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Downbeat®

ANNUAL PIANO
ISSUE

THELONIOUS MONK:
More Man Than Myth

Jazz Record
Reviews

- Mary Belafonte
- Terry Gibbs
- Benny Goodman
- Earl Hines
- Shorty Rogers
- Bob Scobey



FEATURES ON:

- Bennie Tristano
- Earl Hines

**Modern Jazz
Pianists Survey**



Thelonious Monk



Here's Ed Thigpen...

Edmund Thigpen, born in Los Angeles, started playing drums at the age of eight. This last summer, he was voted #2 among the world's New Drummers in Downbeat's poll of international jazz critics.

In between these momentous points in his career, Ed's had wide and varied experience. It included teaching himself to play, with some help from Chico Hamilton, Jo Jones, and his father, Ben Thigpen. It spread out through engagements with the Jackson Brothers, George Hudson, Cootie Williams, Dinah Washington, Johnny Hodges, Bull Powell and Jutta Hipp.

Ed's drumming experience has culminated in his present spot with the Billy Taylor Trio. Here, he's setting new standards with a technique that calls into play not only sticks and brushes, but hands, fingers and elbows.

One factor has been constant throughout Ed's career: Ludwig Drums.

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GLENN MILLER



Miller's best, including *Moonlight Serenade*, *In the Mood*, *Tuxedo Junction*, *String of Pearls*, *American Patrol*, *Little Brown Jug*, *St. Louis Blues*, *Pennsylvania 6-5000*, *(I've Got a Gal in) Kalamazoo*, *Boulder Buff*, *Farewell Blues*, *King Porter Stomp*.

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Shaw's two most successful big bands in 12 history-making hits recorded in 1938-43. Includes *Begin the Beguine*, *Nightmare*, *Frenesi*, *Star Dust*, *Dancing in the Dark*, *Temptation*, *Indian Love Call*, *All the Things You Are*, *Serenade to a Savage*, etc.

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in Los Angeles, the age of eight, voted #2 among s in Downbeat's itics.

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ve has culminated Billy Taylor Trio. lards with a techn only sticks and and elbows.

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," Ed says, "and decided me even them.

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y of the world's on equipment, see Catalog. Send for !

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wig
FL DRUMS
SO 47, ILL.

the first chorus

by Charles Suber

Mr. Herman D. Kenin, President
American Federation of Musicians
425 Park Ave.
New York, N. Y.

Dear Mr. Kenin,

Congratulations on your initial efforts to formulate a dance band promotion. The bookers and record company executives present at your meeting of Sept. 23 were impressed by your sincerity and your obvious desire to do something to promote interest in live music . . . and employment.

Even though your idea of a national dance band contest is not new, no previous contest has had the cooperation of the Federation or access to its many resources. Your taking the initiative will give such a promotion the best possible chance of success. The rest of the industry will follow your lead and example.

Your idea of an industry-wide committee composed of — ballroom operators, bookers, name bandleaders, record company reps — is good. You will need their cooperation and you will get it. Just don't count on very much actual work. These men are too busy. You would be better off having the committee help and guide one good executive type. This one man should have a firm directive and authority to act. A well run contest is no easy matter. A full time director is essential.

I suggest you pay good heed to the ballroom operators. In an unprecedented move they have authorized their executive board to raise and spend \$50,000 for a public relations program. Let them be aware they can work with you for the good of all. Such cooperation may well permanently benefit working relations between the operator and local

that have been somewhat strained. It has been said that you cannot see the disc jockeys as part of this promotion. Briefly, leave them out and no one will know about the contest except the participants. Certainly you have the acumen, and political courage, to be able to work with the jockeys. Who is going to play the record(s) of the winning band? Work with them. It could just be that a pattern for mutual benefit will result.

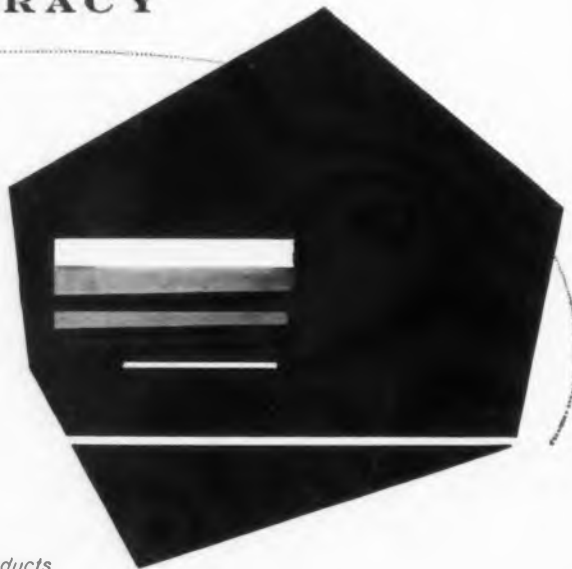
Another suggestion would be not to limit the recording of the winner to one record company. Figure a way to give all the companies a chance to participate. Don't sacrifice the promotion potential of the whole record industry.

If the interest shown in our recent regional dance band contest is any guide, the musicians will be happy to participate. Too many have almost forgotten what it is like to play as a professional. You could give them the chance to put their horns to work.

This is something *Down Beat* constantly favors.

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down beat.

VOL. 25, No. 22

OCTOBER 30, 1958

Contents

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MUSIC NEWS

U.S.A. EAST, MIDWEST, AND WEST 9

FEATURES

A PROFILE OF THELONIOUS MONK 13
Exploring the life of the influential jazzman. By Frank London Brown

LENNIE TRISTANO: RETURN OF THE NATIVE 17
After an absence from the jazz scene, Tristano returns.

THE NEW LIFE OF EARL HINES 19
A family man, Hines has security. By Dick Hadlock.

A SURVEY OF MODERN JAZZ PIANISTS 20
A glance at contemporary pianists. By Martin Williams.

CROSS SECTION: HANK JONES 22
Another in *Down Beat's* series on personalities in jazz.

UP BEAT COMPOSITION 47
A piano arrangement, with lyrics, of *Little Niles* by Randy Weston.

1958 READERS POLL BALLOT 50

MUSIC IN REVIEW

BLINDFOLD TEST (Randy Weston) 37
HEARD IN PERSON 38
JAZZ RECORD REVIEWS RECOMMENDED 24
25

DEPARTMENTS

CHORDS AND DISCORDS 6
FIRST CHORUS (Charles Suber) 4
RADIO-TV (Will Jones) 43
STRICTLY AD LIB 8
TAKE FIVE (John Tynan) 44

Photo Credits: Cover—Lawrence Shustak; Page 8 (Billie Holiday)—Ted Williams; Page 9 (Top)—Joy Seymour; Page 10—Dave Pell; Pages 13 and 16—Irv Dolin, from *Hifi*; & Music Review; Pages 14-15—Lawrence Shustak; Pages 17, 20 (John Lewis), and 37—Bob Parent; Page 19—Romaine; Page 20 (Count Basie)—Ted Williams; Page 22—Popsie

IN THE NEXT ISSUE

Steve Allen, a friend of (and often a participant in) jazz, will be the subject of a *Down Beat* profile in the Nov. 13 issue. Steve's many-faceted career and his feelings on jazz will be explored. A friend of Steve's, vibist Terry Gibbs, will be the subject of a feature, too. In addition, there'll be coverage of the Monterey jazz festival and the School of Jazz, at Lenox, Mass. The latest in *Down Beat's Stereo News* sections will contain the latest information on high fidelity developments, including new product photo coverage. Naturally, there'll be personal columns and record reviews as well.

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chords and discords

Not Starstruck . . .

I deeply dislike your method of reviewing jazz records by the "star" method.

A friend of mine remarked to me several days ago, "Don't buy that . . . record on . . . (a popular record label). It only got two stars."

My friend is an average jazz lover . . . His remark started me wondering how many others were thinking this way. And thinking this way is a crime . . .

White Plains, N.Y.

Moshe Viridis

(Ed. Note: There is no substitute for reading the text of the jazz record reviews. The star rating system is designed to denote artistic value, in terms of the overall evolution of jazz. The detailed evaluation in the text of the review is designed to guide the reader in determining whether a specific record merits a place in his own collection. The rating and the analysis are inseparable.)

Great Day For Irish . . .

I am a drummer and would be pleased to exchange jazz publications with American jazz fans . . .

Hollywood, Ireland

Martin Fitzsimons

(Ed. Note: Reader Fitzsimons can be contacted at 98 Church View, Hollywood, County Down, Northern Ireland.)

Tea And Jazz . . .

We have started an organization with the intention of furthering the cause of jazz in Britain . . . We can exchange news, tapes, records, etc. . . .

London, England

Charles Drysdale

(Ed. Note: Reader Drysdale would welcome communication from American jazz clubs and fans. His club can be reached through John Crutchley, 11 Roundwood Rd., London, N.W. 10, England.)

No More Stars . . .

I was greatly pleased when *Stars of Jazz* began to appear weekly on the ABC television network. Since I am not yet 21 years old, I am not allowed to enter night clubs to hear top jazz talent. *Stars of Jazz* offered me just the chance I was looking for.

What happened to the show? Will it receive a new time slot this fall, or is it off the air?

Milwaukee, Wis.

Morris Holbrook

(Ed. Note: According to an ABC-TV spokesman in Chicago, Stars of Jazz was originally slated specifically as a summer replacement show. When the fall season began, the show was shifted from Monday to Thursday evenings temporarily. However, as Down Beat went to press, ABC noted that the show would be dropped. A major obstacle to maintaining the show was the lack of a sponsor.)

Lifting The Curtain . . .

I am a student of Palacky university in Olomouc, Czechoslovakia. I've one great hobby: it's jazz. But living in Czechoslovakia, I have no opportunity to listen to good jazz . . . I would like to receive some American jazz literature . . .

Olomouc, Czechoslovakia

Petr Nykryn

(Ed. Note: Readers can contact Nykryn at 11 Svatopluk St., Olomouc-Repnin, Czechoslovakia.)

No Slur On Lips . . .

While reading the article on Clem DeRosa in the Oct. 2 issue, I noted his statement that the "lip-slur" was not to be found in any books . . .

On Line 2, Lesson 13 of the Rubank Elementary Method for Trumpet and Cornet, there is a "lip-slur" exercise involving a simple D to G slur . . .

Newport, R. I.

G. S. Keeler

(Ed. Note: Down Beat thanks reader Keeler in behalf of trumpet students and DeRosa.)

Keeping Posted . . .

With the flow of records saturating the market, I thought I'd suggest to *Down Beat* that you print a monthly listing of new releases in the jazz field . . . I know it would be a help to me to know just what the companies are issuing.

Northbrook, Ill.

Agnes Lymb

(Ed. Note: If enough readers express interest in such a service, Down Beat will be delighted to print a regular listing of new jazz releases. Drop a line to the magazine if you want such a feature.)

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Santa Ana, California

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Sonny Igoe

Sonny, who has been featured with such great bands as Benny Goodman, Woody Herman, Charlie Ventura, and is now teaching at 136 West 46th Street, N.Y.C. has used Slingerland Drums ever since he started playing. Sonny boasts, "I've played on other makes but they just don't have the tone and response that my Slingerland's have."

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NEW YORK

JAZZNOTES: Billie Holiday and Count Basie were set to be reunited when Billie sang with the band for the first time in many years at two mid-October concerts in New York and Elizabeth, N. J. . . Ahmad Jamal is due for his first major concert appearance here when Don Friedman presents Ted Heath, Dakota Staton, and Jamal at Carnegie Hall in October . . . Mary Lou Williams received a CBS-radio composer-arranger salute just before her Carnegie Hall concert for the proposed Bel Canto Foundation. Attendance at the concert was poor, although musically it was quite good, and quite long . . . Columbia Records will issue an LP from its publicity bash at the Persian Room of the Hotel Plaza. It'll be called *Jazz At The Plaza*, and will feature Miles Davis and his group, Billie Holiday, Duke Ellington, and Jimmy Rushing, and will mark the first time Rushing has sung with Duke . . . Jack Teagarden left for a four month tour of the far east for the State Department, and took Max Kaminsky, Stan Puls, Jerry Fuller, Don Ewell, and Ronnie Greb with him . . . Erroll Garner is readying a series of *Concerts By The Sea* for next summer. His *Paris Impressions* LP is reported selling almost as well as *Concert* . . . M-G-M hopes to have Randy Weston's Newport set out right now . . . Atlantic cut an LP with Milt Jackson, Coleman Hawkins, Connie Kay, Ed Jones, Tommy Flanagan, and Kenny Burrell. They may call it *Bean Bags* . . . Birdland went into a Sunday afternoon concert policy during Stan Kenton's stay.



Billie Holiday



Erroll Garner

The New York Jazz Orchestra had to cancel out of its debut set for the U.N. Diplomats' dinner, and Andre Previn made the affair . . . Jazz publicist John Ross is finishing a novel in Mexico . . . Duke Ellington said before embarking for Europe that he would gauge his programs to the desires of his audiences, and would draw mainly from three LPs: *Drum Is A Woman*, *Newport '56*, and *Such Sweet Thunder*. For London, he would premiere his *Princess Blue*, written for Princess Margaret . . . Paul Knopf was signed by Adler Records for LPs and for scoring foreign films . . . Monte Kay rocketed into the vice-presidency at United Artists after being with the label less than a month . . . Prestige has an LP coming up called *Roots* which features a 28-minute track, blown by Idrees Sulie-man and a group . . . *Mal 3* features Mal Waldron playing, and his wife, Elaine, singing . . . The Ward Singers have become several groups for records. On Dot, they're the Ward Singers, on Savoy, several members have signed to sing as the Gay Charmers and the Stars Of Faith. Savoy also formed a new label called Gospel Records . . .



Duke Ellington

(Continued on page 39)

Down Beat
NEWS

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A Lot C

Dot's bubbled off for D of upcom In ad of the I cut in N other liv Beat con be addo emphasis Also c South P Crosby a playing a Tommy ford tim by Larry Nelson E played b big orch the Clar live in N the Jazz Duxelan Condon presentat ards; Ja playing drummer Porgy an Bobcats; just put the Jazz hush; sev by the B poetry L ing his v "We're two majo sells if it's cutting a usual int rial. It w like class "And J pany stay Albam, i cording c comes ex

music news

Down Beat October 30, 1958

Vol. 25, No. 22

NEWS HIGHLIGHTS

- The Dot Line
- New Home For Jazz
- AFM To The Rescue
- That Basketball Jazz
- MGA Moves Forward

U.S.A. EAST

A Lot Of Dot

Dot's Vice President Bob Thiele bubbled with enthusiasm as he ticked off for *Down Beat* an impressive list of upcoming jazz releases on Dot.

In addition to the second volume of the *Down Beat-Dot* jazz concert cut in New York, the label plans another live cutting of a second *Down Beat* concert, to which Dixieland will be added though the modern jazz emphasis will be retained.

Also coming from the label are *South Pacific Blows Warm* by Bob Crosby and the Bobcats; Sy Oliver playing and singing his best-known Tommy Dorsey and Jimmie Lunceford tunes; *Jazz Band Having a Ball* by Larry Sonn and his orchestra; Nelson Riddle's *Cross Country Suite* played by Buddy DeFranco and a big orchestra; a gospel concert by the Clara Ward Singers, recorded live in New York; Manny Albam and the Jazz Greats playing Steve Allen; *Dixieland for Dancing* by Eddie Condon and his roustabouts, a novel presentation of some 30 Dixie standards; Jackie Cooper and a group playing tunes based on the actor-drummer's *Roundtable* appearance; *Porgy and Bess* by Crosby and the Bobcats; a unique project for jazz just put into the can by Albam and the Jazz Greats which is still hush-hush; several jazz LPs by Allen; a set by the Bud Freeman trio, and a jazz-poetry LP with Jack Kerouac reading his works.

"We're cutting so much jazz for two major reasons," Thiele said. "It sells if it's quality, and I believe we're cutting quality, and things of unusual interest. Jazz is catalog material. It will sell over a long period, like classical music.

"And I also believe that if a company stays with an artist like Manny Albam, for instance," the young recording executive continued, "he becomes extremely valuable because of



Eddie Condon, guitarist, banjoist, and raconteur, and Dot Records vice president Bob Thiele huddled recently at a Dot Condon session. The session was for Condon's *Dixieland for Dancing* set, a presentation of 30 Dixieland standards. It is among many noted in the U.S.A. East news story in this issue on the bustling jazz recording activity at Dot.



The Persian room of New York's plush Plaza hotel was the scene of a recent Columbia Records jazz show. Among the participants—for an audience of critics, radio-TV personalities, and writers—were the Miles Davis sextet, Billie Holiday, Buck Clayton, the Duke Ellington band, and Jimmy Rushing. The Ellington band and Rushing joined forces for a rousing set at the affair, the first in a series of Columbia affairs. Columbia plans to issue excerpts from the initial session in LP form.

Basic were
the band for
October con-
... Ahmad
appearance



Billie Holiday

and his group.
my Rushing,
is sung with
month tour
and took Max
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Impressions
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hopes to have
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ton's stay.
Orchestra had
S. Diplomats'
air . . . Jazz
in Mexico . . .
Europe that
desires of his
in three LPs:
Such Sweet



Duke Ellington

have become
y're the Ward
signed to sing
Faith. Savoy
Records . . .

his catalog. We build him, and he builds the label."

Thiele, who plunged into jazz recording in 1940 with his own label, Signature, cut his first 78s in Chicago with Art Hodes. He built the jazz and pop lines at Coral Records during his six-year stay with that label and was responsible for the Brunswick jazz reissues. He hopes to re-issue some Signatures on Dot before too long.

In addition, he announced Dot's plans to break into the stereo LP field with a fall release schedule.

Music At The Philharmonic

Three major themes are planned by conductor Leonard Bernstein for the 1958-59 season of the New York Philharmonic: a survey of American music, a series of Baroque works, and a commemorative Handel festival.

One contemporary work scheduled is in progress, commissioned by Bernstein from Bill Russo. The jazz-"serious" composer and orchestrator said his work, as it stood in mid-autumn, would be in four parts. The work was commissioned by Bernstein shortly after Russo settled in New York last year.

Sharing the podium with Bernstein at various stages of the season will be Thomas Schippers, conducting the music of Italy; Herbert Von Karajan, conducting the music of Germany; Dmitri Mitropoulos, conducting the music of France, and Sir John Barbirolli, conducting the music of England.

CBS-radio will broadcast the concerts on Saturdays at 8:30 p.m.

The season, Bernstein's first as director (he shared the title with Mitropoulos last season), is designed so each concert will relate to the others.

Pianist Van Cliburn is scheduled to be the first soloist in a new series of 10 Saturday night concerts. Andre Kostelanetz is slated to conduct a special series of three concerts of popular concert pieces.

In addition, a new series of Thursday night previews will be inaugurated, with an informal, dress-rehearsal air during which conductors will address the audience on the music presented.

Final Bar

Herbie Fields, active in jazz through most of the 1940s, swallowed an overdose of sleeping pills and died in his Miami, Fla., home in mid-September.

He left behind a note addressed to his mother, reading, "I have com-



Herbie Fields
"I have completed my mission"

pleted my mission in life."

The 39-year-old clarinetist-saxophonist attended Julliard school of music in 1936-38 and then worked with several bands, among them Raymond Scott and Woody Herman. He led a band at Fort Dix during World War II and then headed his own band and later a combo before joining Lionel Hampton in 1944 for about a year.

He re-formed his own band and had considerable success, making several good RCA Victor 78s, copping an *Esquire* New Star award, and making one of the *Metronome* all-star record dates.

In recent years he had been playing commercial jobs in the Miami area. His body was discovered by his son, David, 15.

Some Bright Observations

Pianist Ronnell Bright, accompanist for Sarah Vaughan, popped into the New York office of *Down Beat* with a fistfull of greetings and observations from Sarah's 4½-month tour of Europe.

"First of all," he noted, "Don Byas sounds great. He's lost nothing by being over there. And he's got a new hobby—skin-diving. He got some kind of a citation for finding a sunken city."

Bright reported that Quincy Jones was fine, "but working very hard." Sidney Bechet, too, was living well in Paris. Among the journeying jazz stars whose paths crossed the Vaughan troupe's were Annie Ross, Hazel Scott, and Ella Fitzgerald

("when she and Sarah sang together, I just wished everyone had been able to see them together").

The young pianist cut an LP for Polydor Records and was on the huge date Jones cut with Miss Vaughan and a big orchestra in Paris. He said the jazz bulls through Europe were talking most about Miles Davis, J. J. Johnson, Tony Scott, Miss Fitzgerald. And they wanted to see Phineas Newborn. "They're crazy about Kenny Clarke," he said, "and Lena Horne impressed everyone. You might mention that the U. S. army posts in Europe could use more good jazz, too."

He termed French pianist Martial Solal "outstanding."

Among the best places to play, he observed, were London, Paris, Stockholm, Copenhagen, Brussels, and cities in Western Germany.

"But," he added, "outside of London itself, I had the feeling that England might be the place where our racial tensions began."

"In Europe, the people really appreciate a jazz musician. They feel you are an artist, and they respect you as one. It's a different feeling than in this country."

New Home For Jazz

Jazz found a new home in Washington, D.C., early in September when the Sunday Jazz Recital moved to the plush Sheraton Hall of the Sheraton-Park Hotel in the capital. More than 2,000 persons nearly filled the large but (acoustically good) hall to hear the Modern Jazz Quartet, the Mose Allison trio, and a local group, the Charlie Byrd sextet.

It was the third and most successful of the Sunday series of concerts promoted by club owner Pete Lawros and jazz disc jockey, Felix Grant. They plan to promote one concert a month during the fall and winter, and already have signed the George Shearing quintet and Ted Heath's orchestra for a concert on Oct. 25.

U.S.A. MIDWEST

After The Ball Was Over

As the members of the National Ballroom Operators association prepared to close shop at their Chicago convention in late September, they were greeted with news of support from the AFM.

Just as the NBOA announced plans for a \$50,000 dance promotion program, with the funds collected by member assessment and other indus-

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try sources, AFM president Herman D. Kenin sent word of the union's related plan. As a result, NBOA plans were postponed.

Described in general terms, the union's plan calls for nationwide promotion of dance music, financed by union funds. The promotion will be guided by an industry-wide committee, composed of ballroom operators, magazine publishers, booking agency representatives, and record company executives.

A basic facet of this union-backed promotion will be a regional band contest, similar to the one recently conducted by *Down Beat* and the NBOA. The winner of the regional band competition will be recorded and presented on TV. The actual promotion is slated to begin later this year, climaxing with the naming of the winning band next spring.

The ballroom operators, elated at current developments, closed the convention by reflecting the incumbent officers, including president Carl Braun, and selecting Las Vegas as the site of the '59 convention.

Giving Jazz A Lift

If Theodore R. Grevers has his way, Battle Creek, Mich. will be famous for more than breakfast cereals in months to come.

Grevers heads Operation Jazz Lift, a Battle Creek organization devoted to sending jazz LPs behind the Iron Curtain. While others mourn the lack of contact, jazz-wise, between the free world and the Iron Curtain countries, Grevers does something about it.

In his most recent, ingenious plan, Grevers enlisted the aid of 3,000 Battle Creek Boy Scouts. The Scouts picked up jazz records from homes. The local goal of the organization is 100,000 records.

Thanks to the cooperation of local merchants, Operation Jazz Lift has obtained mailing cartons, stickers, posters, and publicity.

Louis Armstrong, in the Battle Creek area for a one-night stand recently, told Grevers, "I think Jazz-Lift is a wonderful idea, that'll make those cats behind the Iron Curtain really jump."

Jazz Goes To The Game

There'll be more than basketball played in Kiel auditorium in St. Louis this season.

Postgame concerts by Count Basie's band and Woody Herman's Herd were so successful last season, a full-scale slate of jazz has been planned to follow the fortunes of the St. Louis Hawks,



The recent centennial celebration of the town of Elkhart, Ind. lured celebrities to that musical instrument manufacturing center. Shown here is the guest of honor, Meredith Willson, with his wife, mayor E. L. Danielson of Elkhart, and Lawrence Welk musician Bill Page. The young man on the left is John Philip Sousa IV. Willson was presented with a special award at the Elkhart ceremonies—two tickets to the Broadway production of *The Music Man*.

Team President Ben Kerner authorized a \$50,000 budget, and this is the way the swinging hall of the doubleheaders will look: George Hamilton IV and the Jazz Central band, Nov. 1; Lionel Hampton and his orchestra, Nov. 15; Louis Armstrong and his All-Stars, Nov. 22 and 27; Ray McKinley's band, Nov. 29; Somethin' Smith and the Redheads, Dec. 21, and the Dukes of Dixieland, Feb. 1.

Other bookings are in the works to complete the home season.

The concert part of the program, presented at no extra charge, grew out of a fans' appreciation night for which the Basic band appeared, and which drew a full house. Shows are held on a portable stage.

On The Banks Of The Ohio

Jazz continues to expand its influence on the college level.

One of the best examples of this is occurring at the University of Cincinnati, where jazz has played an important role in the extra-curricular schedule. In past months, the university has sponsored, through the student union's music committee, appearances by name jazz groups. The Music For Moderns tour, featuring Miles Davis, Gerry Mulligan, and others, attracted a crowd of 5,000 to the university fieldhouse. An appearance by Erroll Garner was a comparable success.

Bi-weekly jam sessions, featuring

local jazzmen and student musicians, have been a regular campus activity.

A jazz workshop is being planned, with the formation of a big band as its goal. The band would present free jazz concerts throughout the school year.

The latest development was a contest for local jazz groups, held at the university on Oct. 4. Cash prizes were awarded to winning groups, selected by a panel of judges including Dale Stevens, amusement editor of the Cincinnati *Post-Times Star*, and Don Gold, managing editor of *Down Beat*.

U.S.A. WEST

In This Corner...

In an information bulletin released last month, the Musicians Guild of America faced squarely a problem which was discouraging recruits—threat of expulsion for AFM members who join the guild.

Pointing out that guild membership is legally required as a condition of employment in motion picture studios, chairman Cecil F. Read declared that threatened mass expulsion from the federation will be "... promptly met with appropriate NLRB and court action."

"No musician," declared Read flatly, "can be denied employment in phonograph records, radio and TV (network or local), TV film, motion pictures, TV jingles and

spots, etc., by expulsion or suspension from the AFM."

Stating a fact well known for many months, he continued, "Those MGA members expelled thus far have suffered practically no inconvenience in 'local' employment and the more Guild musicians who are expelled from Local 47, the less control the local will have over 'casual' and night spot employment.

"As long as a musician is willing to belong to the AFM and 'tenders his periodic dues,' he cannot be kept from working under AFM contracts by suspending or expelling him from the local or the federation."

In The Other Corner . . .

What doth it profit a musician if he gains a guaranteed livelihood at the expense of his AFM union card?

In substance, this was the question thrust at 104 Hollywood musicians by the administration of Los Angeles Local 47 which sought to bring to trial late last month, with inevitable expulsion predicted, federation members with known ties to Cecil Read's Musicians Guild of America.

At deadline there were on record no retorts to this question—at least not in the confines of the official AFM "court martial" scheduled in Hollywood during the past month. The reason for the abandoned union trial (at which the accused were to be denied counsel) was simple: Judge Bayard Rhone of Los Angeles Superior Court forbade it.

Striving to contest an AFM bylaw prohibiting dual unionism, five plaintiffs (plainly in cahoots with the upstart MGA, but members of the AFM) filed a lawsuit with the court and won. Judge Rhone's decision: Trials of the 104 musicians alleged to be members of MGA were cancelled under a temporary restraining order which plainly told the federation and Local 47 to lay off the accused in all respects.

Until reversed by presumed appeal by federation attorneys the accused guildsmen may be permitted freely to work anywhere; be free of threat and intimidation with respect to their AFM membership; be free of blacklist or expulsion; still enjoy all their AFM rights and benefits; consider themselves free of any AFM-sponsored hearings to their jeopardy.

Leaping to the defense of the federation's crumbling breastwork, AFM bigshots flew west in an attempt to plug the widening hole in the dike. Washington, D. C., legal eagle Henry Kaiser, attorney Emanuel Gordon of New York, federation



Sports car fans will find it difficult to concentrate on the personalities in this photo, but brief study will reveal the presence of Louis Armstrong and Turk Murphy. The latter greeted Armstrong when the trumpeter arrived in San Francisco recently for a string of appearances. The auto, a Mercedes-Benz 300 SL, was Armstrong's means of transportation during his west coast sojourn.

treasurer George Clancy and five members of the AFM's executive board stood poised and ready to repel all foes at the Hollywood Roosevelt hotel.

Return Of The Prodigal

After eight years in the "wilderness," Capitol prodigal son Paul Weston last month returned to the fold.

One of the earliest Capitol artists, with an association dating from 1943, Weston put in six years from 1944 as both artist and artists and repertoire executive with the coast label. In 1950 he moved to Columbia in a similar capacity. He returns to Capitol as recording artist only.

Generally credited with evolving the "mood music" trend, the composer-conductor's *Music for Dreaming* 78-rpm album was the first of many similar packages since emulated by every important record company.

His first assignment to stem from the renewed alliance, Weston told *Down Beat*, is a new edition—in stereo—of the *Music for Dreaming* album.

"This was originally cut in wax," he remarked, "so naturally the quality wouldn't make it by today's standards."

In addition to recording activity, Weston will be conductor-arranger on nine forthcoming television spectacles during the coming season.

These include six Chevrolet shows and two spectaculars for Firestone.

The first Firestone program, to be telecast Oct. 20, will be based on Jo Stafford's new Columbia album, *Swinging Down Broadway*, according to the conductor. This will be followed by a second Firestone show in March built around an American folk music theme.

Just released, meanwhile, is Weston's and Ella Fitzgerald's *Living Berlin Songbook* on Verve.

Bellson Band On Verve?

Stout denials from Norman Granz that he intends to sell his Verve Records enterprise may tie in with Louis Bellson's plans to kick off his projected band with a major label LP album (*Down Beat*, Oct. 2).

"Verve is not for sale," Granz flatly told *Down Beat*. "So far as recording the Bellson band is concerned—and when it gets off the ground—I'm prepared to record him if I get something concrete on my end."

Noting that Bellson is exclusively contracted with Verve until August, 1961, Granz added that if a deal cannot be finalized with Carlos Castel, who is managing the drummer's band, ". . . Carlos may have to find himself another horse."

After a discussion with Granz, however, Bellson reported the JATP chief is ". . . excited to record the band. I have a contract with Norman," he declared, "and he doesn't want to give it up."

More Man Than Myth, Monk Has Emerged From the Shadows

By Frank London Brown

■ Thelonious Sphere Monk finally has been discovered.

For years a mystery man of modern jazz, Monk now has emerged from a six-year involuntary absence from New York's night-club circuit to win first place in the *Down Beat* Critics poll, surpassing such men as Duke Ellington, Erroll Garner, Oscar Peterson, Dave Brubeck. In the year since his return to the jazz clubs, Monk has received rave reviews in the *New York Times* for his Randall's Island jazz festival appearance, offers to compose for French films, and notice in magazines that customarily ignore jazz.

How did this taciturn creator of far-out music get that way? What made him different? What has he done in music that others haven't?

Mrs. Nellie Monk, his articulate wife, said about his complex personality:

"Thelonious was never like ordinary people, not even as a child. He always knew who he was. Sometimes when he plays the blues, he goes way back to the real old-time pianists, like Jelly-Roll Morton and James P. Johnson. I'm always amazed, because I know he hasn't spent a lot of time listening to these pianists—yet it's there in his music.

"He has smaller hands than most pianists, so he had to develop a different style of playing to fully express himself."

Robby Barnes, a singer, and Baron Bennerson, a bartender, leaned on the bar in New York City's Green Gables, one of the two W. 62nd St. bars that Monk occasionally goes to. They spoke of him, mingling awe with admiration.

"Monk's mother always catered to him," Bennerson said. "He was the first guy in the neighborhood to wear peg pants. We all laughed at him then. But he said, 'You guys'll soon be wearing them yourselves!' Right after that, pegs became the

THELONIOUS MONK



thing. We looked up to Monk from then on."

Bennerson remembered another anecdote:

"Monk has a '56 Buick Special. Not long ago I bought a '56 Buick Roadmaster. When Monk saw my car, he tried to tell me that his Buick Special was a better car than my Roadmaster. In fact, he said that *his* car is the best in the world! He thinks that way."

Barnes nodded and summed it up:

"Monk always was a strange, curious cat. When we were kids, he would come upon a bunch of us playing basketball, baseball — anything — and say, 'I can beat all you guys playing.' Then he would!"

Harry Colomby, Monk's youthful, schoolteacher manager, offered what perhaps constitutes the most reverent description of this almost legendary figure:

"Sometimes I feel like I'm breaking into his world. He never engages in any kind of conversation he doesn't like . . . He disconnects sometimes—then all of a sudden he comes up with a statement that is so profound it scares you.

"He's always been like that. Monk has the kind of personal freedom that very few people have. He can keep his inner self apart from outside influences. I once spent the night at his house, and when I woke up, I saw Monk at the piano composing while the radio on the top of the piano was blasting away, playing hillbilly music.

"I've never seen any other person with such a tremendous ability to concentrate. Nothing bothers him — not his kids—not the bustle around the house—phone calls . . . He's like a real monk. Nothing else in the world matters to him but his music . . . Nothing can distract him."

To say that Monk is doggedly in-

Frank London Brown, 31, has made Chicago his home since he moved to that city from Kansas City at the age of 11. He attended Wilberforce university and was graduated from Roosevelt university in Chicago in 1951. As a singer, Brown participated in jazz sessions in the Chicago area, with such musicians as Dizzy Gillespie, Sonny Stitt, and Gene Ammons. His short stories have appeared in Chicago magazine and the Chicago Review; his work will appear in the Chicago Review Anthology, set for publication soon. He won the John Hay Whitney award for his novel, Trumbull Park, to be released in April, 1959.

dividual becomes something of an understatement when one considers the whole man. He is singular in the strict sense of the word.

One phase of the interview for this story took place while Monk was in bed. It was 4:30 p.m. "Often Monk doesn't go right to bed after coming home from work," Mrs. Monk explained. "He talks, writes or sometimes just lies in the bed without closing his eyes. Sometimes it's daylight before he goes to sleep."

Neatly folded white covers reached halfway across his barrel chest. His small, smooth hands seemed out of place, connected to hairy, dockworker's arms. His goatee jutted from a full square chin, and he twisted it tight and released it and repeated the gesture. Monk's black hair was combed in a military brush, and thick, though narrow, eyebrows curved upwards from the brow of deep-set eyes.

He is a tall, rugged-appearing man, a 200-pounder, and "when he walks into a room, he dominates it," according to Colomby. "The force of Monk's personality intimidates you." The manager cited an incident that occurred on the set of the *Stars of Jazz* television show.

"Monk was supposed to play a number on the show—one-two-three, like that, no more," Colomby said. "But while Monk was doodling around with the piano during a coffee break, the stagehands, cameramen, and everybody who could hear him, wandered over to the piano. Then in came Count Basie and Billie Holiday, and Lester Young—all the stars! They gathered around the piano and stared as though they'd been hypnotized, as though it was the first time they'd ever heard anything like that.

"The director was so impressed by the expressions on their faces that he had Billie and Count and the rest of them stand at the piano when the show went on the air, just so he could televise their reactions while Monk played."

Monk himself said of his power of concentration, "I've even composed while sitting in my son's wagon in front of the house."

Monk Jr.'s red wagon figured in a dispute Monk Sr. had with Riverside Records, his current recording company, over the cover of the *Monk's Music* album.

"They wanted me to pose in a monk's habit, on a pulpit, holding a glass of whiskey," the pianist said. "I told them no."

Then with a wry smile, Monk





added, "Monks don't even stand in pulpits.

"Then they wanted to dress me in evening clothes, white tie and all. I told them I would pose in a wagon, because I have actually composed while sitting in my kid's wagon on the front sidewalk."

And that is the way it was.

Monk is clothes conscious, for all his indifference to the usual worldly affairs. Nellie Monk, referring to her husband's clothes at a time when work was scarce and money scarcer, said, "He was always neat, no matter how hard times got."

Then she elaborated:

"Monk is a proud man. He doesn't suffer on the surface. He never let people know how bad off he was, even when he couldn't find work. Not even when he was sick in the hospital. He's like a rock. I think that's why people admire him. He proves that one can keep his integrity under the worst circumstances. It's interesting that some of the letters Monk gets thank him for just being himself. He couldn't be any other way."

Monk's integrity has led him into a lot of trouble, according to his manager.

"Monk lost his work permit for six years," Colomby said, "because he refused to inform on a friend. He couldn't work in any New York club. Yet he wouldn't tell, and he wouldn't leave New York. 'This is my city,' Monk would say. This was a low point in Monk's life. He had an unfavorable contract with another recording company. They didn't push his records, and he got very little money for his work. His only work consisted of a concert now and then, a little from records, and an occasional out-of-town job.

"He could have got more out-of-town work except for the fact that he wouldn't work under scale. He would say, 'If I do, those guys will get used to it and want to make the other musicians work cheap, too.'

"Monk is always aware of the problems of other musicians. He used to promote concerts himself. Sometimes he'd let his two children sit on the stage while he played.

"A lot of Monk's troubles arise from the fact that he has a sharp business eye. He hates matinees, calls that an extra day. He has an uncanny ability to tell how much a club is making. Booking agencies didn't like this about him, and so a lot of strange rumors about Monk's undependability began to come out of nowhere and scare off the club own-

ers. No one has a greater sense of business responsibility than Monk."

Monk received his New York City police work permit only a year ago, and things have been happening nonstop ever since. He not only has kept pace in his field but also has continued to contribute new concepts upon which many established musicians rely.

His style is emotional. The surprised cries from the Five Spot audiences attest to the emotional appeal of his music; yet Monk's music is mathematical, too, as is all music. Monk's pre-professional reputation was based to a large extent upon his mathematical ability as a Stuyvesant high school student. This facility with mathematical problems has been a guide in the study of basic musical problems of harmony, rhythm, and melody.

Monk's secret is that he has pushed ahead in the study of musical problems which have not yet been thoroughly investigated. In making a study of specific concrete musical problems, Monk has been able to rely upon his own findings and not on the general truths that attract and satisfy the large majority of today's modern jazz musicians. Monk said of his technique:

"Everything I play is different. Different melody, different harmony, different structure. Each piece is different from the other one. I have a standard, and when the song tells a story, when it gets a certain *sound*, then it's thorough . . . completed."

Monk's playing ability frequently has been a matter for discussion, particularly since his Critics poll designation as the No. 1 jazz pianist.

Seldom does one hear the flashy, long, single-line runs that characterize so many refugees from Bach, Bud Powell, and Art Tatum. The avoidance of this technique, more than anything else, has offended the tradition-conditioned ears of today's modern-jazz listeners.

Monk *can* make these runs. I recently heard him do it at the Five Spot. He did it so adeptly that he stopped all conversation for the rest of the set.

Two things, however, prevent him from relying upon this comparatively easy technique: First, he is too stubborn to acquiesce and "play like Bud" or Tatum; second, and more important, Monk doesn't have to use long, single-noted runs to say what he wants to say.

In other words, he knows what scientists and mathematicians know: Basically different musical problems

can only be solved by basically different methods.

Being different in a conformist society has its taxing moments, and Monk has paid his taxes for a long, hard time.

The controversial father of an 8-year-old boy and a 4-year-old girl continues to live in the rear apartment of an old tenement building on E. 63rd St., surrounded by housing projects and warehouses.

Monk's tan, polished baby grand piano stands like a throne in the same room in which there is also the kitchen sink, an icebox, and a small kitchen table. The living room and bedroom are not much larger than a good-sized closet.

That this cramped space is orderly and attractive is a tribute to Mrs. Monk. Several pieces of new furniture indicate the slowly changing fortunes of the Monk family.

But there is another reason: The old furniture, including Monk's piano and some of his uncopyrighted music, was destroyed by a fire that burned out the apartment. Everything went—clothes, letters, precious clippings. Mrs. Monk had removed most of her husband's music to the one shell in the house that escaped the flames.

Monk's imperturbability, bordering on stoicism, has enabled him to stand up under an obstacle-strewn life. The fact that his mother, Barbara, a former civil service worker, was a Jehovah's Witness may account for Monk's detachment from worldly concerns.

"I don't believe in luck, good or bad," Monk once declared. "If a guy's good, he'll make it. If not, he won't."

Part of the resentment some modern-jazz musicians feel toward Monk may stem from the fear of inevitable public recognition of Monk as the procreator of musical advances for which they have received credit. The contributions of Monk now are being recognized as the sources they are. And they fast are becoming the mainstream of modern jazz. Listen to Monk's influence in the work of Mal Waldron, Horace Silver, Cecil Taylor, Randy Weston, Kenny Drew, Martial Solal, Dave Brubeck. Even Duke Ellington pays his tribute to Thelonious in his introductory solo in the *Ellington at Newport* recording.

Monk never has been unsure of his own solutions, though he has had good cause to doubt the faculties of the American jazz listening public for appreciating them. This nearly arrogant self-confidence, coupled



with the insecurity of his fellow professionals, has created pressures on Monk to which he has reacted by drawing further into himself; thus his own defense mechanism has helped create more myths about him.

One interview or 10 cannot shatter the protective wall Thelonious Monk has built around himself. His answers to questions are guarded, cryptic, and even defensive, yet they are honest, intelligent responses when it is considered that he has been cuffed about a good deal and that much of this has resulted only because he will be different.

"I want to achieve happiness in

life, in music—the same thing," he said. "My influences? I am influenced by everything and everybody. There used to be a time when I would go around joints where there would be just piano players and you played piano by yourself, no rhythm section . . . A lot of piano players would be playing. You know people have tried to put me off as being crazy. Sometimes it's to your advantage for people to think you're crazy. A person should do the thing he likes best, the way it pleases him."

When asked where he thinks modern jazz is going, he replied (to the exasperation of his wife):

"I don't know where it's going. Maybe it's going to hell. You can't make anything go anywhere; it just happens."

At this point, Mrs. Monk, slightly piqued by Monk's reticence, exclaimed, "You must know how you feel. Are you satisfied with where it's going? Is it going on the right direction?"

Monk glanced at the foot of the bed, where she sat, and said, "I don't know where it's going. Where is it going?"

Mrs. Monk, not to be defeated, countered, "Do you think that anything can be done to educate the coming generation? So that they know quality when they hear it, so that they have discriminating taste? Are they listening to the right sounds except for yourself? Are you satisfied with what you are presenting to the public?"

Monk answered, "Are they doing something about it? I don't know how people are listening."

By this time, Monk appeared to be undergoing a third degree in a precinct back room. The microphone of a tape recorder sat on his night stand. I sat in a chair near the night stand, his niece and wife sat on the edge of the bed, and Monk lay propped on a pillow, his chest rising and falling rapidly, perspiration ridging his brow. But his hands were calm, twisting his goatee.

Monk's niece tried to amplify the question:

"Do you think the people are being educated properly?"

"Well, they've got schools," he said.

His niece, an impertinent teenager, snapped:

"Unk, are they learning anything in the schools?"

Smiling, he replied:

"I haven't been in the schools."

At the outset, his wife had told

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LENNIE TRISTANO

As Composer-Teacher, the Mature Artist Confronts Modern Jazz



■ Lennie Tristano returned to the active jazz scene this fall after an absence from clubs of more than three years.

During that period, one of the few rare occasions in which he played publicly was at the 1957 session of the School of Jazz at Lenox, Mass. During that time, too, his recorded output was a single, controversial Atlantic LP.

His return was long anticipated and has been warmly received by the patrons and management of New York City's Half Note. The negotiations started while Lee Konitz and his group were onstand at the club and continued pleasantly through the purchase of a grand piano (which was exchanged when Lenny came in) to a tentative agreement, still in force, that he could work as many days of the week as he saw fit and could stay as long as he chose.

Lennie started on a long-weekend policy, Thursday through Sunday, with the Eddie Costa group filling in the rest of the week, but he soon may move into a longer work week.

His presence in the club has been reflected in its appearance as well as its cash registers. Shortly after he arrived, he made some suggestions about the sound in the room, and a wooden sounding board was built to project into the room from the bandstand. More extensive renovation, which could help the room financially and acoustically was under way late in September.

Most interesting, however, is not so much that Tristano is back playing in a club, but *why* he is back playing in a club.

"A friend of mine has some money, and he wants me to open a jazz club," Tristano said as dusk dimmed the light coming through the windows of his Holliswood home. "I figured I might as well get out and go to work and get used to playing in front of people."

"People are a distraction," he added. "When I sit over there," he motioned toward his piano, "I prac-

tice and play, and I'm completely alone. I'm almost unaware of my environment. In a club, the audience is not disconcerting; it's just distracting. It's harder to concentrate. Maybe it's just that I'm not used to it because I haven't done it for so long.

"In a few months I want to open a jazz club. I want to get a band together and play in the club. So maybe it's a good thing that I started now because it's hard for me to get a rhythm section."

In the six weeks that he had played the Half Note, Lennie had used several drummers and six bass players.

The group he was working with late

in September was composed of Warne Marsh, tenor; Henry Grimes, bass, and Paul Motian, drums.

The problem of finding a rhythm section is one of the major factors preventing him from recording, he noted.

"I don't care who or what they are," he said earnestly. "I must find somebody to play with me. I have never worked long enough with the same people, so no one can really play with me.

"There's a fairly current idea, not reflecting the ideas of all musicians, that the drummer is really the dynamo of an organization. He has come to play a little ahead of the beat.

"The bass player is supposed to play on top of the beat. He plays that way because the soloist is supposed to play behind the beat. That means the drums, bass, and soloist are in three different places in reference to time. To improvise under those conditions is absolutely ridiculous.

"This condition has been developing over a period of five or six years. Another thing that happens is when a musician runs out of ideas, he plays the same ideas faster. And that's been happening. In the past five years, tempos have become much faster."

Tristano said Charlie Parker's greatest records were slow and medium and that Parker was the principal source and the establisher of that jazz vocabulary. But now the "only thing a lot of guys can do is to play it faster," he said. "It's flashy and showy that way, and it has its own excitement in the tempo."

"What we have now is a stereotyped vocabulary," Tristano added. "And unless a guy uses it, he is disregarded by other musicians."

As an interesting corollary, Tristano noted that current tendencies may be a reaction to rock and roll.

"We're very heavy on two and four now," he said. "And there's also a distortion of sound. Rock and roll has those elements . . . heavy on two

and four and the constant looking for a new sound. This may be the first time pop music has influenced jazz. I feel that very strongly.

"It's also significant that the jazz musician might be bugged because of the back-door relationship rock and roll has to jazz compared to the way it's accepted. This might be their way of doing something about it.

"I've been playing 25 years, and I never heard anyone's foot keep steady time. If it approximates it for a couple of choruses, that's all. There's always a point where the beat slows down or moves.

"It got so bad a few years ago, I used to challenge drummers and offer to put a mike near the bass drum. Then let me hear how long they can keep a steady beat.

"Now my idea is to use a bass drum for accents, and use the sock cymbal for effect. The cymbal beat is an intrinsic part of jazz. You just cannot do without it. It adds a sound of liveness to a soloist. It seems to make a soloist sound better.

"The creative line in drumming is

gets drunk or having a group sitting around and having a wonderful time with a stimulating discussion. It must be refined, but not sophisticated.

"Then, of course, there's originality. That doesn't mean I'm not moved by someone who uses Bird. A good example of that is how Bud Powell used to play. He used Bird's vocabulary, but with some originality, just as Fats Navarro did.

"Beyond that, I like to hear someone truly improvising — someone hearing what he is playing. This is very rare. Jazz is supposed to be the great improvising art, and it is. But that rarely happens."

Tristano told how he started working at the age of 12 in Merritt, Ill.—in a saloon. He collected records, had a classical education, taught 15 years, and played, he said, with everyone supposed to be great in the last 20 years.

"I've given my life to jazz," he said. "But I can count on one hand the great improvisors.

"I think this opinion is very con-



with the left hand. That gives him much less to do and eliminates my having to put all my subdivisions against his left foot. It's become a hideous thing. Everything has gotten tighter. Drums are tyrannical."

Lennie launched into a description of the qualifications he seeks in a horn man for his group. He listed three major points:

"First, what kind of a feeling is behind his playing? It makes no difference what the notes are or how he played. It's the intensity of feeling.

"Second, is the quality of the intensity of feeling. Rock and roll has intensity, but it's very crude. It's like having a party where everyone

is considered. This kind of improvising you always hear about almost never happens. Nobody hears it when it does.

"When Pres was with Basic, everyone was listening to Coleman Hawkins. When Roy was his greatest, there were almost no records. The thing that did it for Bird was the nature of his line. He started making records immediately. Kids found how simple it was to copy Bird's ideas. He put words in their mouths."

Tristano finds very few musicians he would classify as improvisors now.

"The only person I felt Bird was sincere about in his praise was Warne Marsh," he said. "This is be-

cause Bird made the comment to me about someone else. We were playing in one of those dives when Bird tapped me on the shoulder and asked, 'Who's that kid?' I told him it was Warne, one of my students. Bird said 'You watch that kid; he's got it.'

"Of course, he's right. Not too many people know it, though. Warne is the only sax man today. One of the reasons no one knows it is that it's believed the great contributions are made to jazz by Negroes. And that's true. But the white man is considered not really able to play. The color line is sharper than it ever was, and it's getting worse."

When the *Jazz of Two Cities* record came out, Lennie said, it was the first one in recent years with something different. Notes, ideas, time, rhythm . . . there was a difference, he added, but nobody talked about it.

Returning to the subject of his own club, Tristano was enthusiastic about the possibilities of innovation. He said he wants to set up the club acoustically and try to bring the right engineers and architects together to do this. Most jazz clubs today, he said, are laid out terribly. He'd like to see one banked, like a theater—but without the theater's formality—because if everyone were seated on a different level, there would be fewer persons "between you and the music."

Tristano continued with some slightly astringent comments on the sort of music he hopes to have in his club.

"Today, the soloist and the piano are amplified," he said. "I have yet to hear an amplified piano with any real sound. And you can almost never hear the bass player.

"Drums deserve special attention. The drummer's part of the bandstand should be made so some of his sound is absorbed. I've been working 25 years, and the perennial complaint is that the drums are too loud. It must be comparatively simple to fix, but nobody seems to take the trouble.

"And I want someone coming into this club to know exactly what he's going to spend. I would like to eliminate tipping. I don't want dead silence; that's spooky. It always feels like the people aren't relaxed and enjoying themselves. I like an audience to be quiet and relaxed, but people can talk quietly without disturbing others.

"If the atmosphere is too hushed, there's an element of self-consciousness that is not conducive to creativity.

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FATHA KNOWS BEST

By Richard Hadlock



■ Two little girls, slender and quiet, glided past the piano-shaped coffee table toward the man on the oversized couch.

"This is Janear—she's 8—and Tosca, who's 4," beamed father Hines, introducing his daughters.

After almost four decades of professional playing experience, Earl Hines shows signs of settling down. His comfortable and tidy home in a benign suburb of Oakland is evidence of a concern for his role as a family man; it is also a symbol of his successful three-year run at San Francisco's Hangover club.

"It started as an eight-week booking," Earl reflected, "and I just signed for my fourth year."

Few of the patrons who support the Hines Dixieland group—which includes Muggsy Spanier, Darnell Howard, Jimmy Archey, Pops Foster, and Earl Watkins—realize that the leader had to teach himself most of the tunes only three years ago.

"Learning a Dixieland book wasn't the difficult part," Hines said. "It was adapting my style to the ensemble that took a little practice. Now I can hold back the altered and extended harmonies—except, of course, in my own solos."

In these solos, too, one can hear the Earl Hines who has been an enormous influence on jazz piano; the characteristic broken rhythms, hornlike phrasing, and strength are still there.

Though he enjoys the traditional small band, Earl said he feels it is unfortunate that jazz audiences come "to pick you apart," concentrating all their attention on one man at a time.

"Cabarets were a pleasure in the old days," he recalled, "because the musicians could relax without worrying about being analyzed by every customer in the place. At the same time, it was essential to have a sense of showmanship. Many musicians today are not finished products, and the customers know it. Most of them don't even know how to get on and off the stand, which is basic."

Showmanship is second nature to Hines at home and at work. Surrounded by the dramatic black-and-white decor of his living room, carefully attired in matched sports clothes, he spoke of his desire to produce a complete show again.

"Nothing can compare to the thrill of opening night," he said, enthusiastically waving an unlit

cigar. "Chorus girls, good comics, every kind of music, staging, lighting, effective costumes—these are the things that used to inspire kids coming up and are still exciting, to me. It creates jobs for good musicians, too."

The polish and brisk pace of a set at the Hangover comes, in part, from Hines' stage experience with outstanding big bands (Benny Carter played baritone in his 1928 band, and in 1944 Hines featured Dizzy Gillespie, Charlie Parker, and Sarah Vaughan) but derives more fundamentally from the man's vitality and rapport with his audience.

His sphere of communication, though, is not restricted to announcing and playing. Hines has a weekly, one-hour radio show on which he uses records and the piano to supplement discussions of jazz; an air shot with the band each Saturday, and a disc jockey assignment on another station.

After all this activity (with maybe a couple of concerts as well), he burns off some of the leftover energy in bowling and tennis.

Because he was a tall boy, Earl, who was born in 1905, was able to work in local Pittsburgh clubs when he was 15. Instruction from his mother, who was an organist, and formal training that began when he was 9, provided a solid base for what

(Continued on Page 42)



Art Tatum



Count Basie



John Lewis

MODERN J

By Martin Williams

■ "They have cut Bud Powell up like a dissected corpse," said one pianist recently, "and left him with little that is his own anymore." Freddie Redd and Sonny Clark are only two of the more recent arrivals who got chunks from him, and Horace Silver one of the few who turned his piece into something really his own. As for the part-time popularizers of his style, they arrived quite a while back, beginning with George Shearing.

It is probably true that Powell's shadow is the one that lies directly across the keyboard and not, as one might expect from the number of times his name comes up, Art Tatum's.

Perhaps on the level of technical mastery of the instrument, Tatum is too much of a challenge for most men, and, because of his obviously limited melodic invention, perhaps his lack of a more direct influence has its compensations.

But in one area where he was almost sublime, one might wish for more influence: "conservative" or not, Tatum's effect of imaginative harmonic variety was so towering that he could play a single piece for 30 minutes in one key with no effect of tonal monotony or predictability.

Any direct discussion of jazz piano in a sense avoids the issue because there is truth in the cliché that pianists follow ensemble and horn styles and do not originate. There are exceptions. Granted that it is not exactly correct to call the ragtime movement a stage in the evolution of jazz proper, jazz absorbed a lot of its crucial melodic and formal message, and ragtime was (at least in its mature form) a pianistic style. The boogie-woogie blues style,

pianistic enough to sound absurd when scored for any group, had a lot more influence on the eighth-note rhythmic conception of bebop. I am convinced, than anyone acknowledges.

Furthermore, the great leaders and masters of form in jazz, Jelly-Roll Morton, Duke Ellington, Thelonious Monk, and (in his different way) John Lewis, have all been pianists—or at least have played piano. One of the pigeonholes into which Bud Powell was assigned in the 1940s, that he was "Bird on piano" is not really accurate (and obviously leaves Tatum out of the picture), but it does point up one thing: Powell, like Parker, has not really arrived at a larger sense of form.

I do not necessarily mean a continuous technical or melodic form. There are kinds of "emotional" forms in music, too, that give one a sense of completeness about a performance, a feeling of "passion spent," "order restored," of "getting it all said." Many jazzmen have arrived at that kind of form, but Parker and Powell, in what sometimes seemed a passionate rush to gush it out before it was too late, often did not really seem to gush it all out.

And there are many single or double choruses on records by pianists now generally thought of as minor bop men (Duke Jordan, Al Haig,

Martin Williams is a member of the Down Beat jazz record review staff. In addition, he is one of the leading free lance writers in the jazz field. Currently, he's serving as co-editor of The Jazz Review.

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ERN JAZZ PIANISTS

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Dodo Marmarosa, to name three), which have either that sense of emotional completeness, which has its counterpart in hornmen like Armstrong, Eldridge, Hawkins, etc., or of original, completed melodies. The latter are heard in Teddy Wilson, Lester Young, Johnny Hodges, Ben Webster, Pee Wee Russell, Lee Konitz.

We could point to a virtuoso like Oscar Peterson, as a kind of challenge. But a style that is initially based on Nat Cole's simplification of Earl Hines—and which depends largely on being a kind of lucid, articulate (not to say glib) anthology of the licks, riffs, and runs of almost everyone from Scott Joplin through Charlie Parker—has limitations that are obvious.

Peterson also seems a less good *interpreter* of jazz in its various styles than Hank Jones is, and nearly as much a pleasant musical "personality act" as Dave Brubeck is.

Silver's style, which currently is often content to bounce fragmentary and often interpolative phrases off of each chord in succession, seems to go against the basic continuity that held together single and double choruses in Powell's work.

It has been said that Hampton Hawes, alter several years as a capable bop pianist, was lately developing the implications of Silver's work. True or not, the Hawes who played the *All-Night Session* was a man being, alternately, Powell, Silver, and others, and (in style if not emotion) predominantly being Oscar Peterson.

To construct the ideal jazz pianist is to produce a monster: the sureness and exploratory daring of Hines; the discipline of Morton (imagine the noise if a young pian-

ist today attempted to execute a three-theme improvisational rondo!); the melodic imagination of Wilson; the technique of Tatum; the meaningful *use* of technique of Monk; the direct emotion of a Silver; the subtlety of feeling of Lewis, the rhythmic virtuosity of Count Basie or Jimmy Yancey . . . We already have been unfair to Hines' imagination, Wilson's subtleties, Lewis' melodies, Monk's rhythmic virtuosity, Erroll Garner's uniqueness, Mary Lou Williams' sureness; Phineas Newborn's and Bernard Peiffer's technique . . .

I have said something about form, but before Morton's sense of form in both single and multithematic pieces spread far, an Armstrong was already reinterpreting the language of jazz, and when only some of the implications of Ellington's had been examined, Parker and Dizzy Gillespie were doing the same.

So perhaps before the formal (and exuberant) message of Garner is recognized for what it is: sets of thematic variations that can show an apprehension of the meaning of a melody that is almost exemplary; and before Monk's message, which uses both developing sets of explorations of melody and an examination and elaboration of the simplest phrases, and before the interrelated improvisations of Sonny Rollins at his best are passed around and absorbed, another revolution may come.

Perhaps it already is happening, and perhaps this time, the reinterpretation will come from pianists.

Apparently with some inspiration from Monk and Miles Davis, Bill Evans (more tentatively) and Martial Solal (more maturely) are working on styles that in a sense echo Hines

and seem to depend less on formalized thick successions of chords than on scalar and chromatic language.

In a sense, Cecil Taylor is in the avant garde of everybody. He is not a pastiche of Stravinsky, Bartok, Schoenberg, Ellington, Monk. He transforms into the language and techniques of jazz about as surely as Morton did Sousa. And his roots should be as obvious as Pete Johnson's, Johnny Dodds' or Parker's—more obvious even than Willie (The Lion) Smith's, Wilson's or John Lewis'.

The evolutionary imbalance between rhythm and harmony in Taylor's style (never perhaps as strong as I believe Lewis Tristano's still to be) is being overcome. Perhaps, as one man has contended, there is a basic clash between atonal devices and a tonal bass line in his groups, but his way will surely be a part of the future.

Is it absurd that I have attempted some remarks on jazz piano with little attention to dynamics, shading, touch? But in jazz are such things not a consequence and function of style and its implicit content and of individuals?

Any such article as this is bound, in some way, to seem only a discussion of technique and seem to imply that important changes and innovations are a consequence of technical discoveries. But, of course, for any innovation, techniques are a result, not a cause.

Innovation must come from depth, comprehension, and a pressingly important content. Or, to put it differently, any music that does not come from such sources is perhaps not really a music at all but only a musical technique.



Hank Jones

'Ella's the greatest singer of them all'

■ Hank Jones has earned a reputation for his prodigious activity in New York's recording and broadcasting studios and in its night clubs. He is one-fourth of the basic rhythm section used on many studio jazz sessions and many more pop sessions (Barry Galbraith, Milt Hinton, and Osie Johnson are the three other quarters).

Just turned 40, Jones has been active in jazz for more than 20 years. He started life in what might well be one of the most jazz-productive families in the country, the household that also gave brothers Thad, the trumpeter, and Elvin, the drummer, to the jazz scene. Since boyhood days in Pontiac, Mich., Hank has been a journeyman pianist, big band piano player, accompanist to Ella Fitzgerald, and is presently busy nearly every hour of every working day creating jazz for records, radio and television, and in clubs. He has been on hundreds of L.P.s, and has several under his leadership, including a recently released set by Capitol, to whom he is under contract as a leader.

He gave his observations on a variety of subjects for this *Cross Section* while relaxing during a break in rehearsals of ABC-TV's *Andy Williams Show*.

THE HARPSICORD: To my way of thinking, it's not an instrument well suited to jazz. I'd like to see it used more. Then, perhaps, it would become a jazz instrument to my ear and the public. I've never used one, but I'd like to.

FATS WALLER: Fats, to me, was probably the first of the great stride piano players. He had a great influence on Erroll Garner and the school he represents. Although, Erroll does different things with his left hand. To me, the beat's the thing.

THAD JONES: The name sounds familiar. I understand he plays for Basic. People have told me I'm his brother. My brother Elvin says the same thing, so I guess it must be true. But I can't understand how; I have so little talent and they so much.

WRIST WATCHES: I don't own one. The last one I had about six years ago lost time steadily. Possibly it's because of the activity of my hands. I think I'll have to get a pocket watch.

JAZZ AT THE PHILHARMONIC: Well, it's been a medium for some very important jazzmen. It has certainly made jazz much better known to people and advanced the

cause of jazz by bringing it to people who may have only had records. And that's all over the world.

ELLA FITZGERALD: I think she's the greatest singer of them all, not to coin a phrase. I had 1½ years to listen to her under all conditions, and I recently played for her at the Copa when Lou Levy went to be with his wife who was injured in an accident. It was a great experience. She was even greater than before. She does so many things so well.

PIANOLESS GROUPS: From the standpoint of a piano player, this is a dangerous trend. But the men who write for these groups have a point to make. I personally believe that the piano, used correctly, is certainly an asset to any group. You can say that about drums, and any instrument in the rhythm section.

CAMERAS: I like photography very much. If only I had the time . . . Strange, but there are a lot of jazzmen who are camera bugs: Milt Hinton, Joe Wilder, Oscar Peterson, and many more. I have a Hasselblad. I picked it up in Hong Kong when Benny Goodman's band was overseas. I've never taken a camera to a record session. Record dates are strictly for making records.

THE UPRIGHT PIANO: When made in quantity by the better companies, they had better tone than some of today's spinets. Some old uprights, even today, have excellent tone if they're kept in condition. I learned on an upright.

HOT LIPS PAGE: One of the first bands I worked with in New York. It was a road band, and we did one-niters. He was one of the greatest players of blues on any instrument. He was always underrated, and I can't understand why. No one had a more sincere approach to what he was doing than Lips. He was blues all the way through.

BREAKFAST: That's usually associated with the morning meal. To a musician, this is an unheard-of thing. Breakfast can sometimes combine supper and lunch and a midnight snack. I like to eat lightly for the first meal, and heavier for the second.

TEDDY WILSON: I remember Teddy Wilson best as a member of the Benny Goodman trio, one of the best musical groups ever. I never tire of hearing him play. We were on the *Swing into Spring* show; I was in the band, and he was in the trio. He sounded as great as he ever did. I can't see why he shouldn't just go on and on.

BIG BANDS: I've worked with Lips Page, Andy Kirk, Billy Eckstine, and on a lot of record dates with such bands as Benny Goodman, Charlie Barnet, and Johnny Richards. I think the experience you get, musician or singer, there's just no substitute for.

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- Jazz Records
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- Classical Records

- Blindfold Test
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- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

recommended

Choice Classical, Pop, and Folk LPs Selected By the Down Beat Reviewing Staff

VICKY AUTIER

Paris after Hours (Capitol T 10179) is another thoroughly delightful package from Miss Autier. Most of the tracks are familiar themes in a variety of moods, all done with appeal and great charm.

Among them are the Gallic warhorses *La Mer*; *Avil Au Portugal*; *Domani*; *Le Gamin De Paris*; *Lisbon Antigua*, and the international combat steed, *Good Night, Sweetheart*.

The track that should flip anyone who understands a bit of French and who can play the rest by ear is *Rocky*. This has been getting a lot of air play in the east lately and could make it as a single if the single-buying set is hip to its French. The final "encore" says more than a thousand pictures. (D.C.)

EYDIE GORME

Eydie's latest, *Eydie In Love* (ABC-Paramount 216), is another fine collection of warmth and taste from this singer. Included are some excellent tunes, and ones which haven't been planted and harvested yet. Among them are the lovely *When The World Was Young*, Bart Howard's *In Other Words* (and when is someone going to do an LP of his tunes); *When I Fall In Love*, and *Why Shouldn't I*. As expected, Eydie sings these with a lot of feeling, and, more important, with a definite style of her own. In this age of highly-paid no-talents, it's wonderful to hear a voice as honest as Eydie's. Both cover pictures make the LP's title live. (D.C.)

GEORGE MELACHRINO

No aspect of music is more appropriate to a mood of satisfying escape than the waltz. And no composer grasped the romantic vigor of the waltz as Strauss did. In *Strauss Waltzes* (RCA Victor LPM 1757), George Melachrino leads a studio orchestra in performances of a dozen Strauss waltzes. The results are as invigorating as a waltz set can be.

Among the standards included in the dozen selections are *Blue Danube*; *Tales from the Vienna Woods*; *Artists' Life*; *Emperor Waltz*; *Voices of Spring*, and *Wiener Blut*. The excellent fidelity of the recording and the inherent charm of the music make this LP worth owning. (D.C.)

RED NORVO

Several combined factors result in making this collection of soundtrack songs from the superscreened Cinemiracle sea saga *Windjammer* the best of its kind thus far.

In *Windjammer City Style* (Dot 3126)

Norvo has written cleverly facile and airy arrangements with a heavy accent on modern jazz around the songs *Kari Waits for Me*; *Memories Are Made of This*; *Sea Chantey*; *Marianne*; *Everybody Loves Saturday Night*; *Windjammer*; *The Sea Is Green*; *The Sweet Sugar Cane*, and *Don't Hurry Worry Me*.

The main point of difference between this set and other music-from-the-sound-track-of collections is that Norvo's writing captures the youthful, apple-checked spirit of the film. He voices Jimmy Wyble's guitar with the woodwinds of Jerry Dodgion and Marvin Koral or with his own timeless vibes. Loath to hog the solo limelight, Red contributes potently when necessary, as on *Everybody, Cane*, or the title tune. There's a good Koral clarinet solo in *Green* followed by some superior Dogion flute. Wyble also is heard to interesting advantage.

For this date, Norvo added pianist Bernie Nierow and reedman Koral to the quintet, rounded out by solid bassist Red Wooten and drummer Karl Kiffe, that has been working in Las Vegas all summer. (J.A.T.)

FRANK SINATRA

Sinatra's latest, *Only the Lonely* (Capitol W 1053), is worth the price of admission for *Angel Eyes*; *What's New*; *Gone with the Wind*, and *One for My Baby*, even if you can't stand the guy's voice. The approach he has to a ballad, particularly the type of torch ballad collected on this set, is an education in pop singing.

On *Angel Eyes*, for example, he opens with the bridge and then moves into the whole tune. It's an effective device and particularly so because of the almost boisterous manner in which he belts the bridge, then sort of slumps sadly into the refrain.

What's New displays his control and range. He gets up to the high notes, then falls away easily with smooth phrasing. The title tune, a new one written for the LP, is a pretty and haunting ballad.

Also given definitive treatment are *It's a Lonesome Old Town*; *Willow, Weep for Me*; *Good-Bye*; *Blues in the Night*; *Guess I'll Hang My Tears Out to Dry*; *Ebb Tide*, and *Spring Is Here*. Nelson Riddle's backings are appropriately solitary in mood, although they occasionally tend, as on *Willow*, to be a bit effect-for-effect. (D.C.)

THE SMART SET

Those listeners who can't understand the Hi-Lo's and can't stand the rock'n roll shrieking groups should be pacified by a tasteful LP among the first batch of Warner Bros. Records releases.

The Smart Set (Warner Bros. 1203), featuring the vocal group of the same name, backed by Ralph Carmichael's studio orchestra, is a pleasing assortment of sounds. The standards performed quite pleasantly are *Cheek to Cheek*; *How About You?*; *Mood Indigo*; *I Only Have Eyes for You*; *Moon Song*; *Just Squeeze Me*, and six others.

This sensibly paced LP is a relief in this era of extremes in singing groups. And Warner Bros. policy of recommending LPs on other labels to those who like this LP certainly is refreshingly contemporary thinking. (D.C.)

JO STAFFORD

In *Swingin' Down Broadway* (Columbia CL 1124) Miss Stafford and Paul Weston punch out a splendid set of show tunes stemming from the 1940s (except Cole Porter's *Love for Sale*, which dates from 1930). The smoothness of Jo's voice is very much present, but there's a solid beat, too.

The tunes are excellent, the arrangements tailored to her, and the LP is like having a set done by a swinging trombone that can somehow sing the words. Among the songs are Duke Ellington's *Tomorrow Mountain*, plus *Anything Goes*; *Old Devil Moon*; *Speak Low*; *It Never Entered My Mind*, and a peppy *How High the Moon*. (D.C.)

IRVING TAYLOR

Terribly Sophisticated Songs (Warner Bros. 1210) is "a collection of unpopular songs for popular people." The dozen tunes included were written by satirist Taylor and are performed by orchestra and vocalists directed by Henry Mancini.

Taylor's satires are always pointed and often superb. Among the choice ones are satires on Lawrence Welk (*I'll Never Forget Those Unforgettable Never to be Forgotten Memories*), Guy Lombardo (*In a Cafeteria with You*), Sammy Kaye (*I'll Write a Symphony*), Tony Martin (*Anywhere on Earth*), and the Hollywood soprano approach (*Just My Sol*).

Many of the cliches of songwriting, singing, and orchestration are sardonically approached in this set. The orchestra does a splendid job in parodies of too-familiar styles. The vocalists are outstanding: Key Howard's Tony Martin satire is brilliant, for example. Other vocalists joining in are Jimmy Joyce, Allen Davies, Earl Brown, Joe Prvor, Robie Lester, Sue Allen, Gil Mershon, Ginny O'Connor, and Loulie Jean Norman. A fine time is had by everyone.

More LPs like this one would make the onslaught of pop trash far more bearable. This is music for persons who seek revenge. (D.C.)

jazz records

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

Allen-Gibbs All-Stars

ALLEN'S ALL-STARS—EmArcy 36138: *Pasternak's Blues; Rose Room; Velvet Eyes; Snacks at Pasternak's; Yours Alone; Baby, But You Did.*
Personnel: Terry Gibbs, vibes; Gus Bivona, clarinet; Steve Allen, piano; Al Viola, guitar; Red Mitchell, bass; Frank DiVito, drums.

Rating: ★★★

An a&R man is sticking his neck out when he records, for commercial release, a jam session at a private party. Not only must he face technical problems connected with the mechanics of recording, but also there are other, even more complex, considerations which add up to making the best of what music you get on tape.

In this case most of the jazz is happy, free-swinging blowing in a straight Benny Goodman sextet vein. Thanks to the sometimes weird audience noise and the inimitable humor of Gibbs, the album has its chuckling moments, too.

The occasion for this uninhibited session was a visit to the coast last March by television's Steve Allen; the location was the home of M-G-M producer Poe Pasternak.

Despite Allen's pianistic limitations, he fit in well in such a relaxed atmosphere. In a loose, easy style vaguely reminiscent of Jess Stacy's he takes his solos in stride; moreover, his comping in the rhythm section doesn't get in the way too much.

Certainly Gibbs has been heard to better musical advantage on more serious recordings. Still, he's the life of the party here, an enthusiastic strawboss who is heard constantly urging along his team.

In the mediocre and overlong medium blues that open the set, clarinetist Bivona sounds as if he is imitating Mezz Mezzrow. His sharp, frequently piercing solos too often only irritate.

When this group gets to cooking, though, it fairly leaps. *Snacks*, a middle up-tempoed blues, has some good Allen piano and a solidly smacking rhythm section. Another high point is the tender ballad *Yours Alone*, written by Terry and his wife, Donna. Here Bivona plays the melody straight with a nice liquid tone and appropriate feeling for the mood. Gibbs' peacefully conceived solo should answer adequately those who regard him solely in terms of the hard-swinging and frenetic.

The good moments (and there are many) on this album make you wish you were at this Bel-Air ball. But the set is definitely not for jazz highbrows. (J.A.T.)

Danny Alvin

DANNY ALVIN AND HIS KINGS OF DIXIELAND PLAY BASIN STREET—Stephany MF 4002: *South Rampart Street Parade; Just a Closer Walk with Thee; Dippermouth Blues; Bill Bailey; All of Me; Sheik of Araby; Riverside Blues; I Used to Love You; High Society; Sunny Side of the Street; After You've Gone; Basin Street Blues.*

Personnel: Alvin, drums; Ray Daniels, clarinet; Del Lincoln, cornet; Floyd O'Brien, trombone; Joe Johnson, bass; Andy Johnson, piano; Earl Murphy, banjo.

Rating: ★★★

Alvin and his Kings produce a lively set of Dixieland here, not without its moments

of seeming indecision and a few cornball touches.

I liked *Closer Walk* and *Riverside Blues* best of all. Danny sings *Bill Bailey*, and Murphy sings *Sunny Side*.

The total effect is that of a good Dixie group, working in an area it knows and having a ball doing it. Beyond that, there's nothing much to say. (D.C.)

Harry Belafonte

BELAFONTE SINGS THE BLUES—RCA Victor LOP-1006: *A Fool for You; Losing Hand; One for My Baby; In the Evening; Mama; Halle-lujah; I Love Her So; The Way That I Feel; Cotton Fields; God Bless the Child; Mary Ann; Sinner's Prayer; Fare Thee Well.*

Personnel: Belafonte, singer, with groups led by Alan Greene, Bob Corman, Dennis Farnon.

Rating: ★★★½

In what comes across as an honest and often quite compelling set of blues vocals, Harry seems to have found a rich lode to mine.

There is still much of the performer and the folk singer in his basic presentation here, but there is a rawness and fervor, too, particularly in *Sinner's Prayer* and *Fare Thee Well*. I thought *One for My Baby* completely out of place in the set, and not well sung by Belafonte to boot.

God Bless the Child receives a gently sardonic treatment. *Cotton Fields* is lusty, as is *In the Evening*, *Mama*. The seemingly made-for-whoopin' *Halle-lujah*, *I Love Her So* is done with a rather strange low-key effect.

Backing by unidentified small groups is neat and appropriately heavy on two and four. Perhaps if Harry could record with a working blues group, he could unlimber the feeling this set shows is there, under the smoothness and the control. (D.C.)

Eddie Chamblee

DOODLIN'—EmArcy 36131: *Doodlin'; Back Street; Stardust; Robbins' Nest; Solitude; Long Gone; Strollin' Sax; Lester Leaps Again; Sizing a Little Taste; Village Square.*

Personnel: Chamblee, tenor, vocal; Charles Davis, baritone; Julian Priester, trombone; Fip Ricard, trumpet; Jack Wilson, piano; Robert Wilson, bass; James Slaughter, drums.

Rating: ★★

This is another of those enigmatic albums that are appearing in increasing numbers in a record industry where a&R confusion seems to reign supreme.

Not only is the Dinah Washington cover misleading, but the selections inside are a bewildering mixture of crass rock and roll and some fair jazz. There are even a couple of ballads thrown in, *Stardust* and *Solitude*. The former moves from a flashy, phony rendition at slow tempo into a double-time vocal that's simply a ridiculous parody of what Louis Jordan specialized in during the '40s. *Solitude* is a showy nothing.

Doodlin' is as much a puzzle as the rest of the programming. It starts on an obvious r&r kick and then slips into almost straight four while Davis, Ricard, Priester, and pianist Wilson get off some pretty fair jazz solos.

The rest of the tunes, until *Lester* is reached halfway through the second side, are out-and-out rock and roll. Then, mad-deningly, the final three tunes are jazz arrangements.

Who is this album aimed at? The jazz fans surely won't go for it because of the rock; the rockers presumably won't stomach the jazz. Perhaps the idea is subtly to convert the rockers to jazz. If so, it seems safe to bet that the effort is doomed. The album is bound to wind up in that never-never section of the record store.

In any event, baritoneist Davis blows the best jazz of the set. He's got a big, healthy tone, flexible technique, and continuity of ideas. Chamblee's tenor playing is technically fine throughout—for what he's doing—but musically it strikes us as being pretty much of a not-too-skilful shuck.

And—Dinah Washington fans—be aware of that cover. The color photo is crazy, but the message is a lie. (J.A.T.)

Sonny Clark

COOL STRUTTIN'—Blue Note 1588: *Cool Struttin'; Blue Minor; Sippin' at Bells; Day Night.*

Personnel: Clark, piano; Art Farmer, trumpet; Jackie McLean, alto; Paul Chambers, bass; Philly Joe Jones, drums.

Rating: ★★★½

The relentless production of jazz LPs creates many record sessions which could more easily pass for rehearsals. This is one such session.

I won't get involved in attempting to guess how much rehearsal time or how many takes this session consumed. It does seem to me, however, that more time and more discipline were needed.

The results are not comparable to the potential ability of those present. Clark plays inconsistently, not as well as he can play. He alternates between moments of enlightened lyricism and strings of devices. Farmer, a far more astute trumpeter than he indicates here, seems more concerned with repetition than variations. McLean, passionately striving for individuality, remains an alto man in search of identity.

Chambers is an able supporter throughout. Jones, rather inhibited or fatigued here, plays with tasteful authority without intruding.

Clark's contributions, *Struttin'* (a blues) and *Minor*, are excuses for blowing, with little inherent authoritative value. On *Night*, the initial union theme is expediently dispensed with for a string of solos. The best track is *Bells*, a blues from Bud's book; it contains Clark's best solo work, some furious McLean, adequate Farmer, and a brief, pointed arco passage from Chambers. (D. G.)

Ornette Coleman

SOMETHING ELSE!—Contemporary 3551: *Invisible; The Blessing; Jayne; Chippie; The Dig; Angel Voice; Alpha; When Will the Blues Leave?; The Sphinx.*

Personnel: Coleman, alto; Don Cherry, trumpet; Walter Norris, piano; Don Payne, bass; Billy Higgins, drums.

Rating: ★★★★★

Coleman's playing suggests an intense desire to do to jazz what Charlie Parker did in the middle 1940s. But wanting isn't having—and Coleman is far from being a reincarnation of Parker.

About the closest parallel one can make from this 28-year-old Texan's passionate, sometimes almost inarticulate playing is 10

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the piano approach of Thelonious Monk. There is in it the same reaching, striving feeling and also the frustration of not being capable of attaining the heights yearned for so desperately.

All the selections were composed by Coleman, whose writing strangely is quite removed from his blowing. His lines are attractively linear, strongly mobile, and quite melodic at times. Much of the rating here is inspired by this excellent writing.

With the decided asset of a powerful, bursting rhythm section in Norris, Pavne, and Higgins. Coleman and 22-year-old newcomer Cherry have full freedom to blow their best. The trumpeter, who even now displays intelligent ideas backed up by growing technique, in time should develop into a major hornman.

On first hearing, this album raises goose bumps. One is puzzled by Coleman's jagged, fragmentary playing, and it is easy to imagine listeners quickly taking sides for or against him. With repeated listening, however, his approach becomes clearer, his strengths and weaknesses stand out.

A basic weakness—and a most serious one for any musician—is Coleman's frequent failure to capture the rhythmic feel of the music itself. There are times when he is on one planet, the rhythm section on another. Then, too, it seems the faster the tempo, the less capable is the altoist of functioning relaxedly.

Probably Coleman's prime asset in a jazz sense is his wealth of feeling and honesty. This guy isn't putting anyone on, and he lets you know it. He also writes with force and a real personality.

Pianist Norris is the most satisfying soloist on the album and should certainly record a set of his own. His comping is always sympathetic to the hornmen, and his creation and development of original solo lines show why he is so highly regarded by musicians in the L.A. area.

Higgins and Cherry, by dint of much playing together and sheer enjoyment of the proceedings, make a fine team.

Abstractionist Coleman may or may not become a "success" in jazz—unconventional players have done well before—but from the viewpoint of personal satisfaction in his music he's a success already. His album should be heard. (J.A.T.)

Buddy Collette

RIDDY'S BEST—Dooto DTL 245: *Soft Touch; Walkin' Willie; Changes; My Funny Valentine; The Cute Monster; Orlando Blues; Blue Sands; It's You.*

Personnel: Collette, flute, clarinet, alto, tenor; Gerald Wilson, trumpet; Al Viola, guitar; Earl Palmer, drums; Wilfred Middlebrook, bass.

Rating ★★½

Buddy's best is better than this set. But this will do until he comes up with his best.

I thought the group hung together best on *It's You; Walkin' Willie*, and *Changes*, although the beat tends to quicken behind Buddy on the last-named.

Wilson plays generally with a soft, thoughtful conception. *Valentine* and *Blue Sands* echo the Chico Hamilton group, although Wilson's horn gives the ensembles a brighter coloring.

The originals are peppy and catchy, and all by Buddy. He also produced the date.

The group has a comfortable feel, as if

(Continued on page 28)

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Jazz Record Reviews

(Continued from page 25)

it has worked together considerably with the material. (D.C.)

Eddie Costa

GUYS AND DOLLS LIKE VIBES—Coral CRL 57230: *Guys and Dolls; Adelaide; If I Were A Bell; Luck Be A Lady; I've Never Been In Love Before; I'll Know.*

Personnel: Costa, vibes; Bill Evans, piano. Paul Motian, drums; Wendell Marshall, bass.

Rating: ★ ★ ★ ★

Certainly this record has a strike or two against it. First there's the show tune gimmick it had to be hung on (*had* to be in order for the session to come about, no doubt). There are also some brief scoring devices, especially in opening choruses, that seem to me a bit too tricky or even cute. The choice of the 6/8 time on *Luck* leads to nothing but a slightly inhibiting rhythmic device, the rather bouncy rhythm (of Motian) on *Guys, Bell, and Love Before* almost prohibits any deep swing and almost encourages slickness.

Never mind all that—there is enough originality and musical exploration of materials not only to compensate but to make it an exceptional release. Neither Costa nor Evans is, like so many, safely rehashing the things someone or everyone is doing, but each is working on discovering his own way of doing things and, for Evans especially, succeeding in the task. And certainly the fact that this does not sound like any other piano-vibes quartet is not because of any particular personality that the group has or exceptional inner-cohesion, but because of Evans and Costa.

Evans' explorations and displacements of the melody itself on *Love Before* are a delight and a satisfaction, and he has a capacity to establish continuity by developing a brief key phrase and its implications that no one except Thelonious Monk seems to be showing—hear *Bell*. I think that his playing has a firmer and deeper emotional content than Costa's does, but Costa does have the problem here of an instrument that few have succeeded in warming up—and which those who have (Hampton and Jackson anyway), seem to have done it by a really exceptional rhythmic-accentual capacity.

As I say, the record is exceptional because there is little on it one could call conventional, trite, or safe, but the unconventionality is not a result of any deliberate effort to be different, but of the willingness of Evans and Costa to discover and explore their own musical talents. (M.W.)

Curtis Counce

EXPLORING THE FUTURE—Dooto DTI 247: *So Nice; Angel Eyes; Into The Orbit; More; Race For Space; Someone To Watch Over Me; Exploring The Future; The Countdown.*

Personnel: Counce, bass; Harold Land, tenor; Rolf Ericson, trumpet; Elmo Hope, piano; Frank Butler, drums.

Rating: ★ ★

A misnamed set by the new Counce group with Hope replacing the late Carl Perkins. Since I do not believe that these men play jazz simply because it is fashionable and popular proposition to do so (something one would hardly say of all west coast "jazzmen") and since I do not believe that they play their "modified hard" manner only because the eastern

style happens to be more fashionable now, I wish I would report that this record came off better.

The musicians play the way they do because of a genuine musical desire to express themselves in jazz. All of them are professionally competent and able, but none of them (except perhaps Counce—hear *Race*) plays much above that level yet. Land makes solos mostly out of fairly conventional phrases and Ericson, with decidedly less sense of order and cohesion than Land, does the same. Hope seems both a bit less conventional and also to have discovered the sensitivity to make some nicely rounded solos, those on *Race* and *Countdown*, for examples.

No one is helped by the recording, unbalanced, harsh and frequently distorted, nor by a somewhat hurried air that seems to have pervaded at the session. Ericson's already rather flat tone suffers especially from the distortion, especially on the solo on *So Nice*. It seems to me that if a company considers jazz worth recording, it might consider that it is worth recording at least professionally well. (M.W.)

Wilbur de Paris

WILBUR DE PARIS PLAYS COLE PORTER—Atlantic 1288: *It's All Right With Me; Bessie the Beguine; Wonderful; Love For Sale; You Do Something To Me; Anything Goes; I've Got You Under My Skin; I Get a Kick Out Of You; Easy To Love; It's All Right With Me (reprise).*

Personnel: de Paris, trombone; Sidney de Paris, cornet; Doc Cheatham, trumpet (tracks 1, 2, 5, 6, 7, 8, 9, 10); Omer Simeon, clarinet; Sonny White, piano; Lee Blair, banjo; Hayes Alvis (tracks 1, 2, 5) and Bennie Moten (all other tracks), bass; Wilbert Kirk, drums and harmonica.

Rating: ★ ★

This is an incongruous set by a band that I confess I find rather incongruous to begin with.

Admittedly Wilbur de Paris was around playing and listening in the '20s and I wasn't. His acquaintance with jazz sure cuts my 22 years of listening. What I know about earlier things comes mostly from records; he heard it.

From the evidence of the records, I'd say there were some real artists and some fine craftsmen working then. But they don't seem to have played this way, and the virtues of their work don't often come through here. I'm not talking about the more sophisticated harmonic language of the group but about its style, its conception.

What is one to make of the fact that the piano chorus in *I Get a Kick Out of You* begins in the fatuous "hotel" style of Duchin and Cavallaro? And of the fact that Sidney de Paris has not adopted his formerly very good and usually powerful solo style to that of a lead ensemble horn but has changed it into a doodling, casual manner, full of unswinging phrases, at times sounding like a corny and inept imitation of Henry Goodwin? Especially what is one to make of that, when his polyphonic line behind the harmonica lead on *Easy to Love* is so imaginative and effective and when he has a good solo on *Something To Me*? And what is one to make of the fact that Wilbur de Paris plays with such good ideas on *Anything*, begins his solo on *Under My Skin* the same, and then falls into phrasing like that in the pseudo-jazz of the '20s? And what is one

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ON RIVERSIDE

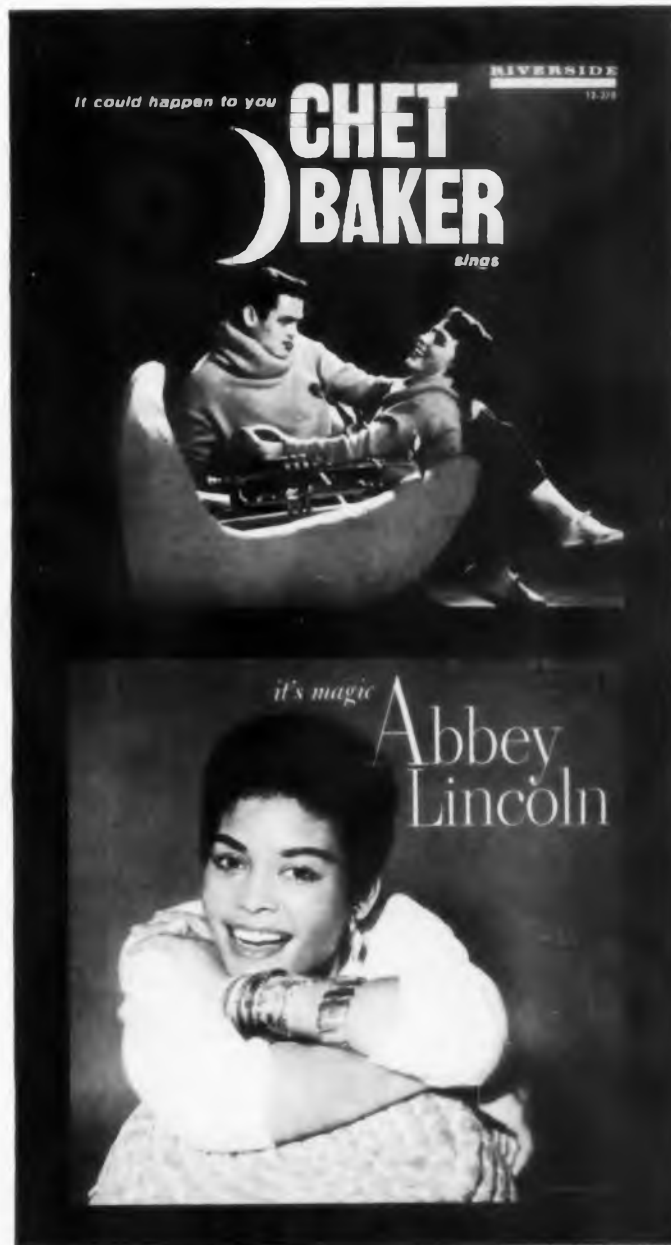
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Jazz Record Reviews

(Continued from page 28)

to make of this plodding, over-loaded, heavy rhythm? I do not mean that "swing" is a matter of a certain kind of rhythm, but of the ease, integration, and movement with which it is played. There seems little swing here.

The answer to failure is certainly not the Cole Porter program. There is plenty of evidence that almost any material can be transformed and assimilated by jazzmen of any style or school.

Then there is the work of Simeon and Cheatham. It would easily rate ★★★★★. Simeon is one of the very few clarinetists who really knows how to play a sympathetic and integrated polyphonic part with understanding and authority. His work in the ensembles is excellent and his solos have taste, ideas, and rhythmic sureness. Cheatham's solos are outstanding imaginative, straightforward melodic statements. Hear *Beguine, Skin* (trading eights with Simeon), and the contrast among Simeon, Sidney de Paris, and Cheatham on the second version of *It's All Right*. (M.W.)

Benny Goodman

BENNY GOODMAN PLAYS WORLD FAVORITES IN HIGH FIDELITY—Westinghouse: *One O'Clock Jump; Balham Mixed Grill; Avalon; Poor Butterfly; You're Driving Me Crazy; Bugle Call Rag; Mean to Me; King Porter Stomp; Sing, Sing, Sing.*

Personnel: Goodman, clarinet, leader; Taft Jordan, John Frosk, E. V. Perry, Bill Hodges, trumpets; Rex Peer, Vernon Brown, Willie Dennis, trombones; Al Block, Ernie Mauro, Zoot Sims, Gene Allen, Seldon Powell, saxes; Roland Hanna, piano; Roy Burns, drums; Arvell Shaw, bass; Billy Bauer, guitar.

Rating: ★★½

The first LP to come out of Goodman's appearances at the World's fair in Brussels, Belgium (another set, *Benny in Brussels* is due from Columbia), runs out a good chunk of the old Goodman book once again, and adds the *Balkan* for a generally pleasant, if uninspired, big-band set.

Benny himself occasionally shows flashes of the old BG but more often falls into clichés or meaningless phrases during solos.

The band has a generally good sound although it lacks the crackle of the band that played the originals. Times and musical interpretations change.

The *Sing, Sing, Sing* track is interminable. But the building riffs of *One O'Clock Jump* have an excitement all their own. The sound is good but not as brilliant as studio sound.

Over-all, the LP stands up much better than the memory of the band (which had several key personnel changes) at the Newport Jazz festival. (D.C.)

Bobby Henderson

CALL HOUSE BLUES—Vanguard VRS 9017: *Dita-Dita-Doo; Some of These Days; St. Louis Blues; A Good Man Is Hard to Find; Alexander's Ragtime Band; There'll Be Some Changes Made; It's Three O'Clock in the Morning and Take Me Out to the Ball Game; Baby Won't You Please Come Home; Call House Blues; Take Me to the Land of Jazz; Missouri Waltz; After You've Gone; Put On Your Old Grey Bonnet; Ballin' the Jack.*

Personnel: Henderson, piano.

Rating: ★

Henderson, a man who was re-introduced a couple of years ago as a "lost" pianist of northeastern "stride" school and careful

listener to James P. Johnson and Fats Waller, is here presented in a recital. The general choice of tunes and the fact that he plays on a jangling "prepared" piano indicate that there was no intention to trade on anything but some "old time" piano. (In just what old time and where anything like this was actually heard, I'm sure I don't know.) Whether as part of the plan or not, a lot of it is played with an unswinging beat and some very obvious rhythmic devices.

There are some things: there is a fine chorus on *Days* (which is very Garnerish, by the way), very interesting alterations of the lines *Baby, Won't You Please* and of *Ballin'*, and some far from dull harmonies in the earlier choruses of the title piece. (M.W.)

Earl Hines

EARL "FATHA" HINES TRIO—Epic LN3501: *Love Is Just Around The Corner; You're Getting To Be A Habit With Me; Hallelujah; I Got It Bad; Royal Garden Blues; Save It Pretty Mama; If I Could Be With You; Walking My Baby Back Home; Moonlight In Vermont; Makin' Whooper; Muskrat Rumble; Am I Wasting My Time On You.*

Personnel: Hines, piano; Guy Pederson, bass; Gus Wallez, drums.

Rating: ★★ ★

Since I happen to feel that Earl Hines is playing so well (perhaps Fantasy 5238 is evidence enough of that), I looked forward to this recording. Almost immediately there seemed something wrong and it was soon evident that what was wrong was accompaniment which was not only out of sympathy and, in terms of jazz musicianship, hardly up to Hines' standard, but which was interfering badly.

One of Hines' great virtues is a complete and sure knowledge of exactly what effect he wants, and a completeness of statement in each piece that results. Here only *Pretty Mama* approaches that kind of mature and finished performance which Hines can provide. And part of his sureness comes from an outstanding rhythmic virtuosity. Here even that innate capacity seems bugged by mechanical, inflexible drumming and plodding, unswinging bass playing.

Nearly every track here, and especially *Around The Corner, Hallelujah, Whoopee*, give evidence of a masterful, authoritative jazzman with his unique imagination finally inhibited by circumstances. Even so, especially now that his imitators are so few and that the imitators of so many younger men are so many, the record has a refreshing and gratifying originality for which one is very grateful. (M.W.)

Paul Horn

PLENTY OF HORN—Dot 9002 (Jazz Horizons Series): *Chloe; A Parable; Blues for Tom; Remembrance; Yesterdays; Moods for Horn (Effervescence; Reminiscence; Ebullience); The Smith Family; Tellin' the Truth.*

Personnel: Paul Horn, alto sax, clarinet, C flute, alto flute, piccolo; Billy Bean, guitar; Larryunker, claves, vibes; Red Mitchell, bass; Fred Katz, piano; Shelly Manne, drums; Mongo Santamaría, conga; Ray Kramer, cello; Stu Williamson, Ed Liddy, Ken Bright, trumpets; Milt Bernhart, trombone; Vince De Rosa, Dick Perini, French horns; Red Callender, tuba.

Rating: ★★ ★½

For his first jazz album as leader, 28-year-old all-around reedman Horn has chosen a variety of settings in which to present his considerable talents on flutes, saxophone, and clarinet.

The selections range from the brass-heavy

(Continued on page 32)

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(RLP 12-262)



IN ORBIT (Clark Terry Quartet, featuring Monk):
(RLP 12-271)

Johnson and Fats
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Hallelujah; I Got It
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Whisking My Baby Back
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Guy Pederson, bass:

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Mitchell, bass; Fred
drums; Mongo San-
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umpets; Milt Bern-
Rosa, Dick Perish,
tuba.

★ 1/2
as leader, 28-year-
Horn has chosen
which to present
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(age 32)

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Jazz Record Reviews

(Continued from page 30)

Allan Ferguson composition *Moods* to the intimacy of a sole nonjazz work for trio by Fred Katz, *Romanze*. There's ample room for wailing, too, in *Chloe*, *Yesterdays*, *Blues*, and *Truth*.

As a jazz flute soloist, Horn is very much more satisfying than on sax. Accorded the flute treatment here are *Chloe*, *Parable*, *Yesterdays* and *Reminiscence*. On the Afro-Cuban *Parable*, moreover, he alternates between C flute, alto flute, and piccolo with ear-twitching skill.

Though authoritative and unrestrained, Horn's jazz alto sax is characterized by a certain hardness, even coldness of tone. There appears also to be much of Art Pepper in his style: the sudden darts, swoops, and quickly enunciated phrases on *Blues* and *Effervescence*, for example.

Ferguson's *Moods* is a compositionally sound, brassy exciting showcase for the reedman on alto sax (*Effervescence*), moody alto flute (*Reminiscence*), soaring piccolo (*Exuberance*) and clarinet (*Ebullience*). There's some very tasteful bluesy muted trumpet (Williamson?) meandering through *Reminiscence*. *Ebullience* is characterized by some brilliant Mitchell bass and veoman tuba from Callender. Horn's piccolo on this track will have the hi-finiks screaming with delight.

Soloists Bean and Bunker in the small-group numbers acquit themselves fluently. Bean impresses as a rising jazz guitarist of stature. Bunker's vibes touch is often gentle, almost tentative at times.

The Manne-Mitchell-Katz rhythm section is perfect for the part. In the main, the three restrict themselves to the vital task of propulsion; but dig the brief and brilliant Shelly flurr in *Yesterdays*.

A most pleasant, well-balanced jazz set, in which all concerned turn in superior performances. In stereo it could become *must* inventory. (J.A.T.)

Moe Koffman

THE "SHEPHERD" SWINGS AGAIN—Jubilee 1074: *Flute Salad*; *Marty's Mortar*; *Doxy*; *Alone Together*; *Bermuda Schwartz*; *What Can You Do*; *Cloud Nine*; *Sure It is*.

Personnel: Moe Koffman, flute and alto sax; Ed Bickert, guitar; Hugh Currie, bass; Ron Rully, drums.

Rating: ★ ★ ★

Hard on the heels of the best selling single, *Singin' Shepherd Blues*, appears this jazz set of seven originals and one standard (*Alone*) that places the Canadian reedman on a par with most popular state-side flutists.

Moe's style is simplicity itself. His flute tone is forthright, yet with enough of a distinguishing quaver to guarantee him an identifiable sound.

The "A" side of this album is wholly composed of flute numbers with that catchy, "shepherd" sound. On the "B" side, however, the boys stretch out and wail, with Moe switching to clear-toned, modern oriented alto and guitarist Bickert demonstrating a forceful and intelligent solo style.

One wonders why the Jubilee a&r department decreed such distinct division. It's a cinch that disc jockeys who may be moved to give a spin to this album will concentrate

on the more stylized flute tracks on side one. But maybe that's the idea . . .

One thing certain: This album is bound to boost the popularity of jazz flute to a new high. And when poll time comes around this year, just watch Mr. Koffman, folks.

Incidentally, it is a real pleasure to read such clean, unpretentious liner notes as are penned here by the Toronto *Telegram's* Helen McNamara. (J.A.T.)

George Lewis

THE SINGING CLARINET—Delmar DL-203: *Jerusalem Blues*; *Careless Love*; *Dippermouth Blues*; *Ain't Gonna Give Nobody None Of My Jelly Roll*; *Dallas Blues*; *Tin Roof Blues*.

Personnel: Lewis, clarinet; Kid Howard, trumpet; Jim Robinson, trombone; Alton Purnell, piano; Lawrence Marzaro, banjo; Alcide Pavageau, bass; Joe Watkins, drums.

Rating: ★ ★ ★

A group of venerable traditional classics done here in the established Lewis manner.

The sides stem from sessions cut in San Francisco in June, 1953, and this set, completing the three LP's from the date, features a gem in Robinson's trombone solo on *Dippermouth*.

Drummer Watkins contributes a couple of wry vocals. The ensembles are vigorous and often heady, but Lewis sounds out of tune on several. (D.C.)

Herbie Mann

HERBIE MANN WITH THE WESSSEL ILCKEN TRIO—Epic LN 3499: *Lady Back*; *Little Girl*; *Imagination*; *Love Is Here To Stay*; *The Lady Is A Tramp*; *Dear Old Stockholm*; *Falling In Love With Love*; *Summertime*; *Bliss For Leila*; *Lover Come Back to Me*; *Try a Little Tenderness*; *Alto-Blues*.

Personnel: Mann, flutes (tracks 1, 3, 4, 5, 7, 8, 10, 12) and tenor (tracks 2, 6, 9, 11); Ado Brodbloom, trumpet (tracks 2, 5, 9); Pim Jacobs, piano; Rudd Jacobs, bass; Wessell Ilcken, drums.

Rating: ★ ★

Herbie Mann 12" LP No. 14 was made in Holland in 1956. Since it has got to that many, you probably don't need anyone else to tell you what he thinks it's like. But I'm willing to try.

Mann has the kind of lyric talent which really makes something of *Imagination* and *Summertime*. Both are slow ballads and both are played with tenderness, but the point is that on both, there is some real exploration of the melodies and their structures and the creation of some really imaginative lines on their chords. They are bound to be called "sentimental" performances by some, but they are not—the kind of melodic strength and originality that Mann's improvisations on them have could not possibly be merely sentimental.

The rest of the set is in up tempos and done on concert and alto flutes and Geuzian tenor. On these, Mann strings together more or less predictable phrases with, on flutes, a technical and emotional facility that borders on glibness; and, on tenor, a bit less facility and a bit less originality.

The late Wessell Ilcken seems (here, at least) to have been a rather unresponsive drummer and Brodbloom's trumpet does not sound like that of an experienced musician. (M.W.)

Jimmy Mundy

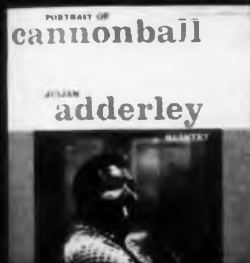
ON A MUNDY FLIGHT—Epic LN 3475: *Little Girl*; *The Slow One*; *Sugar Daddy*; *My Heart Sings*; *Hoot 'n' Holler*; *Ivory Moon*; *I Remember April*; *Everybody Loves My Baby*; *Gooly Guitar*; *Mundy Flight*; *The Petite Waltz*.

(Continued on page 34)

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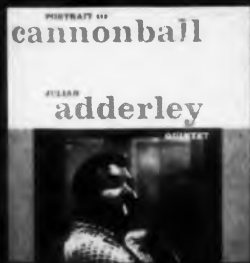
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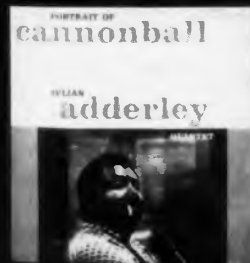
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page 34)



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Jazz Record Reviews

(Continued from page 32)

Silks And Satins; Movin' Around; I Found A New Baby.

Personnel: Tracks 1, 4, 7, 8, 11, 14—Joe Wilder, trumpet; Budd Johnson, bass clarinet and tenor; Elman Rutherford, bass clarinet, flute, baritone; Rex Peer, trombone; Jimmy Jones, piano; Kenny Burrell, guitar; Don Lamond, drums.

Tracks 2, 3, 5, 6, 9, 10, 12, 13—Jimmy Notting-ham, trumpet; Jerome Richardson, flute, bass clarinet, baritone; Urbie Green, trombone; Dave Martin, piano; Joe Benjamin, bass; Gary Chester, drums; Johnson, bass clarinet and tenor; Burrell and Everett Barksdale (tracks 12, 13 only), guitar.

Rating: ★ ★

Mundy, an ex-Earl Hines, Benny Goodman, Gene Krupa, and Count Basie arranger, leads a group of jazzmen in a program of miniatures on this LP. Many of the charts manifest a studied use of devices.

The 14 tracks are too brief to be a genuine test of either the arranger or the performers. As a result, the performances are generally superficial. Mundy manages to create a large sound from this group, due to his awareness of coloration and dynamics. However, these tracks are more fragments of compositional ability than self-sustaining, provocative entities.

I'd like to hear Mundy approach half this number of tunes with twice as many men. (D.G.)

Hank Mobley

HANK MOBLEY—Blue Note 1568; *Mighty Mae and Joe; Falling in Love With Love; Bags Groove; Double Exposure; News.*

Personnel: Mobley, tenor; Curtis Porter, alto, tenor; Bill Hardman, trumpet; Sonny Clark, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★ ★ ★ 1/2

One of the nicer things about Al Lion and associates in the Blue Note firm is that they don't hesitate to present new talent they consider worthwhile.

On this set is presented 29-year-old Philadelphia saxman Curtis Porter, who is equal to the company. Although it is Mobley's date, the leader allows generous space for the wailing of his fellow reedman, which makes for a high degree of hard blowing.

Porter's alto and tenor work is more intensely staccato than Mobley's. He skips through his solos with light-footed adroitness, delicately sparring with the changes. And always he swings hard.

Trumpeter Hardman remains a wishful spokesman for the late Clifford Brown. Though he blows with controlled ferocity and biting tone, he lacks the sense of construction and taste so necessary to major status.

Clark, Chambers, and Taylor combine in a churning rhythm section, with Sonny's frequent solos gems of taste and swing. His rippling touch and original, melodic constructions contribute much to the album's rating.

Of the three originals here, Porter wrote two (*Joe and News*); *Exposure* is Mobley's. None is outstanding compositionally, but *News* offers an attractively melodic theme.

Mobley's tenor is big, bustling, hard, and virile—but still a considerable cut below the level established and sustained by Sonny Rollins and John Coltrane. When he speaks, though, it is with authority.

The good moments are many in this set, and quite a few of them come from the horns of newcomer Porter. Let's hear more of him. (J.A.T.)

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Vito Price

SWINGING THE LOOP—Argo 631; *Swinging the Loop; Monkey's Tune; Why Was I Born? Daddy; In a Mellow Tone; Eye Strain; Time after Time; Beautiful Love; Credo; As Long as I Live.*

Personnel: Price, tenor and alto (track 5), with (tracks 1, 2, 3, 4, 5) John Howell, Bill Hanley, trumpet; Paul Crumbaugh, trombone; Barrett O'Hara, bass trombone; Bill Calkins, baritone; Marty Clausen, drums; Max Bennett, bass; Remo Riondi, guitar; Lou Levy, piano; (tracks 6, 7, 8, 9, 10) Levy, Bennett, Freddie Green, guitar, and Gun Johnson, drums.

Rating: ★★★★★

Price is one of a group of fine jazz musicians located in Chicago (Sandy Mosse is another, and John Howell and Remo Riondi are a couple more). This set is his first, and it's a good start.

Basically, Price is big-toned and singing, somewhat in the Al Cohn tradition. He cooks, and he can be stirring on a ballad (note particularly *Why Was I Born?*). Side 1, made with a small band, achieves a bigger band sound through the writing of Bill McRae, a fellow WGN staffer with Price.

As he points out in his liner, Price is "not trying to blaze new paths." And he's "not a far-out musician." What he is, judging by his playing, is a happy reedman who likes to blow, wail a little, and play melodically a lot. So, although no new trails are blazed and no frontiers are opened, he emerges with a worthwhile set of originals and standards that swing loose and easy.

Don Bronstein gets five stars for his happy cover picture. (D.C.)

Shorty Rogers

AFRO-CUBAN INFLUENCE—RCA VICTOR LPM 1763; *Wuayacanjanga Suite; Manteca; Moon Over Cuba; Viva Puente; Un Poco Loco.*

Personnel: Rogers, leader; Al Porcino, Ray Triscari, Ed Leddy, Don Fagerquist, Buddy Childers, trumpets; Frank Rosolino, Harry Betts, Bob Enevoldsen, George Roberts, Ken Shroyer, trombones; Bud Shank, Bob Cooper, Herb Geller, Bill Holman, Bill Hood, Chuck Gentry, reeds; Joe Mondragon, bass; Shelly Manne, Modesto Duran, Carlos Vidal, Luis Miranda, Mike Pacheco, Manuel Ochoa, Juan Cheda, Frank Guerrero, drums; Sirelda Gonzalez, specialty maracas.

Rating: ★★

A pack of drummers does not a successful Afro-Cuban LP make.

Rogers assembled eight drummers and a full-scale studio band in an attempt to create an Afro-Cuban jazz mood. For the most part, this attempt is a failure.

Although the performances are on a superlative professional level (technically speaking), the material is rigidly conceived and unimaginatively presented.

Wuayacanjanga, a Rogers-Vidal-Duran effort, combines churning rhythms, vocal chants and shouts, brass riffs, and brief jazz-inspired solos, in a generally dull fashion. The suite is well-executed, in terms of basic musicianship, but its content is dreadfully boring.

The remaining four tunes are stiffly done, too. *Manteca*, without Dizzy's horn to enliven it, becomes little more than a series of drum solos; however, one of these solos, by Manne, is genuinely fascinating. *Cuba* amounts to a series of undistinguished solos. Rosolino's solo on *Puente* is the most significant single solo on the track and almost saves it. Bud Powell's *Loco* is given a heavy-handed interpretation, with the brass section more oppressive than inspiring.

If the technical skill inherent here had been devoted to more enlightened compositions and arrangements, this could have

been a stirring LP. It's a shame to waste this sort of ability. (D.G.)

Bob Scobey

COLLEGE "CLASSICS"—RCA Victor LPM-1700; *I've Been Working on the Railroad; Let the Rest of the World Go By; We'll Build A Bungalow; I've Been Floating Down the Old Green River; Let Me Call You Sweetheart; Absinthe Frappe; Put on Your Old Grey Bonnet; Shine on Harvest Moon; The Whiffenpoof Song; There's A Long, Long Trail; You Tell Me Your Dream, I'll Tell You Mine; Wedding Bells Are Breaking Up that Old Gang of Mine.*

Personnel: Scobey, trumpet; Clancy Hayes, banjo and vocals; Jack Buck and Dong Skinner, trombone; Pete Davidin, clarinet; Clyde Pound, piano; Tom Beeson, bass; Davey Black, drums; Bill Stegmeier, arranger.

Rating: ½

Scobey was one of the best musicians in the Lu Watters band, the group which started the San Francisco revivalist movement. In it, and in his own earlier groups after it disbanded, there was, successful or not, a serious (and exuberant) attempt to recreate, out of love and respect, a jazz style of the past.

Since then, Scobey has obviously had different intentions and has been playing a kind of fairly tasteful hokum in which even the solos were melody with decoration, and apparently in which only such things as Davidin's playing in the ensembles here are intended to be musically interesting.

The title and tunes indicate what's up here. There are even some unison vocal choruses. Clancy Hayes has always seemed to me a very affected singer but he sounds a little less like he just popped out of a questionable vaudeville show here.

Although less than poor as jazz, is it good hokum? I don't think so. It doesn't have that quality of un-selfconscious energy (one thing the Watters band did have) that might have made it so. (M.W.)

Toshiko

THE MANY SIDES OF TOSHIKO—Verve 8273; *The Man I Love; Minor Mood; After You've Gone; We'll Be Together Again; Studio J; Tosh's Fantasy (Dawn A Mountain; Phrygian Waterfall; Running Stream); Bags' Groove; Imagination.*

Personnel: Toshiko Akiyoshi, piano; Gene Cherico, bass; Jake Hanna, drums.

Rating: ★★★★★

If Toshiko ever can shake the shadow of Bud Powell that hovers over her playing and forge a distinct personality of her own, she probably will find herself in the top-most league of modern jazz pianists.

Present Powellisms aside, she now displays in this, her best album, some admirable jazz qualities. First, she undeniably swings. She's got self-assurance and a crisp cleanliness of touch. Her left hand is stabbingly assertive and controlled.

A fundamental weakness, however, is her tendency to repeat frequently the same licks and figures. But this, too, is apparently the result of the Powell influence. Also, as noted by liner writer Nat Hentoff, there's "... a touch too much of heavy romanticism ..." in her ballads just as there is in Bud's. There is also a heaviness, a plodding feel which stirs the impression that she is unsympathetic to the two chosen ballads here, *Again* and *Imagination*.

Some of the best moments occur in *Phrygian*, an exotic piece in 5/4 meter with blues insinuations.

Throughout an important contributor to the good feel is drummer Hanna, who, with an adequate Cherico, drives the bus all the way. (J.A.T.)

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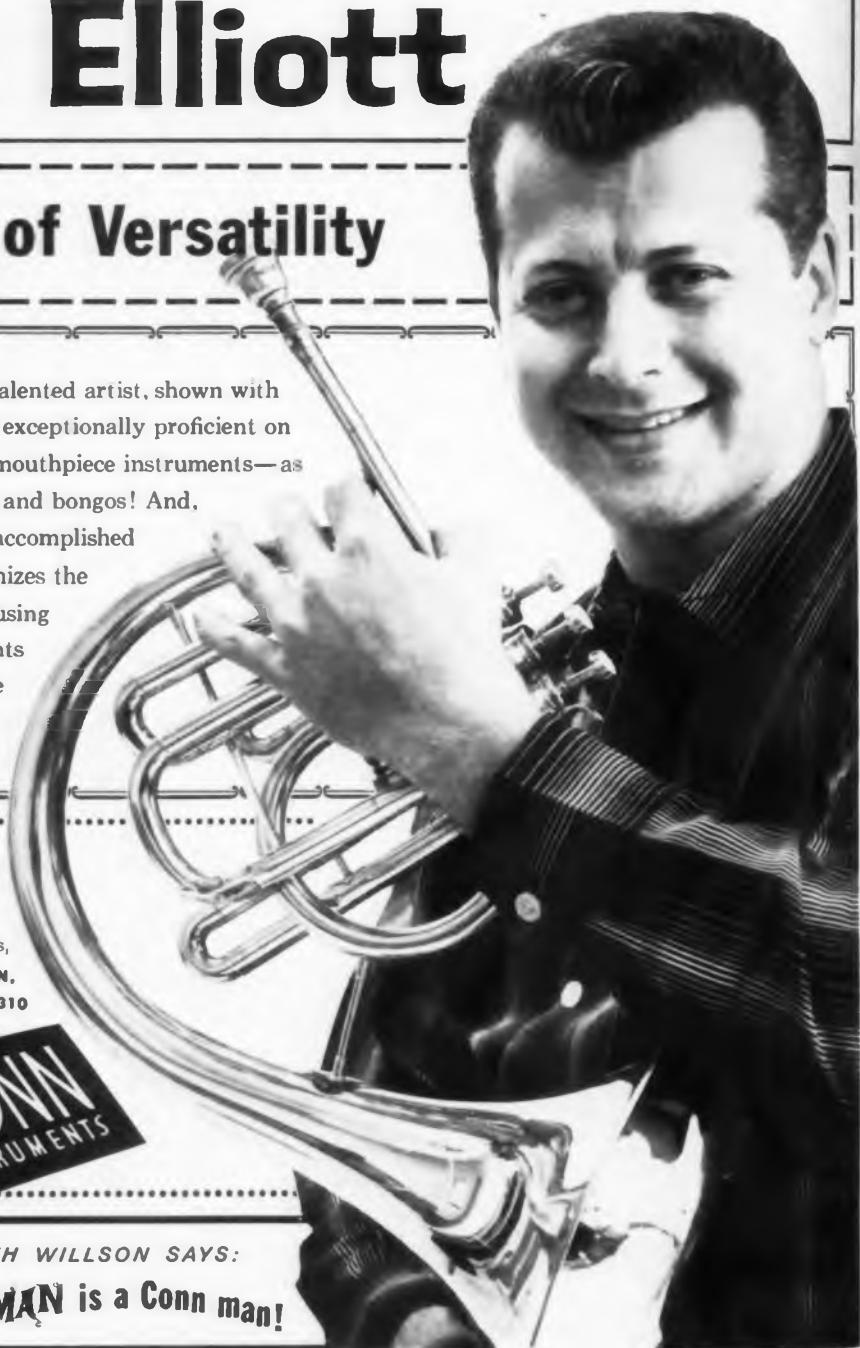
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By Leonard Feather



■ Randy Weston, the foremost piano delegate from Brooklyn, has the height and physique of a basketball player, plus the manual facility and musical imagination of a major talent. A year after his first album, on Riverside, hit the market in 1954, he won the *Down Beat* Critic's poll as new star of the year. Since that time, he has fulfilled the promise shown in those early years, when he appeared to be mainly an offshot of Thelonious Monk.

Today, Weston has a style and a reputation that are as individual as Monk's. As could be deduced by those who heard his set at the Newport Jazz festival last summer, he has made a valuable corollary name for himself as the composer and interpreter of a series of jazz waltzes.

This was his first time under the analytical ear of the *Blindfold Test's* tape-recording machine, which assures a verbatim report on all the interviews with blindfoldees. He was given no information about the records played, with the exception of the answer to his question on the last record played.

The Records

1. Dave Brubeck quartet. *Heigh-Ho* (Columbia).

You know, Leonard, I don't recognize the musicians on it. I guess it's an example of trio jazz . . . It's nothing original. I listen to a lot of jazz of this sort, and it seems typical. The musicians sound competent enough, but it's not my type of record . . . I don't consider this good jazz. I'll give it 1½ or two stars.

2. Chico Hamilton trio. *These Foolish Things* (World-Pacific). Freddy Gambrell, piano.

That sounds like *These Foolish Things*. It was interesting, but I think the pianist made too great an effort to be dissonant. I didn't feel any real beauty . . . You know, to me the most important thing in jazz is that blues feeling, regardless of whether it's an up-tempo or not.

I thought this artist made an effort to be way out, and I didn't feel any warmth. One star.

3. Earl Hines. *Lulu's Back in Town* (Fantasy).

Again, I don't recognize the pianist, but he's certainly been influenced by Earl (Fatha) Hines tremendously. I rather liked it—it was nice. I got the feeling that the pianist was influenced by Hines and Wilson . . . I'll give that three stars . . . I feel it's not Earl, but it swung in a light kind of sense.

4. John Lewis. *The Bad and the Beautiful* (Atlantic).

Well, Leonard, I think the theme is pretty. I've never heard it before . . . It was nice music for listening, but I wouldn't consider that jazz—I didn't get a jazz feeling at all. It sounds like the kind of thing that might be in back of a movie. I'll give it two stars.

5. Horace Silver quintet. *No Smokin'* (Blue Note). Art Farmer, trumpet; Louis Hayes, drums.

That sounded like Max Roach's group . . . I'm not sure of the personnel . . . It sounded like Brownie on trumpet. I enjoyed it very much, and I'll give it about 3½ stars. They were swingin' and drivin' . . . The arrangement was okay. I liked the piano—I think it's Richard Powell. If it was Max, Max sounds very good.

6. Harold Land. *Speak Low* (Contemporary). Rolf Ericson, trumpet; Frank Butler, drums.

Well, it sounds like Art Blakely, and I think it sounds like Bill Hardman on trumpet. It's a swingin' album with a tremendous amount of blues feeling. I would give it 3½ stars . . . The tenor player's got me confused—I don't know whether it's Johnny Griffin or not. I enjoyed it.

7. Shelly Manne and Friends. *Progress Is the Root of All Evil* (Contemporary). Andre Previn, piano.

They had a nice sound together . . . It's a novelty number—nothing particularly outstanding. I'll give it

about two stars . . . I have no idea who it was.

8. Modern Jazz Concert. *All Set* (Columbia). Milton Bobbitt, composer.

You can take it off—I've heard enough. I don't know what to make of that . . . It certainly isn't jazz . . . Is it supposed to be jazz? (Feather: The title of the album is *Modern Jazz Concert*.) I don't see any connection between this and jazz . . . I've heard some things of this kind—it's not jazz, and it's not classical music—it's somewhere in between.

I wonder if the composer, and the musicians involved in things like this, can be sincere. It sounds like a joke against jazz and like a bunch of guys playing a lot of exercises. I can appreciate Bartok, Shostakovich, Schoenberg, Alban Berg, and any of the great modern classical composers, but I consider this a waste of tape and time—the kind of thing that shouldn't be recorded. No stars.

Afterthoughts By Randy

I would give five stars to anything by Ellington, Monk, Tatum, Charlie Parker.

Feather: Do you think jazz may be moving in the direction of the music in that last record?

Weston: I don't believe jazz will move in the direction of that last record, but I believe people may be led to believe that kind of music is jazz . . . But I think jazz, as I conceive it, will survive.

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heard in person

Louis Armstrong

Personnel: Louis Armstrong, trumpet; Peanuts Hucko, clarinet; Trummy Young, trombone; Billy Kyle, piano; Mort Herbert, bass; Danny Barcelona, drums; Velma Middleton, vocals.

Reviewed: First and fourth nights of two weeks at Easy Street, San Francisco.

Musical Evaluation: Armstrong's overwhelming showmanship, laced with his historical and emotional identification, makes objective appraisal more difficult.

Is his uncanny ability to liquefy even the stoniest listener an entertainer's trick, an advantageous use of his symbolic place in jazz, or art? It is probably a combination of all three, but the intense excitement that Armstrong transmits, after playing the same songs hundreds of times, can only be explained by a large creative reservoir.

At 58, Armstrong's sure phrasing, dramatic range, incredibly big sound, and extraordinary sense of time remain nearly as impressive as ever.

The imaginative leaps into unknown territory are gone, but in their place is a greater regard for lyricism and subtle melodic paraphrase. There is less agitation and nervous tension now than there was in his work 30 years ago. His sensitivity to each of the other musicians seems more acute now, too, and he pushes, restrains, or pulls them as the need arises.

Hucko adds new interest and dignity to the group. His high level of musicianship and integrity appears to have had a salutary effect on other members of the company, who now avoid lengthy displays of tasteless tomfoolery. (Young, though, seems to excrete vacant noise as if he honestly can't help it.)

Even Miss Middleton is trying to sing well, which, if nothing else, reveals her courage.

Herbert is a thoroughly competent and appropriately showy bassist.

Barcelona, a Hawaiian Gene Krupa, is fun to watch, as drummers used to be. He swings, too.

Kyle remains Kyle — polished, proper, and pulsative.

Armstrong must be considered a swing ("mainstream," if you like) musician, using men, material, and concepts of the 1930s. He sells jazz

with showmanship. He is part of a stage profession that has included Dusty Fletcher, Cab Calloway, Bill Robinson, and Bessie Smith, and his "business" is not Uncle Tomism. (If it is, then performers like Eddie Cantor, Fannie Brice, and Harry Lauder are guilty of "tomming," too.)

The authoritative and personal music of Armstrong is still very much worth hearing.

Audience Reaction: Everything Louis offered—even off-color jokes, too many "encore" endings, and occasional jivey inanities—was warmly accepted and appreciated.

His audiences usually are charged with a preformed conviction that they are about to witness something very special, and Easy Street's high tariff (\$2.50 at the door, plus a two-drink minimum) helped confirm that impression. In short, the crowd was with and for Louis all the way.

Commercial Potential: Armstrong is one of the few names left in show business who can draw anywhere, anytime. Week nights, rainy nights, jazz clubs, concert halls, ballrooms, hotels—the magic of the name overrides location or environment.

—dick hadlock

Blee Blop Blues

Hollywood — Reprinted from the Sept. 8, 1958, *Billboard* is this (slightly edited) story:

"New York — Columbia Records has an all-out promotion planned for its new recording of *The Blop* sung by the Blops and from the picture of the same name. The picture . . . is a horror-science fiction effort for the teen trade. The discery has a tie-up with the Fred Astaire dance studios to help push a new dance called . . . *The Blop*, and the record firm will promote both the disc and the dance via streamers, window cards, etc., in . . . stores. The singing group on the disc, the Blops, is reputed to be a well-known Columbia vocalist, five-tracked."

Unless producers of The Blop, a Paramount-released science-fiction-horror film, act quickly and change the spelling of their title, a lot of folks are likely to get horribly mixed up.

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(Continued from page 8)

British bandleader Johnny Dankworth is collaborating with composer Matyas Seiber on a work commissioned by the Royal Philharmonic Society to feature jazz band and orchestra . . . Washington's WMAL will broadcast two hours of jazz five nights a week, with Felix Grant at the helm . . . Riverside cut a set including Dizzy Gillespie tunes by Philly Joe Jones and a group with Nat Adderley, Johnny Griffin, Julian Priester, Tommy Flanagan, and Jimmy Garrison . . . MG-M is set to unveil a new label called Metrojazz, with November releases including Sonny Rollins' big band session and *United Nations*, featuring Toshiko and an international group.

IN PERSON: Sonny Rollins joined Thelonious Monk's group at the Five Spot . . . Ben Webster sat in one night at the Metropole, and witnesses report that the blowing by Ben and Coleman Hawkins, and the drumming by J. C. Heard, were something else . . . Gene Rodgers and his group, who have a Mercury LP due soon, opened the new Broadway cocktail lounge in the posh Hotel Astor . . . Don Shirley drew standing ovations after every set at the Hickory House, where he is working with bass and cello . . . Count Basie is booked into Birdland for the New Year's Eve festivities . . . Carmen McRae opened at the Village Vanguard, and Ernestine Anderson is due soon . . . Rex Stewart, Buster Bailey, Ben Webster, Sonny Greer, J. C. Higginbotham, Cliff Jackson, and Leonard Gaskin did a concert to open the season at Sarah Lawrence college . . . Pianist Myke Schiller sat in for Thelonious Monk at the Five Spot when Monk skipped a set to make Mary Lou Williams' concert . . . Mat Mathews is touring Europe, his first trip back in 10 years. The Brussels fair and the Dutch trade fair at Utrecht are on the itinerary . . . Bobby Brown closed the Blue Rail in Jamaica and opened at the Colonial Inn, Brooklyn, on a weekends policy . . . Jay Cameron and his group, with trumpeter Freddy Hubbard, pianist Don Freedman, bassist John Orr, and drummer Danny Richmond, opened at the Turbo lounge for at least a month . . . John Chowning's Collegiates closed the C'Est La Vie in Philadelphia for another year at Springfield, Ohio, and the college scene . . . Lionel Hampton did a concert for Hadassah and the Israel

bond drive, playing his *King David Suite*, and singing four songs in Hebrew. Hamp is scheduled to visit Israel on his sixth world tour, which starts in December . . . Former Benny Goodman vocalist Lynn Taylor has a lead in the forthcoming play, *Anatol* . . . Joe Saye's trio moved into the Versailles . . . Nat Cole is due at the Copa late in October.

ADDED NOTES: RCA Victor released its first stereo singles, selling at \$1.15 . . . Roulette signed Cathy Carr and Julius LaRosa . . . Camden has a Dixieland and New Orleans set coming up with collector's items by Jelly Roll Morton, the Original Dixieland Jazz Band, King Oliver, Sidney Bechet, Ben Pollack, and Bunny Berigan . . . Lionel Hampton, Gene Krupa, Roy Eldridge, Jane Morgan, Bob Crosby, and Hoagy Carmichael are set for the CBS-TV Nov. 10 "jazz" spectacular . . . LPs by Les Brown and Pearl Bailey are among low-price reissues on the Vocalion label, out of Decca's vaults. Colpix Records bought some Tommy Dorsey tapes made just before the trombonist's tragic death . . . The Roxy theater will return to the stage show policy with a different format . . . Milton Berle signed Billy May as conductor and arranger on his NBC-TV series.

Chicago

JAZZNOTES: Marian McPartland, during her recent London House stay, cut an LP with rhythm section for Argo. She's severed her ties with Capitol . . . Tom Brown's VIP club, noted as a new jazz club in the news section of the Oct. 16 issue, did not materialize as scheduled. Brown discovered that the venture required more funds than he possessed . . . Ahmad Jamal, one of Argo Records' prize packages, recently signed with Music Corporation of America . . . The owners of the Preview lounge are searching for Dixieland groups; they'll hold auditions for Dixie units the afternoon of Oct. 29 at the club. Interested leaders can phone the club . . . The Northwestern university jazz society has set a three-hour film program on *The Film and Jazz* for Tech auditorium in Evanston the evening of Nov. 13 . . . CBS staff trumpeter Don Jacoby will be among the half-time entertainers at the Michigan-Iowa college football game on Nov. 1 and the Washington Redskins pro game on Dec. 7 . . . Bob Centano, whose first big band was cut for Stepheny, is working on a second LP, this one for King . . . Bunky Green, playing

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alto sax and flute, is inspiring impressive favorable comment from jazzmen visiting Milwaukee, where Green heads a group at the Celebrity club . . . The fifth of a series of invitation-only jam sessions took place at the Mayfair hall in Peroria recently, with the Zeke Sander band among the groups featured . . . Dom Geracy has taken over Bill Scott's band.

IN PERSON: Dakota Staton and The Mastersounds are at the Blue Note. Sarah Vaughan returns to the club on Nov. 11 for two weeks, with Harry James band revisiting the Note beginning on Nov. 26, for one week. Stan Kenton's band is set for the Dec. 3-11 slot at the club . . . Jonah Jones' spirited quartet is at the London House. Ed Higgins' trio continues on the Monday-Tuesday shift . . . June Christy is at Mister Kelly's. On Nov. 3, Peg Detrick and Gene Baylos arrive at Kelly's, with Della Reese and Shelly Berman following on Nov. 24 . . . Hal Iverson's quartet is at the Preview. Franz Jackson's Dixie group continues on Monday and Tuesday evenings at the club, doubling at the Red Arrow in Stickney on weekends . . . Georg Brunis is at the 1111 club, naturally . . . Dixie reigns at Jazz Ltd., too . . . Danny Alvin's Dixie group is at Basin Street, at Western and Lunt . . . Frank D'Rone, who recently cut his first Mercury L.P. with charts by Bill Russo and Dick Marx, continues at Dante's Inferno . . . Johnnie Pate's trio is at the Mardi Gras on Rush St. on Thursday, Friday, and Saturday evenings . . . Dave Remington's group is at the Wagon Wheel in Rockton . . . Jimmy Ille and followers are at the Brass Rail on Monday and Tuesday nights . . . Eddie South and Max Miller continue at the Golden Lion Inn of the Sheridan Plaza hotel . . . Bob Owens quartet is at the Playboy lounge on West Belmont . . . Chet Roble remains one of the most attractive fixtures in the Sherman hotel's cocktail lounge . . . Andy Anderson's group is at the Coral Key on Skokie highway on Friday and Saturday. Included are Anderson, tenor; Pete DeVincent, trumpet; Arnie Teich, piano; Bob Schmitzer, bass, and John Ficonia, drums. The same group, minus DeVincent, is at the Ivy lounge, on Higgins Rd. near Harlem, on Tuesday evenings.

The McGuire Sisters are at the Chez Paree. Tony Martin follows on Nov. 2, with Eydie Gorme opening on Nov. 16 . . . Johnny Mathis is set to return to the Black Orchid on Dec. 4 for two weeks . . . Jose Greco and company are at the Empire room of the Palmer House . . .

Phyllis Branch is headlining the current revue at the Blue Angel.

ADDED NOTES: A Flamenco concert featuring guitarist Carlos Montoya is set for Orchestra hall on Oct. 24 . . . The first graduate course in electronic music is being offered this term at the University of Illinois. Prof. L. A. Hiller, composer of works utilizing electronics principles, will conduct the course . . . The seventh annual high fidelity show here in late September attracted more than 38,000 visitors to the Palmer House hotel.

Los Angeles

JAZZNOTES: With *The Five Pennies*, Red Nichols' biopic, finally ready to roll at Paramount. (Danny Kaye plays the trumpeter), Bob Crosby and Shelly Mame were added to the cast. Studio report said that Shelly would "do his specialty as a drummer with the Pennies. His Dixieland specialty, we presume *Night Of the Quarter Moon* (M-G-M) is the latest movie to be scored to modern jazz.

IN PERSON: The Stan Kenton band is set to play the Crescendo during Christmas and New Year . . . Looks like Shorty Rogers' Giants will remain the permanent group at Jazz Cabaret Thursdays through Sundays. Richie Kamuca is now Shorty's tenor man . . . Thanks to unceasing nightly promotion over KBLA's *Voice Of Jazz*, the Sunday *Jazz Scene* at the Strip's Renaissance has become the session of the week. Bob Dorough's *Jazz Envoys* is the anchor group . . . Pianist Freddie Gambrell and bassist Ben Tucker are in their fourth month at the Sticky Wicket in Santa Cruz, 75 miles from San Francisco . . . Jonah Jones' only west coast appearance was at a Concerts, Inc., concert with the Dave Brubeck quartet and Buddy Collette quintet at Santa Monica Civic auditorium the 14th . . . Pianist Carla Borg leads her own trio Thursday nights at the arm Ash Grove where she's got the rhythm instruments playing a melodic role . . . Tuesday nights at the Renaissance, Paul Bley and Herbie Spanier do piano-trumpet duets under the label, "Serious Jazz." For people who aren't very hungry? . . . Harry Babasin's Jazzpickers can be heard every Sunday at John's club in Santa Ana and Fridays-Saturday at the Coventry Inn on Foothill blvd. in Arcadia.

Quite a few people are getting pretty excited about Moises Alejandro, young blind pianist who plays the El Sereno club week . . . Freddie Gruber's trio still plays

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sides at El Monte's Caprice, now
the only after-hours jam joint left in
town.

ADDED NOTES: To make sure
business is taken care of, Vic Damone
has pianist Bill Miller and drum-
mer Artie Anton with him at the
Las Vegas El Rancho . . . Guitarist
Dempsey Wright cut his first LP
for Audex Records, with Richie
Kamuca, Vic Feldman, Ben Tucker,
and Stan Levey. Bill Holman super-
vised . . . Julie London made ASCAP
with her title tune from U-I pic,
Voice In the Mirror . . . Long time
conductor-arranger for Ernie Ford,
Jack Fascinato was pacted exclusiv-
ly with Capitol . . . And how about
that too much "Siamese" album
cover on Challenge's jazz version of
The King And I by the Gerry Wig-
gins trio? . . . Folk singer Odetta is
now in the midst of a national con-
cert tour which will wind up in
Carnegie Hall in December . . .
Chairman Bill Ross of the Duke
Ellington Jazz Society gleefully re-
ports membership rose several hun-
dred in the past two months. DEJS
now boasts members from 18 coun-
tries, has approximately 1,200 mem-
bers—including Mr. Barney Bigard,
U.S.A. . . . Doodles Weaver now
leads his own quartet . . . Capitol
pianist Paul Smith colabbed again
with Gil George and came up with
a "family rock and roll" title tune
for Walt Disney's *The Shaggy Dog*
. . . Columbia Records will release
the soundtrack of *Porgy And Bess*
. . . Dooto Records sent its new \$1.98
Authentic line (one initial jazz LP)
into the supermarkets.

San Francisco

JAZZNOTES: Bing Crosby, Phil
Harris, and Frank Sinatra were
among the fans who packed Easy
Street throughout Louis Armstrong's
two weeks there last month . . . Cal
Tjader taped a new album for Fan-
tasy, using a string quartet, and Paul
Horn on flute . . . Ralph J. Gleason's
column is now syndicated in 15 news-
papers in the United States and Can-
ada . . . Dave Brubeck turned down
a South African tour because he was
asked to take an all-white group . . .
Burt Bales re-recorded an album of
piano solos for Cavalier.

A local daily ran this ad for Max
Roach's opening at the Blackhawk:
"Opening Tomorrow—Hal Roach &
4." . . . Folksinger/pianist Jesse Full-
ler is getting a few offers since his
new Good Time Jazz LP . . . Ex-
Scobeyite Bill Napier appears at
modern sessions these days, breaking
it up with his bass clarinet . . . A

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small "festival" in Lafayette on Sept. 28 featured the Mastersounds, the Brew Moore-Dickie Mills quintet, and the trios of Chris Ibanez and Jackie Taylor . . . Virgil Gonzales' spirited big band, heard at Monterey, is hoping to hang together and escape the almost inevitable "rehearsal" category.

IN PERSON: Mel Torme went into Bimbo's 365 in late September . . . Lizzie Miles was added to Joe Darensbourg's band at Easy Street until Louis Jordan took over in mid-October at the successful new club . . . June Christy drew impressive crowds to Fack's II during her run last month . . . While appearing at the Fairmont hotel, French singer Patachou was featured at local I Am an American Day events.

—dick hadlock

Lennie Tristano

(Continued from page 18)

ity. That's one thing I have against concerts. I don't know one concert record that is great jazz.

"I do feel this: People in general—and I don't mean the hippies and the fans—but more the white-collar workers . . . I feel they are coming to be more interested in jazz. I talk to a lot of them at the Half Note. They might not own jazz records or have a hi-fi set, but I feel they like jazz. This person never bugs me about a tune, and I would much rather play for that kind of audience."

Lennie said he is very optimistic about jazz and doesn't feel that hard bop is anything to worry about. Young people, he added, are attracted to it the same way they are attracted to rock and roll, "but it doesn't hold them for long. They go on to something else."

"I still feel jazz is very healthy despite the clubs and places to play," he continued. "Bird pushed through in a period more chaotic than now. I feel it will last a long time.

"But I think one of the worst elements today is the inability of men to play with each other. There are no sidemen anymore. Everybody's a star. When you had sidemen, you had people who could play together. These days the emphasis has changed from what people can do together to what one can do in his solo. Everyone contributes to him, and he doesn't care about before his solo or after.

"This kind of musician has nothing to do with the development of jazz. These people pick the brains of the developers."

Earl Hines

(Continued from Page 19)

ever area of music he cared to enter. He chose jazz, chiefly because it paid better and more quickly than classical music. A frustrated trumpeter player, Hines, in his early piano style, reflected the influences of trumpeters Gus Aiken and Joe Smith.

"Joe used to stop the crowds cold, using a coconut shell for a mute," Earl recalled, smiling. "He came to Pittsburgh with Noble Sissle and Fubie Blake. Eubie, by the way, insisted on my going to Chicago to be heard. He got me an offer from an alter-hours club there, and I took it."

Listening to Hines describe how they lured Louis Armstrong from King Oliver's band by imploring him to "come over with us young guys," it is difficult to believe that this man, who looks 40, was speaking of a time some 35 years ago.

He opened the black spinet and stretched long, powerful fingers over the keys.

"Very few pianists were using right-hand 10ths then," he said, demonstrating. "But Johnny Waters, of Toledo, could reach 12ths and 13ths and play melodies with the inside three fingers at the same time! I tried for Johnny, with my right hand, and for Jim Fellman, who had a great left, with my other hand."

Breaking away from the time-honored stride bass line and adding Armstrong-like concepts to the melodic line, Hines completed his style and upset complacent pianists everywhere.

"It wasn't difficult to compete with those one-finger-bass piano players in Chicago," said the man who cleared a path for jazz pianists. "The real test of a pianist at that time was in New York, where James P. Johnson, The Lion, and Luckey Roberts were."

In subsequent years, Hines, when he came to lead his own band—and before—had many opportunities to meet and pass that test. But now does he plan to use a big band again? He appeared uncertain but said that "the vocalists—singers like Frank Sinatra—are helping to bring back the big bands. When people become accustomed to hearing an orchestra, they will be disappointed without it. Something may happen.

"I can't afford to take the chance at this time, though. After all, I'm a family man."

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radio and tv

By Will Jones

■ When Bob Hope appeared on TV in what was announced as an hour-long version of *Roberta*, I tuned in dutifully prepared to observe it as a musical event.

My own reactions weren't as violent as those of some ardent Jerome Kern fans I have encountered since—I am at least as much a Hope fan as I am a Kern fan, and perhaps that is why—but it did occur to me that Hope has established an interesting precedent here.



By the time the show had been cut to an hour's length, and then cut some more to allow time for a Hope monolog, and then cut further so that Buick could stage its little drama within a drama ("Just 25 minutes from now, on this screen, you will see, for the first time anywhere, The Car . . ."), there just wasn't much time left for Anna Maria Alberghetti and Howard Keel to do much with Kern's score.

Broadway has made some strides toward starring non-singers in musicals—Rex Harrison talking his way through his *My Fair Lady* songs, Robert Preston not really unlimbering his baritone until well into the second act of *Music Man*, things like that—but Hope has opened new vistas for producers of TV musicals.

As I said, I wasn't too disturbed to find Hope singing *Folave* in the middle of *Roberta*—he made quite a funny thing of it, I thought—but I'm not so sure I'll feel that tolerant in coming years. Not, for instance, when a current musical for which I feel some strong attachment becomes a way to kill an idle hour on a Friday night in the future.

Suppose Hope had somehow snagged the rights to *South Pacific* instead of *Roberta* for his comedy hour. "*South Pacific* starring Bob Hope as Luther Billis." A fast chorus of *Some Enchanted Evening* by Howard Keel, a brief sampling of *I'm in Love With a Wonderful Guy* by Anna Maria Alberghetti, and then the high point of the production—the big camp show starring Luther Billis, with Hope doing 20 minutes

of gags from his wartime South Pacific file.

If that happened, I might fume the way some of the Kernphiles were fuming.

And if Hope can do it, what's to stop Jackie Gleason? Can't you just see his hour-long version of *My Fair Lady*, in which he plays Professor Higgins as Reggie Van Gleason? With the Everly brothers as special guest stars singing *Bird Dog* along about where Lerner and Loewe thought *On the Street Where You Live* was rather effective.

Martin and Lewis might not be far behind with *Music Man*.

They'd have to do a reunion bit for the first 5 or 10 minutes of the show. Then Martin could play the con man, of course, and Lewis could do the town librarian. And when the audience quit screaming and laughing at the antics possible there, there might be time for *Seventy-Six Trombones*.

A casual observer might be inclined to dismiss Sammy Kaye's *Music from Manhattan*, which follows Lawrence Welk on ABC-TV Saturday nights, as the eastern branch of the Lawrence Welk show.

I mean, when Kaye reads a good-luck wire from Lawrence Welk to start things off, and then says, by way of introducing the performers, "Now we'd like to have you meet as many members of our family," what are you to think?

But no, there are differences. Hollywood is Hollywood, and New York is New York, and it takes more than the communion of a mickey beat to bring them together.

Kaye's Manhattanites, like Welk's west-coasters, smile pretty consistently. But when the camera happens to catch a Kaye musician who isn't smiling, does he burst into a smile as soon as he notices the red light on the camera? He does not. None of that friendly western stuff for the Kaye outfit. He bluffs his way through, smile-less. And that friendly western accordion sound isn't there, either. Instead, there are those throbbing, whining saxophones. The sound of Manhattan? I suppose. But you know what I always say about Manhattan? Well, it's probably a nice place to visit, but . . .

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By John Tynan

■ One frequently wonders just how important it is to the average jazz fan-LP buyer that big dance bands be restored to the public favor they enjoyed in the '30s and first half of the '40s.

Certainly it is important to the readers of *Down Beat*. What better training ground is there for young, promising jazzmen of the future than to sweat out boot camp in the discipline of big dance band work?



One of the most encouraging signs on the band front this year is the reopening to big bands of the famed Casino

ballroom in the town of Avalon on Santa Catalina island, 26 miles off the coast of southern California.

Throughout the '30s and early '40s the Casino was a regular port of call for almost every big name band in America. For the past 17 years, however, the place had been dead. Then, this summer, the dam broke. Claude Gordon's 14-piece nabbed the Casino job for the entire season, which closed just after Labor Day.

Gordon's resounding success as resident band in the clannishly tight little town of Avalon is by no means accidental. Nor is it due to the plain fact that the "Clan" as Claude dubs his crew, comprises one of the best modern dance organizations in the country.

His principal asset is double-barreled: A young (average age: 24) lineup of enthusiastic professionals and a clear-eyed view of the band's appeal and direction.

Realizing that if he is going to make it in the big league, Claude Gordon knows three basic ingredients are essential: A highly danceable book competently executed, an identifying sound, and showmanship.

Listening to an average set, one is apt to hear many arrangements by Billy May and the other principal writer for the band, Bob Piper. The well-drilled sax section gets a good, solid sound; the brass is crisp and precise and, when Gordon moves to the rear to join the trumpets, it can shout with lungpower equal to any except Basie's, Kenton's,

Ellington's, and Richards' jazz crews. "We think we're steadily establishing an identifiable sound for the band," said Gordon between sets at the Casino. "It's that tight, punching, open-and-shut brass effect. It's featured throughout the arrangements and dancers are beginning to respond to it."

Neither Gordon nor his sidemen stoop to the funny hat style of showmanship. They don't have to. In Darts Alexander the band has a top calibre vocalist with a voice and style strongly reminiscent of Doris Day in her Les Brown days. And so far as looks are concerned—nobody has to worry about eye appeal.

Tenor saxist Cecil Hill is a decided asset to the band. Rotund and extroverted, his routine on *Sam's Song* reveals a potentiality for cutting up, a la Butch Stone and Stumpy Brown, that registers with dancers.

Looking forward to working the Avalon Casino again in 1959, Gordon is enthusiastically anticipating a network radio remote from the island. Executives from the leading webs already have visited the ballroom and the bidding is on.

One of the most impressive aspects of the Gordon Clan's musical routine is its concerts for tourists and vacationers played on the pier where the Catalina steamer docks and leaves daily.

Appropriately garbed in Waikiki type uniforms, the Gordon musicians greet the steamer when it pulls in at noon with a dance arrangement of (naturally) *Avalon* and other specialty numbers. At 3:30 p.m., just prior to the steamer's departure, the band plays a half-hour concert for the boarding passengers. Not only is this pleasant musically but it's darn good public relations.

Next year, notes Gordon, it may be possible to lower the ballroom prices, thereby encouraging more teen-agers who abound on the island during summer. But based on the business he's done at the Casino this year, this is by no means a major worry.

With signs indicating a revived public interest in big dance bands, an effort such as Gordon's and the Santa Catalina Island Company's step in hiring the band, may put the famed dance spot back in business—and into the black.

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Thelonious Monk

(Continued from Page 16)

Monk, "Thelonious, you can open your mouth when you speak."

He had answered, "I talk so plain a deaf and dumb man can hear me."

Nellie then had settled down to a nice, relaxed interview.

"Why don't you do some of those corny jokes down at the Five Spot like you did in Philadelphia?" she asked her husband.

Then to me, she said, "He would make remarks that were so timely that you would have to laugh. He doesn't even have a mike at the Five Spot because he wants to keep the singers away."

Here Monk protested. "That's (the mike's absence) because the horn would be playing into the mike," he said. "It would be too loud."

Mrs. Monk added, "Most of the people have never seen that (joking) side of him. He won't do it down there. Like last year he did a dance . . . during the solos."

Monk's comments on various subjects are always revealing:

"My music is not a social comment on discrimination or poverty or the like. I would have written the same way even if I had not been a Negro."

(Manager Colomby said, "Monk once told me that, 'when I was a kid, some of the guys would try to get me to hate white people for what they've been doing to Negroes, and for a while I tried real hard. But everytime I got to hating them, some white guy would come along and mess the whole thing up.")

Monk is definitely aware of the racial conflicts throughout the world, but even this has not penetrated his world of music.

On the sudden prominence of Sonny Rollins, John Coltrane, Frank Foster, Wilbur Ware, Johnny Griffin after each had become associated with him, the pianist said:

"I have noticed that with a lot of musicians."

Then, with a wry smile, "I don't know why it happens."

About the records he listens to: "I listen to everything."

About a Charlie Parker-Dizzy Gillespie-Monk recording session: "Just another session."

About a Miles Davis-Milt Jackson-Monk session:

"They're all just sessions."

About how he met his wife? "Mental telepathy."

Mrs. Monk confirmed this, ex-

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plaining, "I was playing in a playground, and we had heard about each other. One day he passed the playground, and our eyes met, and I knew him, and he knew me. We didn't speak then, and we didn't actually meet until six months later. Years later he could tell me what I wore that day."

Monk is a man of contrasts. He seems to contradict himself in his statements and his actions.

While at the Five Spot, the big man of music appeared not to hear a comment concerning the beauty of his composition *Crepescul with Nellie*, yet he went to the stand before the band's intermission was over and played the entire song.

His personality is one of the enigmas of jazz. It has led him to venture beyond the point at which most other jazz composers have left off. Thelonious, working with concrete musical problems has been able to move on to songs such as *Evidence* and *In Walked Bud* and thus rebuild known melodic structures into new harmonic, melodic, and rhythmic compositions.

Ornithology by Bennie Harris changed *How High the Moon* into a different song, and George Russell's reconstruction of *Love for Sale* into *Ezzthetic* indicate that the land in which Monk for years has been trail-blazing is the logical one for other serious jazz musicians to seek musical solutions.

The world now seems to be "ready" for Thelonious Sphere Monk.

"Why are people afraid of me?" he asked. "I've been robbed three times; they must not be afraid of me."

He has been through disappointments, malicious rumors, exile, sickness, and a destructive fire.

Now, his bandwagon seems to be rolling. The onetime skeptics are hopping on.

Monk has withstood failure.

Now the question is: Can he withstand success?

Composition →

This *Up Beat* composition has an appropriate place in this, *Down Beat's* annual piano issue. Randy Weston's waltz, *Little Niles*, is presented here as a piano arrangement with lyrics by Jon Hendricks provided for vocal interpretation.

LITTLE NILES

Lyric by JON HENDRICKS

Music by RANDY WESTON

Medium Waltz

Bbn Bbn (add 6) Gb7 F7

1. LIT-TLE NILES, ev - 'ry lit-tle boy in oze and so much fun
 LIT-TLE NILES, warns your heart and cheers your day in ev - 'ry way

Bbn Bbn (add 6) Gb7 F7

LIT -TLE NILES, ball a man hand half a child and when he smiles
 LIT -TLE NILES, he's for - ev - er on the go and nev - er slow

Bbn Bbn (add 6)

Like all chil - dren ev - 'ry - where he's liv - ing truth
 when you hold him close to you, you re - al - ize

(Triplet for instrumental version only)

-2-

Bbn (maj 6) Bbn (-5)

For truth is part of his youth and you feel con -
 There's heav - en in his eyes, you can't in - ag - lie

1, 2. D7b9 G7 C7b9 F7

test - ment sur - round you, you know he's a - round you,
 your life with - out him, you're so wild a - bout him.

F#m F#m

There are days when his mis - cble - vous ways -----

F#m F#m

Make you about and wear your pa - tience out -----

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-3-

Still you know you'll stand his ev - 'ry whim -----

Just be - cause you see your - self in him. -----

LIT - TLE HILES, -- walk - ing 'round and act - ing tall al - though he's small

LIT - TLE HILES, --- help - less in his child - hood woes and in - fant trials

* - ORIGINAL RECORDING Release

Bbm Bbm(.5)

When the play of day is done you hold him tight

Bbm(maj 6) Bbm(.5)

To warn him through the night and si - lent - ly you

D7b5 G7 C7b5

wish time would slow up so he'd nev er

F7 Gbmaj7 Emaj7 Bbm(add 6)

grow up, LIT - TLE NILES ----- LIT - TLE NILES, -----

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(Above) A favorite for big-band dates in Southern Michigan is BOBBY DAVIDSON'S fine band. A favorite with Bobby's group is the Selmer Hollywood Porta-Desk—handsome, compact, conveniently portable.

(Left) TONY RULLI'S popular sextet plays hotels, clubs and college dance dates in the South Bend (Ind.) area. Selmer Deluxe Porta-Desks go with them on all engagements, adding a distinctive touch to the group's smart appearance. Note that Tony also uses the Porta-Desk Riser, converting his Porta-Desk into a podium.





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Down Beat's 22nd Annual Music Poll

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 Bass _____
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 Accordion _____
 Flute _____
 Miscellaneous Instrument _____
 Composer _____

FAVORITES OF THE YEAR

Jazz Band _____
 Dance Band _____
 Instrumental Combo
 (3 to 8 pieces) _____
 Male Singer _____
 Female Singer _____
 Vocal Group _____

PERSONALITIES OF THE YEAR

(Name the person in each category—can be group, singer, leader, or instrumentalist—who showed the most consistently high level of performance during 1958.)

Popular _____
 Jazz _____
 Rhythm and Blues _____

THE MUSIC HALL OF FAME

(Name the person who has contributed the most to music in the 20th century. Six previous winners, Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Duke Ellington, and Benny Goodman not eligible.)

Mail ballot to: Poll Editor, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill. Deadline, Nov. 15, 1958.

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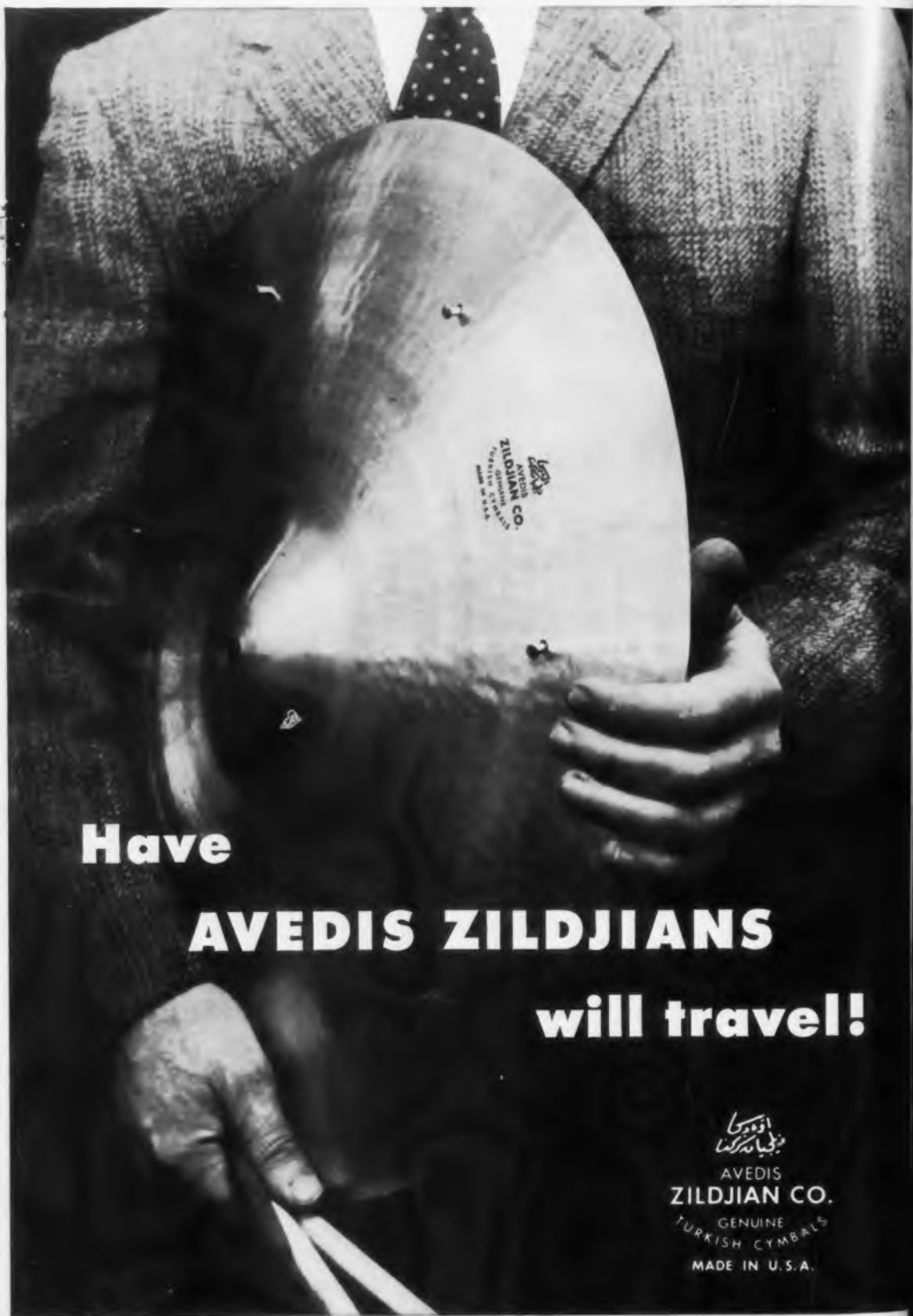
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