

OCTOBER 2, 1958 35¢

ANNUAL SCHOOL
BAND ISSUE

Down beat

Jazz In The Classroom

Record
Reviews

- VI BRUBECK
- AM GETZ
- REY JAMES
- UBBY JACKSON
- AM JONES
- D NORVO

THE UNIVERSITY
MAR 2 1958
PERSONAL

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the first chorus

by Charles Suber

■ A record 3 million student musicians start or renew their public school music education this month. I think most of them will be short-changed.

The short-changing starts with the music teacher or bandmaster. He comes to his job with a good music theory background, good knowledge of instruments . . . but with little training in modern music performance or the realities of public school teaching. He finds it impossible to give adequate musical training with the work he must carry. A good part of this overwork comes from his non-music duties: diagramming and executing marching band maneuvers; maintenance of instruments and uniforms; handling logistics for marching bands, contests, etc.; baton twirling; and cheer leading. And let's not forget side duties like checking home room attendance; supervising

study hall; correcting exams and homework; and teacher meetings.

Remember now, his main job is music education. This means his organizing, rehearsing, and conducting the marching band, concert band, orchestra, and choral group . . . plus individual and group instruction.

Also, he must find time to supplement his inadequate salary by giving private lessons and jobbing dance dates.

The music student's education depends a great deal on the athletic department. Take away football and the prime purpose of that big, flashy band is gone . . . and so is most of the budget. This weakness shows up in the stress given to brass and reed instruction at the expense of keyboard, string, and percussion instruments.

It is in music performance that I

think the students are most cheated. They are given music to play that has no connection with today. *To a Water Fowl* and the nuances of Papa Haydn do not reach the kids. The old masters still have much to offer the student, but not endlessly or exclusively. Disciplines inherent in good music are not found only in the "classics".

The PTA and educators preach free expression everywhere except in the music room. The student is still looking for a way to express *himself* after the concert or football rally or school assembly. This failure to achieve personal satisfaction is probably the main reason for so many students giving up their instrument after leaving school. This is also the reason for many to turn to rock 'n' roll while in school. They may know it's bad but it's theirs . . . and what else was offered?

Take a look at your local school music program this fall and see for yourself.

(Next issue — a program for improvement).

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VOL. 25, No. 20

OCTOBER 2, 1958

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IN THE NEXT ISSUE

The versatile Don Elliott, a consistent *Down Beat* poll winner, would like to be a stay-at-home musician, working on the road just a few weeks a year. Elliott's busy life will be described in the cover feature of the Oct. 16 issue. Also set for that issue is a profile of tenor man John Coltrane, who rejects the "angry young man" tag often tossed his way. *Down Beat's Stereo News* section will include another survey of stereo by Charles Graham and a stereo shopping tour with jazzman Buddy Collette. The first ballot in our 1958 Readers poll will be included, too.

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MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '59; JAZZ RECORD REVIEWS; N. A. M. M. DAILY; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



chords and discords

No Joy At Brussels . . . Baden-Baden, Germany

To The Editor:

The world exhibition at Brussels is, as everyone knows, a showcase for all the cultural contributions of almost every nation in the world. Russia is the busiest nation there, but all the nations participating have sent groups representing aspects of their cultures . . .

America is the world's leading nation as far as jazz is concerned. What did America send to Brussels? An international band

consisting of musicians who came from Europe; Teddy Wilson, who was spending his vacation in Austria; Sarah Vaughan, who was touring Europe; Sidney Bechet, who, by this time, is almost as much a Frenchman as he is an American; Vic Dickenson, who was in Europe for other festival performances, etc.

Is America a poor country? Why didn't it send Ellington and Miles Davis, Sonny Rollins, John Coltrane, Max Roach, Art Blakey, Jimmy Giuffrè, the Modern Jazz Quartet, Mahalia Jackson . . . The list

could become endless.

America sent what every European nation has—concert artists, symphony orchestras, ballets, and choirs. Why didn't America send the only thing it has that our shames any other contribution at the fair? Is it ashamed of jazz?

Joachim E. Berendt

(Ed. Note: Down Beat readers who feel that American jazz was not adequately represented at the Brussels fair can express their objections to their representatives in Congress. If other issues fail to elicit a constituent response, jazz may do so.)

Swinging At Newport . . .

New Bedford, Mass.

To the Editor:

The aftermath of the Newport Jazz festival has brought harsh comment from the pens of many writers and critics who are genuinely concerned about the poor quality of jazz and the overall programming of the festival.

Disturbing to many of us has been the reaction of George Wein to this justifiable criticism in his recent article in the Boston Herald on Aug. 3 . . . I am afraid Wein and the Newport officials are in for more adverse criticism . . .

From the position of a sincere supporter of jazz, I think what disturbs me most about Newport is the emphasis on financial gain at the expense of artistic worth . . .

I am dismissing as pure fabrication the remark from a disgruntled customer that Newport is dickering with Clyde Beatty to book the famous Seven Musical Seals for next summer's event. The overall intonation of this group leaves much to be desired.

George W. Kay

Riding the MGA . . .

Washington, D. C.

To the Editor:

Your presentation of the case of the MGA versus the AFM (*First Chorus*, Aug. 21 *Down Beat*) is hardly objective . . .

The AFM has not robbed these men who has joined the MGA—it has created the happy circumstances for their employment. Mr. Read and his associates have forgotten that it was the power of an international organization (the AFM), speaking for and financed by dues-paying members . . . that was able to negotiate reasonable and profitable contracts for its members in the powerful movie industry . . .

Mr. Read was ill advised in not advancing his proposals within the framework of the AFM . . .

Fred Heutte

Teens For Jazz . . .

New Orleans, La.

To the Editor:

I am a teenager and dislike being classed into the group that limits its scope of musical appreciation to such classical works of "art" as *Witch Doctor*, *Purple People Eater*, *Hound Dog*, *Short Shorts*, etc. Disc jockeys who play this music are doing an injustice to the youth of this country.

I believe that teenagers would show themselves to be appreciative of good music

(Continued on Page 8)

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FIRST WITH BILL PERKINS of the Perkins Octet. Hear him on World-Pacific Jazz album, "On Stage"—PJ-1221.



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Meredith Willson says:
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if this music was offered to them . . . However, try flipping the radio dial around and you find that nine out of 10 of the stations you locate will have honey-throated disc jockeys delivering the "nifty top 50" . . .

Jean Sullivan

(Ed. Note: Teenagers interested in hearing music of quality on local radio stations should express their desire to station managers and owners. When an important segment of a station's listening audience—and teenagers are just that—revolts, some benefits may result.)

Fashions in Jazz . . .

Denver, Colo.

To the Editor:

How . . . could a pianist like Thelonious Monk receive eight more votes than Erroll Garner and 30 more votes than Oscar Peterson?

I admit that I admire and respect Monk as a composer, but he didn't win as a composer. He won as a pianist. How anyone with such faulty technique and lack of emotion could place ahead of several great jazz pianists is far beyond me . . .

Joanne McMillian

(Ed. Note: A detailed profile of Monk is set for publication in the Oct. 30 Down Beat. We feel it will explain to many readers the nature of Monk's artistry.)

Frustrated Listener . . .

Freeport, N. Y.

To the Editor:

I am wondering if there is anything to the jazz scene these days except semi-classical sounds, frustrated boppers trying to outblow one another, and a few big bands, most of which are nothing but noise.

It seems to me that in its seemingly fanatic effort to progress, jazz is losing its swinging drive and much of its melodic content. Just what are these ultra hipsters after? Does anyone know or care?

I'll still take the old Goodman crew with the Henderson book.

Brian Poland

Rock 'n Roll Scholar . . .

Cincinnati, Ohio

To the Editor:

In a recent newspaper interview, disc jockey Alan Freed was asked if rock 'n roll was music.

His reply was, "I certainly hope so! After all, it's the only real American music that we can call our own . . . it had its start right here and has spread in popularity all over the world."

After reading this, I suddenly became violently ill. I now assume that rock 'n roll has intentions of replacing jazz music as America's contribution to music and the arts.

Todd M. Selbert

I LOVE MY *Leedy* DRUMS

MORE THAN "ANYTHING"

SHELLY MANNE



Photo through the courtesy of Contemporary Records.

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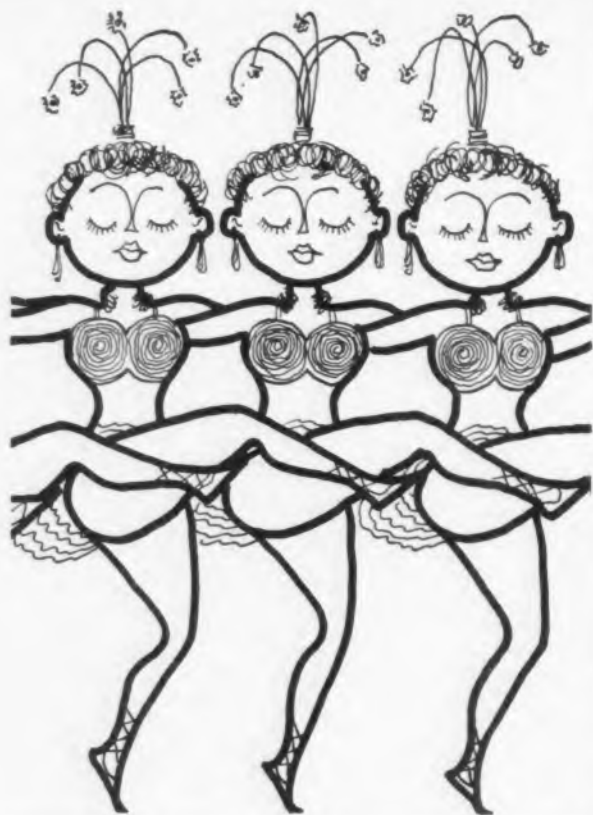
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NEW YORK

JAZZ: It's open season on jazz versions of Gershwin's *Porgy And Bess*, what with the picture coming out and all. Louis Armstrong and Ella Fitzgerald have a set on Verve; Miles Davis and Gil Evans collaborated on one at Columbia; Bill Potts is preparing one for United Artists; and Mundell Lowe and a jazz group cut one for Camden . . . Singer Frankie Lester will take a Billy May band out this fall . . . Woody Herman is reported planning to break up his band following his South American tour, for a stint at the Roundtable with a small group . . . Nat Pierce, Sonny Payne, Joe Newman, Ed Jones, and Frank Wess will go to Sweden for two weeks of concerts when the Basic band vacations in October . . . Following the Nov. 10 Timex jazz show on CBS-TV, the watch firm will sponsor another bash Dec. 1. No names set for the latter date, but Armstrong, Anita O'Day, and Lena Brown are inked for the earlier show.



Miles Davis

Stan Kenton is at Birdland, with Johnny Richards set for two weeks in October . . . Singer David Allen will inaugurate the new policy at The Depths in the Hotel Duane. New talent will be given a long-term showcase and an opportunity to develop. Dave goes in for eight weeks Sept. 10, with the Al Schackman trio, comic Bob Keete, and Jo March . . . Charlie Shavers and quintet are rounding out a three week stand at the Roundtable . . . Frank Rehak is temporarily on the NBC staff, appearing with the bands on the Eydie Gorme-Steve Lawrence show and NBC-radio's *Bandstand* . . . Lee Morgan is due to take the trumpet spot in Art Blakey's Jazz Messengers . . . EmArcy cut Julian (Cannonball) Adderley with strings doing Duke's *Jump For Joy*, with Bill Russo arranging and conducting . . . Singer Gene Williams cut an LP of tunes not yet done into the ground for independent sale to a major label, with backing by Nat Pierce, Osie Johnson, Barry Galbraith, Milt Hinton, Bill Tackus, and Sam Donahue . . . Critic-editor-writer-A&R man Nat Hentoff is musical advisor for the Alfred Crown movie, *The Night They Waived*, with Lena Horne slated for the lead. Hentoff and Albert McCarthy, editor of *England's Jazz Monthly*, are collaborating on editing a book "to fill in some of the gaps in jazz." Contributors include Gunther Schuller, Martin Williams, Hughes Panassie, Paul Oliver, Max Harrison, C. E. Smith, John Steiner, and F. Driggs.

Mahalia Jackson has signed to portray herself in the forthcoming Lana Turner movie, *Imitation of Life* . . . Max Roach cut an LP of Charlie Parker tunes with his new group for Riverside, with writing by A. K. Salim . . . Riverside signed Cannonball and brother Nat as leaders, and recorded an LP of Chet Baker singing and playing. Same label also cut John Benson Brooks *Alabama Concerto* with Cannonball, Art Farmer, Barry Galbraith, and Milt Hinton aboard . . . Riverside threw out the Thelonious Monk LP cut at The Five Spot and cut again another night. The second effort produced two LPs which Monk approved.

United Artists Records signed Lester Young.

(Continued on page 51)

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NEWS HIGHLIGHTS

- International Band May Tour
- Avakian Joins Warners
- Live Jazz On FM
- Bellson Forms Band
- MGA Wins Movieland

THE WORLD

Maybe a Phoenix

The Newport International Jazz Band, which disbanded following its successful stand at the U. S. Pavilion at Brussels, may re-form for a winter tour of European capitols.

Marshall Brown, director of the orchestra, said the concert package under consideration would include a name U. S. jazz singer and the International Band. It would play the capitol city of each of the countries which contributed a musician to its membership.

At Brussels, the band created such a stir that the U. S. State Department requested it to play matinees during its week-long stand. It was the first U. S. jazz attraction to fill the pavilion auditorium.

The band appeared with an all-star show including Sarah Vaughn, Sidney Bechet, George Wein, Buck Clayton, Vic Dickenson, Arvell Shaw, and Kansas Fields.

Just before playing Brussels, the band played a concert at Brocker, Holland, in a huge enclosed shed. Promoter Lou Van Reece arranged for a parade of vintage automobiles, supplied by a French car club, carrying the band members like heroes through the streets of villages and towns surrounding Brocker.

The band's concerts at Brussels were recorded by Phillips, and may be released in the U. S. by Columbia, with whom Phillips is affiliated. The band's Newport set is scheduled for release this month on Columbia.

The Odyssey of Ulysses

Ulysses Kay, contemporary American composer, has received many grants and awards during the last decade.

One of his most important honors materialized in mid-September, when he and five other American composers left for a cultural exchange tour of Russia, under sponsorship of the U. S. State Department.

Particularly interested in gauging the impact, if any, of American jazz



Benny Goodman's appearance at the Brussels fair (Goodman is pictured above at the fair) has been preserved on record. Highlights of his concerts at the U. S. pavilion are contained on an LP being marketed by Westinghouse dealers throughout the country. The LP includes Goodman band standards, plus a tune inspired by the fair, *Balkan Mixed Grill*.

on Russia and its composers, Kay huddled with *Down Beat* on a list of records to take with him to play behind the Iron Curtain, and on observations to make of the scene there.

When he left, Kay took with him copies of the Miles Davis-Gil Evans *Miles Ahead* LP, Duke Ellington's *In A Mellotone*, the Columbia LP of the Brandeis commissions, *Louis Armstrong Plays W. C. Handy*, Thelonious Monk's *Monk's Music*, and *Wide Range* by Johnny Richards.

Kay's observations, and the results of the records on any composers and musicians he meets in Russia, will be reported in *Down Beat* on his return.

The 41-year-old composer is a graduate of the University of Arizona, and studied music at the Eastman School, Tanglewood, Yale, and Columbia university. Among his teachers were Paul Hindemith, Howard Hanson, Bernard Rogers, and Otto Luening. Among his works are *The Boor* and *The Juggler of Our Lady*, both one-act operas.

U.S.A. EAST

More Brothers

George Avakian had a long and splendid career at Columbia Rec-

ords, which he left shortly after the start of the year.

He had a short and somewhat clouded career at World Pacific, which he left in mid-summer.

After mulling at least four separate offers for his A&R talents by several labels, Avakian decided on the budding Warner Brothers record firm. President James B. Conkling announced his appointment as director of A&R for the label in mid-August.

Avakian will work in the east, but his recording scope will not be limited to that coast. He will produce LPs and singles.

What was reported as a direct membership in the World Pacific family when Avakian joined apparently was less than that. Avakian cut some sessions for the label, including the much-discussed concert of experimental music by John Cage.

Garnerings

Erroll Garner continued to forge new trails for jazzmen, and add to his own booking security with two important late-summer moves.

He split with Joe Glaser's Associated Booking Corp., and signed with the William Morris agency for bookings in clubs, on TV, in thea-

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Lester Young

Lester Young

ters, and movies. His concert bookings are handled by the Sol Hurok office, and are the first for a jazzman in that noted firm's history.

Hurok's initial bookings for the pianist consist of a seven-week string of concerts, starting in Orchestra Hall, Chicago, Oct. 12. As with most classical concert artists, Garner's weeks will be paced leisurely: he will work up to four nights a week and will not be required to travel more than 200 miles from concert to concert.

His latest Columbia recording—a two-LP set titled *Paris Impressions*—includes four tracks with him playing harpsichord.

Jazz: Export of Import

Composer-vibist-A&R man Bob Prince saw his ballet *New York Export: Opus Jazz* draw raves at Spoleto, Italy, and the Brussels world fair.

Early in September, as the orchestra and dancers prepared for the Broadway debut of the work, observers waited to gauge U. S. reaction to its home-grown product.

Twenty-eight-year-old Prince, who was first influenced by Charlie Christian and Lester Young, is a graduate of the High School of Music and Art, and received a B.S. from Juilliard. One of his earliest jazz writing assignments was for the Columbia LP *What's New*, which he shared with Teo Macero. Two of his pieces on that LP went into the ballet.

Prince was in Europe for the premiere of his ballet, and then rushed to Brussels immediately after to record Benny Goodman. He also cuts sessions for Columbia's Harmony label.

The ballet, called at its premiere, "a taut and tender work of art . . . one which was received with prolonged applause," is regarded by choreographer Jerome Robbins as "my most important ballet in a long time."

Says Prince, "I work in an effort to express the essence of jazz without the limitations normally found within the medium. All orchestral and technical elements are subordinate to jazz orientation."

Mary Lou Rolls 'Em

Working virtually single-handed, Mary Lou Williams built a staggering roster of talent for her Carnegie Hall concert Sept. 20.

Purpose of the affair was to bankroll an ambitious project: her Bel Canto Foundation, a home to which ailing and weary musicians would be able to retreat for rest and rehabilitation. It will also be a workshop available to musicians.



Singer Chris Connor is shown here signing a contract that renews her exclusive affiliation with Atlantic Records on a long-term basis. Seated beside her is Nesuhi Ertegun, chief of the firm's LP department; standing are Lester Lees, Atlantic sales manager, and Miss Connor's manager, Monte Kay. Atlantic followed up the contract session by initiating an intensive promotion campaign on the singer, to be implemented by two LPs recorded for release soon.

Mary Lou, who has stumped the east from jazz center to center and festival to festival, will be featured pianist with the 90-piece Xavier symphony orchestra, under direction of Vincent La Selva.

Also slated to appear were Maxine Sullivan, Sugar Ray Robinson, the Mose Allison trio, Henry (Red) Allen, Roy Eldridge, Reunald Jones (Senior and Junior), new singer Ron Jefferson, Dave Lambert, Jon Hendricks, Les Jazz Modes, Stella Brooks, Marion Bruce, Ernie Furtado, Gene Ramey, Roy Haynes, Thelonious Monk, Specs Powell, Lester Young, Chuck Wayne, Jimmy Jones, Eddie (Lockjaw) Davis, George Russell, Jerome Richardson, Ray Copeland, Allan Eager, Charlie Persip, Osie Johnson, Walter Bishop, Marian and Jimmy McPartland, and many, many more.

Jazz fans wishing to aid Bel Canto can purchase tickets, starting at \$2.50; or make donations by mail to Bel Canto Foundation, P.O. Box 32, Hamilton Grange, New York 31, N. Y.

Red Has A Blue Room

Things began to loosen up in the east for jazz, and quite probably for big bands, as a new, large room opened in Philadelphia.

Trumpeter Red Rodney, operating a booming booking service and heading his own band, reported to *Down Beat* that the owners of the

Nite Cap, a Philly Jazz spot, purchased the site of the old Blue Note and plan to reopen it soon as a jazz club, retaining the name. Rodney's band will probably be house band, when needed; and the trumpeter will be booking the spot. "I hope to be able to supply Philadelphia with the largest names in jazz," he said.

Rodney's quintet opened a new Philadelphia club, and is recording independently, for sale of tapes to a major label. In addition, the trumpeter has cracked the society barrier. Late in August, he headed a big swinging band at a private society party, marking the first time a jazz or swing band has worked for the elite Philadelphia 400.

Village Voices . . . and Horns

The *Village Voice*, house organ of New York's boisterous Greenwich Village, celebrated its first solo-sponsored jazz concert with some thing new.

For its Sept. 27th bash, the *Voice* decided to present a jazz opera along with its usual stage full of swingmen. It called on Alonzo Levister, composer of *Manhattan Monodrama*, to stage the premiere of his jazz opera, *Blues In The Subway*, at the concert. The work calls for improvisation by the musicians while the singers carry their vocal lines.

The one-act work for three voices and instrumental quartet will feature soprano Josefina Lao and tenor Robert Battle. The musicians include tenor saxist Shafi Hadi, drummer Danny Richmond, and Levister on piano.

Also headlining the concert will be Sonny Stitt, the Art Blakey Jazz Messengers; Anita O'Day, and Tom Scott and his quintet, featuring Jimmy Knepper.

One For The Kids

Bandleader Dick Maltby has always had a reputation in the trade as a leader with a clean, easy-to-hear dance band.

Since late August, he's been drawing nods of approval from the hip set.

He presented a concert jazz program at the Syosset, N. Y., high school auditorium, with the proceeds going to the school's music system.

On hand were guest stars Teddy Charles, Rusty Dedrick, Mary Marza, and Don Butterfield. Dick's band played compositions by Gunther Schuller, Dedrick, Al Cohn, Jimmy Giuffre, Nat Pierce, Charles, Bill Ver Planck, and George Hilliard, among others.

U. S. A. MIDWEST

Columbia Broadcasts

Since WBBM, the CBS outlet in Chicago, recently announced the enlivening of the FM half of its operation, FM planning has been moving along at a rapid pace. WBBM-FM, no longer considered a parasite, has begun to exert influence.

In one of the first such moves by WBBM-FM executives, jazz came out ahead.

WBBM-FM has initiated a regular series of broadcasts aired from the Blue Note and the London House. The CBS radio network has been picking up jazz from the two clubs but, for reasons best known to network brass, has not beamed the shows to Chicago audiences.

According to assistant WBBM-FM manager Walter L. Dennis, the new schedule of live pickups from the club is:

From the London House, jazz on FM is heard on Wednesday and Thursday from 9:30 to 10 p.m.

From the Blue Note, remotes are broadcast on Wednesday, from 10:10 to 10:30 p.m.; on Thursday, from 8:30 to 9 p.m.; and on Saturday, from 10:30 to 11 p.m.

"The addition of these programs to our schedule," Dennis said, "marks an FM milestone in that we are offering an exclusive live FM programming on high fidelity lines to the Chicago area audience."

Big Brother Watches

As WBBM-FM began to come of age, its big brother affiliate, WBBM, continued to expand its music programming.

In late August, Len Schlosser, WBBM's creative public affairs producer, announced a new series, devoted to the anatomy of folk music. Conducted by Robert Cosby, associate professor of English at Chicago's Roosevelt university, the show encompasses records, interviews, and analysis of folk music.

According to Cosby, the interest in folk music during the past 15 years has made it a medium of musical expression with many interpretations. "I plan to explore and explain folk music, from the twanging, often unintelligible mountain music, to the polished, stylized pop renditions of these songs."

The show, titled *Folk Music with Bob Cosby*, is heard at 8:05-8:30 p.m. on Saturday.

The Final Bar

Walter Schumann, well-known director of the Voices of Walter Schumann, died in Minneapolis in late



All the members of the band pictured above double on whistle, which makes for a piercing unison sound. Actually, this inherent versatility is not an issue. The whistles are saved for other sessions. The band—a 14-piece modern jazz band—is one of the prides of the Columbus, Ohio police department. All members are policemen. And, naturally, there's no cost for band uniforms.

August, following unsuccessful heart surgery.

Schumann, 44, was a successful television composer, too, particularly as writer for Jack Webb's *Dragnet* series. He toured America with several musical productions, including *John Brown's Body*.

He had suffered from a complicated heart ailment and had been told that the operation would either cure him or result in his death.

Delmar Comes Marching In

Bob Koester, youthful owner of Delmar Records, has decided to pack up his inventory and move from St. Louis to Chicago.

Koester, who combined the issuance of traditional jazz LPs with the ownership of a record shop on a refreshingly informal basis, will reside, in the same terms, at 42 E. Chicago Ave. Included in his plans for expanding Delmar's coverage to date are production of more traditional LPs, coupled with a few choice modern jazz LPs. The record shop will be stocked to serve jazz and folk music fans; it will contain a stock of out-of-print and currently available material.

Coffee and conversation will be served.

U.S.A. WEST

Bellson Big Band Set

Basie, Ellington, Kenton, and Herman may soon have to move over to

make room for what promises to be the newest entry in the big jazz band league.

Drummer-leader of the new aggregation will be Louis Bellson. Billy May will write the book. Band management and booking will be handled by Carlos Gastel.

The new band's instrumentation, according to the drummer, will consist of four trumpets, four trombones, five saxes and four rhythm, including electric guitar.

Bellson said he hoped to kick off the band on a coast-to-coast television spectacular this fall before taking off on a road tour.

Inasmuch as Bellson's recording contract with Verve is due to expire soon, it is believed that Capitol is interested in recording the new orchestra. Billy May already is exclusively signed with the coast major.

Exit AFM; Enter MGA

After more than a month of negotiations between the Motion Picture Producers association and the Musicians Guild of America, a new and unprecedented contract to put Los Angeles musicians back to work in the movie studios was signed Aug. 27.

For Cecil F. Read, leader of the upstart MGA, it was a striking victory; for the movie producers, it was a reasonable way out of a seemingly untenable situation. For the American Federation of Musicians it was a knockout punch that belted

the AFM out of the movie business.

The new contract, which became effective Sept. 3, will run for three years and three months. Its provisions alter drastically the relationship between the musicians and the studios. Main points:

- Henceforth there will be no resident studio orchestras as such. Freed of the necessity of maintaining big staff orchestras, the studios now will hire only those musicians they want for the recording of music for specific pictures. For example, under AFM contracts studios were compelled to maintain large orchestras whether or not all the musicians were needed for specific films. And whether they worked or not, musicians on studio staff regularly drew their paychecks. Dispute on this point was one of the critical obstacles in the negotiations which collapsed in failure between the AFM and the major studios.

- The bigger the orchestra under the MGA contract, the lower the pay per musician. For musicians working on theatrical feature pictures (as opposed to telefilms) scale is now \$55 per man for a three-hour session when an orchestra of 35 or more is required to record. As the size of the orchestra dwindles, so increases the scale, rising to a high of \$63.25 for a three-hour session requiring only 23 men or less.

- Rates for sideline (faking for the camera) musicians were boosted to \$30.93 per day's work from the old AFM rate of \$27.13. Arrangers, orchestrators, copyists, and librarians were given comparable increases.

- For the first time the major motion picture producers (Paramount, Allied Artists, Columbia, Walt Disney, M-G-M, 20th Century-Fox, Warner Bros., and Universal-International) agreed to record a portion of a television series with live music. (The matter of using canned music for TV series was a major bug in the ear of the AFM.) Because all the major studios are involved, or are becoming involved in filming telefilms this provision is of major significance inasmuch as the demand for this type TV fare seems inexhaustible. From now on each series of 39 half-hour films will have a minimum 9-hour recording session paying the musicians \$55 a man for three hours. For the same number of telefilms of an hour's duration, musicians will be paid for 18 hours recording time. 90-minute programs, pilot films and spectaculars also were covered by special provisions.

In movies and telefilms it looked like the AFM was washed up.



In the view of music teacher Joe Bruno, last semester at Los Angeles' Borenda junior high school was the swingin'est. Pictured here is part of the dance band he organized to play school and neighborhood functions. Musicians shown (left to right) are Darryl Bransletter, baritone; John Ehrlich, tenor; Richard Parades, bass; Patsy Brown, alto; and Charles Borthwell, trombone. Alto of William Diaz (head obscured) shows at extreme right. Average age of his "sidemen," reports tenor man-arranger Bruno, was 13.

The Business of Education

A society of music educators, which would standardize course credit for student-musicians throughout the nation, may be a reality soon.

Guiding spirits behind the effort to form such an organization are Lawrence Berk, president of the Berklee School, Boston, Mass., and Alvin T. Learned, head of Los Angeles' Westlake College of Modern Music. The educators formed the idea for such a society when they met at the Newport Jazz festival in July.

The basic function of the society, explained Learned, would be that of accreditation and standardization of school music courses directed toward the jazz idiom. The organization would appeal to those schools throughout the country that offer a jazz curriculum.

One advantage, he pointed out, would be the convenience of transfer by students without loss of credit to any school where jazz is taught.

"Today, 4 percent of college students are taking music as their major subject," Learned said. "This means that there are about 75,000 potential high school music teachers in a field

where annual job openings total only about 5,000.

"Out of this number of students, about 15,000 are graduated as teachers. After those 5,000 jobs are filled, what happens to the remaining 10,000?"

Learned said these thwarted teachers are ill prepared for a career in music. After a study of what he terms "modern American music," he said that he feels that the would-be teachers have a fighting chance to make a living in music — if they are properly trained.

But the school music curricula as they now exist, Learned said, hinder rather than help the student make a living in the broad music-entertainment field.

Of the 10,000, Learned commented, "Maybe they should've been learning to play American music instead of Beethoven."

Why the very large number of potential teachers?

"The kids are becoming teachers not because they want to but because it's what they've been trained for," Learned insisted. "They sure can't go out and play a job with what they've been taught."

Special Report

From Washington

By Tom Scanlan

The 20 percent tax on live music is still in effect. Canned music remains king. An attempt to cut the so-called cabaret tax from 20 percent to 10 percent failed by a vote of 51-39 on the Senate floor shortly before the 85th Congress closed shop late in August.

As the "nay" votes began to outnumber the "yeas", the hopes of thousands of unemployed and part-time musicians went down the drain.

The House of Representatives has now passed a 50 percent cut on the live music tax three times but each time it has failed to win Senate approval.

Key member of the opposition to a cut in the cabaret tax has been Senator Harry F. Byrd (D., Va.), powerful chairman of the Senate finance committee. The most recent effort by the House to cut the cabaret tax was bottled up by Byrd's finance committee.

A Senate vote on the cabaret tax was nevertheless brought about when Senator George W. Malone (R., Nev.) headed an attempt on the Senate floor to amend the catch-all House bill concerning excise taxes so that it would include the 10 percent cabaret tax cut.

Malone pointed out that the cabaret tax "is the only 20 percent excise, save admissions to race tracks, that remains at the discriminatory level," and maintained that a reduction of the tax "would bring it into line with the other comparable wartime excises, most of which were reduced by half in 1954."

Malone told the Senate that the government would get more money, not less, if the tax were reduced: "The income tax payments which would be obtained as a result of the return to work of thousands of musicians now unemployed, plus the additional income tax payments which would result from the added man-hours of employment of musicians who now perform on Saturday

nights, because of customer resistance to this unconscionable tax, would more than equal the revenues now collected from this excise."

The government now receives approximately \$10 million a year from the 20 percent tax on live music. Interestingly enough, in 1944 when the cabaret tax was 30 percent, the income to the treasury was \$26 million; and when Congress reduced the tax to 20 percent, the receipts more than doubled.

Senator Malone also cited a research company's report originally conducted for the AFM that "some \$11 million in excess of the average \$10 million returned by this excise would flow to the treasury from only a partial buildup resulting in business gains and employment" if the cabaret tax were repealed. The report estimated that repeal of the tax would mean that 35 percent more musicians would be employed immediately, "nearly 15,000 additional jobs."

The Senator from Nevada, a state considerably interested in the cabaret tax because of its famed entertainment palaces in Las Vegas, also cited an American Hotel Association report that 700 rooms in leading hotels of the nation which were once given over to dine-and-dance entertainment have decreased to 200 rooms because of "customer resistance to the tax."

Malone gained vocal support on the Senate floor from Sen. Paul H. Douglas (D., Ill.), who said that the tax "in reality" is a "tax on live music".

Senator Byrd was the only one to rise in opposition to the amendment during the debate. Byrd explained that "the amendment if agreed to would cost the treasury \$20 million" and added that "there are many excise taxes which are as burdensome or more burdensome than this particular tax." The influential Virginia Senator went on to list the

taxes on automobiles, electric and gas appliances, firearms, fountain pens, phonographs and radios, furs, luggage, toiletries, telephone and telegraph services, and bowling alleys.

None of these items are taxed more than 10 percent, however, as Senator Malone was quick to point out in rebuttal.

One of the most outspoken proponents for the cut in the cabaret tax, Senator Wayne Morse (D., Ore.) was absent from the floor during the debate on the amendment, but stated later that he was in favor of doing away entirely with the cabaret tax. "In my judgment," said Morse, "the tax is an unfair one, and should have been reduced by at least the amount provided by the amendment . . . if not entirely eliminated. In fact, I favor its complete elimination." Morse has supported at least a 50 percent slash in the tax since 1947.

Following the debate on the Senate floor, the amendment went down 51-39.

The final version of the excise tax bill which passed the Senate contains little of bread-and-butter interest to musicians. Major entertainment tax "cut" was the slicing of admission taxes. Previously, any entertainment admission (such as for movies) was tax free up to 90 cents. The new bill makes such admission fees tax free up to \$1.

Whether or not the cabaret tax might be cut in the 86th Congress, which meets next year, is anybody's guess. However, despite the fact the House has backed the cabaret tax cut proposal three times and the Senate vote reported above proves that the proposal is not without friends in the Senate, veteran Congressional observers held little hope for swift action on the cabaret tax regardless of the makeup of next year's Congress.

WON'ERFUL WELK WINS AGAIN



Les Brown repeats, too

The ballroom operators of America are astute judges of band attractions. They know the bands with box office pull; they know the bands that please their patrons.

Each year, *Down Beat* polls the ballroom operators to determine their choices of the best bands, in various categories, and the best band singers. This year's results indicate that the ballroom operators continue to endorse the "standard" figures in the band field.

For the fourth consecutive year, the ballroom operators named the Lawrence Welk band the best dance band in the country. The best swing, sweet, western, polka, and small band winners are repeat titleholders from 1957's poll. The Dukes of Dixieland emerged as the ballroom operators' 1958 choice as most promising swing band. Harry James, on the road with a fresh band, won best instrumental leader honors. Eddy Howard repeated as best singing leader. The Crew Cuts continue to be the operators' choice attraction outside the band realm. Tommy Mercer and Alice Lon repeated, too, as band singers. The complete results follow:

1. Lawrence Welk

1. Les Brown

1. Guy Lombardo

1. Leo Greco

1. Six Fat Dutchmen

1. Pee Wee Hunt

1. Dukes of Dixieland

1. Harry James

1. Eddy Howard

1. Crew Cuts

1. Tommy Mercer
(Lee Castle)

1. Alice Lon
(Lawrence Welk)

BEST DANCE BAND
2. The Glenn Miller Orchestra Under Direction of Ray McKinley

BEST SWING BAND
2. Stan Kenton

BEST SWEET BAND
2. Jan Garber

BEST WESTERN BAND
2. Hank Thompson

BEST POLKA BAND
2. Whoopce John

BEST SMALL BAND
2. Louis Armstrong

MOST PROMISING SWING BAND
2. Richard Maltby

BEST INSTRUMENTAL LEADER
2. Benny Goodman

BEST SINGING LEADER
2. Warren Covington

BEST ATTRACTION OTHER THAN BAND
2. Four Lads

BEST MALE BAND SINGER
2. Joe Williams (Count Basie)

BEST FEMALE BAND SINGER
2. Frankie Crockett
(Richard Maltby)

3. Les Brown

3. Les and Larry Elgart

3. Sammy Kaye

3. Leon McAuliffe

3. Frank Yankovic

3. Dukes of Dixieland

3. Warren Covington

3. Les Elgart

3. Louis Armstrong

3. The Diamonds

3. Don Forbes (The Elgarts)

3. Laurie Johnson
(Les Brown)

The Bandleaders View Music Education

A Symposium

■ Values have changed in the jazz world.

The musician with training, once tolerated as a necessity but often never really taken seriously as a jazz improviser, has become the norm rather than the exception.

To gauge the effect of the ever-growing number of well-schooled musicians on the big band scene today, *Down Beat* conducted a symposium with four established band leaders. Each leader was asked the same questions, and answered on the basis of his experience and observations.

Gathered around the coast-to-coast roundtable were Herb Pomeroy, whose Boston band was outstanding at the recent Newport Jazz festival; Johnny Richards, whose New York orchestra has cut two Capitol big band jazz LPs and is among the successful bands to play Birdland; Charlie Barnet, who recently reunited many of his past sidemen for a wailing LP for Everest Records; and Harry James, Capitol recording artist whose present band is considered by many who have heard it as the very best he has ever led.

The queries:

1. *Can the well-schooled musician hold his own as a jazz improviser?*

RICHARDS: A well-schooled musician has a chance to bury any improviser without that education. First of all, he has command of his tools. Any musician in any category must look on his profession as an attorney or a doctor looks on his . . . you have to amass as much knowledge as possible.

POMEROY: I'd say he can, if he has the jazz in him to begin with. There are certain freedoms that a person plays with, and, sometimes, if a musician learns something he cannot help but be conscious of what he has learned. If you allow

education to become part of you naturally, then that training becomes part of your playing. A musician has to know what the changes are, but it must be as natural to him as breathing. He should refrain from going through the mental process while improvising or he loses that freedom and it doesn't flow naturally.

BARNET: Personally, I see no reason at all why he shouldn't. In fact, good schooling should be a great aid. See, modern improvisation is based upon a much broader academic knowledge. To turn the thing around, it's like the old-time flyers who flew by the seat of their pants. They just can't fly that way today — technical advancements make that virtually impossible. So it is with music. A greater knowledge of music's technical aspects is vital if a musician is to get any recognition whatsoever as a jazz improviser.

JAMES: If a person has *heart*, if he has ideas of his own that he can express, then it's only natural that he can express those ideas better if he's had a foundation: if he's a schooled musician. That is, if the young musician knows his horn, his changes and so forth . . . This is what I call schooled.

2. *What advantage is it to you to have music school graduates in your band?*

RICHARDS: It's a great advantage in my band. They are more adaptable to what you write. You don't have to explain every phrase as long as the parts are written correctly with proper dynamics and full value of notes. That's something some musicians have a tendency to fluff over . . . when to cut off a note or how to attack. The well-schooled musician permits the leader or arranger to have cohesion in the orchestra without spending too much time rehearsing every bit of it. And time is very important. Schooled mu-

sicians pay more attention to the fine things, like intonation. They listen to the section and to what is going on in the rest of the band. They give a band more of a professional touch.

POMEROY: They are more concerned with some of the finer points than some musicians who are naturally endowed. The schooled musicians are better equipped to interpret the nuances of a chart than someone who will flog through it. They also serve as anchor men in their sections, reading-wise. And most important, most music school musicians are writers. That means they are aware of a chart. They play two parts: the player and the writer. They interpret the music from both points of view, and that's valuable.

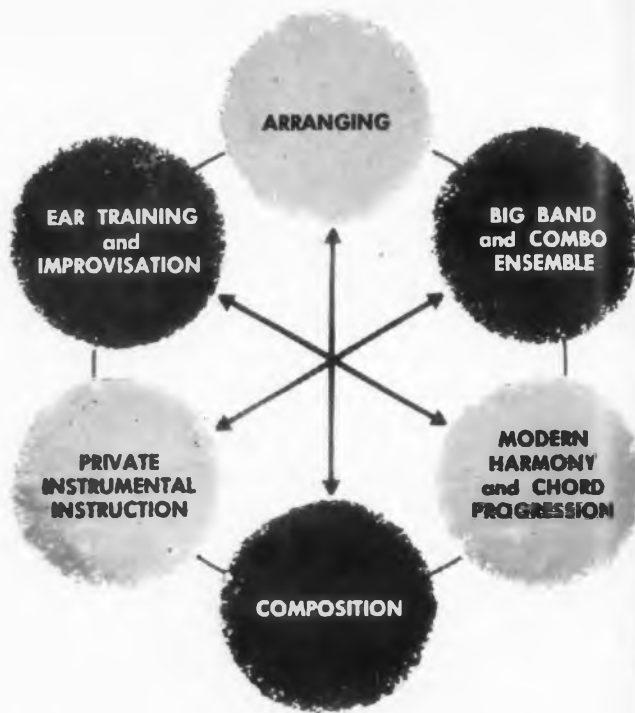
BARNET: Well, now, I can make this one brief. Outside of a better quality of musicianship, I wouldn't say there are any particular advantages.

JAMES: We have several in the band. I'll just mention Ernie Small to cite one example. Ernie's from San Francisco State teachers college; he plays baritone, tenor, clarinet, trombone and trumpet — and he plays them all well. This is a perfect example of a well schooled musician. In most cases a kid who graduates from one of those schools has a distinct advantage because he can play whatever is put in front of him. The great advantage nowadays is that when a kid is studying for his foundation in music, jazz isn't foreign to him — he gets the grounding in school.

3. *How common is it for young musicians joining bands these days to be music school graduates?*

RICHARDS: I would say that in the last 10 years, the percentage has been much higher. The young musician of today tends to take his work seriously. He wants to do his work
(Continued on Page 46)

JAZZ CAN BE TAUGHT



By Lawrence Berk,
Executive Director
Berklee School of Music

■ Jazz in the classroom may seem to present a paradox in terms, for controversy invariably arises when the subject of education in jazz is proposed. Even though years of devoted study and practice are required to attain a level of proficiency necessary to play jazz, the popular, pseudoartistic attitude still seems to attribute the success of every jazz musician to certain indefinable, almost mystical powers.

After 15 years in the organization and development of teaching methods pertaining to jazz; after 15 years of producing instrumentalists, arrangers and composers who successfully have entered the professional field; after 15 years of finding ways in which to refute the claims that jazz cannot be taught, it is possible to say that jazz surely can and is being taught.

Certainly a basic instinct and sympathetic rapport with the idiom of his choice must exist within every aspiring musician, but the techniques and knowledge that will enable him to communicate his creative ideas can be gained only through extensive study and practice.

Contrary to the customary concept of teaching for the sake of accumulated knowledge, our premise always has been that instruction and the personal guidance that must accompany instruction should lead to a definite, purposeful goal.

The goal in our case is to produce students capable of performing, arranging, and teaching others in a manner that will bring recognition not only to themselves but also to modern American jazz.

In order to help accomplish this, we insist that our teachers possess three basic attributes: musicianship, coupled with practical experience; the ability to communicate thoughts and ideas as well as techniques, and, most important, the desire to teach and to work with young musicians.

The curriculum at Berklee has one objective—to equip the student for a successful career in the professional field. Rather than offering a number of unrelated, theoretical subjects which might broaden, but not vocationally educate, the student, we have attempted to present a course that will direct and relate all of the instruction toward this goal.

In addition to the normal administrative problems involved in the formation and growth of a school such as Berklee, we also have been

confronted with the task of trying to convince the public that jazz, at its best, can be more interesting, more exciting, and more emotionally satisfying than most of the other accepted popular and classical forms of music.

About six months ago, we decided that one of the most effective ways we could convey this message would be through recordings.

Our purpose was not to form a commercially successful record company, nor was it to attempt to revolutionize the recording industry through highly experimental or radical techniques. We felt only that the student arrangers and instrumentalists who were prepared for professional careers could show with music better than we could express in words what our attitude is toward playing and writing modern jazz.

Our first LP, *Jazz in the Classroom, Vol. 1*, has been well received. Public libraries as well as secondary schools and colleges have requested the LP with the accompanying scores, and the techniques employed have become the subject of many lectures.

Two more albums are planned for this fall, as are a series of publications based on the teaching methods developed at Berklee.

The Learned Method

By Alvin L. Learned
President, Westlake School

■ As music teachers stop opposing Americans finding jazz music satisfying to their spiritual and emotional needs, our American heritage will be identified in the repertoire of world music. Concerts in Europe a century ago featured a dozen top musicians, such as Beethoven, prepared to play extensive cadenzas improvised on the spot. Singers also improvised and composers expected them to do it. Through the years this tradition was lost to us. The jazz musicians are giving it back to us.

Europe sees evidence of our spirit of individualism and freedom in the manner in which our musicians can perform on their feet and "speak their musical mind without having before them 'a prepared speech'." Our jazz music is winning people's hearts because it meets their moods and sentiments better than any other music.

The great vitality of jazz undoubtedly comes from the fact that the early American jazzmen had no pretensions to maintain. Early American jazzmen played without music. Ear training skills were highly developed. Today, our students should be helped and taught to play with this independence. This is the time to teach improvisation (if you can't say "jazz") in the public schools.

The bottle-neck has been twofold. Many teachers lacking experience in playing jazz, or leading the jazz band, are searching for a way of teaching jazz. Methods for teaching jazz must be found. Fortunately methods of teaching jazz have been in the process of development throughout America in private studios and, in more recent years, in specialized schools.

Courses have already been offered on organizing and leading dance bands in California colleges. How-



Dr. Alvin Learned and students

ever, the best practical solution is the organizing of faculty dance bands for high school music teachers. Rehearsals can be rotated among the high schools so that no one teacher will have all the traveling to do in a band made up of teachers from a given area. The most experienced teacher can benefit by leading the group and furnishing much needed advice. Dance band clinics have sprung up in many places in America and the movement is well advanced.

Teachers generally can fill out their group with adult professional musicians from whom they can get

advice and direction. The need for education in this field has been definitely felt by the teachers, because it springs right from the insistence of the students themselves.

Teachers are hired to meet the needs of the students—students are not reared to make jobs for public school teachers.

The second part of the bottleneck was the lack of knowledge about ways of teaching jazz in the regular music classes. Some students have responded to the procedure of starting with a melody played as written. They then alter the rhythm. Next they try adding notes to the melody that fit between the melody notes, or add tones from the chord or harmony. The last step was leaving out the melody resulting in a new melody that might pass for improvising. This method leaves much to be desired.

The best jazz player is a composer who has the ability to conceive of a melodic idea in his head and know exactly how to play it on his instrument. Many of the top musicians, such as Billy May, Bill Holman, and Meredith Willson have this vital ability, derived from training. They are true composers having the ability to write or play immediately any musical idea that comes to mind.

Except for less than one percent of the musicians who have absolute pitch, musicians must rely on developing relative pitch as a basis for developing ear training. Ear training involves hearing with your eyes and seeing with your ears. This means that a musician should hear the music he sees on paper, even before he plays it on an instrument, and he should be able to write down on paper or play accurately (the first time) and ordinary melody he hears. To acquire this skill, which is the basis of playing jazz, the student must associate each sound to a posi-

(Continued on page 50)

The 'Little League' Of Jazz



CLEM DE ROSA



■ What do you do with a band whose major problem is intonation, whose members have no embouchures and can't hear pitch, and who are unable to hit certain notes because their hands or arms are too small?

"You write for them, and then you teach them to play," says Clem DeRosa. He's the crew-cut young music instructor at South Huntington junior high school, Long Island, N. Y.

At the Great South Bay jazz festival this summer, DeRosa and his junior high school dance band drew a standing ovation from a delighted audience, who found it hard to believe their eyes and ears.

The band was composed of seventh and eighth graders. Average age: 11½.

In the audience, beaming approval and tapping feet to the beat, were proud parents and an even prouder delegation from the faculty.

Behind the operation, climax of two years work at the school, was DeRosa, a serious, energetic, dedicated man who, at 33, brings to his classes the experience of more than a decade as a professional jazz drummer, and the patience and love of three years as a father.

He started studying sax and

clarinet in junior high school, then took private lessons on the horns. Before long, he switched to drums and studied privately for four years. By this time, he was proficient enough to be the "boy wonder" with a number of bands and jazz groups.

Later, he went into the army and attended the army's music school at Camp Lee, Va., then was assigned to an air corps band, as drummer, for 2½ years. "That's where I learned about writing and conducting," Clem recalls. "I was in with some very talented musicians."

After his discharge, he began to think seriously about teaching music. "At the same time," he says, "I wanted to play, too."

So, he split his time between working with groups headed by Chubby Jackson, the Sandole brothers of Philadelphia, John LaPorta, and other jazz men. He went on the road for a stretch with the bands of Boyd Raeburn, Bob Chester, Vaughn Monroe, George Paxton, and did some dates with Tommy Dorsey after Louis Bellson left that band.

"I'd play steadily during the summer," he recalls, "and during the winter, I'd teach."

His brother, Pat, a fine woodwind man, spurred him into serious pursuit of teaching. After two years at

Juilliard, he decided to concentrate on teaching and transferred his credits to the Manhattan school of music. He stayed with the studies and received his bachelor's, then his master's degree.

His first teaching jobs were in the more established mold for a music instructor . . . conducting the concert band and teaching the basics to youngsters.

In 1955 he came to South Huntington's school system, and was assigned to the elementary school. Before the end of that first year, he had organized a concert band made up of elementary school pupils.

During the second year he organized a grammar school dance band.

It was such a success, the Kiwanis invited it to play at the national convention in Atlantic City. The band played this program: *Lester Leaps In*; *My Funny Valentine*; *There's A Small Hotel*; *The Principal Is The Thing* (A LaPorta original); and *Rockin' The Blues*. The convention hall, whose dimensions dwarfed the toddlers (average age of this band was 9½!) resounded to the cheers of the convention, and the unbridled enthusiasm of the

(Continued on Page 55)

By Bill Crow

■ The Farmingdale high school dance band knocked me out the first time I heard it. I enjoyed the music, but I was really more absorbed in the good time the musicians were having. My own introduction to the pleasures of playing jazz came through a public school music department.

Al Bennest was my teacher. He loved music, played well, particularly enjoyed jazz. His enthusiasm for it was infectious, and he attracted youngsters to music like Willie Mays attracts them to baseball.

One September morning in 1936 my fourth-grade teacher in Kirkland, Wash., handed out notices announcing that Allred F. Bennest was taking over the music departments of the Kirkland school system and was looking for children who were interested in music. We were asked to check any instrument we might like to learn to play.

I drew an "X" beside "trumpet" and there set the wheels in motion for my folks to get me Sears, Roebuck's \$9.95 model brass trumpet. I joined the grade school orchestra.

I had been under Bennest's musical wing for a couple of years when he discovered that I reacted favorably to hearing Louis Armstrong's recording of *Cabin in the Pines*. He followed up with a couple of Fats Wallers, some Red Nichols, Vic Dickenson, Murray McEachern, and Jimmy Lunceford—and I accepted the faith.

I discovered MacDougall's Electric store in Kirkland, where a small selection of jazz records was on display, and listened with amazement to the Ellington band, the Goodman groups, Basie, and some wonderful small groups headed by persons like Emmett Berry, Don Byas, and Mary Lou Williams.

I had to find odd jobs to finance my new love. I think my first steady work was as janitor of our newly built church, and out of my income I bought a baritone horn and a record collection. By the time I was old enough to join the high school swing band that Bennest had formed, I'd listened enough to know how that sort of music was supposed to sound.

While I continued to play baritone horn in the school concert band, I taught myself the fingerings on my brother's old alto sax, and I plunged into the swing band's stocks of *Every Tub* and *Elks' Parade* with an astounding tone produced with leaky pads, a solid plastic reed, and a viselike embouchure.

Bennest unflinchingly participated

It All Began in



a Schoolroom

in all our rehearsals, spending a lot of time showing us why corny phrasing was corny, how the traditional figures were supposed to sound, how to read 4/4 time as though it were written 12/8, and how to decipher the musicians' argot.

He encouraged improvisation and was delighted when somebody got off a hallway decent chorus. He had so much fun that it was easy for the rest of us to fall into the habit of enjoying ourselves.

We had a couple of good soloists and a sousaphone player who successfully simulated the quality of a walking string bass. Inevitably, more and better saxophone players appeared on the scene, and I was relieved of my chair. (I'm sure there was also relief in other quarters.) But the drummer graduated, and I lost no time (or at least only a couple of beats) in applying for the opening.

Since there was a formal distinction in our school between drummers and musicians, Bennest was encouraged to have a musician trying to drum and taught me many secrets. The tendency in those days was for the brass to rush and the reeds to

drag, so I struck a happy medium and propelled the group through a number of enjoyable school dances, concerts, and football rallies.

That band was so much fun that I came back and played with it for a season after I'd entered the University of Washington, until I got an offer to go on the road with an army band. I eventually acquired a bass (another story) and a career in jazz, quite a nice dividend from a public school education.

It always pleases persons to hear of a schoolteacher liking jazz, since so many teachers value their dignity so highly. Jazz doesn't trade on pomp, and its "authorities" are too often disregarded to become powerful. It's a creative endeavor that exists because of the pleasure it offers: it's fun to play and to hear. It was a prime source of pleasure for Al Bennest, as it is for Marshall Brown, and the Farmingdale students.

Playing jazz is as normal an outlet for a youngster's energy as playing baseball. I'd like to see more schools provide as delightful a program for their students as Brown set up at Farmingdale.



Randall's Island

By Dom Cerulli

■ The weekend weather was cool and comfortable. Programs started reasonably on time. The seats were too closely packed for comfort over a six-hour stretch. The sound ranged from frightful to good.

A parade of New York disc jockeys, a few of whom play jazz on their shows, handled the emceeing. Several beer and hard liquor firms presented trophies to most of the leaders on the programs for reasons that were never quite clear out front.

Both houses were good. Although no official attendance count was available, best estimates were that Friday night drew about 12,000 persons and Saturday night was attended by about 14,000.

The presentation on the huge outdoor stage located about midfield in the sprawling stadium was attractive and well lighted. Aside from some mike trouble on opening night, there was a minimum of mechanical stage difficulty.

Performances were generally good. Saturday night had the edge on the opening night concert, but, on the whole, all the musicians involved gave handsomely, and were enthusiastically rewarded by the audience.

From out front, it appeared that the third in the series of New York jazz festivals had pulled the event into the black and established it as a jazz presentation of importance.

Friday Night, Aug. 22

Count Basie's band arrived on time for the festival, but the band's book was lost somewhere on the west coast. Despite the lack of reading material, the band took the stage nonchalantly at the end of a long evening of jazz, and roared in a somewhat cautious, but always swinging, manner.

Joe Williams and the Dave Lam-

bert singers (Dave, Annie Ross, and Jon Hendricks) performed their specialties with the band remarkably well, considering that much of it was new and special material that was apparently being played by the band from memory.

Basie stayed with safe items for the band's part of the set, such as *Jumpin' at the Woodside* and some blues. The band even carried off *Whirlybird*, with its intricate trumpet section work, remarkably well. There were good solos all around by Frank Wess, Frank Foster, Thad Jones, and Joe Newman, though Foster blew into a dead mike through most of the opening number.

The concert opened with twilight jazz by the chosen group from Yale. The opening group of the concert proper was a vigorous Dixie outfit, headed by Pee Wee Russell and Max Kaminsky, including Lou McGarity, Dick Cary, Jack Lesberg, and George Wettling.

George Shearing's group contributed a good concert set with Shearing's asides to the audiences drawing huge laughter. Horace Silver's new quintet, with Louis Hayes, Lou Smith, Junior Cook and Eugene Taylor, shows signs of rounding into a shape of its own. Bill Henderson was introduced to sing the newly added lyrics to Horace's *Señor Blues*. He sang well, but the words were not particularly distinguished.

Chet Baker, joined by pianist Bob Corwin, bassist Knobby Totah, and drummer Sonny Payne, did a brief set. Baker's recent vacation from the scene seems to have helped his sound. He came on with a large and driving tone on the opening blues, but returned to his more characteristic soft sound in the rest of the set. He sang *Just Friends*.

Max Roach and his new group showed signs of becoming settled

into a combo of unity. Their set was a marked improvement over Newport. Trumpeter Booker Little continued to impress with his daring and was in better control than on his Newport outing. The trumpet-tenor-tuba blend was strikingly good on the two ballads in the set, *Deeds Not Words* and *You Stepped Out of a Dream*. Max took the set at comfortable tempos, and that was beneficial to the soloists, particularly Ray Draper, whose tuba is a rough horn to begin with. It was obvious that the group, as a group, is really beginning to mesh.

Chris Connor, backed by guitarist Mundell Lowe, pianist Stan Free, drummer Ed Shaughnessy, and bassist Gene Wright, sang a rather short but completely satisfying set, easily her best caught by this reviewer in several years.

She looked completely at ease, and was in full control of her voice at all times. She showed considerable projection and steered clear of devices that lately have marred her concert performances. *Blow, Gabriel, Blow* was a standout in a set that included *Almost Like Being in Love*; *All About Ronnie*; *Hallelujah, I Love Him So*, and *I Won't Cry Any More*.

Totah and Payne sat in with Sonny Rollins for a splendid set. Sonny's set was limited to just two tunes — *Moritat* and *I Know That You Know* — but they were done with such vigor and wit that they were almost as rewarding as hearing a fuller set.

Sonny does more and more with Kurt Weill's *Moritat*, and this presentation found him mining the tune's humorous potential. On *I Know*, he created a dazzling series of stop-time choruses that indicate he was deadly serious when he stated in a recent *Down Beat* interview that his goal was to be able to play an unaccompanied concert. The choruses were built with rising drive and constant imagination.

Shorty Rogers and Bud Shank combined with the Totah-Payne-Corwin rhythm section in a brief set, including *Popo* and *Martians*. *Go Home*. Shorty played flugelhorn with his characteristic sound, and Shank played average alto and some fine flute.

The Basie set, with the witty Lambert group's tunes, finished off the evening.

Saturday Night, Aug. 23

The N. Y. Jazz Festival orchestra, highly touted as the world's greatest collection of jazz soloists, proved to be just that . . . but not much as an

(Continued on page 54)

Cross Section

Marshall Brown

'Jazz Should Be In Every High School'

■ Marshall Brown, at 37, is as energetic and frisky as a wide-eyed teenager where jazz is concerned. As musical director and instructor at Farmingdale, N. Y., high school, he welded a series of excellent dance bands from the student body, and created near havoc-through-joy at the 1957 Newport Jazz festival when one of his bands roared and stomped through a set of big band jazz. He organized and conducted the Newport International jazz band at this year's festival.

Born in Framingham, Mass., Brown played with several dance bands before turning his mind to music education. He received his B.S. in music at N.Y.U., his M.S. at Columbia, and is presently at work toward his doctorate at Columbia.

A member of ASCAP, he has written such pop hits as *Seven Lonely Days* and *Banjo's Back In Town*. His main interest in music is jazz, and the means of equipping high schoolers with the tools for the playing of jazz or the support of it as a well-informed audience. But his other interests range far into the arts, and often dip into the wonderful world of whimsy.

His comments on a variety of subjects:

BIG BANDS—"This takes in a lot of territory. Guy Lombardo? Stan Kenton? I think it's tragic that there has been very little done in big band writing during the past 20 years. If you compare the small band jazz of the late '30s with contemporary small band jazz, you'll see that there's a startling degree of growth and progress evident. However, if you compare the big band writing, for instance, of Count Basie's band of the late '30s to what is sometimes termed modern big band jazz writing being recorded today, you'll find very little difference. In fact, play one of today's so-called modern big band arrangements and immediately after it play *One Bass Hit* by Dizzy's big band of more than a decade ago. Which sounds like the modern band? It may be that the reason the public lost interest in big bands was that they just didn't go anywhere musically. I think the really modern big band writing today is being done by people like Gil Evans, John LaPorta, and the Sandole brothers. Most of the rest of them are still copying Count Basie. And most of what is classified as modern big band jazz writing might better be termed play-it-safe, unimaginative dance music."

READER'S DIGEST—"Certainly an inspirational magazine. The problems are always solved, conflicts are always resolved, and there are never any significant clashes. There is always a happy ending. It reminds me of some of the big band writing today."

NORTH TEXAS STATE TEACHERS COLLEGE—"With the recent new interest in high school dance bands, there



will be an increasing need for schools like this one, where the high school band director can receive training on how to organize, conduct, and write for the high school dance band."

COUPERIN—"One of the really great composers. A contemporary of Johann Sebastian Bach, and a strong influence on Bach. However he was not acclaimed and never achieved the world-wide fame Bach did. One of the favorite pieces of the Farmingdale band was Couperin's *Overture and Allegro from La Sultane*. This is a beautiful quartet orchestrated by Darius Milhaud, who is so influential in modern jazz today. When one listens to this work, it is quite evident that Couperin's use of harmonic and melodic suspensions, major and minor 7th chords, and that whole family of devices reaches right to today's popular-jazz-dance music. He used these devices that the jazz musicians and composers use today. I would program this work between *Father Knickerbopper* and *Morpo*, and it never sounded out of place."

JAZZ IN HIGH SCHOOLS—"It should be in every high school. I think that jazz has evolved as an art form to a point where, loosely speaking, it could be classified as an academic discipline. Somewhere along the line, perhaps during the late '30s and the war years, musicians tacitly agreed among themselves as to the way many of the basic phrasings of jazz would be stated. These can be assembled into a logical plan and taught. Even jazz improvising, once thought to be only a natural gift, has developed into a science. In fact, contemporary jazz improvising is dependent almost wholly on the mechanics of chord changes and fingering. It is quite possible, unfortunately, for a jazz soloist, who doesn't even have relative pitch, let alone perfect pitch, to achieve a high degree of critical and public acceptance."

HERBIE STEWARD—"I do have a definite feeling about that guy. Probably the best tenor man in the Lester Young tradition, in fact, probably the first tenor saxist of the so-called cool school whom I can remember musicians referring to as having copied more successful performers in that idiom, when, in truth, they had copied Herb."

BOP TALK—"Can't stand it. Musicians should all learn to speak English. Bop talk only serves to alienate people not on the inside."

everybody digs this Jazz



JACKIE DAVIS
MOST HAPPY HAMMOND T 1046



GEORGIE AULD
SAX GONE LATIN T 1045



HANK JONES
THE TALENTED TOUCH T 1044



DAKOTA STATON
DYNAMIC! T 1054



LOUIS PRIMA AND
KEELY SMITH
LAS VEGAS PRIMA STYLE T 1010



K. C. IN THE 30s T 1057



JACKIE GLEASON
RIFF JAZZ W 1020



JONAH JONES
JUMPIN' WITH JONAH T 1030



GLEN GRAY AND THE CASA
LOMA ORCH. • SOUNDS OF
THE GREAT BANDS W 1022



GEORGE SHEARING
BURNISHED BRASS T 1030



STAN KENTON
BACK TO BALBOA T 995



BOBBY HACKETT AND
JACK TEAGARDEN
JAZZ ULTIMATE T 933

PAUL SMITH • DELICATE JAZZ T 1017
JONAH JONES • SWINGIN' ON BROADWAY T 963
STAN KENTON • RENDEZVOUS WITH KENTON T 932
BILLY MAY • JIMMIE LUNCEFORD IN HI FI TA0924
GEORGE SHEARING AND DAKOTA STATON • IN THE NIGHT T 1003
HI FI DRUMS T 926

BENNY GOODMAN • BENNY GOODMAN IN HI FI W 565
JONAH JONES • MUTED JAZZ T 839
LOUIS PRIMA • CALL OF THE WILDEST T 836
DAKOTA STATON • THE LATE, LATE SHOW T 876
BOBBY HACKETT • GOTHAM JAZZ SCENE T 857
HARRY JAMES • WILD ABOUT HARRY! T 874
JACKIE DAVIS • JUMPIN' JACKIE T 974

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music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

recommended

LA BOHEME

The sixth complete *Bohème* to go into the LP catalog comes from Columbia, ostensibly updating the Bidu Sayao-Richard Tucker-Metropolitan Opera set which is about as old as LPs. The new Columbia set (M2L 401) is handsomely packaged, and stars Antonietta Stella, Gianni Poggi, Bruna Rizzolo, and Renato Capetchi, with Francisco Molinari-Pradelli conducting the orchestra and chorus of H Teatro Di San Carlo Di Napoli.

In many ways it is a satisfying set. Stella is a glistening Mimi, and Poggi a soaring Rudolfo. But the potential purchaser must weigh this pair against the Maria Callas-Giuseppe DeStefano version on Angel, the Licia Albanese-Jan Peerce-Iscannini set on Victor, the often remarkable Renata Tebaldi-Giacinto Prandelli performance on London, and the Victoria de los Angeles-Jussi Bjoerling-Beecham set, also on Victor.

It is a good, competent set, well sung and paced a bit leisurely. Both leads are in excellent voice, and Rizzoli's Musetta is lovely. The intensely beautiful ending of act one, usually taken by the leads as a chance to demonstrate their range rather than a chance to blend fervently and in harmony, as Puccini wrote the ending, is here given the top-of-the-register treatment. The result is, again, more of a bellowing of the final *Amor*, rather than an ecstatic outburst of love.

It is always remarkable to me the way Puccini orchestrated and the skillful way he had of delineating a mood or atmosphere with just a few proper touches, generally in the strings and brass. An excellent libretto is packaged with the LPs. (D.C.)

STAN FREBERG

During the summer of 1957, Freberg and associates presented an inimitable radio series on CBS. Capitol Records has issued excerpts from that series in a two-LP set, *The Best of the Stan Freberg Shows* (Capitol WBO 1035).

Assisted by Daws Butler, June Foray, Peter Leeds, the Jud Conlon Rhythmaires, and Billy May's band, Freberg romps through a series of delightful satires, written by himself and producer Pete Barnum.

Versatility is the keynote throughout. Among the "subjects" confronted are panel discussions (a discussion of comic strips by "experts," including Edna St. Louis Missouri—a *Tarzan* authority), television westerns (*Bang Gunleigh*, *U.S. Marshall Field*), music ("tuned" sheep, with bells around their necks, playing *Lullaby of Birdland*), Las Vegas (competition between hotels El Sodom and Rancho Gomorrah—

a biting, socially significant satire), advertising, literature (an interview with a fortune cookie writer), and a remarkably clever satire on high fidelity. Among other miscellaneous features is an interview with the Abominable Snowman.

Much of the material is humorous; practically all of it is topical. It's unfortunate that the radio show was not sponsored but fortunate that it managed to get on the air at all. More shows of this sort deserve a place in our society. (D.C.)

EDDIE LAWRENCE

There are times when Eddie Lawrence is the funniest human being alive. Some of those times occur on *The Kingdom of Eddie Lawrence* (Coral CRL 57203), and they are among the comedy highlights of this and any season.

High spots of this 11-track set are *The Hi-Fi Blues* (a tour-de-force); *The Visitor* (Ah, there, Ken Nordine!); *Fix Your Watch* (a one-man dialog of heroic nonsensical proportions), and a pair of the Old Philosopher routines—*The Philosopher Strikes Back* and *The Merry Old Philosopher*. As a bonus, there's a delightful fantasy called *Abner, the Baseball*, a baseball story which only leads to the question: Why doesn't Eddie record some children's LPs? His comic approach and his amazing vocal versatility are ready-made for such an endeavor.

And, while we're on Eddie, don't miss his two earlier *Old Philosopher* LPs (CRL 57155 and CRL 57103), the former containing three comedy classics of our time: *Calling All Dogs*, *Apartment Hunting*, and *Golden Boskos*. Lawrence doesn't always hit, but his average is remarkably high. And when he does, I don't think there is a comedian who can match him. (D.C.)

GLENN MILLER

Yet another pillar in the palace of the Miller legend is raised with release of *The Marvelous Miller Medleys* (RCA-Victor LOP-1005), eight airchecks of both pre-war and army air force bands pivoting on the "Something old, something new . . . borrowed . . . blue" device that proved so popular with servicemen in the U. S. and overseas.

Only the first and final tracks recorded are of the pre-war band; included are vocals by Ray Eberle and Marion Hutton respectively on *Moon Love* and *What's The Matter With Me*. The rest is all A.A.F. music complete with the lush string section, Peanuts Hucko's clarinet and Bernie Privin's clean trumpet.

Recording quality quite naturally is not

up to modern standards, but this won't matter a whit, we imagine, to the legions of those adults who remember nostalgically the bad days of wartime and the good evenings spent listening and dancing to this great musical organization. (J. A. T.)

JOSEPHINE PREMICE

Her mink-trimmed burlap voice throatily oozing sensuousness, *Josephine Premice In Paris* (Verve 2102) unerringly wheels her Citroen through the alleys on Montparnasse in as fine a tour of contemporary French love music as has appeared on record in this country.

This frothy *houllabaisse* ranges from bongo-backed lament (*Melancolie*) to sexy huskiness (*Quand j'y Pense*). A couple of numbers (*Quand Je Monte Chez Toi* and *Que Reste-T-Il De Nos Amours*) are blessed by a driving band with a muted jazz trumpet a little reminiscent of the late Freddy Webster.

Now appearing as Ginger in *Jamaica* on Broadway, Miss Premice stands as one of the top international night club entertainers. She spent a good deal of her childhood in Haiti which may account for the gitty timbre of her French. In heartily recommending this recording, however, we must stress that it's not at all necessary to understand the language in order to get the message. (J.A.T.)

MARGARET WHITING

We guess it's corn-pone time 'round the old Dot corral and here comes blue-jeaned Maggie Whiting to help out at the shuckin' in her latest album *Margaret* (Dot 3113).

The gitters are atwagin' and the galluses asnappin'. Maggie sashays her way through some plain-as-apple-pie numbers such as *Tennessee Waltz*, *Blues Stay Away From Me*, and the maudlin *Crying In The Chapel*.

This hombre Milt Rogers, who arranged and conducted the session, incidentally, 'pears to be one smart covote when it comes to picking corny alto players. The gentleman who blows so poignantly behind Maggie on *Cold, Cold Heart* could easily threaten Carmen Lombardo.

Yup, reckon it's been a long trail for Maggie since that purty *Moonlight In Vermont* . . . One thing's for sure, though; homefolks who didn't figure the Whiting gal could belt out hill-and-prairie ditties better dig down for that dinero. Maggie may be apple-checked and cornfed in this roundup, but her clear, ringing voice and relaxed style are sure to reach the brethren out in them thar hills. 'Cause thar's gold out thar. (J. A. T.)



T 1034



GLEASON
JAZZ

W 1020



MACKETT AND
EAGARDEN
ULTIMATE

T 933

HI FI

W565
T839
T836
T876
T857
T874
T974

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.

Dave Brubeck

THE DAVE BRUBECK QUARTET IN EUROPE—Columbia CL 1168: *Wonderful Copenhagen; My One Bad Habit is Falling in Love; The Wright Groove; Like Someone in Love; Watasi Drums.*

Personnel: Brubeck, piano; Paul Desmond, alto; Eugene Wright, bass; Joe Morello, drums.

Rating: ★★★½

Recorded last March in Copenhagen at a Brubeck quartet concert, this material is not quality Brubeckian fare.

Although the audience appears to be enthusiastic, the group's performance is not. The first four tracks are generally bland in nature. On *Copenhagen*, both Desmond and Brubeck contribute aimless, segmented solos—the track itself consists simply of the two solos. Brubeck's *Falling* is a frail, minia-

ture ballad. Desmond plays with little inspiration and Brubeck follows with a percussive series of patterns on *Tangerine*. *Groove* is a vehicle for Wright, with solos by Brubeck and Desmond.

The final two tracks contain the most productive efforts. *Someone* is a stunning ballad, with Desmond contributing a particularly moving solo and Brubeck adding one that is equally appropriate; Desmond's simple statement of the melody, framing the solos, is a thing of beauty, too. The final track, *Watasi*, is based on rhythmic ideas Brubeck heard on an African recording 10 years ago, then heard again in Iraq this year. A fascinating drum solo by Morello consumes most of the track. Since

I find it difficult to maintain interest during an extended drum solo, I emerge! satisfied after hearing Morello exploit his instruments in remarkable fashion.

Apart from these two tracks, however, this LP contains little to enhance Brubeck's stature. (D.G.)

Chris Connor

A JAZZ DATE WITH CHRIS CONNOR—Atlantic 1286: *Moon Ray; Poor Little Rich Girl; Just Squeeze Me; Fancy Free; It's A Most Unusual Day; All I Need Is You; It Only Happens When I Dance With You; Lonely Town; Everything I've Got; Driftwood; I'm Shooting High; My Shining Hour.*

Personnel: Ralph Sharon, piano and arrangements; Eddie Costa, vibes; Oscar Pettiford, bass; Osie Johnson, drums. On tracks 1, 4, 8, 10, add Sam Most; flute; Joe Puma, guitar. On tracks 2, 6, 7, 9, add Joe Wilder, trumpet; Al Cohn, tenor. On tracks 3, 11, 12, add Cohn and Lucky Thompson, tenors; Chino Pozo, bongos; Monge Santamaria, conga.

Rating: ★★★

At one time or another, almost every singer in the school to which Miss Connor belongs (inspired by Martha Raye, founded by Anita O'Day, and including June Christy, Mel Tormé, and Jackie Paris) has been said to be "not a jazz singer." Because of that, some kind of discussion of this way of singing is long overdue. Inevitably, some of us get rather mixed up over a term like "jazz singer," awarding it as a title to those whose work we like, withholding it from those whose work we don't. Applying it, in other words, not as a name for a style of singing but as a badge of merit, so that when some say that so-and-so is "not" a jazz singer, what they really mean is that they don't think so-and-so is a good jazz singer, or even, not the *kind* of jazz singer they would like so-and-so to be.

That having been said, it follows that, stylistically at least, most of the members of this school—and certainly Misses O'Day and Connor—are jazz singers.

My own tentative feeling—and it would be grossly unfair of me to say anything about Miss Connor without admitting this—is that all these singers can be in their different ways, excellent entertainers, and I don't doubt (as several musicians testify on the liner here of Miss Connor) that they be as much fun to play with as they can be to listen to. But, frankly, I question the expressive range, content, and specifically musical quality that is usually achieved in this style. So often these singers seem to me to be spending a lot of time playing games (sometimes rather adolescent games) with musical motifs—a pastime which can delight but can also be monotonous. And one must always ask whether playing games with music is really a way of making music.

Miss Connor, her intonation and time aside, is not so inventively fanciful as Tormé or Miss O'Day, and she phrases with more facility and swings more certainly than Miss Christy usually does. Potentially, she may have more depth than anyone in this style, I suspect.

I can report that this record has less gimmickery and fewer mistakes than any of her previous records that I know of and, as usual, has some good songs that one doesn't often hear (see above). Sharon's scores (which have a lot of reference to 1947 Gillespie records, by the way) are exactly

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.

- | | |
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| 1. Ahmad Jamal, <i>But Not For Me</i> (Argo 628) | 6. Count Basie, <i>Basie</i> (Roulette 52003) |
| 2. Shelly Manne and His Friends, <i>My Fair Lady</i> (Contemporary 3527) | 7. Miles Davis, <i>Relaxin'</i> (Prestige 7129) |
| 3. Jonah Jones, <i>Jumpin' with Jonah</i> (Capitol 1039) | 8. Modern Jazz Quartet (Atlantic 1265) |
| 4. Milt Jackson-Ray Charles, <i>Soul Brothers</i> (Atlantic 1579) | 9. Dave Brubeck, <i>In Europe</i> (Columbia 1168) |
| 5. Jonah Jones, <i>Swinging on Broadway</i> (Capitol 963) | 10. Ella Fitzgerald, <i>At The Opera House</i> (Verve 8264) |

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|---|---|
| 11. Errol Garner, <i>Concert by the Sea</i> (Columbia 883) | 16. Anita O'Day, <i>Sings the Winners</i> (Verve 8283) |
| 12. Jonah Jones, <i>Muted Jazz</i> (Capitol 839) | 17. Dave Brubeck, <i>Digs Disney</i> (Columbia 1059) |
| 13. Andre Previn and His Pals, <i>Pal Joey</i> (Contemporary 3543) | 18. Stan Kenton, <i>Back to Balboa</i> (Capitol T 995) |
| 14. Herb Pomeroy, <i>Life is a Many Splendored Gig</i> (Roulette 52001) | 19. Ramsey Lewis, <i>Gentlemen of Jazz</i> (Argo 611) |
| 15. Dukes of Dixieland, <i>Mardi Gras Time</i> (Audio Fidelity 1862) | 20. Dave Lambert, <i>Sing a Song of Basie</i> (ABC Paramount 223) |

ain interest dur-
e, I emerged self-
ello exploit his
fashion.
tracks, however,
o enhance Bru-

on the rather cabaret level that I feel the
singing works on.

There are a couple of goofs on the liner
(something this company is rarely guilty
of), corrected above. (M. W.)

Johnny Dankworth

5 STEPS TO DANKWORTH—Verve 20006:
*Export Blues; Somerset Morn; Just A Sittin' And
A Rockin'; One For Janet; Somebody Loves Me;
Hullabaloo; Horoscope; Stompin' At The Savoy;
Magenta Midge; Limehouse Blues.*
Personnel: Johnny Dankworth, alto and clarinet;
Dickie Hawdon, trumpet; Laurie Monk, trom-
bone; Danny Moss, tenor; Alex Leslie, baritone
and clarinet; Derrick Abbott, Bert Courtley, Stan
Palmer, Colin Wright, trumpets; Tony Russell,
Danny Elwood, Jack Botterell, Garry Brown,
trombones; Dave Lee, piano; Eric Dawson, bass;
Kenny Clare, drums. (On Tracks 1, 3, 6 & 8.)

Laurie Monk, trombone; Johnny Dankworth,
alto; Eric Dawson, bass; Kenny Clare, drums.
Laurie Monk quartet on tracks 2 & 7.1

Dickie Hawdon, trumpet; Johnny Dankworth,
alto; Dave Lee, piano; Eric Dawson, bass; Kenny
Clare, drums. (Dickie Hawdon quintet on tracks
4 & 9.)

(Tommy Whittle, tenor, instead of Moss; Bill
Metcall, trumpet, instead of Bert Courtley on
tracks 5 & 10.)

Rating: ★★

Competing in an American jazz record
market, side by side on the racks with the
best we produce, this varied set of British
modern jazz will face some tough sledding.
While the Ted Heath albums do very well in
this country and have acquainted a great
many Americans with the music of Britain's
best big band, it is doubtful if Dankworth
will fare so well in the jazz field. Basic
trouble seems to lie in derivative concep-
tion, both in the arranging and solos.

Export Blues, for example, sounds like
the arranger threw in a mish-mash of most
of the major band styles — Basic, Herman,
et al. This is not at all to say that the per-
formances lack conviction. Indeed, the en-
thusiasm of this band, particularly evident
in the spirited discipline of the trumpet
section, might serve as an example to some
much touted American name bands.

While the rhythm section on both big
band and small group tracks is consistently
tasteful, notably so in the skillful drumming
of Kenny Clare, there is lacking the inner
fire and sheer guts of the better American
teams.

As a soloist, Dankworth displays a hard,
bright alto tone and fluency of ideas which,
if not especially original, are not lacking in
modern foundation.

The combo tracks are particularly inter-
esting in linear and solo particulars. *Som-
erset* is about as far as one can get from
the funky approach; *Magenta* is stronger
and affords Hawdon and Lee (piano) op-
portunity to stretch in solos. Hawdon is a
strong, big-toned trumpeter with a back-
ground in traditional groups. Lee plays
with a light, boppish conception. Monk is
one of the more impressive soloists, with a
big trombone tone and flexibility of ideas.

There are some good moments in this set,
most evident in the big band tracks. But
this is due more to the performance than
to the writing. In all, the album should
serve as a serviceable introduction to Amer-
ican audiences of Dankworth's approach to
jazz. (J.A.T.)

Dixieland Sets

**CIRCUS TIME WITH THE DUKES OF
DIXIELAND**—Audio Fidelity AFLP 1863: *Bill-
board March; Entry of the Gladiators; The Man
on the Flying Trapeze; Ta Ra Ra Boom De Ay;*

*A Vision of Salome; In A Persian Market; Wash-
ington Post March; Asleep in the Deep; Over
The Waves; Swinging William; Merry Widow;
Go Gallop.*

Personnel: Frank Assunto, trumpet; Fred As-
sunto, trombone; Jack Maheu, clarinet; Joe
Assunto, trombone and banjo; Stanley Mendel-
sohn, piano; Tommy Rundell, drums; Barney Mal-
lon, tuba and bass.

Rating: ★★

AL HIRT: SWINGIN' DIXIE—Audio Fidelity
AFLP 1877: *Caravan; Tiger Rag; And The An-
gels Sing; Fidgety Feet; Tailgate Ramble; Hin-
dustan; Floatin' Down to Cottonown; Mississippi
Mud; I Want a Butter and Egg Man; St. Louis
Blues; New Orleans; Saints.*

Personnel: Hirt, trumpet; Bob Havens, trom-
bone; Harold Cooper, clarinet and tenor; Ron-
nie Dupont, piano; Paul Edwards, drums.

Rating: ★

CARL HALEN'S WHOOPEE MAKER'S JAZZ
—Riverside RLP 12-261: *Once in A While;
You're Next; King Porter Stamp; 'Deed I Do;
Ugly Child; Snake Rag; Somebody Stole My Gal;
Beale Street Blues; Mabel's Dream; Original
Jelly Roll Blues; Copenhagen; Emperor Norton's
Hunch.*

Personnel: Halen, cornet; Bob Butters, trom-
bone; Martin Kollstedt, clarinet; Jim Campbell,
bass sax; Matt Fuchs, piano; Jan Carroll, banjo
and vocals; Tom Hyer, drums.

Rating: ★★

Rather different approaches are repre-
sented by each group and it is surprising
how similar the quality of the results.

It is hard to argue with the Dukes, of
course, since theirs is quite frankly a "good
time" hokum band, but they certainly go
about making it one without the contrived
vulgarity of a Pee Wee Hunt and with an
eye on musicianship rare for a group with
such intentions. The circus tunes, most of
them either marches or otherwise very
rhythmic, are adopted readily.

The Hirt group doesn't have the advan-
tage of the Dukes' single point of view.
Allusions go in all directions—the Original
Dixieland Jazz Band (*Feet, Tiger, Hin-
dustan, et al.*, including isolated choruses
all over the place), Goodman (*Angels* re-
creates the Elman routine, *Caravan* has a
Sing Sing Sing-ish routine, etc.), and there
are even almost bopish licks from several
horns scattered here and there. Almost
everything is played in a kind of pseudo-
frenzy and in some numbers hardly any-
one places or attacks a note or run in a
way that swings. It's as if musicians who
have no real stylistic intentions were try-
ing to seem to play Dixieland without
really wanting to play jazz at all. At any
rate, it seems that in 1958 nostalgia for
the middle-aged has to cover a lot of
ground. Who knows, the pseudo-Dixie
bands of 1968 may be playing *The
Preacher* and *Sh-Boom* in the same set.

As its repertoire would indicate, the
Halen group has much more serious inten-
tions. It is a kind of midwestern off-shoot
of the San Francisco "revivalist" movement
which made an effort to re-create the New
Orleans polyphonic style. As British critic
G. E. Lambert said of that movement re-
cently in the *Jazz Monthly*, the results often
sounded more like a caricature of New
Orleans jazz than an imitation, "to any-
one familiar with jazz . . . the records are
really much funnier than those of Pee
Wee Hunt". Apparently the Halen men do
not agree, and seem to refer to the San
Franciscans more than to the source and
produce an imitation of an imitation. The

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gross affectation of Carroll's vocal on *Child* or *Beale Street* or of Fuch's piano on *Mabel's*, say, dramatize the basic incongruity of this band's approach. And yet there are moments of compensation: for example, Halen opens the latter piece with conviction and a real understanding of its first theme.

As I say, the quality of the results is similar among the three groups, but the Dukes and Hirt do have the advantage of knowing that what they are doing is frankly hokum.

The recordings made by King Oliver's Creole Jazz Band in 1923 and Jelly Roll Morton's groups between 1926 and 1928 seem to me among the highest achievements in recorded jazz—I say that after nearly 20 years of rather intimate acquaintance with them—and, on the levels of sureness of intention, integration of parts, balance among discipline and spontaneity and soul, and variety of form and effect, the kind of music which might be exemplary to anyone whatever his stylistic intentions or predilections. But if a man is exposed only to performances like these, which are in effect travesties of the achievement of Oliver and Morton, I could hardly blame him for being skeptical.

(The Halen tracks were originally made for Empirical and a few have apparently appeared on that label.) (M.W.)

Stan Getz

STAN GETZ '57—American Recording Society G-443: *Love And The Weather; Spring Is Here; Pot Luck; Fascinating Rhythm; Minor Blues.*

Personnel: Getz, tenor; Bob Brookmeyer, trombone; John Williams, piano; Teddy Kotick, bass; Frank Isola, drums.

Rating: ★★★★★

The rating is for the first three tracks, which, to the best of my knowledge, have not been previously released. The others, my research staff tells me, were on Volume 3 of the Stan Getz quintet series released on Norgran in 1956, which would make this Stan Getz '55 or '56 rather than '57. The set is on release as Verve 8029 with the same title. Those sides were rated ★★★★★ first time out, and they stand up well.

The "new" sides, if they can be considered such, have their drive and a high degree of cohesion, too. Brookmeyer is quite often the dominating horn, and is rarely less than tasty and stimulating. Getz is fine throughout, and the rhythm section, particularly pianist Williams, is an asset.

A worthwhile set. (D.C.)

John Graas

JAZZMANTICS—Decca DL8677: *Midnight Sun; Petite Poem; Jazz Overture; Jazz Chorale; Will Success Spoil Rock 'n' Roll?; You And The Night And The Music; Inch Worm; Flip-Tip; Id; Let's Fall In Love.*

Personnel: Tracks 1, 2, 3, 4, 5, 9: Graas, French horn; Conte Candoli, trumpet; Art Pepper, alto; Bob Cooper, tenor; Buddy Collette, baritone; Red Callender, tuba; Paul Moer, piano; Red Mitchell (tracks 1, 2, 3) or Buddy Clark (tracks 4, 5, 9), bass; Shelly Manne, drums. Track 6, 7, 8, 10: Graas; Collette, baritone; Rute, clarinet; Callender; Moer; Clark; Manne; Jack Sheldon, trumpet; Herb Geller, alto; Jack Montrose, tenor.

Rating: ★★½

Now that the caprice of fashion has swung away from the cool style, it is being put down not only by the fashionable but by some who seriously question whether or not it was a kind of blind alley for jazz. At this point the Miles Davis Capitol records may seem a brilliant but

isolated phenomenon whose progeny, Mulligan aside, has included more failure than success. On the other hand, that isolation may come from a degree of brilliance which even those who participated in those recordings need time to assimilate properly. Fashion is capricious enough to swing back to the style that those records established but, if it does, fashion will again have to be led by brilliance. Brilliance will have to come from men who have really absorbed the meaning of those records and can, in one way or another, develop that style of scoring and playing.

One thing which made those records so striking, and it is a thing so often overlooked, was the presence of some magnificent horn soloists, and the only man present here who approaches that class is Pepper.

Graas's cool composing-arranging seems to suggest several outside elements: *Sun, Overture, Night and the Music, and Flip Tip* use a beat rather like that "peppy" but immobile rhythm that comes out at one from the pit at almost any Broadway musical, and *Chorale* (wherein Pepper is very good) and *Id* have chunks of unassimilated and extrinsic classicisms. One might almost wonder if Graas' view of jazz as a music might not be rather like that vague one so widespread in the '20s which included popular dance music, show music, light and borrowed classicisms, and snippets of the real thing.

Success, by the way, (which begins with Charleston rhythms) attempts to caricature the trivial; it seems not even a lampoon but trivial itself.

There is no question that a high degree of professionalism and a good spirit are involved here, in the writing and in most of the playing. *Sun*, for example, comes off very well at a rather fast tempo; the middle "blues" part of *Chorale* is very well handled (and Pepper solos very well therein). On that level the set is interesting and enjoyable. (M.W.)

Chubby Jackson

I'M ENTITLED TO YOU—Argo 625: *I'm Entitled To You; To Seek; New York To Chicago; Move My Way; Gus's Blues; Slip The Bass; Big Fat Nothin'; Yesterday Is Here; Do Me Sompin'; Mister Duff.*

Personnel: Jackson, leader and bass; Don Lamond, drums; Remo Biondi, guitar; Marty Rubenstein, piano; Joe Silva, Don Geraci, John Howell, Bill Handley, trumpets; Bill Harris, Tom Shepherd, Paul Krumbach, trombones; Cy Touff, bass trumpet; Vito Price, Sandy Morse, Howard Davis, Willie Caulkins, reeds; Jackie Paris, vocals (tracks 1, 7, 9).

Rating: ★★★★★

The whip and the crackle of the earlier Argo set is present here from time to time, but the sound varies from somewhat muffled to cluttered to quite good.

Jackie wails on *Big Fat Nothin'*, which should be on jukeboxes. He drives off with the zany words to the title tune ("How did you know my name was Irving" is perhaps the most unique rhyme for a line ending with the word "deserving" since the beginning of time).

Bill Harris is featured throughout and is generally quite fine. He dubbed over some of the tracks, but the only evidence I could hear of it was on *N.Y. to Chicago*, during

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John Tynan (five-star review), **DOWN BEAT**

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his solo. That track features a blistering tenor solo by either Price or Mosse . . . he's not identified. I think it might be Price, but whoever it is, he's flying.

Bill sounds lovely and warm on *To Seek*, a very soulful ballad. Chubby carries the melody on *Slap That Bass*, another roaring side. Bill sounds very pretty on the mournful *Yesterday*.

Don Lamond is very much in evidence throughout, particularly on the up tunes.

There are a few bits of unsteadiness in the brass, but on the whole this is an often exciting LP of post-Herman big band jazz by some fine musicians from Chicago. These guys prove that all of the action isn't necessarily in New York and L.A. And Chubby's swinging whimsy is always a gas to hear. (D.C.)

Harry James

THE NEW JAMES—Capitol T1037: *Fair and Warmer*; *J. Walkin'*; *One on the House*; *Just Lucky*; *Bangtail*; *Warm Blue Stream*; *Here's One*; *Bells*; *Walkin' on Air*.
Personnel: James, trumpet, leader; Nick Buono, Ollie Mitchell, Bob Rolle, trumpets; Bob Edmonson, Ray Sims, Ernie Tack, trombones; Willie Smith, Sam Firmature, Herb Lorden, Bob Poland, Ernie Small, reeds; Russ Perciful, piano; Dennis Budimir, guitar; Jack Phillips, bass; Jackie Mills, drums.

Rating: ★ ★ ★ ½

The new James is a lot like the present Basic.

This set of well-played originals has everything except identification. The scores by Ernie Wilkins (*Fair*, *One on House*), J. Hill (*Walkin'*, *Lucky*, *Bangtail*, *Air*), Bill Holman (*Here's One*), and Neal Hefti (*Bells*) are in the current tradition of open, free-blowing writing that is more characteristic of Basic and the studio Basic bands than of James.

The sections play with a smack and a precision that is very fine to hear. The solos by James, Willie Smith, and Firmature are good but not outstanding. The most successful track on the set, I thought, was *Warm Blue*, Hill's arrangement of a Sarah Cassey theme. It is ★★★★★ for performance and mood and playing.

Wilkins' *Fair and Warmer*, while in the Basic groove, is a catchy theme, read with a good sense of dynamics. *Lucky*, while very Countish in conception, has the closest ensemble sound, particularly in the brass, to what was identified with James.

Harry himself is playing with a rich brassy sound and with the ease on which he made his early reputation. He does a lot of neat muted work on this set, but there is some driving open horn, too, notably on *Bangtail*.

It seems such a waste to have Ray Sims in the band with no solo work to do.

Harry has himself an excellent band. I wish two things for it: that it moves more into its own sound groove and that it soon comes east. (D.C.)

J. J. Johnson

J. J. IN PERSON—Columbia 1161: *Tune Up*; *Laura*; *Walkin'*; *What Is This Thing Called Love?*; *My Old Flame*; *Now's The Time*.
Personnel: Johnson, trombone; Nat Adderley, cornet; Tommy Flanagan, piano; Wilbur Little, bass; Albert Heath, drums.

Rating: ★ ★ ★

The fact that these concert performances include versions of *Walkin'* and *Mysterious* is in a sense unfortunate because they force a comparison. Certainly Johnson's playing on the former (shaky intonation

being granted) on the now "classic" Miles Davis recording and his more recent work on the latter with Sonny Rollins and Monk are two of his best records in the past five years. On them he plays imagination, organization, and (perhaps most important of all) real power and conviction. On the other hand on so many of his recordings (and appearances) with his own groups, he is content only to give his way of playing a luke-warm, even superficial, run-through, which can get almost sardonic and in which only occasional witty passages seem to be really felt.

Here on *Walkin'* he begins very well but soon falls into what almost amounts to buzzing. And on the other two blues, *Time* and *Mysterious*, after excellent opening choruses, is tossing off almost blueslike staccato mannerisms. But *Laura*, for example, has some truly humorous playing in which Flanagan cooperates excellently.

Certainly work like that on the Rollins record shows that the casualness with which he often plays is only a manner he allows himself in certain contexts, and certainly as I have indicated, there is less of that manner here than on several of his recent records.

Adderley's solos are played with feeling but, the good one on *Time* excepted, I think that they often lack cohesion (even emotional cohesion), and form, and his occasional faults in execution sound like the result of that lack of direction and relaxation in improvisation and not of technical troubles *per se*. Heath plays a very choppy rhythm for this context.

(Erudite aside to anyone who cares: *Mysterious* isn't a "recent" composition, but was written 10 years ago). (M.W.)

Jonah Jones

JUMPIN' WITH JONAH—Capitol T1039: *No Moon at All*; *Baby, Won't You Please Come Home?*; *Bill Bailey*; *Blues Don't Care*; *Night Train*; *Jumpin' with Jonah*; *Just a Gigolo*; *It's a Good Day*; *Dance Only with Me*; *Lots of Luck Charley*; *A Kiss to Build a Dream On*; *That's Plenty*.

Personnel: Jones, trumpet, vocals; John Brown, bass; Harold Austin, drums; Hank Jones, piano.

Rating: ★ ★ ★

Jonah has himself a successful formula and he's using it to brighten the hit charts with a succession of bouncy LPs.

I find each Jonah Jones LP very relaxed and pleasant listening, rarely stimulating in a jazz sense, but always done with wit and with verve. The tunes are fine, and they fall immediately under the spell of his style.

The appeal here is very strong to pop fans, teenagers (*Night Train*, for instance. I would rather hear on a jukebox than some of the abortions that pass for music), and the "hip" set, which digs the show tunes and likes the Jones approach.

Hank's piano is heard here and there throughout. He can play just about anything with taste.

Jonah sings a couple, too. A Sinatra he's not, but he does have a charm of his own. (D. C.)

Dick Katz-Derek Smith-Rene Urtreger

JAZZ PIANO INTERNATIONAL—Atlantic 1287: *Jeff and Jamie*; *Thirty-Six Days*; *Footin' Blow*; *There Will Never Be Another You*; *Monsieur De . . .*; *Gone With The Wind*; *Don't Explain*; *What's New*; *Chelsea Bridge*; *A Foggy Day*; *Jumpin' At The Woodside*.

Personnel: Tracks 1, 4, 7, 10, Katz, piano with

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Hank Jones, piano.

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h-Rene Urtreger
ATIONAL — Atlantic
y-Six Days; Fountain
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10, Katz, piano with

Ralph Penna, bass, and Connie Kay, drums; Tracks 2, 6, 9, Smith, piano, with Percy Heath, bass and Kay, drums. Tracks 3, 5, 8, 11, Urtreger with Paul Rovere, bass, and Al Levitt, drums.

Rating: ★ ★ ★

Assigning a rating a collection like this one is a nearly impossible task. Let the stars stand for some kind of average. The supervisor (and, in effect, producer) of this set is John Lewis, and, without discussing the matter, I think it gives one almost as much insight into him as it does to these pianists.

In one important respect, the weakest of the three is Smith. On *Days* (a medium blues) he does a very good imitation of John Lewis which lacks that quality of rhythmic movement-forward that Lewis has at such tempos, but which he structures very well by beginning with simple devices and lines and gradually getting more complex in melody and rhythm. *Wind*, on the other hand, is done in Bud Powell's medium bouncy manner and, granted that the performance is ably cohesive and that Smith's touch is his own, almost everything he plays is, by now, very conventional. Most of *Bridge* is done in free tempo to arco bass accompaniment. It shows a technical sensitivity to the melody and its harmonies, but little personal apprehension or assimilation of its contours or meaning. The in-tempo interlude is pointlessly Debussy- and Lewis-esque and rather tepid.

Urtreger plays here with the most firmness, sureness, and confidence, and has found, largely within the larger conventions of "bop" piano, a style that he plays as his own. He occasionally modifies it with brief forays into the harmonic-metric territory which both Bill Evans and Martial Solal, in their different ways, are exploring and which Monk, in his different way, has been more than pointing to for so long. In *What's New* there is a bit of that business of using each chord in succession as a kind of crutch from which to bounce off a brief run—the manner which so many "funky" pianists have reduced to an absurdity of discontinuity. His left hand comping (often on substitute changes) on *Woodside* falls with admirable clarity and without that effect of muffled background twanging that so many young pianists seem somehow to want in their bass lines, but I hear a very slight imperfection in time in some of the more complex runs in that piece.

Katz is the kind of pianist who should not be listened to casually. His gentle, almost "French" (and here occasionally hesitant) touch shouts to no one to hear him but, when one does, he hears, not the imposition of licks on a chord sequence, but a basically individual melodic imagination and willingness and ability to search the materials at hand—hear *Don't Explain* and *Foggy Day*. In his blues *Jeff and Jamie* there are some interpolations of phrases from Miles Davis, *Blues In The Closet*, and even a touch of Powell and Monk, but that means that steady experience in the right setting and a resultant confidence are not his (or rather were not when these tracks were made); it does not mean an escape into clichés. I must say that I have little



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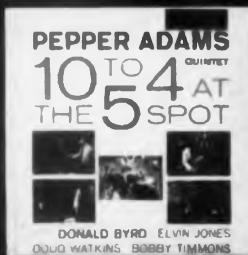


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use for such lush out-of-tempo theme statements as that on *Another You*, which seem a superficial, extrinsic stall, but that complaint would apply to so many. Ellington and John Lewis included. (M. W.)

Wynton Kelly

WYNTON KELLY—Riveroide 12-254: *Whisper Not; Action; Dark Eyes; Strong Man; Ill Wind; Don't Explain; You Can't Get Away.*
Personnel: Tracks 1, 2, and 3—Kelly, piano; Kenny Burrell, guitar; Paul Chambers, bass; Philly Joe Jones, drums. Tracks 4-7—Kelly, Burrell, and Chambers.

Rating: ★★

Kelly, a 27-year-old veteran of rhythm and blues, accompanist, small-group, and big-band experience, recorded this last January. The first three tracks feature Kelly with Burrell, Chambers, and Jones. The remaining tracks were cut without Jones. There is an apparent difference between the two instrumentations.

With Jones chopping vigorously, the quartet tracks assume a rigid quality. Instead of sounding like an intergrated quartet, the group sounds like a rhythm section in support of several horns. There is a frantic air to the proceedings.

The trio tracks, on the other hand, provide a more pleasant blend, with Kelly doing a stylistic shift and moving into a Nat Cole groove. His playing on the trio tracks has greater melodic strength than it does on the quartet presentations.

In this sense, the trio tracks seem to me to be less superficial, at least as far as Kelly's playing is concerned. His playing is less percussive and more lyric in the trio context. Under any circumstances, however, Kelly can play with more authority than he does here. On the quartet tracks, he is more concerned with vigor for its own sake; on the trio tracks he is concerned chiefly with creating attractively melodic solos. In the latter, he succeeds, but not in strikingly effective fashion.

There are excellent solos by Burrell and Chambers throughout. There is greater unity, too, when Burrell and Chambers combine with Kelly than when Jones is present. His drumming, quite effective in other contexts, seems somewhat incongruous here.

Although it offers some generally pleasant trio tracks, this LP is not representative of Kelly's present talent. (D.G.)

Lee Morgan

CITY LIGHTS—Blue Note 1575: *City Lights; Tempo De Waltz; You're Mine, You; Just By Myself; Kin Folks.*

Personnel: Morgan, trumpet and leader; Curtis Fuller, trombone; George Coleman, tenor and alto; Ray Bryant, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★★★★

Morgan seems to be growing with each outing, and his in-person appearances bear out the promise on his records. He has remarkable control of his horn, a wealth of creativity, and an assurance that promises more to come if he can sustain his present pace.

On this set, he has been gifted with some unusually fine charts by Benny Golson, opening with the busy devices of the title tune, through a fine jazz waltz, and a couple of rompers, *You're Mine, You* is practically all Lee, and a very handsome treatment of a ballad, with a minimum of the double-timing that so many of the young moderns fall back on when they are required to improvise at ballad tempo.

The support is generally good, with nei-

ther horn quite up to Morgan's standard. Bryant and Chambers are stalwarts, solo and in section. Taylor, as usual these days, is polished and neat.

There is a lot of rewarding listening here, plus a good long look at a young man on his way. (D.C.)

Red Norvo

RED PLAYS THE BLUES—RCA Victor LPM 1729: *Britt's Blues; The Night is Blue; Shed No Tears; Easy on the Eye; Just a Mood; I Sing the Blues; Sunrise Blues.*

Personnel: Tracks 2, 4, 5, and 7—Norvo, vibes; Harry Edison, trumpet; Ben Webster, tenor; Jimmy Rowles, piano; Bob Carter, bass; Bill Douglass, drums. Tracks 1, 3, and 6—Norvo, vibes; Don Fagerquist, Ed Leddy, Ray Linn, Don Paladino, trumpets; Ray Sims, trombone; Willie Smith, Harold Land, Chuck Gentry, reeds; Jimmy Rowles, piano; James Wyble, guitar; Lawrence Wooten, bass; Mel Lewis, drums. Vocals on tracks 3 and 6 by Helen Humes.

Rating: ★★★★★

The sextet tracks, with all the participants playing brilliantly, were issued originally on Victor LPM 1449, as part of a Dave Garroway selection of Norvo and Matt Dennis tunes (*Some of My Favorites*). The Norvo sides were singled out for favorable review when the LP was reviewed in the *Recommended* section of this publication (Nov. 14, 1957 issue).

The sextet sides are near-flawless, with the warmth of jazz at its unpretentious best vividly evident. As a series of memorable solos and as an indication of possible group unity in jazz, these sides are valuable.

The big band tracks are not up to the level established in the small group tracks. *Britt's Blues* utilizes the band as a blues-stating voice, with solos by Norvo, Land, and Smith. *Tears* features a piercing vocal by Miss Humes and solos by Norvo, Land, Smith, and Rowles. The vocal by Miss Humes on *I Sing* is compelling, more so than on *Tears*.

Actually, for those who have not experienced the sextet tracks, this LP is highly recommended. The moving efforts of Edison and Webster, Norvo's perpetually fresh approach, Rowles' tasteful, dependable piano, and a subtle rhythm team of Carter and Douglass lend infinite value to the four tracks. Without one indication of strain, the group performs wondrously. Few groups in any era have proved to be as satisfying. (D. G.)

Herb Pilloher

JAZZ FROM THE NORTH COAST, VOL. 2—Zephyr ZP12013 G: *Elora; Django; Noodle Avenue Breakdown; Give Me the Simple Life; Solo Scenes; Back's Lunch; Spring Is Here; Topsy; Stop and Go; Ill Wind.*

Personnel: Pilloher, piano; Bob Crea, alto, tenor, clarinet; Dave Karr, tenor, baritone, flute; Jack Coan, trumpet; Stan Haugesag, trombone; Paul Binstock, French horn; Ted Hughart, bass; Russ Moore, drums.

Rating: ★★½

Recorded in Minneapolis more than two years ago, this LP presents the recording debut of Pilloher's Minneapolis-based octet. Pilloher, 27, was born in Nurnberg, Germany. He has played piano for 10 years; he was introduced to jazz by GIs in Germany during the postwar period. He came to the U. S. in 1954 and studied with Bill Russo. In recent years, he has been studying music at the University of Minnesota, doubling with jazz groups and as a radio-television commercial writer.

The octet was organized by Pilloher as a sort of workshop environment for his own compositions. Some of the Minneapolis

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area's best modern jazzmen are among the octet members, according to the liner notes. The octet itself has been performing in concert and on television in recent months.

Although there are several pleasant moments on the LP, much of the writing and performances are in a groove between Dave Pell and Shorty Rogers' group endeavors. There is an abundance of proficient solos, including some fine efforts from Karr and Coan, but not enough genuinely inspiring solos to elevate the stature of the LP.

Although Pilhofer's compositions reflect a healthy respect for dynamics, most of them are thematically weak. This LP, in many ways, is a representation of a new talent, groping for a solid base in jazz. Glimpses of success are evident but are not consistently so.

If time is a beneficial factor, Pilhofer's octet may well have improved during the two-year span between the recording and the issuance of this LP. If so, because of the over-all professionalism inherent in the solos and the moments of joy in Pilhofer's writing, the group may well be worth hearing today. (D. G.)

Johnny Richards

THE RITES OF DIABLO—Roulette R-5200R; *Omni Aids: Kele Kele; La Pecadora; Orkann; Oluo Ann; Ojo.*

Personnel: Studio band, including Gene Quill, alto; Seldon Powell, tenor; Burt Collins, Ray Copeland, trumpets; Jim Dahl, Jim Cleveland, Frank Rehak, trombones; Bill Slapin, piccolo; Julius Watkins, Al Antonucci, French horn; Jay McAllister, tuba, and the Dave Lambert singers.

Rating: ★★★★★

Conceived and conducted by Richards, *The Rites of Diablo* is based on the ancient rituals of the African Bantu tribe. The emphasis, in terms of content, is on a purging of self through a negative religious ceremony, a vilification of the devil god. A vast range of native rhythms are employed. Richards attempted to duplicate the sound and fury of three native drums—the *okonkolo*, *itotele*, and *iya*. Seven percussionists were used on the date.

Throughout this work, Richards has attempted to weld the Bantu rhythms to American jazz, using material from the folk music of Cuba as one key transitional element. The jazz that is present takes the form of solos by the jazzmen in the studio band, and in terms of Richards' use of the sections of that band.

The results of Richards' research, composition, and direction, coupled with the precise interpretation of the work by the musicians, are rewarding. The basic problem that Richards faced, in his own terms, was the effective interaction of jazz and African rhythmic patterns. This integration is not successfully achieved throughout the work, but is strikingly effected in the final two segments: *Oluo Anu*, an elegy, and *Ojo*, an exciting dance marking the dissolution of the rites.

There are stimulating moments throughout the work. There is effective use of a simple verbal theme over a polyrhythmic format on *Kele*. The musical description of *La Pecadora* (*The Shrew*) is astutely conceived. And the final two tracks, as noted above, manage to reflect evidence of both major influences present.

The band plays professionally throughout and the soloists, including Powell, Quill,

Collins, Copeland, Dahl, Cleveland, Rehak, Slapin, Watkins, Antonucci, McAllister, and the Lambert singers, perform creatively within Richards' format.

An ambitious work, *The Rites of Diablo* is sufficiently successful to indicate that Richards' abilities merit more frequent outlets. (D.G.)

Sonny Stitt

SONNY STITT—Argo LP 629; *Propaganda: This Is Always; Jack Spratt; Just You, Just Me; Cool Blues; Mr. Son; Dancing On The Ceiling; Everyone Does.*

Personnel: Stitt, alto (tracks 1, 2, 5, 8), and tenor (tracks 3, 4, 6, 7), with unidentified piano, bass, and drums.

Rating: ★★★★★

As one commentator put it recently, if there were more people like Sonny Stitt around, we would have to change all our thinking about originality and individuality in jazz: he plays Charlie Parker's style with such personal conviction and such emotional sureness and without any hint of slickness, popularization, or stylistic immaturity. And the picture is further complicated by the fact that his tenor style is (or has been) quite different and yet played with equal individuality and feeling.

It is very instructive to go back to the records Stitt made in the mid-40's. It is even instructive about Parker, for Stitt worked on the basic conception first, and grasped it. Then he worked on the virtuosity and technique to fill out and elaborate it. How many others tried it the other way and failed! Furthermore, unlike still others who play Parker's things technically well but rather academically, Stitt, knowing that jazz has its own techniques, grasped the way Parker attacked and placed his notes and distributed the elements in his runs—a question which is deeper intonation and sound and goes to the heart of jazz. And, of course, he knows that what Parker did was not "run the changes" but play melodic ideas.

I have heard Stitt play *Lover Man* and any number of blues like a re-incarnation, but, of course, he has not produced performances quite comparable with *Klachlo-veedsedene*, *Embraceable You*, nor choruses of the melodic imagination of those on *Relaxin' at Camarillo*, *Hot House*, or *Yardbird Suite*, nor with the thick, terse conception of *Shaw 'Nuff*, of *Bloomdido*, or of the elegance of *Just Friends*. Furthermore, Stitt has not indulged in the search for form that Parker at least attempted in such things as *Chasin' The Bird* and in all the later paraphernalia of woodwinds and strings. Nor does his work acknowledge those discoveries of form within the idiom of "modern" improvisation that Monk has so long and so uniquely stood for, that Sonny Rollins came to recently, that Miles Davis has occasionally shown since 1949. Stitt is interested in energetic, intuitive playing *per se*.

Comparing this record to a Parker quartet LP (*Now's the Time* on Verve), I don't think we hear quite the harmonic eventfulness nor the rapid leaps of the imagination that Parker showed. Nor do I think that Stitt's imagination sees lines of development as long or as full as Parker's often did; his ideas often come in briefer and shorter form, although there are choruses in *Everyone Does It* and else-

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the blindfold test

Rossian Roulette

By Leonard Feather

■ Ronnie Ross, the British baritone saxophonist with the International jazz band that played at the Newport Jazz festival and subsequently at the Brussels world's fair, recently took the microphone to tape-record his reactions to an assortment of jazz items.

Born in Calcutta, India, in 1933, Ross went to England when he was 12 and began studying music while he was at Cambridge. He first played alto and then tenor and while in the service was a clarinetist with the Grenadier Guards.

He was part of a touring unit that included the Modern Jazz Quartet and during that time recorded with the MJQ's director, John Lewis, and with a symphony orchestra in Stuttgart, Germany. The products of these sessions are due out next month on RCA Victor.

Three of the items played for Ross (Ball, Feldman, Dankworth) feature groups led by fellow Britons. He was given no information about the records.



The Records

1. Manny Albam. *Poor Dr. Millmoss* (Coral; from *Jazz Greats of Our Time Vol. 1*). Gerry Mulligan, baritone; Al Cohn, Zoot Sims, tenors; Phil Woods, alto; Ari Farmer, trumpet; Bob Brookmeyer, trombone; Albam, composer, arranger.

That's one of my favorite records from *Jazz Greats of Our Time*; Gerry, Al Cohn. I think everybody plays great, but Bob Brookmeyer's solo is the real gem. I'll give that four stars. I like Manny Albam's arrangement very much . . . It was Art Farmer, Phil Woods, and Zoot Sims in there, too. I like Zoot's break at the end of his solo.

2. Jean Thielemans. *Struttin' with Some Barbecue* (Riverside). Pepper Adams, baritone; Kenny Drew, piano; Wilbur Ware, bass; Art Taylor, drums.

Well, generally I don't like violins, accordions, or harmonicas, but I must admit this is very good. The baritone sounds a bit like Gerry, but I don't think it is. I like the over-all record—it has a nice feel about it. I'll give it three stars. I think the harmonica was justifiable here because he played with a lot of jazz feeling and composed a lot. I like the rhythm section.

3. Lars Gullin. *A Foggy Day* (Atlantic). Gullin, baritone; Ake Persson, trombone; Jan Allan, trumpet; Rune Olverman, piano; George Riedel, bass; Bert Dahlander, drums; Goesta Theselius, arranger.

That was Lars Gullin on baritone. I think he's one of the most original baritone players to come up for a long time. I liked the trombone player's sound — it might be Ake Persson. I didn't like the rhythm sec-

tion very much. It didn't seem to swing much . . . The trumpet was good . . . I like that but didn't like the arrangement — it was a bit stereotyped. I guess it must have been a Swedish band that recorded it. I'll give that three stars.

4. Ronnie Ball Quintet. *Feather Bed* (Savoy). Ball, piano; Ted Brown, tenor; Willie Dennis, trombone; Kenny Clarke, drums.

I didn't like that very much . . . It sounds like the Lennie Tristano school. I think the tenor player might be Warne Marsh . . . I don't know who the trombone player is. I'll only give it a couple of stars — for the drummer. I didn't like the piano very much . . . The whole thing made me feel uneasy listening to it.

5. Vic Feldman. *Wilbert's Tune* (Mode). Feldman, vibes; Frank Rosolino, trombone; Harold Land, tenor; Carl Perkins, piano; Leroy Vinnegar, bass; Stan Levey, drums.

That's much better . . . I enjoyed that very much. I don't know who anybody is . . . I like all the soloists — the vibraphonist, tenor, trombone. I think the rhythm section is excellent — it swings. I'll give that four stars . . . It's my kind of music.

6. Johnny Dankworth Orchestra. *Just a Sittin' and a Rockin'* (Verve). Dankworth, alto; Dickie Hawdon, trumpet; Danny Moss, tenor; Dave Lee, piano; Kenny Clare, drums; Eric Dawson, bass.

That's not fair! . . . I've played that arrangement in England with Johnny Dankworth. I think Johnny's is the *only* big band in England that's still playing jazz — with no commercial concessions at all. I like

the tenor solo . . . That's Danny Moss. And it's Dickie Hawdon on trumpet. I think the rhythm section could have been a lot better . . . It sounded a bit lifeless in parts — no offense, John! I'll give that three stars.

7. Stan Getz-Gerry Mulligan. *Anything Goes* (Verve). Getz, baritone; Mulligan, tenor; Lou Levy, piano; Ray Brown, bass; Stan Levey, drums.

I like the spirit of that very much . . . It's a nice swinging thing but got a bit out of hand at the end. I didn't know who the baritone and tenor players were . . . I liked the tenor player very much, and some of the baritone. I like the rhythm section — it definitely swings. I'll give that four stars.

8. Modern Jazz Concert. *Suspensions* (Columbia). Jimmy Giuffre, composer.

Hmmm . . . It sounds a bit like Giuffre's writing to me. I don't think I liked it very much . . . It doesn't seem to have a lot of jazz content in it. I don't think that kind of thing's for me. I'll give it two stars.

Afterthoughts By Ronnie

One of the real highlights for me over here was hearing Duke's band at Newport. I believe it wasn't his best performance when I heard it, but when you hear about somebody over there, and then you hear them in person for the first time, it's a bit paralyzing — especially Duke.

I liked the Max Roach group very much, too. The other night we went to hear Carmen McRae and she knocked me out . . . She seems like the best singer over here.

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where which might deny this. At any rate, each man assimilates his ideas into a continuing (if not always continuous) musical flow as he goes—and that, after all, is the ultimate point for anyone. Also, there is a tastelessness (of squeal and strain) in the fifth chorus of *Cool Blues* and in the third of *Everyone (I Got Rhythm)* that I doubt Parker would have shown unless he were being more directly humorous than Stitt apparently was being.

Both *Spratt* (a good theme) and *Mr. Son* contain suggestions that more and more Parker is finding its way into Stitt's post-Lester Young tenor style and the fact that both these pieces are basic blues is probably not without its significance. And there is,

for example, the third from last chorus on *Spratt* which has a lovely continuous line, unbroken for almost 12 bars.

The fact that the only really slow tempo is *Always*—and that for only its opening chorus and closing half-chorus—may imply a limitation, too.

This release is given a strange production—front and back covers exactly alike, no puffs, data or personnels. (M.W.)

Jean Thielemans

MAN BITES HARMONICA!—Riverside 12-257: *East Of The Sun; Don't Blame Me; 18th Century Ballroom; Soul Station; Fundamental Frequency; Struttin' With Some Barbecue; Imagination; Isn't It Romantic.*

Personnel: Thielemans, harmonica and guitar;

Pepper Adams (tracks 1, 3, 4, 5, 6, 8), baritone sax; Kenny Drew, piano; Wilbur Ware, bass; Art Taylor, drums.

Rating: ★★★★★

The singing virtuosity Thielemans brings to the harmonica is very well caught on this set of thoughtful, swinging, sometimes exuberant jazz. I find the horn a refreshing sound, and quite often capable of a good deal of emotional content, particularly when played by Thielemans.

I found *Soul Station* the high point of the set. It's a moody, introspective work superbly handled all around. *Ballroom* is a catchy piece, growing in appeal on repeated hearings, *Ballroom* is a catchy piece, growing in appeal on repeated hearings. *Barbecue* is handled straight, and has the lean luster of the lot.

Wilbur Ware is again something else. In *Ballroom*, for instance, he gives Adams a tremendous rhythmic boost as the baritone starts to solo. And his solo on *Station* is a lovely thing, fashioned of full, round, sustained sounds.

Adams seems more restrained on his tracks than when on his own or locking with other horns. Drew has some tasty moments.

There's a lot to this set, and Thielemans' harmonica is a jaunt as his beret. His guitar work is sensitive, too. (D.C.)

Cal Tjader-Stan Getz

THE CAL TJADER-STAN GETZ SEXTET—Fantasy 3266: *I've Grown Accustomed To Her Face; For All We Know; Ginza; Crow's Nest; Liz Anne; Big Baer; My Buddy.*

Personnel: Cal Tjader, vibes; Stan Getz, tenor; Vince Guaraldi, piano; Eddie Duran, guitar; Scott La Faro, bass; Billy Higgins, drums.

Rating: ★★★★★

Teaming Stan Getz with unfamiliar partners is apparently becoming such a fad lately we wouldn't now be surprised to pick up an album titled *Stan Getz Meets Mr. Moto*. But all's fair in the record biz, we guess, and, while this meeting with Tjader is not all hot-shot excitement, the encounter was productive of a good deal of low-pressure swinging and a lot of mighty pretty blowing.

Getz, that most variable of virtuosos, must be caught in a funky mood if there's cooking to be done. On this date, however, he chose to favor a gentle mood and the quintessence of this feeling is most plainly evident in his long, tender solo on the fast waltz, *Liz Anne*. Although he does go through the motions of hustling on *Ginza* and *Nest* (the entering phrase to his solo on the latter does him fine credit), there is here sparse evidence of romping, stomping Stan that he can become when he feels like it.

Tjader, on the other hand, blows his best and, all things being relative, this is good enough — for the level of this particular record date. He is most impressive on *Accustomed*, achieving surprising depth of feeling and style.

Guaraldi and Duran, two most worthy San Franciscans, are heard to best advantage on *Nest*, a medium-tempoed, birdlike blues line. Vince takes full advantage of his time to speak, preaching in that full handed, eloquent way of his. Eddie is increasingly an impressive guitar man with sinewy, relaxed style.

On repeated playing of these tracks one is left with a happy feeling that the rhythmic duo were the "baddest" cats on the date. Higgins is a solid time player with good

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technique and unshakable conception (dig his fours on *Ginza*). La Faro, however, is a much more potent cup of tea. He solos only once in this set, on *Nest*, and it is a breathless experience, indeed. Clearly, a brilliant future is in store for this youthful bassist from Geneva, N.Y.

Undeniably, there is more exciting Gen scattered through the stores — so, if one tends to buy for the tenorist alone, skip this LP. However, there is sufficient wealth of good performance here — from Tjader, Guaraldi, La Faro, and Duran — to justify the recommendation: go get it. (J.A.T.)

Jimmy Witherspoon

GOIN' TO KANSAS CITY BLUES—RCA Victor 1639: *Jumpin' the Blues; Until the Rain Thine Comes Along; Hootie Blues; Rain Is So A Lonesome Sound; Confessin' the Blues; Pity Brown Blues; Froggy Bottom; Gee Baby, Ain't Good To You; Blue Monday Blues; Ooo Wee, Then the Light Go Out.*

Personnel: Jimmy Witherspoon, vocals; Jo McShann, leader and piano; Hilton Jefferson, alto; Seldon Powell, tenor; Heywood Henry, baritone; Ray Copeland, trumpet; J. C. Higginbotham, trombone; Kenny Burrell, guitar; Gene Rame, bass; Mousie Alexander, drums. (On tracks 2, 4, 7, 8 and 10 substitute Al Sears for Henry and Emmett Berry for Copeland.)

Rating: ★ ★ ★

It has often been said that the true measure of a jazzman is his (or her) ability to play the blues. Carrying this theory a step further, let us say that the true measure of a jazz fan is his (or her) proclivity for either instrumental or vocal blues. For the blues is the basic lifestuff of jazz.

All but two of the 10 tracks in this set are conventional 12-bar blues and the man at the mike, Witherspoon, remains one of the most vociferous shouters in the field. Trouble is, here he rarely shouts as he can. The main fault lies in the band. Not that these New Yorkers don't do a musician's job throughout, but a pickup band remains just that. If this album had been recorded with McShann's band of over a decade ago, for example, there undoubtedly would have been a more spirited, unified result.

The soloists here blow with adequate fluency. Higginbotham and Copeland are heard in several fine choruses. Understandably, McShann is the standout. He plays unvarnished blues piano as he's been doing for umpteen years. It is virile, deeply swinging and thoroughly expressive of the idiom.

Froggy, Piney, and *Ooo Wee* impress as the livelier tunes here, with 'Spoon hitting his long stride and paying just tribute to colleague Joe Turner in *Piney*. There is a silk-smooth Jefferson alto solo on *Gee Baby* and ample evidence that Jimmy is also the possessor of a ballad style of fetching appeal.

A tragedy of the record business today is that almost everything is done in a hell-for-leather hurry. Musicians just don't have time to get to know each other in the specific context of the jazz to be recorded. More often than not it's a case of: be on time at the studio; sightread the charts; fill in your withholding slip—and cut. Under this setup the miracle is that so much good jazz music gets on record. All things considered, Witherspoon's album holds its own in this regard.

If you dig 'Spoon's earthy blues singing—go get this LP. But if your standards are high, wait a bit. Perhaps his next album will contain the chief ingredient missing here—excitement. (J. A. T.)

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Big Bill Broonzy

You gotta stand your test in judgment,

You gotta stand there for yourself . . .

They buried Bill Broonzy in Chicago's Lincoln cemetery on a warm August day.

Before they did, his friends spoke. And his own voice, wondrous yet mournful, echoed through the chapel. The chapel, three blocks from where Broonzy had lived, held heavy hearts and memories.

Broonzy's friends were there: Studs Terkel, Win Stracke, Brother John Sellers, Sunnyland Slim, J. B. Lenoir, Muddy Waters, Tampa Red, Little Walter, Lil Armstrong, Red Nelson, Otis Spann, Ransom Knowling, Mahalia Jackson, and Chet Roble, among others.

Some of them remembered Broonzy as a mighty country blues singer. Some of them remembered him as a man of infinite wit and compassion. All of them remembered Broonzy as a man, as an individualist.

"He loved the sight of human faces," Terkel recalled. "He knew and recognized the strength and frailties of other men, and himself. We're often so afraid to feel deeply, but Bill made his own world. He always carried with him a sense of

self-respect, as easily and as gracefully as he carried his guitar. Because he lived, he died."

Stracke sang.

There's so little time . . .

And I'm just passing through . . .

"Big Bill," he said, "walked among us and revealed himself to us. This is the greatest thing I can say about him."

Brother John Sellers sang *Nobody Knows the Trouble I've Seen*. Mahalia Jackson sang, passionately, *Just a Closer Walk with Thee*.

One of Broonzy's final recordings was played: a dirge-like *Swing Low, Sweet Chariot*.

A band of angels comin' for me, Comin' for to carry me home.

The Rev. Joseph Branham commented, "We appreciate the life and the work of Big Bill Broonzy . . . He was a prophet of exceedingly great hope."

The bereaved wept. The floral wreaths—in the shapes of a guitar, a bleeding heart, and a clock halted at the time of death—were removed. The casket was closed.

The world grew smaller.

One of the doctors who attended Broonzy remembered him, too. In a letter written shortly after Broonzy's

death, he wrote, "Although I wasn't privileged to call him my friend, I became truly fond of him, especially during these last few months. Though his body was ravaged by disease, his mind heavy with pain, he somehow retained a spirit which made the task of those ministering to him doubly wonderful and at the same time more awesome.

"I have wondered what set him apart from other sick men. I suppose it was his calm acceptance of the inevitable, his ability to rise above the unhappy moment with the faith that tomorrow must be brighter."

Broonzy lived through many storms and died during a violent early morning display of thunder and lightning over Chicago, the city in which he had spent 35 of his 63 years.

His life was rich with experience. Preacher, farmer, porter, section gang laborer, foundry worker, cook, janitor, fiddler, guitarist, composer, and singer, Broonzy worked and sang his way through much of America and Europe. The story of his life is told in the more than 350 blues he wrote and in *Big Bill Blues*, his autobiography (as told to Yannick Bruynoghe, published by Grove Press).

In the latter volume he wrote his own epitaph.

"When you write about me," he said, "don't say I'm a jazz musician. Don't say I'm a musician or a guitar player—just write Big Bill was a well-known blues singer and player . . . He was a happy man when he was drunk and played with women; he was liked by all the blues singers, some would get a little jealous sometimes, but Bill would buy a bottle of whisky and they all would start laughing and playing again, Big Bill would get drunk and slip off from the party and go home to sleep.

"Some blues singers can and do sing and don't drink, but not Big Bill—he loves his whisky, he's just a whisky head man."

"The blues are from actual life," Broonzy once said. And in a related comment, on the late Leroy Carr, Broonzy best summarized his own contribution.

"I don't think he'll ever die," Broonzy said of Carr, "because a song don't die."

In this sense, and in others for those who knew him, Broonzy, too, will survive.

Someone else will drink his whisky. And, perhaps, someone else will keep his blues alive.

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take five!

By John Tynan

Dear Will,

Television is your beat, so I trust you'll forgive this pertinent intrusion.

If you'll *TAKE FIVE* to digest what follows, I'm confident you'll agree that the near-impossible has happened: Jazz has invaded—and established a well defended beachhead—in commercial television drama.



Of course, jazz to background TV dramas is nothing new, but in the past it has been restricted in

the main to a scattered sampling of *Playhouse 90s* and the like. This time it's for real.

Peter Gunn is the title of this trailblazing telefilm series. It's a cops-and-robbers round and begins its 39-week run over NBC-TV on Monday evening, Sept. 22.

Gunn (actor Craig Stevens) is a (naturally) handsome private eye with a proclivity for hanging out at a jazz joint named *Mother's*. Get the idea? Since much of the action centers around this establishment, the importance of the "source music" (as they call it in the trade) becomes immediately apparent.

Taking care of soundtrack business at *Mother's* is a pretty capable crew of waiters including Vic Feldman, vibes; Johnny T. Williams, piano; Bobby Bain, guitar; Rolly Bundock, bass, and Jack Sperling on drums. Interspersing the dramatic action, though is a background band comprising Pete Candoli, trumpet; Dick Nash, Jimmy Priddy, Johnny Halliburton, and Karl De Karske, trombones; Ted Nash, Ronnie Lang, and Gene Cipriano, saxes, plus the aforementioned rhythm section with Feldman's funky vibes.

But the real surprise, Will, is the femme lead, Lola Albright. Not only is she a more than competent actress, but this doll is a stunning blonde who actually *sings*—with a smoky voice and darn good time. Executives of Sparta Productions, which is producing the series, seriously view Lola as a major threat in the gal singer (Julie London division) league as soon as the series gets network airing.

Fellow conspirators in this suc-

cessful *coup d'etat* to jazz-brainwash Madison Avenue are writer-producer Blake Edwards and composer Henry Mancini. *Peter Gunn* is Edwards' baby. A hip, thirtyish crewcut, Edwards feels that in his creation "jazz has turned out to be the most effective element. What's happened," he confesses, "is that the jazz source music has become background score."

For tall, 34-year-old Hank Mancini, composing the music for this series is proving much more challenging than his multi-chores of writing music for such Universal-International movies as *Voice In The Mirror*.

"Even in the underscore," he says, "the guys blow. I give 'em a dramatic undercurrent and let 'em blow as they like. The result is that you can't separate the dramatic content from the jazz. That's how close it is."

Viewing the pilot film, Will, I was impressed by the truth of this statement. As Gunn encounters the "heavies" in one sequence, for example, Ted Nash's jazz flute wails away in the background. When the violence starts, in charges the full band. The impact is enough to bowl you off your hassock.

Mancini describes *Peter Gunn* as " . . . the first television film series in which modern jazz is integrated fully with the dramatic action. It's the ideal show," he adds, "that everyone's wanted to do employing jazz as the musical force."

"The big band," explains Mancini, "breaks down into several kinds of jazz groups. For example, in one show we had Shorty Rogers as featured instrumentalist. In another—where the setting varied from modern—we introduced a good Dixieland group."

Not only is this series a real break for live music—jazz music—in television, Will, but the byproducts already are sprouting. Ray Anthony has recorded a single of the *Peter Gunn Theme* on Capitol and Mancini just completed an LP album for RCA-Victor of representative music from the series.

There is no doubt, dear colleague, that this is a major breakthrough for jazz on the Big Tube. If, when it begins swinging on the network September 22, you do not concur—I'll buy you a lemonade.

Yrs on deadline,
 John

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By George Hoefler

Tom Brown, the New Orleans trombonist, resembled the late Jelly-Roll Morton in several ways. Although essentially a shy man, he was given to braggartism where jazz was concerned and vehemently asserted that he was the first man to play jazz. He also said he wrote *Tiger Rag*, a claim he shared with Morton.

Brown, who died last March of pneumonia in New Orleans, was right about one thing—he was the first white jazz band to go to Chicago, arriving in the Windy City in July, 1915. This predated Nick LaRocca's Original Dixieland Jass band by at least a year.

Brown always drew a distinction between the type of two-beat his band played and the style of the great Negro bands from New Orleans. Brown's band featured a ragtime ensemble music, while the music played by the Original Creole band, the first great Negro jazz orchestra, was more like the jazz style later played by Louis Armstrong.

At the turn of the century, Papa Jack Laine, the drummer-leader of early New Orleans brass bands, started many musicians who later were to make names for themselves with ragtime groups.

Among these was Brown, who by 1910 had his own band. The early Brown band had Jules Cassard, guitar; Joe Cassard, bass; Manuel Mello, cornet; Alcide (Yellow) Nunez, clarinet, and Joe (Ragababy) Stevens, drums. Most of these men, at one time or another, had been with Laine's Reliance Brass band.

They played frequent engagements at Milneburg on Lake Ponchartrain at a place called the Beauville Social club, where they each made as much as \$3 a day. Some of the parties they played for were all-day events. People came out from New Orleans on the famed railroad that boasted two colorful locomotives, Smokey Mary and Puffing Billy.

The fare was 15 cents for a round trip. Those who became boisterously drunk were locked into a boxcar and towed back to New Orleans at the end of the day. The band featured rags such as *Rusty Can Rag*; *Dill Pickles*; *That Chinatown Rag*; *Creole Belles*; *Red Pepper Rag*, and the famous *Maple Leaf Rag*.

During the winter of 1914-15, the late comedian Joe Frisco was doing a vaudeville act at the Young Men's Gymnastic club in the Crescent City.

Brown's band played his accompaniment, and Frisco became quite enthusiastic about the band's style.

Frisco told Smiley Corbett, owner of Lambs cafe in Chicago, about Brown's band. After quite a lot of negotiation, the New Orleans boys were prevailed upon to open in Chicago in July, 1915.

Brown's band at the time had Brown, trombone; Ray Lopez, cornet; Gus Mueller, clarinet; Arnold (Deacon) Loyocano, bass, piano, and William Lambert, drums.

They were not members of the musicians' union and did not have clearance to play at Lambs. The band they replaced was a string combination under the direction of George Lipschultz. The story has it that the Chicago musicians, in an effort to discredit the New Orleans boys, were responsible for the latter being billed as the Dixieland Jass band. At the time the word jass was a vulgarity used around the 22nd St. brothel district.

Instead of hurting the band's reputation, it boomeranged and served as good publicity, and Brown stayed at Lambs for six or seven months. Brown's insistence that he was the first to use the word in connection with music probably is true, although it was assigned to his band.

Besides *Tiger Rag*, Brown claimed to have been the first one to play *Livery Stable Blues*. In both cases the tunes were old, traditional melodies that had been played in New Orleans for years.

In 1916, the Brown band went to New York City and played for 11 weeks at the Century theater. For the sake of showmanship, they dressed as rustics, billed as the Five Rubes. By this time, Larry Shields had replaced Mueller on clarinet and played the part of the "silly kid" in the band's act. Shields went with LaRocca in late 1916 when the ODJB opened at Schiller's cafe in Chicago.

Brown, who was 69 when he died, stayed in music off and on through the years. He also worked as a radio technician and confined both activities to the New Orleans area. He joined the New Orleans jazz club in 1949 and was a popular guest artist at many of the club's functions.

Tempo Records of New Orleans released a 12-inch LP entitled *Papa Laine's Children* in 1954 on which Brown's trombone was featured.

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lee school puts me on the spot here. But I think we are doing a good job in equipping musicians. And I know that Westlake, on the west coast, is also doing a fine job. As far as I know, these two schools are the only ones doing this type of work in music. And there are plans to extend the schools even further.

BARNET: These schools certainly should include Westlake and North Texas state college. There have been some real good ones come out of North Texas . . . And, of course, you can't ignore Juilliard.

JAMES: Let's forget about schools for a moment . . . I'd say the entire question of the ultimate product depends on the individual musician. Quite simply, it depends on which student has the most talent. If a kid has no talent, the greatest music school in the world can't give it to him. Maybe this doesn't answer your question, but that's the way I feel about music and musicians.

5. *What qualities do you need, and look for, in a sideman?*

RICHARDS: First of all, the will to work and work hard. The will to practice, to want to play. A fellow who is serious about his instrument is just as happy playing his part

while someone else is featured as well as he is when he is featured. And spirit is something you can't weigh . . . or manufacture. It just has to be there. Time is of the essence. And I mean tempo. Regardless of the complexity of anything we play, if it doesn't swing, it doesn't belong. I look for a musician who has a certain command of his instrument. The band always looks for improvement, and as long as a musician keeps improving, we are very patient. I try to look at it objectively: either you improve or you deteriorate. As long as the band improves, the men in it are happy and so am I.

POMEROY: To begin with, in Boston there are comparatively few musicians to choose from, as there are in New York, for instance. But I would break our requirements into two categories: musicianship and attitude. In our band, I have a specific job in mind for each man. For instance Lennie Johnson plays screech trumpet and the physically difficult parts, Nick Capezuto plays modern lead . . . and so on, for every chair. The book is written that way. Every chair has its own purpose. I look for a musician with individuality, plus the ability to mold that individuality

to a whole. In that way, it's like Duke. He gets his wonderful sounds from a group of fine individual musicians. We are trying to do that. If you put guys together who are all the same, it's like having a rainbow with only one color. The other thing is attitude. Each man has to smile through his horn. He has to play well when he feels like it and when he doesn't. Everyone has to be willing to play.

BARNET: Primarily, I look for good musicianship. Oh, and a musician whose personal habits are not too obnoxious. And I look for a spirit of co-operation.

JAMES: Basically, I look for the musician's ability to play his instrument. Secondly, I look for his ability to play with whoever's playing the lead . . . and, if he's the lead man, his ability to lead his section. Thirdly — and most important — I look for a guy who enjoys playing in the band and is proud of working with his fellow musicians. Having been a sideman for 12 years, I've found that if the guys you work with aren't making it, it makes you ashamed of them. If they are really working as they should, then you feel proud to be working with them.

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radio and tv

By Will Jones

Dear Don,

Dick Clark took a short vacation from *American Bandstand* on ABC-TV a few weeks ago, and went around the country staging some live, in-person approximations of *American Bandstand*.

He put on a couple of these record hops in our town, Don, and you'd be amazed at the little girls who spent \$1.50 apiece to get into the armory and hang around waiting to get his autograph and dance with each other while Clark played records.

(Clark was not amazed, however. In fact he was so disappointed with the size of the crowds, he cancelled his last four record hops in this area.)

The afternoon I looked in they had some live musicians playing. Clark hadn't shown up yet. Some of the little girls apparently got restless, because an emcee type got up to the microphone and reassured them:

"Dick'll be here in a few minutes and then we'll hear some records."

Dick did arrive presently, Don, and the live musicians were excused. Dick played records, and the girls squealed every time a new one started. That went on for an hour. Then he got some record personalities up there on the bandstand with him. What I mean is, Don, he was joined on the stage by a number of young men with long haircuts. They were in demand for autographs, too, and I assumed they were record personalities. Their names were all strange to me. A number of them carried musical instruments, mostly guitars.

"Now you're gonna hear something really special," said Clark, "because you've never heard all of these people play together before and you probably never will again."

The assorted rock-and-roll artists started to play together—live music again.

Clark must have sensed some new restlessness in the crowd. And I must say, Don, he does know how to handle a crowd of little girls. Whenever they seemed to be getting out of hand—making too much noise, push-



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ing too hard for an autograph—he tutted them into line again immediately with nothing more than a quick frown or, more accurately, a fleeting interruption of his smile.

Anyway, Don, while the live musicians were playing, Clark sensed something in the crowd that made it necessary for him to say:

"Let's let the boys play a little, to get their kicks, and then we'll hear their record hits."

And he meant exactly what he said. Don, although it took a little while for me to catch on. After the boys had played a little while, Clark started putting records on the turntable. Each singer or group stood at the microphone and pretended to be performing his hit record as it played. They forgot all that nonsense about live music. And that was what the little girls wanted, Don, because the party really warmed up when that lip-sync stuff started.

I know what you're thinking, Don. You wrote that column blasting Clark for dragging down the musical tastes of American youth; now you say to yourself, "He's not only selling them on *bad* music, but on *canned* music in preference to a live performance."

That column of yours came up in the conversation when I talked with Clark after the record hop, Don. It came up because I brought it up, Don, and I have to say honestly I was hoping he'd blast you right back, thereby supplying *me* with material for an easy column. But that idea fizzled out fast, Don.

"It's not even worth discussing," Clark said. "I mean, I'm doing what I'm doing because it's successful. I make my living one way, and some people make their living writing nasty columns for snob magazines, and nothing I say is going to change what they think."

"I happen to like jazz, but I don't

like it to the exclusion of other things, and I think some of the people who say they do are a little bit phony. There are people who think that liking jazz sets them apart, like driving sports cars or racing boats; it puts them above other people, makes them more *Brooks Brothers*. Half of them who say they like jazz don't know a thing about it. Phony or not, I don't think anybody has a right to tell somebody else what to like.

"I used to do a jazz show on radio. I also did a country show and a

western show and a classical show. I don't think the success of *American Bandstand* has anything to do with rock-and-roll. Right now there's some connection, because that's what's on top, but tomorrow it may be something else—even jazz. That's possible, but I don't think it's likely. I think rock-and-roll is going to stay with us for a long time—it may change, it may develop, but it won't disappear overnight," Clark concluded.

Yrs.,
Jones.

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Randy Weston, Gerry Mulligan, Art Farmer, and Jim Hall . . . Roulette is readying for release its LP of Count Basie's band, Joe Williams, and the Dave Lambert Singers—Jon Hendricks and Annie Ross—doing you-know-what . . . Don Redman was honored by a salute from CBS-radio's *Upbeat* show . . . Trumpeter Doc Severinsen took over the baton on NBC-radio's *Bandstand* late in August when Skitch Henderson went on vacation . . . Chubby Jackson received an *Upbeat* salute late in August, with Jackie Paris on hand to help celebrate the event . . . Roulette acquired the Roost catalog . . . Leonard Bernstein will appear on *Omnibus* again this season . . . Barbara Carroll and Dick Haymes signed with Sunbeam Records.

Stuff Smith brought his trio into the new Oilbeat . . . LaVern Baker is a strong candidate for the role of Bessie Smith in an upcoming movie based on the singer's life . . . Lennie Tristano is playing Thursdays through Sundays indefinitely at the Half Note, with Eddie Costa and his group filling in the other nights . . . Paul Knopf's trio still residing at the Complex . . . Bobby Scott cut a Verve LP of Lerner-Loewe songs . . . Louis Bellson is recovering from an emergency appendectomy . . . Mercer Ellington cut a Coral LP of his tunes, featuring Ben Webster . . . Helen Merrill went to Fred's in Rio de Janeiro . . . Ahmad Jamal is slated for a stint at the Waldorf-Astoria this fall . . . Buck Clayton is scheduled to hop to Europe and England in October, with Emmett Berry, Buddy Tate, Dickie Wells, Earl Warren, Sir Charles Thompson, Gene Ramey, and Herb Lovell . . . Thelonious Monk will do the soundtrack for an upcoming French movie . . . Jack Teagarden will tour the near, middle, and far east with his group this fall . . . George Shearing, Basie, Lionel Hampton, and Woody are scheduled to head small groups at the Roundtable this Fall . . . Jay Chasin, pianist in Jimmy Conti's group at the Bamboo Lounge, Brooklyn, is rehearsing a big band, with writing by Pete Anson . . . Pianist Bill Triglia did four weeks at the Five Spot on Long Island, into mid-September.

Chicago

JAZZ, CHICAGO-STYLE: The introspective sounds of the Modern Jazz Quartet, along with the husky stylings of singer Chris Connor, are filling the Blue Note these evenings.

Earl Bostic returns to the Note on Oct. 1 for a two-week stay. Following Bostic, Dakota Staton and the Mastersounds arrive at the club, beginning on Oct. 15. Sarah Vaughan is set to return to the Note on Nov. 11 for two weeks, with the big bands of Harry James and Stan Kenton succeeding, in that order . . . Marian McPartland's energetic trio is at the London House. Miss McPartland's group will be in residence until Oct. 1, when Jonah Jones leads his spirited quartet back to the London House . . . Mort Sahl, reasonably recovered from an attack of mononucleosis, is barraging Mister Kelly's patrons with words of wit and wisdom these nights. Sahl will be preaching through Oct. 12. June Christy returns to Kelly's on Oct. 13 . . . The Hal Iverson trio is at the Preview lounge. Franz Jackson and his splendid Dixieland group continue at the Preview on Monday and Tuesday nights, motoring across town for weekends at the Red Arrow in Stickney . . . Georg Brunis continues to ramble, in anecdotes and on trombone, at the 1111 club . . . Dixieland warms hearts, as ever, at Jazz Ltd. . . . Frank D'Rone continues at Dante's Inferno . . . Johnnie Pate's trio is at the Mardi Gras on Rush St. on Thursday, Friday, and Saturday nights.

Trombonist-pianist Dave Remington and men continue to prosper at the Wagon Wheel in Rockton . . . Jimmy Ille's group is at the Abstract lounge on west Fullerton Wednesday, Friday, Saturday, and Sunday evenings . . . Smokey Stover and the Firemen, a colorful Dixie group, just closed at the Circus lounge in Moline; featured in the group are Stover, trumpet; Eddie Lain, trombone; Jimmy Granato, clarinet; John Haynie Gilliland, tuba; Jack Norwood, piano, and Joe Pepp, drums . . . Kiki Williams and Fred Kaz are at the Golden Lion inn of the Sheridan Plaza hotel.

ADDED NOTES: Johnnie Ray, in characteristic form, and Perez Prado's latin review, are at the Chez Paree. Nat Cole and comic Henny Youngman take over on Sept. 25, with the McGuire sisters set to follow on Oct. 12 . . . Comic Mickey Shaughnessy and singer Sheila Guyse are at the Cloister . . . The Treniers are at the Black Orchid. Jonathan Winters returns to the Orchid on Sept. 26 . . . Jose Greco and company return to the Empire room of the Palmer House on Sept. 25 for four weeks . . . Josh White, Jean Ritchie, and Oscar Brand will be performing in a folk music concert

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at Orchestra hall on Oct. 3; Studs Terkel will emcee . . . Mike Rapchak, one of the city's most tasteful disc jockeys, has taken over the WCFL all-night show . . . WNMP's Jerry Connors is hosting the new *Waikiki Calls* show (Tuesday, 5-5:30 p.m.) originating at the Club Waikiki on west Wilson . . . Hamish Menzies is at the Chase on Walton . . . Calypso rules at the Blue Angel, with Osborne Smith, Anita Del Rio, Amo Astra, and Lord Christo among the participants . . . Jess Sutton, the pianist who heads the trio in the Speakeasy room of the Gaslight club, celebrated his first anniversary at the club on Sept. 1.

Los Angeles

JAZZNOTES: Chico Hamilton reportedly will swing allegiance from World-Pacific to George Avakian and the new Warner Bros. label when his present pact expires this month. This bears out what the drummer told this reporter in *Down Beat*, Feb. 6. Grabbing Chico is what we'd call adding insult to injury on Avakian's part, since the A&R man hurriedly lit out from the W-P firm recently.

The Mary Kaye trio jumped from Decca to Warner Bros.; they'll record singly and as a team . . . Frantic Frances Faye sashayed to Imperial, began recording an initial LP right away . . . Manager Tillie Mitchell sewed up the Monterey Jazz fest (Oct. 3, 4 & 5) for the Mel Lewis-Bill Holman quintet and for Leroy Vinnegar's quartet. But the Light-house All-Stars will *not* appear . . . Vinnegar's group is currently working S.F.'s Black Hawk opposite Billie Holiday . . . But in L.A., pianist Joe Castro insists Leroy's joining *his* trio. Quo vadis, Leroy?

Ex-Luncheon singer Dan Grissom was pacted by Capitol as a result of his vocals on the Billy May *Luncheon Tribute* LP and has already cut his first sides for the coast major . . . Marty Paich completed his LP with the Hi-Lo's on Columbia and now is readying some charts with Pete Rugolo for Ernestine Anderson's new EmArcy album . . . Matt Dennis debuted as a "standup" performer at the 881 Club on La Cienega last month.

OOPS DEPT: Val Valentine, *not* Dayton Howe, was sound engineer on Bill Holman's Coral big band LP reviewed in *Down Beat*, Sept. 4. Howe was mixer on the forthcoming Holman big band LP for Andex. Therein lay the goof and . . . sorry, Val.

NITERY NOTES: The Mel

Lewis-Bill Holman quintet began a round of weekends at the Vermillion jazz club Sept. 25. Happily, management did not move the music up to the bar—just the entrance, is all. The subterranean premises remain cozy as ever . . . Terri Lester's Jazz Cellar did a quiet el foldo last month but may reopen soon . . . The Nappy La Mare-Ray Bauduc Riverboat Dandies (at Happy Koomer's 400 Club) do the NBC Timex jazz show next month . . . The Terry Gibbs quartet is jazz-educating the Restaurant Row customers at the Slate Bros. club . . . Louis Armstrong and all-stars begin a stint at the Crescendo the 19th preparatory to Satch's appearance at Monterey Oct. 3 . . . The Claude Gordon tartaned clan, which has been playing the Avalon ballroom on Catalina island throughout the summer, also performed an additional function as official greeters for the tourists when they met the ferryboats daily . . . Red Nichols and the Pennies are now stomping at Marineland restaurant down Palos Verdes way. . . The east L. A. Digger club at deadline was seeking a Latin jazz attraction . . . Jack Melick and group are holding forth in the Ambassador hotel's Casino room after 26 weeks at Reno's Mapes hotel.

DOTTED NOTES: Jazz International, which swings each Thursday night at Jazz Cabaret, is running a contest among the faithful, the prizes being a pair of free three-day-and-night ducats to Monterey's bash . . . Benny Goodman's brother, Harry, is A&R-ing dates here for Chi's Argo Records . . . Drummer Sal La Perch joined the Moulin Rouge pit band . . . Ex-Luncheon trombonist John "Streamline" Ewing cut a modern jazz LP for Lark Records with B. Collette, R. Callender, B. Douglass, reedman Bill Green, pianist Eddie Beal and new trumpeter Mel Moore. Same label also recorded singles by the Two Hot Coles. (That's Eddie, Nat's brother; and spouse.) . . . Keeley Smith and Frank Sinatra are set to record together again for Capitol. Keeley and hubby Louis Prima will produce a swinging, tongue-in-check TV spectacular next month titled *Pocahontas*. Mrs. Prima plays the Indian maid and Louis enacts a medicine man. How about Pete Lawford for the role of Capt. John Smith? Veddy British and all that.

San Francisco

Kid Ory opened his club, On the Levee (formerly the Tin Angel) August 29, using trumpeter Thomas Jefferson, Bill Shay on clarinet, Charlie Odin, bass, Bobby Osiban

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on drums and Cedric Haywood on piano . . . The same Cedric Haywood is writing arrangements for Eddie Walker's 16-piece band, which includes Brew Moore, trombonist Bob Collins, and pianist John Marabuto . . . Veteran ragtime pianist Sid Le Protti is confined to his bed after suffering a series of strokes . . . Louis Armstrong played two early September weeks at Easy Street for a figure that left local operators gasping . . . Satch performs opening night at the Monterey festival, along with Burt Bales, Lizzie Miles, Pete Dailey, and Sidney Bechet; fans are hoping to see a blowing reunion of Sidney and Louis. Dave Brubeck is to play his brother's new composition, on the third day of the jazz festival. Dizzy Gillespie, aside from appearing with his own group, is scheduled to play with Cal Tjader's latin-jazz combination, possibly for later release on record . . . Historian William Russell spent some time here to interview Kid Ory, Pops Foster, Amos White, and other New Orleans oldtimers for the Tulane research project . . . There is a Chinese launderer, situated near several jazz spots in the city, whose name is Fun Kee . . . Earl Hines is starting his fourth year at the Hangover . . . Bob Short is the new cornetist with Turk Murphy, currently appearing in Detroit . . . Altoist John Handy left for New York, to try his big talent there.

—dick hadlock

Detroit

Bess Bonnier's trio is appearing nightly at Little Wally's Show bar. The trio consists of Miss Bonnier, piano; Nick Fiore, bass, and Frank Isola, drums, with trumpeter John Devito and altoist Red Ray added on week-ends. The Bohemian club brought in the Australian Jazz Quintet for one week. Personnel of the regular house band is Hugh Lawson, piano; Marion Devito, tenor; Beans Richardson, bass, and Freddy (Froo) Metcalf, drums . . . Pianist Barry Harris recorded a trio set for Argo records with Will Austin, bass and Frank Gant, drums . . . Sonny Stitt did a week at the Bluebird Inn. He was followed by J. J. Johnson . . . Singer Lodi Carr is in for a week at Connie's Show bar . . . The band at Lavert's lounge comprises Joe Henderson, tenor; Beans Bowles, baritone; Kirk Lightsey, piano; Clarence Sherrill, bass, and Roy Brooks, drums.

—donald r. stone

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Randall's Island

orchestra. Leader Ernie Wilkins and the 17 men apparently did what they could in the brief rehearsal Saturday afternoon, but it wasn't enough to weld a group of jazzmen into a band.

Otherwise, the concert was generally excellent, and very often stimulating. The sit-down twilight music was supplied by Russ Bowman and the Finger Lake Five.

The Bud Freeman-Jimmy McPartland group opened the actual concert with a vigorous set, sparked by the versatile Dick Cary, and the able horns of the leaders, particularly Freeman.

Art Blakey's Jazz Messengers showed the influence tenor man Benny Golson has had on the group. Opening with a bristling *Blues March*, the set proved to be a well-balanced, well-played series of tunes, including pianist Bobby Timmons' *Moanin'*, and Thelonious Monk's *Evidence* ("We call it *Justice*," remarked Blakey), each showing a fuller degree of organization in the Messengers with no apparent loss in the spontaneity that is Blakey's strength.

Monk and his fine group contributed a warm three-tune set, including *Up the Hudson* and *Rhythm-A-Ning*. Tenor man Johnny Griffin was exciting throughout, and drummer Roy Haynes played with taste and subtlety that is of real worth to the group. Monk's good-natured wave to the audience as he ambled offstage somehow summed up his music: it was a personal and relaxed presentation.

The Modern Jazz Quartet also did a set of high musical quality, including such familiar items as *Django* (still stirring enough to bring the crowd noise level down to a respectful hush); *Yardbird Suite*; *I'll Remember April*; *Willow*, *Weep for Me*, and *The Golden Striker*.

Jimmy Giuffre's 3 repeated its Newport success with a fine set. Giuffre, Jim Hall, and Bob Brookmeyer each had much to say. Hall was earthy on *Singin' the Blues*, and the group jumped through *Tickettoe*. It also played *The Swamp People* with polish.

Miles Davis and his group drew huge initial response and earned it with a good set, which included *Straight—No Chaser* and *Put Your Little Foot Right In*. John Coltrane particularly seems to be achieving the goal he is after. His solos tend to be like ribbons of continuing sound rather than a succession of notes.

Miles played with command.

Chico Hamilton and his group played a good concert set including Benny Golson's *Fair Weather*, Jim Hall's *Crissie*, Duke Ellington's *It Don't Mean a Thing*, and a witty tune, dedicated to Jo Jones, containing a bit of the *Col. Bogey March*.

Anita O'Day, who was having a ball during her set, refused to be badgered into leaving the stage as several groups before her had been. She sang *Have You Met Sir Jones*, *Sweet Georgia Brown*; *Love for Sale*; *But Not for Me*, a rocketing *Four Brothers*, and encored with *Tea for Two*. *Four Brothers* was the stand-out of the set. The other tunes were up to her club standard.

Dave Brubeck's group did a short set, including *I'm in a Dancing Mood*; *St. Louis Blues*, and *High-Ho*, among others. The group sounded good, Dave particularly so.

The festival orchestra closed the concert. In the chairs were Lee Morgan, Herb Pomeroy, Ray Copeland, and Ernie Royal, trumpets; Curtis Fuller, Brookmeyer, Jimmy Cleveland, and Frank Rehak, trombones; Julian (Cannonball) Adderley, Coltrane, Giuffre, Shank, and Charlie Rouse, reeds; Gunther Schuller, French horn; Bill Evans, piano; Paul Chambers, bass; Chico Hamilton, drums.

The band opened with a medium-tempo Wilkins original with some striking solo work by trumpeter Morgan, who showed a lot of wit, imagination, and a big sound. Other soloists included Pomeroy, Coltrane, Rouse, and Chambers. The reeds had little section blend, and the ending of the tune was rough.

Every member of the band got to solo (except Schuller) on a long, long blues. Bill Evans almost had something interesting going when the parade of soloists started. The final piece, as 2 a.m. approached, was Wilkins' *Dancers on Drums* from the *Victor Drum Suite* LP. The tempo changes here were more noticeable.

If anything, the band gave the perennial argument on such undertakings more fodder. At the *Down Beat-Dot* jazz concert, for instance, Manny Albam put together a similar band with one hour of rehearsal. The difference was that Albam's band was composed largely of studio men with considerable current section experience.

The subject for the hot stove league, then, appeared to be centered around whether good soloists a good band make. Right now, the nays have it.

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Clem DeRosa

U. S. army concert band, which had
the rough task of following the
youngsters on the program.

Part of the impact of that band,
and of the slightly older one which
highlighted the Great South Bay
concert, was, of course, its size and
appearance and assurance. But mu-
sically, the bands were built on very
sound, quite unique principles.

"There are problems which seem
almost too much to surmount,"
DeRosa states. "You must always
remember that you're dealing with
children who have been playing
their instruments about seven or
eight months, on the average. And
this is where the writing for the
band is most important. Students
graduating from music schools
should have courses on writing for
this level."

DeRosa outlines the problems
facing an instructor attempting to
organize a junior high school dance
band as:

1. Intonation, a major problem
because embouchures are not set yet.
2. Pitch, which the youngsters are
not yet wholly conscious of, because
their "ears" have not developed.
3. Limited facility, because tech-
nique is not yet developed and the
children quite often cannot physi-
cally attain proficiency on their in-
struments. For instance, an average
young trombonist cannot reach the
correct position to hit a low C.
4. Lack of quality instruments.
5. The overall brass problem,
again caused by a lack of physical
strength and endurance.

Also to be considered are accept-
ance by school officials and the
community.

Here's how DeRosa set about solv-
ing these problems:

Intonation—"That's the most dif-
ficult, and the one which is a con-
stant struggle... even in professional
bands. The voicing of chords be-
comes a big factor. Close voicings are
a problem. At first, there should be
at least a major third between the
horns. Closer voicings can be used
later on. But at the start, dissonance
can be avoided by proper voicing.
For instance, if you have to play a C
6th chord with C-E-G-A-C, you get
a dissonant sound because the G and
A are close together and the intona-
tion problem heightens that.

"To make students conscious of
intonation, have them play a chord
pyramid fashion. Explain to each
one what part he is playing and
where it goes."

Embouchure—"Practice at home

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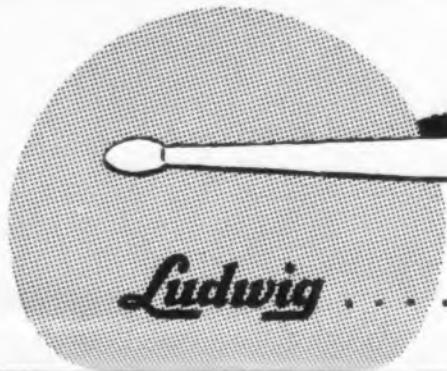
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A Thought
(for A. G. E.)

B Flat Inst.

by Bill Russo

Handwritten musical score for B Flat Instrument. The score is written on seven staves. It begins with a treble clef and a key signature of one flat (Bb). The first staff contains a treble clef and a key signature change to two flats (Bb, Eb). The music features various chords and melodic lines. Chord symbols include A7, D7, Gm7, F7, Cm7, G7, and D7(b9). The piece concludes with a double bar line and the word "SOLOS" written below the staff.

A Thought
(for A. G. E.)

by Bill Russo

E Flat Inst.

Handwritten musical score for E Flat Instrument. The score is written on seven staves. It begins with a treble clef and a key signature of one flat (Bb). The first staff contains a treble clef and a key signature change to two flats (Bb, Eb). The music features various chords and melodic lines. Chord symbols include A7, Dm7, E7, A7, Cm7, C7, D7, Gm7, G7, and A7(b9). The piece concludes with a double bar line and the word "SOLOS" written below the staff.

D.C. al ϕ (with repeats)

Handwritten musical notation for D.C. al ϕ (with repeats). It consists of a single staff with a treble clef and a key signature of one flat (Bb). The notation includes a double bar line, a repeat sign, and a fermata over a note. The piece concludes with a double bar line.

D.C. al ϕ (with repeats)

Handwritten musical notation for D.C. al ϕ (with repeats). It consists of a single staff with a treble clef and a key signature of one flat (Bb). The notation includes a double bar line, a repeat sign, and a fermata over a note. The piece concludes with a double bar line.

A Thought

(for A. G. E.)

by Bill Russo

Trombone

Handwritten musical score for Trombone, titled "A Thought" by Bill Russo. The score is written on seven staves. The first staff has a key signature of two flats and a 4/4 time signature. It features a melody with various chords and articulations. Chords include F_{mi} , G_7 , C_7 , Bb_{m7} , E_b7 , A_b , F_7 , Bb_{m7} , C_7 , A_b , Bb_{m7} , and C_7 . There are two boxed sections labeled "A" and "B". Section "A" is marked with a first ending bracket. Section "B" is marked with a second ending bracket. The score includes dynamic markings like "mp" and "p". The final staff of this section is marked "Solo Break" and "Solos" with a double bar line and repeat signs.

Handwritten musical score for Trombone, titled "D.C. al" (with repeats). The score is written on two staves. The first staff has a key signature of two flats and a 4/4 time signature. It features a melody with various chords and articulations. Chords include A_b , Bb_{m7} , and C_7 . The score includes dynamic markings like "p" and "f". The second staff continues the melody with similar chords and dynamics.

A Thought

(for A. G. E.)

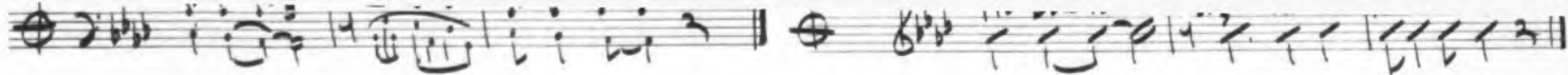
Piano-Guitar

by Bill Russo

Handwritten musical score for 'A Thought' in B-flat major (two flats). The score is written for piano and guitar. It consists of several systems of staves. The first system includes a treble clef staff with a key signature of two flats and a common time signature. The melody is written in the treble clef, and the guitar part is written in the bass clef. The guitar part includes chord diagrams and chord names such as Fmi6, G9, C7(b9), Fmi6, Bbmi7, Eb7(b9), Ab6, F7(b9), Bbmi7, Eb7(b9), Ab6, Bbmi7, C7(b9), and Ab6. The score is divided into sections A and B. Section A is marked with a box 'A' and a repeat sign. Section B is marked with a box 'B'. The score ends with a double bar line and the word 'Solos' written below the staff.

D.C. al Φ (with repeats)

Handwritten musical notation for 'D.C. al Φ (with repeats)'. It shows a treble clef staff with a key signature of two flats and a common time signature. The melody is written in the treble clef. The notation includes chord names such as Ab6, Bbmi7, Ab6, Bbmi7, Ab6, Eb9, and Ab6. The score ends with a double bar line and a fermata symbol.



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A Thought (for A. G. E.)

Bass

by Bill Russo

Drums

A Thought (for A. G. E.)

by Bill Russo

Handwritten bass line for the first piece. It starts with a treble clef and a key signature of two flats. The notation includes various notes, rests, and dynamic markings such as *mp* and *Solo*. Chord symbols **A**, **I**, **II**, and **B** are written above the staff. A section is marked **Solo BREAK**. The piece concludes with the instruction **Solos (USE PIANO-GUITAR CHORDS)**.

Handwritten drum line for the first piece. It starts with a treble clef and a key signature of two flats. The notation includes various notes, rests, and dynamic markings such as *p*, *CR.*, and *f*. Chord symbols **A**, **I**, **II**, and **B** are written above the staff. A section is marked **Solo BREAK**. The piece concludes with the instruction **Solos**.

D.C. ae Φ (with repeats)

D.C. ae Φ (with repeats)

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Clem DeRosa

are something each man has to work out for himself. But in the long run, it's always more economical to start with a quality instrument."

The effect of a dance band on the student body of a school, in this case DeRosa's school, can prove to be phenomenal. There are 1,400 students enrolled, and this semester, he anticipates that 250 pupils will turn out for music instruction. And each one will be aiming for a chair on the varsity team . . . the dance band.

"I wanted to use the dance band as a motivation for the whole music program," he explains. "And this is exactly what it has done. It has created interest in music in the entire school.

"We hope to start a compulsory music course in the 7th and 8th grades, stressing sight-singing and ear training. It will be basic, but over a period of a year, the children should be able to sight-sing the music they'll be playing before they play it.

"And for the 9th graders, there'll be an elective theory course, with fundamental harmony, chord structures, major and minor scales, and so on. It will culminate in student writing, which the students will play.

"These things will have come out of the dance band and the interest it created. For example, the concert orchestra performed Bach's *Prelude and Fugue in G Minor*, and because of the dance band activity, our band was able to perform this piece with only eight rehearsals over a period of seven weeks. This was a 70-piece band.

"To be successful, there has to be the cooperation I was fortunate to have received from the faculty and the administration. The interest stimulated from the first rehearsals is brought home by the students. That first big chord impresses them, and their parents. I always welcome parents to a rehearsal. I want them to know what interests their children, and I hope it will interest them, too.

"I think the most rewarding part of this job is to be told by a parent that membership in the band has made their child blossom out of his or her shell. I feel that what we are accomplishing is not so much the making of a musician, but the rounding out of a personality.

"Whether the student becomes a musician or not isn't as important, really, as the richness this knowledge of music will bring him all his life."

eRosa

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