Roulette 52006: *Wild Jungle; Congo Mulence; Kenya; Oyeme; Holiday; Cannonology; Frenzy; Blue a la Machito; Conversation; Tin Tin Deo; Minor Rama; Tururato.*

Personnel: Machito orchestra with Doc Cheatham, Joe Livramento, Francis Williams, Joe Newman, trumpets; Sonny Russo, Eddie Bert, trombones; Julian (Cannonball) Adderley, alto; Ray Santoz, tenor.

Rating: ★★★★★

The almost incredible bite of the brass and the spark of the soloists make this a much more than ordinary Afro-Cuban jazz set.

What has been achieved here, in addition to the solo work and that crackling brass, is a rhythmic freedom not usually found in similar sets. By comparison, for example, recent LPs by Perez Prado have a stiffness and formality wholly alien to this kind of music. Part of the difference is in the treatment, but most of it is in the looser rhythmic framework in which the band and soloists work.

Adderley, Newman, and Cheatham all have some whipping solos. Adderley and Newman, particularly, have some tunes virtually to themselves—*Oyeme, Minor Rama, Congo Mulence, and Tururato*. And on *Tin Tin Deo*, Cheatham contributes a rocketing solo, crisp and clear as a violent flash of lightning.

On the whole, this is a good LP in a vein that has been mined deeply and often. (D.C.)

MJQ-Oscar Peterson Trio

MODERN JAZZ QUARTET and OSCAR PETERSON TRIO AT THE OPERA HOUSE —Verve (Clef Series) V-8269: Side One: *D & E Blues; Now's The Time; 'Round About Midnight*. Side Two: *Should I Love You; Big Fat Mama; Indiana; Joy Spring; Elevation.*

Personnel: John Lewis, piano; Milt Jackson, vibes; Percy Heath, bass; Connie Kay, drums; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass.

Rating: ★★★★★

One of the most interesting things about this package is that it affords opportunity to compare the contrasting approaches to jazz of John Lewis' quartet and Oscar Peterson's trio. The contrast is fascinating. Take *Now's The Time*, for instance. The Peterson approach to this bop standard is sure to be fast and furious. The MJQ, however, which plays it here, takes the tune at an unusually slow tempo, dresses it up with an intro resembling code signals and eases into cunning interplay between piano and vibes. Except for Bags' occasional flurries, the take is all deliberation—but quietly pulsing deliberation. Indeed, calculated invention set in a framework of low-keyed presentation is the motif of the quartet's set.

Peterson's jet-propelled trio, on the other hand, throttles down only once in its set of five tunes—for Clifford Brown's contemplative *Joy Spring*. Despite Oscar's rippling rendition of this quiet song, there is in his playing too much metallic quality of touch imparting a hardness of feeling where sensitiveness ought to prevail.

In *Mama* Herb Ellis' assorted down-

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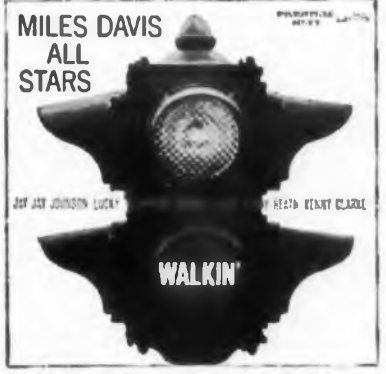
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homelies make it clear where his heart lies. Few contemporary guitarists can cook in such earthy terminology as does this Texan. His rhythm playing, moreover, gets an effect akin to tightly played brushes on a snare drum which contributes mightily to the trio's incessant drive.

As for Ray Brown, his solo on *Mama* is merely added testimony to his greatness as a bassist. To these cars Brown and Ellis make the greatest rhythm duo in modern jazz. They completely know their function and consequently weld themselves into a powerhouse unit behind the dynamic Peterson.

Though neither group reaches an apex of performance as on other LP's, there is sufficient cooking going on here to warrant recommendation. (J.A.T.)

Monk-Blakey

ART BLAKEY'S JAZZ MESSENGERS WITH THELONIOUS MONK—Atlantic 1278: *Evidence*; *In Walked Bud*; *Blue Monk*; *I Mean You*; *Rhythm-A-Ning*; *Purple Shades*.

Personnel: Monk, piano; Blakey, drums; Johnny Griffin, tenor; Bill Hardman, trumpet; Spanky DeBrest, bass.

Rating: ★ ★ ★ ★

This is another set combining Monk with a group not his own but that soon becomes his own.

Griffin throughout has less of the run-away fire and more cohesion than his recent recordings have shown. Hardman, too, seems in better control than on recent outings.

Blakey's work is not so blatantly out front as when he is at the reins, but his presence is certainly felt rhythmically and creatively.

Some of the ensembles, as on *Evidence*, show signs of roughness around the edges. And neither horn soloist manages to sustain the level set in *Purple Shades* and in *Blue Monk* all the way through the other tracks. DeBrest also solos well on both tunes. On *Shades*, Monk comes through with some concise and witty work behind the soloists.

The LP is angular, often quite brittle, but also quite representative of Monk and where he stands today. (D.C.)

Gerry Mulligan

THE GERRY MULLIGAN SONG BOOK. VOL. 1—World Pacific PJ-1237: *Four and One More*; *Crazy Day*; *Turquoise*; *Sextet*; *Disc Jockey Jump*; *Venus De Milo*; *Revelation*.

Personnel: Gerry Mulligan, baritone; Zoot Sims, alto and tenor; Al Cohn, tenor and baritone; Lee Konitz, alto; Allen Eager, alto and tenor; Freddie Green, guitar; Henry Grimes, bass; Dave Bailey, drums.

Rating: ★ ★ ★ ★

This particularly happy meeting shows what can happen when a battery of big guns on saxophone are assembled to play some of Mulligan's best modern jazz compositions arranged with the intelligence and strength of a Bill Holman. Only tune not arranged by Holman here is the charmingly relaxed *Crazy Day*, written and arranged especially for the date by Gerry.

One of the more interesting aspects of this date is the switching of instruments. Cohn plays great, virile, raspy baritone on *Four*; Zoot's direct-to-the-point alto is much in evidence on no less than five tracks; Eager blows some surprisingly Birdlike alto on the up tempoed *Revelation*. Only hornmen who stick with their accustomed instruments are Gerry and Lee.

Of the seven tracks included only two, *Sextet* and *Venus*, fail to maintain the swinging level of performance attained on all the others. This certainly is no fault



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of the rhythm section which cooks consistently and with perfect time. And anybody who may doubt the value of Freddie Green to any rhythm section has only to cock an ear.

On playing these tracks over and over one wonders why Gerry was assigned the opening solos on five out of the seven tunes. This makes for a tonal sameness unbelleied by the excellence of his playing throughout. On *Four* and *Disc Jockey*, for example, Cohn's baritone and Lee's alto respectively take the lead solos to quite desirable effect.

As this essentially is a soloists' LP, Holman's neat arrangements serve principally as frameworks to set style and pace. The arranger's gift for writing a unique sax section sound, moreover, is a distinctive characteristic in all the tracks. In *Revelation* Holman brilliantly exploits fully his limited instrumentation achieving a multi-section effect.

From the viewpoint of tonal contrast alone one feels the lack of a piano here. The extra fullness that instrument contributes to the rhythm section, one feels, would have been a decided asset. But lacking a piano, Green is the anchor man, and he is solidly rooted.

Some inspired solo and section sax playing are energetically bootied by a powerful rhythm trio here. (J. A. T.)

Gerry Mulligan-Chet Baker

GERRY MULLIGAN QUARTET (Reunion With Chet Baker)—World Pacific PJ-1241: *Reunion*; *When Your Lover Has Gone*; *Stardust*; *My Heart Belongs To Daddy*; *Jersey Bounce*; *Surrey With The Fringe On Top*; *Travelin' Light*; *Ornithology*.
Personnel: Gerry Mulligan, Chet Baker, trumpet; Henry Grimes, bass; Dave Bailey, drums.
Rating: ★ ★ ★

Seldom has a heavensent commodity come the way of a record company as did the original Gerry Mulligan quartet when it fell into the lap of a fledgling Pacific Jazz. Those first quartet records are generally credited with putting the label into full-time business. Now, perhaps in a nostalgic glance over five years, the fullgrown firm has chosen to reunite Mulligan and Baker in an interesting set of seven established tunes and one original by Gerry, *Reunion*.

Not a little nostalgic ourselves, we pulled off the shelf some of the original Mulligan quartet sides just to see what a difference a half-decade makes. It is said comparisons are odious; they also are most interesting—in this case anyway.

In the lean and hungry days the boys played with conviction born of a new and exciting idea conceived by accident of having to work in a pianoless club. Necessity was indeed the mother . . . The original Mulligan quartet was a musical and commercial success; the result of this recent session reuniting the two old comrades is no gas musically but commercially should ring the bell in record stores.

Spirit is the principal ingredient lacking here. On only two tracks, *Surrey* and *Ornithology*, does the quartet shake awake. Mulligan virtually takes over the former, freely speaking and swinging his head off for the first time in the set. Bassist Grimes, also, gets off his most spirited solo, but it's Gerry's track, *Ornithology*, the only really up tune, seems to inspire the two hornmen to get off the ground collectively and individually and they clip along with pretty cogent blowing. Organizationally this num-

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ber tends to disintegrate toward the close, but the feel and swing is by then happily established.

The rest of the tracks range from a poor *Daddy*, replete with corny Mulligan phrases, to a *Stardust* made glittering by an appealingly lyrical Baker solo with thoughtful, intelligent phrasing and sound tone.

Talking comparisons once more, it is interesting to note that, despite the fine Grimes-Bailey rhythm team, there is more swinging cohesion to the 1952 sides. This is no doubt due to the experience of prolonged union. From the "reunion" tracks one gets the impression that the session was just another record date for all concerned.

For perhaps the clearest example of contrast between the old and the new try comparing Baker's cooking solo on *Swing-house* with his comparatively clumsy blowing on *Ornithology*. The fleetness of thought evident on those early sides seems largely gone.

In over five years each has clearly gone his own way. Inevitably, the past eludes recapture.

As for the annotator, somebody call a doctor—quick! (J.A.T.)

Gene Quill

THREE BONES AND A QUILL—Roost 2229: *The Preacher; Wa' Hoo; What's My Name?; Three and One; Look Ma, No Hands; Little Beaver; In a Mellotone.*

Personnel: Quill, alto; Jimmy Cleveland, Frank Rehak, Jim Dahl, trombones; Nat Pierce or Hank Jones, piano; Whitey Mitchell, bass; Charlie Persip, drums.

Rating: ★★½

The smoothness of the three trombones and the jaggedness of Quill's alto combine to make a generally listenable, often stimulating set.

Dahl gets his first extended opportunity to blow on the set and demonstrate how much he has grown in the last year as well as how much he has absorbed from his mates in the Johnny Richards trombone section (Rehak and Cleveland). Of the trombone trio, Rehak often goes for broke into the upper register while Cleveland works within his facile frame of reference but never really at full capacity. Dahl seems to be pacing himself and playing with taste and awareness.

Quill carries the strident voice in the group, and continues to retain his rights to the title *Angry Young Man* of the Saxophone. Some of his entrances are so vicious and biting, they manage by temperament alone to have an almost rhythmic propulsion.

The originals are fairly routine themes, except for *Wa' Hoo*, which is so close to its mother, *Ja-Da*, as to raise a question about properly calling it an original. (D.C.)

Jorgen Ryg

JORGEN RYG QUARTET — EmArcy MG 36099: *I Didn't Know; Chloe; Gilchrist; Ain't Misbehavin'; Orangutango; Autumn Leaves; Mean to Me; Serenade T.D.P.J.H.M.; El Domingo; Our Love Is Here to Stay; Whispering; Polka Dots and Moonbeams.*

Personnel: Ryg, trumpet; Jorgen Lausen or Atly Bjorn, piano; William Schioppfe, drums; Erik Moseholm, bass.

Rating: ★★½

A recital by a Danish trumpeter of obviously very able musicianship, who, without being slick and with the possible exceptions of *Orangutango* and *Leaves*, apparently had little that was forceful or really creative to say.

The suggestion in the notes that he plays rather like Bobby Hackett modified by

Miles Davis and others describes his style well—except that there is a slight imbalance between such a lyrical approach and Ryg's occasionally edgy tone and attack.

The other men (especially Moseholm) show a cohesion and a drive that is exceptional if the work on records of some Swedish rhythm sections establishes some kind of Scandinavian norm. (M.W.)

Dinah Washington

DINAH WASHINGTON SINGS FATS WALLER—EmArcy MG 36119: *Christopher Columbus; 'Tain't Nobody's Business; Jitterbug Waltz; Someone's Rockin' My Dreamboat; Ain'tcha Glad; Squeeze Me; Ain't Misbehavin'; Black and Blue; Everybody Loves My Baby; I've Got a Feeling I'm Falling; Honeysuckle Rose; Keepin' Out of Mischief Now.*

Personnel: Miss Washington, vocals; Ernie Wilkins, arranger-leader; Reunald Jones, Charlie Shavers, Doc Severinon, Clark Terry, Ernie Royal, Ray Copeland, trumpets; Julian Priently, Jimmy Cleveland, Sunny Russo, trombones; Rod Laury, bass trombone; Jerome Richardson, lead alto, flute; Sahib Shihab, alto; Benny Goldson, tenor; Frank Weas, tenor, flute; Eddie Chamblée, tenor, vocals; Charlie Wilson, baritone; Jack Wilson, piano; Freddie Green, guitar; Richard Evans, bass; Charlie Persip, drums.

Rating: ★★

Leather-lunged Queen Dee may well have a commercial winner in this collection of songs associated with the late Fats Waller. Attractively packaged in color art with an impish Fats and idealized portrait of Dinah, the album boasts a powerhouse band playing Wilkins' arrangements. On two tunes (*Everybody and Honeysuckle*), Dinah is abetted vocally by her husband, Chamblée. The reason for this is not clear.

On all tracks the band kicks like mad—too madly, perhaps, for the singer. Some of the arrangements are too busy, cluttering the clean lines of the vocals. The thunderous attack of the Jones-led brass section frequently overpowers even Dinah's vocal power plant.

Business; Squeeze Me, and *Misbehavin'* are perhaps the best tracks, with Dinah relaxed and secure in intonation. Probably the most ill-fitting is *Jitterbug*; she shouldn't have bothered.

Some good solos from Chamblée, Shavers, Weas, Cleveland, Richardson, and Priestly (shouldn't this name be 'Priester?') heighten the jazz interest throughout. Chamblée, a tenor man of surprising adaptability, blows in a heavy Websterish mood on *Columbus* and switches to a lighter, more flexible approach on *Falling*.

Overrecording of the band is the main fault in the set. Whoever set the pots in the booth must have gone out for coffee and forgot to come back.

This is by no means Dinah's best recorded set, but there's enough good Dee here to justify the rating. (J.A.T.)

West Coast Jazz Men

SHOWCASE FOR MODERN JAZZ—Decca DL 8679: *Blue Moon; I'll Never Say 'Never' Again Again; California Zephyr; I Mean Be Wrong; Larrissa; Midnight Sun; Smog; a la Mode; Jazz for Gene; Two-Part Contention.*

Personnel: Tracks 1, 4, 7: Bud Shank, flute; Buddy Collette, clarinet and baritone; "John Doe," guitar; Red Mitchell, bass; Mel Lewis, drums. Tracks 2, 5, 8: Conte Candoli, Stu Williamson, trumpets; Frank Rosolino, trombone; Charlie Mariano, tenor, alto; Pete Jolly, piano, accordions; Leroy Vinnegar, bass; Shelly Manne, drums; Howard Lucero, guitar. Tracks 3, 6, 9: Bob Cooper, oboe, tenor; Art Pepper, alto; Claude Williamson, piano; Monty Budwig, bass; Stan Levey, drums.

Rating: ★★

A set alternately by three groups, in each of which the work of men who have something concerted to say (among them Mitchell, Mann, and Pepper at an obvious minimum) is often swamped, partly by men who don't (or at least didn't) but mostly by scores, which, except for *Smog*, range from pleasant, through cute and very derivative, to shallow. (M.W.)



the blindfold test

Queen Annie

By Leonard Feather



■ Annie Ross has had a career that is unique in and out of jazz. Born in England of a famous Scottish vaudeville family, she was reared in California, starting in show business as a child movie actress (she played Judy Garland's sister in *Presenting Lily Mars* in 1942). For the last decade, she has wandered around France, England and the United States, and in night clubs, dance bands, jazz, and television acting.

After her vocalese adaptation of Wardell Gray's solo on *Twisted*, in 1952, she roamed away to Europe as vocalist with Lionel Hampton's band. Today, content to earn her living in a minor role in the Patrice Munsel TV show, Annie still is respected by the musicians and critics who know her best as one of the greatest living jazz singers, an artist of incredible versatility and a person whose warmth and honesty help explain her lack of grasping ambition.

Annie's test contained several items related to Basie; her fine ABC-Paramount LP, *Sing a Song of Basie*, makes the reason clear. She was given no information about the records played.

The Records

1. Abbey Lincoln. *Strang Man* (Riverside). Kenny Dorham, trumpet; Sonny Rollins, tenor.

It's nice. I've heard the voice before, but I don't know who it is . . .

There are certain notes that remind me very much of Diahann Carroll. It's a pretty song . . . I like the melody, and some of the lyrics are cute . . . It's a pleasant song — it doesn't knock me out particularly. I like the trumpet and the tone of the sax . . . I don't know who they are. I'll give it three stars.

2. Joe Williams. *Can't We Talk It Over?* (Roulette). Jimmy Mundy, arranger.

I have no idea who that was. At times the quality in that voice sounded like Hibbler in a lighter way. I think the presence on his voice was nice, but it's not the kind of a record I would buy . . . It's nice, but it's nondescript. I love the song, and it's sung pleasantly, and the arrangement doesn't get in the way. I'd say two stars.

3. Kenneth Patchen. *State of the Nation* (Candace). Accompanied by Chamber Jazz Quartet.

Well, I'm speechless! Is that that new reading-poetry-with-jazz stuff? This is the first thing of that kind I've heard, but I kind of figured it would be that way — you know, like two people sitting at a table in complete despair and like nothing's going to happen anyway, so why waste time doing it? I don't agree with the philosophy at all.

I think the recording is bad, because the voice — whoever's talking — you can't distinguish what he's saying. It gets kind of funny sometimes with the Russian bit and the

Spanish bit coming in . . . Like you know, I thought when you first put it on I might put it on at a party as a novelty record, but it isn't that funny.

I don't think the music has any relation to the reading . . . I think probably the funniest line is "Hello, Steve" at the end. It's meaningless to me — I wouldn't rate it.

4. Gigi Gryce-Donald Byrd. *Early Morning Blues* (Columbia). Jackie Paris, vocal; Wynton Kelly, piano.

Well, it sounded a little bit like *Every Day* for a minute, and, of course, the ending sounded like Basie . . . Dot dee dot, dot dee dot. The first one, la dee da da dee — was that a banjo in the back? That's simple, and you know, like, gets a little homey feel sometimes, but I don't really care for it too much. I liked it better in the second part.

One sounded simple, kind of basic — you know, "two changes in the song and so everybody will remember it" kind of thing. I liked the second part — it swung. I don't know who that was on piano because those figures that are played are so associated with Basie . . . I don't know who the singer was. I liked the second part . . . I'll rate it two stars for the first part and four for the second part.

5. Neal Hefti. *One O'Clock Jump* (Epic). From *Singing Instrumentals* LP. Ray Charles choir.

That's interesting . . . That's *One O'Clock Jump* . . . I don't know know who the singers are. It's an interesting approach, and it's pretty. In the one we did — Jon Hendricks and I in the album *Sing a Song of Basie* — we have words and a whole

story, and we follow it note for note . . . This doesn't, and some of those things were wrong that they were singing.

As an over-all sound it was very nice . . . It's imaginative in the sense that they use voices as instruments but nothing much more. At least when we do ours, we have a whole story about *One O'Clock Jump*. This is more for effect . . . I'll give this three.

6. Jackie Cain-Roy Kral. *Walkin'* (ABC-Paramount). Jerome Richardson, flute; Ernie Wilkins, arranger.

Those are three of my favorite people — Jackie and Roy and Quincy Jones, I think, on arrangements. In fact, I don't think it could be anyone else but Quincy — with that flute in there as he so often puts in arrangements.

I love Jackie and Roy, because Jackie always sings right on pitch — clear as a bell. I dug the arrangement . . . I thought the whole thing swung, and I liked it. I'd rate this five stars.

7. Chubby Jackson. *Tiny's Blues* (Argo). Don Lamond, drums; Marty Rubenstein, piano; Jim Gourley, guitar.

I thought the recording quality was very bad on that, and it sounded like a Basie arrangement . . . It doesn't sound like the Basie band . . . It wasn't particularly exciting to me. I didn't dig the drums too much, and the piano player at the beginning was so far away — it sounded like he was in another room.

The guitar player sounded like he never got started or he didn't have much to say. I think they were hindered so much — it didn't seem to have life to it. I'd give this one star.

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By Dom Cerullo

■ Two hot controversies have sprung out of the appearances at the Newport Jazz festival of the international jazz band and the Herb Pomeroy band from Boston.

The international band turmoil, briefly, centers around the belief by some critics and musicians that the band should have had a book cast in more a blowing context and that its musicians generally didn't like the compositions and arrangements prepared for them.

The Pomeroy affair has been limited to Boston, where television writer Bill Buchanan of the *Boston Daily Record-Sunday Advertiser* and disc-jockey-columnist John McLellan, of WHDH and the *Boston Traveler*, have had it out in print over whether the Pomeroy band is "too far out" and whether it needs a more conventional book "to become an important factor in the music business."

On the international band thing—and this also goes for the Pomeroy hassel—it seems that one big factor has been overlooked: the direction in which a band goes is up to one man—the leader. If Marshall Brown wanted his international crew to have a sound and book unlike any on the scene today, that was his prerogative. How well the band played that book and what the soloists did in its framework can be properly criticized. I can't see much basis for carping about a book that had no Basie, Ellington, or Kenton influences in it.

It seemed to me much more impressive to hear this band play the book it had than to hear it grind out reasonable facsimiles of tunes associated with other bands. This added to the wonder that the band was able to play at all, considering the short time its members were together and the difficulty they had with the various languages.

And, as discussions on the band brought out, there are always musicians who don't dig everything they play. This is true of symphony orchestras and jazz bands. I'm sure there are some string men in any symphony orchestra who are sick of Beethoven and Tchaikowsky, just as perhaps some Basie or Ellington men are tired up to here with, say, *Diminuendo* or *Whirly Bird*.

The Pomeroy band was charged by Buchanan with playing "too far out." And the band's ever becoming

much of a factor in the music business was seriously doubted. Buchanan also declared the band had "no unity. It's a group of soloists who just happen to be assembled on the same stage."

Although these statements in themselves are so shallow as to be ridiculous, they must be answered again (McLellan has already had his licks).

Pomeroy's band has its strength in its ensemble sound. It lacks solo depth. Herb, I believe, realized this long ago and built his organization on a strong ensemble. Pomeroy, Varty Haroutunian, Ray Santisi, and Lennie Johnson are the strongest soloists in the band—when they connect. The ensembles, however, seem always to connect. I never have heard this band, as a band, sound bad or out of tune or sloppy.

Whether the band is too far out depends how near in one is located. I find a waning general Kenton-Basie orientation and a definite and growing individuality in the band, due, I suspect, to Bob Freedman, whose writing for the orchestra seems to be giving it a new tack.

In its *Roulette* LP and at Newport, the Pomeroy band didn't sound at all experimental or even particularly as "far out" as, say, the Ray McKinley band when Eddie Sauter was writing for it.

As for Pomeroy's band becoming a factor in the music business... it already is a factor in the band business. Its importance to the band business has been, and is, in the work it's doing on a regional basis.

Pomeroy's band has given many other regional bands a course to follow. In addition, it has created a healthy respect for Boston's musicians among jazzmen passing through that city.

When Buchanan claims it appeals only to a handful, he is writing without basis in fact. Pomeroy's band appealed to more than a handful when it played two weeks at Birdland last summer. Its LP made the *Down Beat* jazz best-seller list not too long ago. And *The Billboard* declared in print that of the five big bands at Newport, Pomeroy's was the hit of the entire festival.

I would say finally that if Marshall Brown and Herb Pomeroy believe in what they are doing, they should stay with it and disregard the yammering of the critics.

Recommended

By Dom Cerullo

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to Richards; Later, and the title tune of Miss Staton's first Capitol album, *The Late, Late Show*. Toots Thielmans, Emil Richards, and the leader get off some good solos with congero Armando Peraza generating some Cuban excitement in *Senor*.

For a good example of Miss Staton's power, try *Confessin' the Blues*. Her other songs are *I'm Leif' with the Blues in My Heart*; *In the Night*; *I Hear Music*; *The Thrill Is Gone*, and *I'd Love to Make Love to You*.

Strongly recommended. (J.A.T.)

CATERINA VALENTI

A Toast to the Girls (Decca DL 8755) contains 12 tunes made popular by girl singers, including Doris Day (*Secret Love*), Dinah Shore (*Yes, My Darling Daughter*), Jeri Southern (*You'd Better Go Now*), Judy Garland (*Over the Rainbow*), Ella Fitzgerald (*Stairway to the Stars*), Sara Vaughan (*Tenderly*), and Billie Holiday (*Them These Eyes*).

The backing is by Kurt Edelhagen's bristling big band, featuring pianist Francis Coppieters, clarinetist Silvio Francesco (her brother), and trumpeter Dusko Goykovic (Yugoslavian representative in the international jazz band at the Newport Jazz Festival).

The treatment is largely a delightful put-on of the tunes, and this is something Caterina does very well. The countdown to *Secret Love*, for instance, is a delightfully zany touch. There's a lot of natural humor here, and some fine singing, too. She has a control and steadiness much improved over previous LPs, on which she sometimes tended to shrillness.

Coppieters sparkles on his bits, and Goykovic has some tasty muted work on *Golden Earrings*. (D.C.)

LEE WILEY

A Touch of the Blues (RCA Victor LPM 1586) is Miss Wiley's latest recording venture. Backed by a New York studio band headed by trumpeter Billy Butterfield, she glides and slips through a dozen tunes associated with a blue mood, as it is commonly known in this country.

Despite a general lack of 12-bar blues patterns, Miss Wiley manages to communicate the essential feeling, within frameworks provided by Al Cohn and Bill Finegan, who arranged the material.

There are such venerable specimens as *Memphis Blues*; *Ace in the Hole*; *My Melancholy Baby*; *A Hundred Years from Today*; *Maybe You'll Be There*; *Make Believe*, and six others.

Miss Wiley, with an appeal reminiscent of that of Texas Guinan, manages to project knowingly. This basic appeal—almost out of F. Scott Fitzgerald—allows her to maintain her domain without being forced to struggle to increase her audience. She phrases attractively and continues to be Lee Wiley, of some value in itself. (D.G.)

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film flam

By John Tynan

■ One of the goofiest yarns we've run across in many moons fell into our lap recently on a visit to a recording session for Sam Goldwyn's *Porgy And Bess*, a veritable horn-of-plenty these days for a newshungry scribe.



On hand was just about every movietown drummer on call for motion picture work. In the control booth was music supervisor

Andre Previn charged with overseeing the recording of sundry sound effects. Lest you, dear reader, labor under the delusion that a job such as Previn's is all sharps and flats, a keener appreciation of his chores may be gleaned from the following breakdown of the "orchestral" instrumentation:

Shelly Manne: Soft broom, bouncing ball, and vegetable chopping block.

Mel Lewis: Saw, board, and shoes.

Milt Holland: Hand broom and rope.

Roy Harte: Sledge hammer, rope, and garbage can.

Alvin Stoller: Pot and shoes.

Bill Kraft: Knife sharpener.

Frank Flynn: Towel and sheet.

Larry Bunker: Egg beater, bowl and hammer.

Lou Singer: Washboard and watter.

Tom Romersa: Washtub and hammer.

Johnny Boudreau: Pillow and rug beater.

Dave Grupp: Whiskey bottle.

Competition for solo spots, as one may imagine, was the keenest amongst these virtuosi. Star soloist was Mel Lewis who really blew up a storm with saw and board. He got so carried away, however, that he almost blew the whole bit by nearly sawing the board in two.

At the session's close, an exhausted Andre Previn muttered happily, "The sight of Larry Bunker with beard and dark glasses in the control booth listening to the click track and beating an eggbeater into a bowl was — well, what can I say?"

As for us, we'll take Dave Grupp's gig any day.

SCREEN SCENE: Here's an instance where the term "underscore" doesn't seem to fit. Cellist-composer Fred Katz has completed the music for an "art film," *T For Tumbleweed*, which Jim Levinthal is producing for the Camera Eye organization. The picture is completely sans dialog. What a ball for a movie composer! Recording the music were such west coasters as Buddy Collette, Larry Bunker, Paul Horn, Johnny T. Williams, Billy Bean, and Vince De Rosa.

On the heels of cleffing four songs for George Pal's *tom thumb*, Peggy Lee now is set to write some ditties for Pal's forthcoming *The Brothers Grimm* and *Time Machine*. With the song-writing business so good, who needs nitery work?

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Cole Porter

points in the plot where music will
fit most logically and most effective-
ly. My job is to introduce variety by
means of changes of tempo, of feel-
ing, and mood. Without such variety,
the audience would probably go
to sleep."

While most of the newer musicals
have become more "serious," Porter
sticks to his brand of show, which is
lighthearted. In this he sticks to
the conventional tack. But he takes
unconventional risks musically and
lyrically. In *Begin the Beguine*, he
wrote one of the longest songs (108
measures) ever to become a top song
hit. It rates among the top five
among pop music standards. And
he is willing and able to take the
most conventional, hack lyrics, and
still make them sing in his own deb-
onair way.

Composer Arthur Schwartz points
out that there are "3,000 songs with
the title, *I Love You*. Yet Cole took
the title and made a big hit out of
it in his show, *Mexican Hayride*."

Porter is a highly trained com-
poser, well-grounded in the classics,
and a brilliant pianist. As a lyricist,
he's a deity in the Tin Pan Alley
sky. Deft as he is, Porter is careful
not to cut himself off from the pub-
lic with too many "inside" sophis-
ticated images. He guards against
being too special, which is the trade-
mark of much of the "special mat-
terial" that is heard in New York's
east side "boites."

As he puts it: "You can't serve
dramatic fare that is the equivalent
of truffled *toi de gras* and quail in
aspic and hope for wide appeal."

A Broadway show writer mainly,
he tries to write songs to fit the mood
and action of a given story-line. But
he's also hawk-like in his devotion
to details of orchestration, chore-
ography, direction, and the singing
of his songs.

In Boston during the out-of-town
tryout of *Leave It To Me*, Mary
Martin was grabbing some sleep
when the phone rang at 4 a.m. A
voice said: "Mary, I couldn't hear
the word 'maul' in the verse. Let's
get the *l's* out."

It was Cole Porter reminding her
that in the verse of the song which
made her a star, *My Heart Belongs
To Daddy*, she was a little amiss in
the projection of an "l" in the verse.

Since the '20s when Porter hired
expatriate jazz musicians to play at



Kings in Action photo by Charles Stewart

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and J. J. Johnson, the world's great
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feel it... *and what a sound!*"

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lets you concentrate on music.

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lavish soirees held in Italy, France, and other haunts of the F. Scott Fitzgerald set, he has been fond of jazz. Recently, he got a big kick out of Louis Armstrong in *High Society*. And, of course, he is "very happy" with Ella Fitzgerald and the *Cole Porter Songbook*. Since being released by Verve two years ago, the Fitzgerald set has been a steady seller.

Sometimes, however, his songs have led to trouble. Drummer Ray Bauduc has claimed that once the Dorsey brothers broke up their band over what tempo to play *Night and Day*. Another of Porter's songs figured in the revolutionary jazz experimenting of a young trumpeter who began his rise to fame in the early '40s. It was Dizzy Gillespie, of course, who began amazing customers with his variants of Cole Porter's haunting *What Is This Thing Called Love*.

However, Porter is not basically formed by jazz. He brings his own distinctive, glossy flavor to whatever he works on. A musical stylist, he is a master of intriguing, insinuating rhythms, sophisticated harmonies, and strong, powerful melodies. He's done every song-type beautifully. He can be simple (*You'd Be So Nice To Come Home To*), torridly romantic (*Night and Day*), write comedy (*Be A Clown*), don a ten-gallon hat (*Don't Fence Me In*), or be mock-sentimental (*Friendship*). He can even be folk-y as he was with *True Love* which he did for *High Society* and which went to the top of the hit parade in 1956.

And, of course, he can be suave. In *You're The Top*, the laundry-list-type song he does so well, Porter weaves in references to the de luxe world he moves about in. In this love song he stitches in allusions to the Louvre museum, Henri Bendel, Napoleon brandy, a Waldorf salad, an O'Neill drama, camembert cheese, and a symphony by Strauss. Somewhere, a reference to Coney Island intrudes, but chances are that he's never been there, and this is Porter's concession to the outside world of the 9-5 day-people.

Oddly enough, the Chaucer of the Chambord set was born June 9, 1893, on a farm in Peru, Ind. On the banks of the Wabash, Peru is 70 miles north of Indianapolis, and was once winter headquarters for the circuses. Porter attended grade school there. He went to Yale in 1913, and while there he wrote several football songs and helped pre-

pare university musicals, but entertained no serious thought of music as a career. In 1914, he switched to Harvard to study law. After a year of study, he transferred to the music school. His first show, *See America First*, a musical revue produced in 1916, was a flop and only ran two weeks.

The Dramatic Mirror wrote: "The lyrics are studiously copied after the W. S. Gilbertian pattern, with long complicated rhythmic effects. The music, however, gives the impression that its composer after the first half-hour gave up the task of recreating a Sullivan atmosphere, preferring to seek his inspiration in our own George Cohan."

Shocked by the closing of the show and the reviews, Porter ran off and joined the French Foreign Legion. After World War I, in which he served, Porter became a lively figure in Europe's international set. His first hit was the 1919 production, *Hitchy-Koo*, which had his first song hit, *In An Old Fashioned Garden*. The song was inspired by just such a garden in his home-town of Peru, Ind.

Now at 65, Porter finds himself world-famous. His songs are known and loved. He has shown that the three minute song-form can yield superb melodies, interesting rhythms, wit, and invention. His "standards" are 20th century art-songs.

However, Porter is concentrating on the future. His immediate plan is to get stronger, and to learn to walk skillfully. After a period of convalescence, he will write a Broadway show or Hollywood film.

This will be good news.

Ernie Wilkins

He got a letter from British band-leader Ted Heath asking for arrangements on *Way Down Yonder in New Orleans* and *Carolina in the Morning*.

"I didn't know at first what I could do with the tunes," Wilkins recalled, "and how I should write for that band. But I got to work, and they turned out pretty well. They really surprised me. I didn't give them (the band) any special directions. Just the tempo and an occasional note to watch dynamics. I didn't really have to do that because that band knows dynamics.

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They played them better than I ever dreamed they could." For this reason, Wilkins hopes to write for Harry Arnold's band in Sweden — a band with musicianship and discipline similar to Heath's.

The creative processes of an arranger differ from man to man. Wilkins said he usually devotes a lot of time to head work before actually setting anything down on paper. Generally, he said, he just sits a while at first. Then he may doodle on the piano, trying to think of a melody or a riff. Then he tries for a theme. Before he even starts to write, he hopes to hear the entire arrangement in his mind. After that, he will start writing. But the product, he said, may vary a good deal from what he had in mind originally.

"What sounded good at first might sound a little tired when I write it," he said. "But I find it's always best to put down what I heard first. Once I've started, I like to work right through, but most times I have to stop and pick it up the next day."

Pop writing, though, is different — and easier. In writing for such singers as Patti Page, Sarah Vaughan, Dinah Washington (in addition to some television work), he said, it isn't necessary to try to compose. And this makes it simpler than jazz writing.

"You do have to make interesting backgrounds for vocalists," he said, "and sometimes you have to do something a pop a&r man thinks will sell, or throw in a gimmick." For a pop session, he generally goes over the line with the vocalist, gets the keys right, and works out endings.

"For one of Sarah's Mercury albums, I worked in New York while she was in Cuba," he said. "I picked her keys and worked out endings I thought would suit her. It (*Sarah Vaughan in the Land of Hi-Fi*) turned out fine. All she had to was sight-read, and she wailed. Too often, though, a singer doesn't read, and you can get hung up unless you've worked it with them beforehand."

Wilkins recalls the kick he got watching dancers on a television show last year work to his music, and he said he would like to do a lot more of that kind of writing. That show was the one on which Basic appeared, as a guest on Julius LaRosa's summer subbing for Perry Como.

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Incidents such as this have reinforced Wilkins' confidence in his abilities, and this confidence is leading him perceptibly into newer fields, of which TV writing is but one.

He has done some small-group writing . . . for Jimmy Cleveland on Em-Arcy, for Sonny Rollins on M-G-M, for Hal McKusick on Coral. And Norman Granz. Ernie said, is ready to let him record an LP of his own when he feels he is ready for it. It is for this date that Wilkins hopes he can finish that extended jazz piece.

He'd like also to take a shot at some a&r work, where, in the last few years, he said, he has "seen so much to be desired" that he thinks he, as a musician, can perform a needed service in "getting a good recording and the best possible sound."

Woven in with all these ambitions, however, is another that Ernie cheerfully admits "probably is a little upside down." He said he's just as crazy as the rest of them — "I'd like to have my own band one day. Maybe not even a permanent thing, but one to play the jazz clubs and make some record dates."

With a future that is hopeful, Wilkins can look back, as can other composers and arrangers, to those times when he has been burned too often with regard to his music. Partially as a consequence of this, he now has his own publishing firm and rides close herd on his works and the income from them.

"Lots of times I'd lose tunes or not get a straight count with other companies," he said. "And they'd never do anything with the tunes. They'd never put out sheet music . . . they'd never promote." So now Wilkins does these things himself, to make certain that proper royalties are collected and, more important perhaps, to make certain that the tunes don't die immediately after being recorded.

"Now," he said, "kids in a high school band can play the tune if they like it and they want it. It's available."

Another thing he has found from unfortunate experience is that "a lot of people hate to pay an arranger after he's finished his work. That's one of my biggest gripes."

He never has had much trouble with record companies, but there have been hassles with leaders, singers, and acts, he said, adding, "They always say you charge too much."

These distressing experiences aside, Wilkins envisions more rewarding days. He'd like to do some more studying, and in this line said he thinks the Lenox School of Jazz in Massachusetts, is important to music. He's set aside some time this year, he added, to go there "just to see what's going on."

Al Cohn

also learned by my mistakes. The first few things I did, I tried too many effects . . . tried to get too much into it."

The most recent examples of Cohn's string writing is on an RCA Victor LP, *From My Heart*, featuring Tony Perkins singing with Urbie Green's band, augmented by 12 strings.

"The strings were added at the last minute," Cohn said, "and that presented some new problems. We already had eight brass, and there was no doubles in the reeds. I had to use mostly clarinets and call for subdued brass. And they can do a lot of the tuning down in the control room, too."

Cohn finds that he is doing a considerable amount of pop work in addition to his jazz and band arranging. He also has done a bit of writing for commercials, plus some television work.

TV writing pays well, he said, but you write pages and pages and pages, and it's all over in three minutes.

What Cohn would like to do in jazz now is work up a unified album, something he credits Jimmy Giuffrè with being the first to accomplish—"you know, a jazz album with unity."

Cohn doubts that he has sufficient background at the moment to tackle anything like extended-form in jazz, but he does see a challenge in a&r work. "They (a&r men) have a lot to contend with from both sides," he said, indicating that some day he hopes to get into the fray.

Every writer has some works in which he feels he has hit his stride. Cohn likes *Nature Boy*, done for Bob Brookmeyer; *Love Me or Leave Me*, for Maynard Ferguson, and some of the arrangements in his *Mr. Music* LP on Victor.

"It seems that most of the arrangers today are older fellows," he said. "It doesn't seem to be a young man's game. Except, maybe, for Michel LeGrand, Andre Previn, and

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a couple of others. But mostly it's guys who have been around 15 or 20 years and been with bands. Men like Gil Evans, Ralph Burns, Lennie Hayton . . .

"The way of doing things has changed, too. Years ago, we would play a session from start to end. And the guys would play all through. Now they'll holler that they've got three other dates that day and have to save their chops. Before we would get a chance to play charts and know them. Now you have to rehearse at a session."

Cohn has earned respect as an instrumentalist as well as an arranger and recalls, "I started playing piano at the age of 6, but I didn't like all the practicing. When I was about 12, I heard Benny Goodman and wanted a clarinet. I played it about two years. Then I heard Lester Young. I wanted a sax and my mother indulged me.

"The tenor certainly isn't easy to get around on. The alto is easier. And the baritone is a more dynamic instrument.

"But the tenor is closer to the range of the human voice. I guess that's one of the reasons I like it so well."

Marty Paich

signment he also functioned as conductor-arranger for Miss Dandridge's club and theater appearances.

"That," said Paich, "was my last trip out of town—period."

A forthcoming album, felt by Paich to be of particular interest, is due for release soon on Cadence. It will be an all-instrumental record, and he did all the arranging, plus the composition of one original for the date.

But what he feels to be the interesting thing about the album is that the scoring, instead of being for conventional brass and saxes, is for three trumpets and two trombones, with a small group in front consisting of rhythm section, trumpet, tenor, baritone, alto, and valve trombone.

"I found this setup most flexible," he said, "and it gave me an opportunity to experiment with what amounts to a new jazz orchestral idea. Came off very satisfactorily, too."

In addition to Marty's many arrangements in the book of the Dave Pell octet (featured by the Pell group on about five albums for various labels), he has arrangements

being played by Stan Kenton, Les Brown, and Count Basie. ("Basie has two originals of mine, and I don't even know their titles!")

Last year, when he was appointed music director of Mode Records—a west coast concern rather quiescent of late—he supervised and played on a conglomeration of dates. These albums are expected to appear on supermarket racks before long.

Harking back to his years of study in the Los Angeles Conservatory of Music under Mario Castelnuovo-Tedesco, whence he emerged with baccalaureate and masters degrees in composition, Paich today has but one recommendation to the young musician:

"Keep playing and studying always. This is the only way to progress. Whether in jazz or classical, study. There's no other way."

Johnny Mandel

legitimate underscore in the entire picture."

Instrumental combinations employed by Mandel in recording the soundtrack ranged from ". . . one man to 30. And there are no strings used at all. The emphasis mainly is on a smaller sound rather than on the usual big orchestral sound. See, my idea is to get away from the big orchestra soundtrack cliché. Especially because of the nature of this picture, I wanted a more personal effect in the music."

He smiled a little self-consciously and summed up: "Guess you could call it a stripped-clean effect."

On the stroll back to the San Francisco "dive," Mandel turned to the future of jazz in motion pictures, admitting that "some pictures just wouldn't adapt to a jazz underscore, of course — period films, westerns, foreign locales, and so on. Obviously jazz wouldn't fit there. Other than these exceptions, though, jazz is adaptable to far broader usage than it's had in the past."

"No kind of jazz," he added, "period or anything else, should be excluded when a musical characterization is called for. A gamut such as films provide you gives you an awful lot to work with."

Mandel called jazz probably "the most all-encompassing type of music" and for that reason he said he feels its usage in films should not be restricted to associations with delinquency, crime, or tensions of the more sordid aspects and settings of American life.

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Gene Cherico, Frank Rehak, Billy Fair, Larry Boyle, Dolph Castelano, John Lee, and Dick Sheridan did a concert at Veterans hospital for drummer Mel Zelman, who was injured while with the Eberle band. Zelman, nearly fully recovered, is expected to be discharged from the hospital in the fall . . . Max Roach was in residence at Small's until leaving for the School of Jazz in Lenox, Mass., in mid-August. Roach was scheduled to record his appearance with Harold Farberman's percussion ensemble at Lenox for Em-Arcy on Aug. 17 . . . Jay Chasin is working with his trio at Fleming's bar, Laurelton, N. Y., on weekends . . . John Chowning's Collegiate are at the C'est La Vie in Philadelphia . . . Pearl Bailey was elected to ASCAP . . . Russell Sanjek, director of special projects for BMI, did two lectures on jazz, illustrated by records, at the Boathouse forum of the Silver Bay Associates early in August . . . Columbia signed Les Paul and Mary Ford . . . Gerry Mulligan didn't make the European trip with the Newport Jazz festival international band. He and the group did some weekends at Jazz in the Round in the Sheridan Square Playhouse in Greenwich Village . . . George Wein was scheduled to play with a group including Vic Dickenson, Buck Clayton, Sidney Bechet, and Sarah Vaughan at the Brussels World's fair in Belgium early in August . . . Sax man Tony Grave and his trio are at the Mallard cafe in Yonkers.

Chicago

JAZZ, CHICAGO-STYLE: Lionel Hampton's brass section is doing its best to shatter all the glasses in the Blue Note these evenings, but owner Frank Holzfeind is refraining from ordering paper cups. Hampton and crew will be in frantic form until Sept. 17, when calm invades the Blue Note in the form of the Modern Jazz Quartet and singer Chris Connor . . . Joe Bushkin is at the London House piano these evenings. Jonah Jones will lead his quartet back to the London House for the first 26 days in October . . . Peggy King is at Mister Kelly's. Mort Sahl returns to dissect the philosophies of all men on Sept. 8 for a month long stay. June Christy returns to Kelly's on Oct. 13 for three weeks . . . Dizzy Gillespie, one of the rare individualists in jazz, is at the Preview lounge. Franz Jackson's Dixieland group continues at the Preview on Monday and Tues-

day evenings and at the Red Arrow on weekends . . . Georg Brunis, his trombone, his handy tumbler, and his assortment of anecdotes, continue to fill the 1111 club on Bryn Mawr . . . Dixieland still reigns at Jazz Ltd. . . . Frank D'Rone continues at Dante's Inferno on W. Huron St.

Johnnie Pate's trio is at the Marjorie on Rush St. on Thursday, Friday, and Saturday evenings . . . Trombonist-pianist Dave Remington's Dixieland group is building a life-long job at the Wagon Wheel in Rockton . . . Lil Armstrong and singer Osborne Smith are at the Golden Lion inn of the Sheridan Plaza hotel . . . Gene Esposito's rhythm section, featuring Joe Dale and singer Lee Loving, is at home at the Town Casino on Sunday afternoons, from 3:30 to 8:30 p. m. . . Pianist Billy Taylor was given an achievement award by University of Chicago fraternity Kappa Alpha Pi during his recent Sutherland lounge booking. The award was for his contribution as co-ordinator and star of the NBC-TV series, *The Subject is Jazz*.

The Salt City Five, after a rollicking time at the Club Laurel, moved on to the Brass Rail in Milwaukee . . . Bob Owens quartet has returned to the Coral Key on Skokie highway for an indefinite Friday-and-Saturday stay. The group has Owens, piano; Jack Check, guitar; Bob Schnetzer, bass and vocals, and Carol March, vocals . . . Jimmy Ille's group is at the Abstract lounge on W. Fullerton St. on Wednesday, Friday, Saturday and Sunday evenings, and on the Monday-Tuesday shift at the Brass Rail . . . Eddie Higgins' trio continues at the London House on the Monday-Tuesday bill.

ADDED NOTES: The Trenier's invade the Black Orchid on Sept. 7 for a three-week visit. Jonathan Winters, the man of many soundtracks, returns to the Orchid on Sept. 26 remaining through Oct. 9 . . . Zsa Zsa Gabor, whose talents are varied, headlines the Chez Paree show . . . George Gobel is set to return to the Empire room of the Palmer House on Aug. 28 for two weeks. Goggin Grant and Billy DeWolfe will be at the Empire room Sept. 11-24, with Jose Greco's group set to follow . . . Singer Lurlean Hunter, comic Lenny Bruce, and the Ramsey Lewis trio provide the entertainment at the new Cloister inn . . . Calypso rules at the Blue Angel . . . Dick Shory's percussion group, recently recorded

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Hollywood

JAZZNOTES: Charlie Ventura is recuperating from five fractured ribs suffered when he tripped and fell from the bandstand at Las Vegas' Tropicana several weeks ago. Vido Musso subbed for Charlie on KABC-TV's *Stars Of Jazz* Aug. 4 show, leading Rudy Egan, piano; Bunky Jones, bass; Tony Di Nicola, drums, and Carl Fontana, trombone . . . A sideline to the jazz at the upcoming Monterey festival Oct. 3, 4, and 5 will be a Sunday golf tournament between the musicians, press, directors, and advisory board. Interested golfers may send entrance application and handicap to Allied Media, Inc., 380 Cannery Row, Monterey. Ray Brown and Sir Charles Thompson please note.

Maria (Mrs. Nat) Cole has been appointed to the Democratic state central committee . . . Jimmie Baker and Pete Robinson of KABC-TV's *Stars Of Jazz* are planning a jazz spectacular for network splash in November . . . Pianist Joe Albany's new trio includes bassist Bob Whitlock and drummer Nick Martinis . . . The Count Basie band played the Hollywood Bowl Aug. 18. A South American tour is upcoming in the fall. While playing the Crescendo in July, the band cut an album for Capitol backing Nat Cole—sans Basie, natch. Gerry Wiggins subbed for the leader and John Anderson was added to the trumpet section. The LP is due out after the first of the year . . . Frank Sinatra, Sammy Davis Jr. and Dean Martin are reported combining bankrolls with a view to reopening Giro's, shuttered for months. Haven't they heard that place is jinxed?

ADDED NOTES: Thanks to efforts of Jimmie Baker, singers Ernestine Anderson and Pat Healy were booked into two beach clubs. Ernestine followed Ann Richards into the Jamaica Inn in Costa Mesa (just south of Newport) and Pat opened at the Vox, Balboa Isle. Ernestine is usually to be found making d.j. Tommy Bee's Sunday afternoon *Jazz Scene* with Dexter Gordon et son cats at the Avant Gard . . . Ann Richards opened at Dean Martin's Dino's on the Strip with a new act and Bob Harrington on piano . . . Steve Allen inked a long pact with Dot. Steverino's first for the coast label is due out in October . . . Curtis Counce' recent gig with his quintet at S.F.'s

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Black Hawk boosted sales there of his Dooto LP, *Exploring The Future* . . . That forthcoming Harry Klusmeyer "special event" mentioned in *Down Beat*, Aug. 21, is called *The Sports Car & Jazz Festival, Daddy-O*, at Redondo Beach high school auditorium Sept. 12, featuring Shelly Manne, Andre Previn, and Red Mitchell.

NITERY NOTES: Rolf Ericson's quintet continues at Terri Lester's Jazz Cellar where beer is now on tap. Operation was cut to Friday and Saturday eliminating Mike Davenport's Thursday Cellar Jazz Society . . . Jess Stacy found a new piano stool at Nicky's Harlequin, 224 S. Beverly Dr., BevHills . . . Jim Thornton's powerful verse is proving to be a main attraction at Howard Lucraft's Jazz International meets at Jazz Cabaret on Thursday eves. Whatever group happens to be onstand supplies the jazz background . . . The swap deal between Hollywood's Hotel Vermilion and Long Beach's Lafayette has S. Manne traded for B. Shank weekends.

Altoist Tony Ortega rejoined the Louis Rivera quartet, now at the Pigalle on Figueroa. Ortega was replaced in Paul Bley's quintet at the Hillcrest by Montreal trumpeter

Herbie Spanier . . . The Sid Levy quartet is back at Santa Barbara's Capri club with Sid on alto and flute; Dick Whittington, piano; Jack Bruce, bass, and Billy Higgins, drums . . . Back in town from a stint in Reno, the Joyce Collins trio moved into the Slate Brothers club on La Cienega. Joyce is on piano, Don Greif, bass, and Gene Estes on vibes and drums . . . Drummer Artie Anton, a dry eyed veteran if ever there was one, cops out he actually looks forward to his nightly gig with the Henri Rose trio at the Strip's Melody Room. Don Bagley is on bass and Rose is all over the piano . . . Les Elgart, who drew 6,247 dancers to the Hollywood Palladium for his band's first coast gig in three years, will be back again at the dancery August 22-23.

DOTTED NOTES: Publicist-songsman Addie Hanson clefted a blues ditty for Joe Williams called *Baby, I'm With You* . . . Singer Pam Garner, who sailed through one of history's fastest auditions for Coral execs, was inked to a three-year pact by Paul Cohen. She's at the Tiffany burlesque Sunday nights only. Make it.

San Francisco

Bob Mielke is playing one night in

Berkeley, one night at the Sail'n in San Francisco, and is considering a weekly spot on TV, using drummer Bill Young and Burt Bales on piano among others . . . Kid Ory underwent surgery in late July, with complications that resulted in a call for 38 pints of blood, all donated promptly. Ory, now recovered, is going ahead with his new club . . . Roy Charles appeared for one night almost without publicity, in the last week of July . . . Monterey Jazz Festival (Oct. 3, 4, 5) is assured of Sidney Bechet's appearance there . . . Lenny Bruce, perhaps the hippest comic around today, has cut a LP for Fantasy . . . The Bay City Jazz Band is back at the Sail'n for one night a week . . . Homer Welch, once of the Castle Jazz Band and former NBC exec in L.A., is the new drummer with Turk Murphy. Just before joining Turk, Homer recorded with the reunited Castle group for Good Time Jazz . . . Ralph Gleason, whose jazz column is now syndicated in six newspapers, will have the first issue of his jazz quarterly out in October . . . The crack U. of C. band, which drew raves at the Brussels fair, was followed by the Burlingame (Calif.) high school string orchestra Aug. 11-13.

—dick hudlock

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