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NOVEMBER 27, 1958 35¢

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*Jazz Record  
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- Monball Adderley
- Buddy Collette
- Bobby Hackett
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- Harry Carney
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inside pages

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## I Want to Live



is based on the story of BARBARA GRAHAM whose deep interest in jazz was an important part of her life. The compelling jazz score composed and arranged by JOHNNY MANDEL for the picture and played by *top jazz musicians* creates a new dimension in the use of jazz in films. The impact of this powerful motion picture is developed and sustained by an exciting performance of JOHNNY MANDEL's brilliant music.

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# UNITED ARTISTS



photos counterclockwise from top

Johnny Mandel

Dave Wells, Frank Rosolino, Milt Bernhart

Mandel, film producer Walter Wanger and

Shelly Manne

Manne and Red Mitchell

Gerry Mulligan

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## the first chorus

by Charles Suber

■ There is so much reference to music as an industry that I am afraid it is becoming just that. But how long can music, and musicians, be treated as a business without its artistic basis being hurt?

In our national zeal for the big and better we confuse newness with progress. We apply the idea of deliberate obsolescence to talent as well as appliances. We become so impatient for next year's model that we overlook the present product.

We hear more and more of talent compared with merchandise. The industry talks of exposure and merchandising and sales as if musicians were interchangeable factory parts.

People tend to confuse the product with the artist. Talent is put onto a record or film which then

becomes a marketable product. The talent itself remains intangible. The demand for a performer is not motivated by the supply but rather by his quality and something called "appeal." This appeal is further complicated by current mores, cultural patterns, and the like.

The industry in its desire to be really big business thinks that charts, ratings, and surveys can determine the market for talent. Show business seers can be just as wrong as that industry in Detroit.

The motor car people found out there can be a surfeit of conformity. Tail fins and multiple headlights were not substitutes for utility and taste. The public took just so much and then had it up to here.

Just let the pressures keep up.

Let the record companies continue to decide what tastes we have. Let the radio stations play that mythical Top Forty. Let talent keep going for the easy buck.

The meek are bound to inherit.

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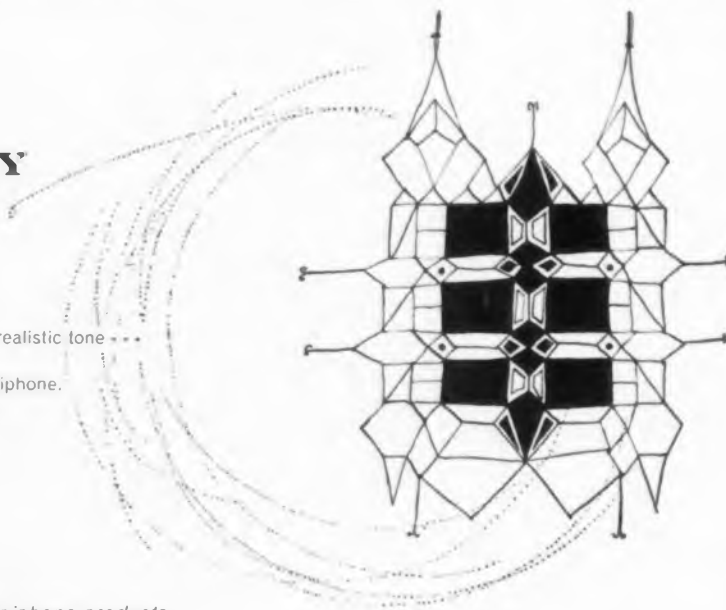
Last April we awarded a special Berklee School scholarship to Louis Gasca. He was the 17-year-old trumpet man we heard at the Denton (Texas) high school stage band festival representing Jefferson Davis high (Houston). Helped further by his former bandmaster, Holmes McNeely, Gasca is now at Berklee enjoying as he says "big band ensembles and scoring from the likes of Herb Pomeroy and other faculty members."

Gasca is just one of the 12 million school musicians playing today who will determine the taste and direction of American music in the years to come.

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# down beat.

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NOVEMBER 27, 1958

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**IN THE NEXT ISSUE**

The singers take over the Dec. 11 issue of *Down Beat*. Highlighting the issue will be a definitive picture of gospel singer Mahalia Jackson by her friend, Studs Terkel. Other features will profile blues singer Joe Turner and the colorful Lizzie Miles. There'll be an historical survey of singing in jazz by Charles Edward Smith, too. And the Dec. 11 issue will contain another informative *Stereo News* section, which will include a Christmas buying guide to stereo discs and tapes. Naturally, there'll be an assortment of columns and plenty of record reviews as well.

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

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## education in jazz

By Marian McPartland

During my appearances at various night clubs around the country, I am constantly being approached by young people anxious to know whether jazz can be taught, and if so, where they can go to study it.

I tell them first, that there are certain intangibles in jazz that cannot actually be taught but that I do know an excellent school of music where they can learn the basic elements of jazz playing, a school which has specialized in the field of jazz education and training since 1945.



Marian McPartland

This is the Berklee School of Music in Boston, undoubtedly the only school of its kind to offer such a wide range of courses to men and women alike, courses that include modern theory, composition, and improvisation, besides regular "jam" sessions.

I highly recommend Berklee to any young man or woman who is anxious to embark on a musical career. At Berklee one can work in a happy, relaxed atmosphere—there is a warm comradeship between students and teachers, which helps to develop students into mature, creative musicians. A prime example is the young Japanese pianist, Toshiko Akiyoshi, now studying at Berklee, who has attained great stature in the jazz field since her arrival in this country a few years ago.

There are many more top flight musicians, too numerous to mention, who are graduates of the Berklee School and I suggest that those aspiring musicians who would like to join them, should write for further information to Mr. Lawrence Berk, Director of the Berklee School of Music, at 284 Newbury Street, Boston, Mass.

*Marian McPartland*

NOTE: First Semester Classes at Berklee School of Music begin January 12. Register Now to insure acceptance.

## chords and discords

### Music For Refunds . . .

Some entertainers, when they receive critical knocks, take pains to defend themselves in print. I hope it won't seem too much of a switch, but I would like to take exception to the review of my Allen-Gibbs All-Stars album in your Oct. 30 issue.

My point: your reviewer was much too kind.

The sides in question were recorded, as you explained, at a Hollywood party. The party was a lot of fun, but the music started out not too good and got worse as the evening went on. If my friends at Mercury will forgive me, I'd like to go on record as saying I hope the sales of this album are very small. Maybe we could title the set *Music to Get Your Money Back On*.

New York City Steve Allen

(Ed. Note: We appreciate Steve Allen's candor in appraising his own LP, but John Tynan, who reviewed the LP, stands firm on his judgment and three-star rating.)

### Tons Of Praise . . .

Congratulations on Richard Hadlock's article on Earl Hines (Oct. 30 *Down Beat*). I have always thought Hines the most exciting pianist in the country, and I still think so. Please keep him before the public . . .

Chicago Dick (Two-Ton) Baker

(Ed. Note: We thank Dick Baker, one of Chicago's most popular pianists, for his kind words and assure him that *Down Beat* will continue to endorse Hines' as one of the most influential, significant jazz artists.)

### On The Rock Pile . . .

I play piano in a rock 'n' roll band, and I think rock 'n' roll is much more entertaining than jazz . . . I resent people saying that rock 'n' roll is for the teenage group alone. I am 21; I attend college and consider myself an intelligent hard-working fellow who appreciates some good, lively music.

Royal Oak, Mich. Thomas Curran

. . . When I met my husband (a jazz drummer), I had strong feelings against jazz, primarily because I didn't understand it. After I was married, my husband made no effort to make me listen to jazz. He would play his LPs in the living room, and I would listen to rock 'n' roll in the kitchen . . . Before too long I found myself leaving the kitchen to go into the living room . . . I started asking questions and got answers.

Soon I became fascinated by jazz . . . I didn't know how completely I had been brainwashed until I turned on Dick Clark's show on TV and found myself disgusted and outraged. I turned off the TV set and saw my husband laughing at me.

He had done his job well.  
St. Louis, Mo. Mrs. Bob Holiday

### Seconding The Motion . . .

I agree with reader Lynk (*Chords and Discords*, Oct. 30 issue) that a listing of newly released LPs in the jazz field would be most helpful . . .  
Cleveland, Ohio A. J. Phillips

I think a monthly listing of new jazz LPs would be a very good idea, since it is difficult to keep up with all the new records. I hope this service becomes a monthly feature.

Berwyn, Ill. Robert Nugent

(Ed. Note: Readers Phillips and Nugent, plus all the others who wrote in favor of a monthly listing of new jazz releases, will be pleased to discover the first such listing in the jazz record review section of this issue.)

### A Disgruntled Supporter . . .

. . . Last winter some friends and myself traveled to New York to visit Birdland and dig Sonny Rollins. Eagerly waiting to hear some sounds, we sat until Sonny finally walked out and started to play. Never once throughout his set did he acknowledge his audience, nor did he bother to introduce his very good rhythm section.

He never announced what was being played. I think the jazz musician owes a little something to his audience, even if we are mere laymen.

After all, who pays his salary?

. . . For the people who are not too gone on jazz, it is the musician's job to swing them over, both musically and taste fully.

Vineland, N. J. Jacqueline Mac

### Unqualified Praise . . .

This letter is meant primarily to inform you of the wonderful job that your magazine is doing, not only for the general information on established musicians, but for the new young men who should and will have a place in the jazz world . . .

Your editors are doing a fine job keeping alive the spirit of American and foreign jazz . . .  
Buffalo, N. Y. Bob Adams

(Ed. Note: Many thanks to reader Adams for his kind words. *The Down Beat* staff realizes that there is much to be accomplished in our field. We hope that future issues will reflect the continuous planning so much a part of our effort to bring jazz to the public.)

### Time For A Change . . .

I hope you will change the qualifications for your Readers poll *Hall of Fame*. There are some hippies who are aware that Arnold Schonberg has contributed more to music in the 20th century than Glenn Miller.

I'll compromise and cast my vote for George Gershwin.  
Oberlin, Ohio Jack Kroll

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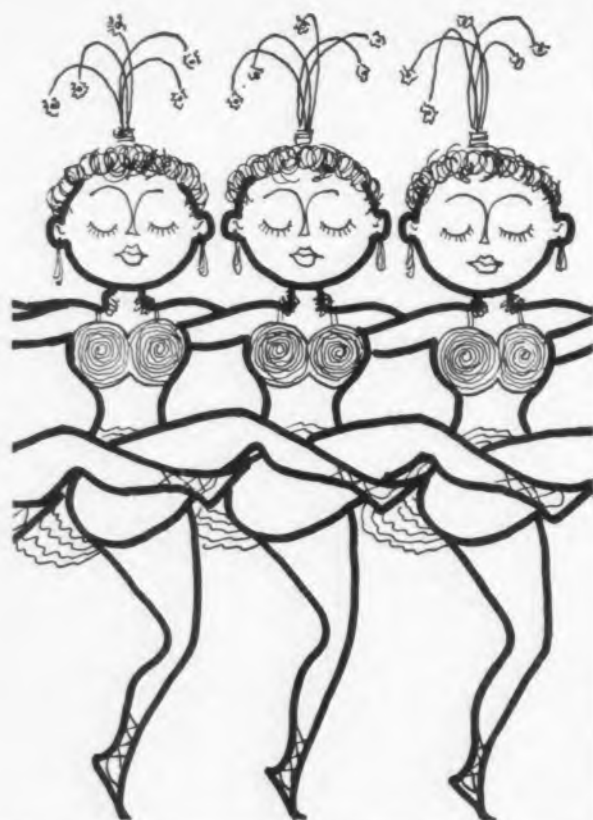


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NEW YORK

**JAZZNOTES:** J. J. Johnson returned from overseas and began re-forming his group. Bookings started Nov. 4 with a week at The Lucky Number in Baltimore and another at the Spotlight in Washington, D. C. . . . Herb Pomeroy's band signed with United Artists Records and cut an LP out of its book late in October. Two more albums are planned, both of new works commissioned for the band. . . . Joe Napoli reports that Pacific Jazz records are getting behind the Iron Curtain via Yugoslavia's Jugoton Records. Poland and Hungary are next in sight for distribution. . . . Roulette Records annexed Roost, and will soon issue a \$1.98 sampler of the line. The label will remain in existence as a Roulette subsidiary. . . . Art Farmer and Randy Weston signed exclusive contracts with United Artists Records. . . . Drummer Mel Zelman is recovered enough from his accident of more than a year ago to start playing a bit these days. One of his first gigs was a hospital benefit concert with jazzmen including Peter Ind, Howard Williams, Jay Chasin, Clyde Cox, Bill Fair, Dick Sheridan, and singer Margie Blyden.



J. J. Johnson

World Pacific will record Frank Rosolino with the Len Mercer strings in Italy. . . . Drummer Stu Martin switched to the Lee Castle-Jimmy Dorsey band. . . . Dolph Castellano succeeded John Bunch with Maynard Ferguson's band. Bunch is working with his trio around town. . . . Phil Sunkel replaced Ray Copeland with Johnny Richards' band. . . . Drummer Jerry Segal joined the Larry Elgart band. . . . Marty Holmes cut his first LP with Burt Collins, Frank Socolow, Maurice Mark, and others aboard. . . . Chicago trumpeter Paul Serrano joined Jay Cameron and his group for a week at the Five Spot. Mal Waldron and his group followed. . . . Jazz Unlimited moved its meetings from Birdland to the Half Note, where at a recent meeting they dug Phil Woods-Gene Quill, with Peck Morrison, Ronnie Bedford, and Jay Chasin. . . . Pete Fanelli moved his jazz alto from the Tito Rodriguez band to that of Tito Puente. . . . Roulette-Roost signed singer Johnny Hartman.



Lee Castle

Clem DeRosa and the South Huntington junior high school jazz band were set to play the dance for the Music Educators' state conference in Port Jefferson, N. Y., late in November. . . . Among the casualties when Vik died as a label were three jazz albums whose fate is not yet known; the roaring Nat Pierce band and its *Stomping At The Savoy* package; a set by Charlie Mingus and his *Jazz Workshop*, including reed man Shafi Hadi and trombonist Jimmy Knepper; and a Don Byrd-Gigi Gryce *Jazz Lab* set. . . . Jazz violinist Stuff Smith did a stint at the Offbeat and made the CBS-radio *Jazz Is My Beat* show. . . . Herb Pomeroy's band and some international



Dan Byrd

(Continued on page 52)

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# music news

Down Beat November 27, 1958

Vol. 25, No. 24

## NEWS HIGHLIGHTS

- Hampton Roars Again
- Supermarket Music
- Norvo Heads East
- Stars Of Jazz Stays
- Sahl Isn't Laughing

### U. S. A. EAST

#### Goodbye Again

Lionel Hampton recently signed for the longest and most important contract ever offered a jazz band—a 17-week tour of Europe, the Middle East, and North Africa.

The tour is scheduled to begin March 15, and may include stops in Russia and Yugoslavia. As planned so far, the band will play a total of 266 concerts in 119 cities.

It will carry 23 members, and some nine tons of musical equipment.

#### All Those Choices

November began to shape up as Critics' Choice month in New York.

Two concerts, within days of each other, were scheduled to parade many of the *Down Beat* Critics' poll winners on the stages at Carnegie hall and Town hall.

On Thanksgiving eve, Nov. 26, the Modern Jazz Quartet, Ray Charles and his group, and Thelonious Monk and his group were scheduled to appear at Carnegie hall. Special material has been written by Jon Hendricks, who will emcee the show, and the Dave Lambert-Jon Hendricks-Annie Ross singers will do all the introducing musically.

At Town hall on Nov. 28, Miles Davis and his sextet, Thelonious Monk and his group, Gerry Mulligan and his quartet, and the Jimmy Giullre Three were scheduled to appear in concerts at 8 a.m. and 11 p.m.

#### This Thing Called Wail

Nat Pierce returned to New York after his recent two-week tour of Sweden with the Joe Newman sextet and announced that there's a new school of jazz: Wail.

"I first heard this when we played a gig and some kids came around the bandstand afterward," Nat grinned. "They rattled off this long list of all

## Poll Winners: East and West



*Down Beat* Critics poll New Star on vibes, Vic Feldman, received his plaque recently from actress Lola Albright and actor Craig Stevens, who star in the new weekly NBC-TV crime series. Peter Gunn. Feldman is featured in many of the films in the series and is one of the musicians in the studio group performing the background score.



Associate editor Dom Cerulli recently presented Critics poll plaques, too, to trombonist Jimmy Knepper and tenor man Benny Golson. New Stars named in the poll. The presentation was made at a New York concert sponsored by the *Village Voice*.

the kinds of jazz—traditional, swing, Dixie, hop, you-name-it . . . and then, they said we played Wail.”

Other events of the tour included a constant barrage of questions about Little Rock which Pierce said the Swedish fans were unable to comprehend. The group, including Nat and Newman, and Ed Jones, Frank Wess, Al Grey, and Sonny Payne, played two concerts nightly in addition to dances, and even made an introductory appearance at a soccer game.

Audience reception, the pianist said, was tremendous. The band was covered in the daily newspapers every day.

More important, Nat noted that Swedish teen-agers liked 'n roll until they reached the age of 15, then became absorbed in jazz. He recorded with the rhythm section and Swedish clarinetist Putte Wickman for Bonnier Records, and the group was recorded in concert at Stockholm by Metronome Records.

### Sal Takes His Pick

Guitarist Sal Salvador made up his mind early in October.

“I’m going to have a band,” he told *Down Beat*. “It’ll be the *Colors in Sound* band, with four trumpets, two trombones, a French horn, a tuba, and the rhythm section with Ray Starling doubling on mellophone, piano, and trumpet.”

The *Colors in Sound* band refers to the title of Salvador’s forthcoming Decca LP, on which such a band blows a dozen tracks arranged by bassist George Roumanis.

Salvador said he previewed his LP for Stan Kenton when the band-leader was in New York for his Birdland stint, and Kenton immediately contacted Roumanis to write for his band. In addition, Kenton was so enthused about the *Colors in Sound* band that he contacted Decca and several booking agencies and clubs on the band’s behalf.

### Table Linen, Collages, And Jazz

When the famed Versailles in midtown New York shuttered down to give way to the spanny-new Roundtable, the name moved downtown into Greenwich Village to adorn a new jazz club.

The new Versailles, on the site of a former steak and chop house at 6th ave. and 9th st., opened in mid-summer with a jazz policy and weathered the initial break-in months of uncertainty. Then it looked as if it would make it.

Fielding such groups as the Charlie Mingus trio (Mingus, vibist Teddy Charles, and guitarist Charlie Jack-



Faculty members and students from the Berklee school in Boston recently appeared on the *Jazz With Father O'Connor* show on WGBH-TV in that city. The group, which presented a program of ancient and modernized Malayan music, included: Gabor Szabo, guitar; Chet Kruley, guitar; Alan Dawson, drums; Father Norman J. O'Connor, narrator; Ahmad Merican, of Radio Malaya; John Neves, bass; Robert Share, of the Berklee school; James Healy, assistant producer, and Charlie Mariano, alto.

son) and the Joe Saye group, the club built a loyal following, and became a rendezvous for vocalists. Sitting in from time to time were such singers as Chris Connor, Carmen McRae, Jackie Paris, Blossom Dearie, and Johnny Mathis, among others.

In addition to the jazz, the room boasts a full continental menu, tasteful interior decor, and a fascinating array of pictures in the rest rooms. Dominating one wall of the room is the most unique decoration in any New York jazz spot, a masterful collage fashioned from brocade, playing cards, lace, netting, cardboard, newspapers, photos, and other generally commonplace articles.

Under guidance of Trudy Heller, it appeared another jazz club had caught on in once-swinging Greenwich Village.

### A First Giant Step

Because of the seemingly insurmountable problems facing a junior high school instructor in the formation of a stage band (*Down Beat*, Oct. 2), many bands remain marching outfits.

Clem DeRosa, mentor of the South Huntington, N. Y., junior high school dance band, and composer-altoist John LaPorta have decided to do something about the need for guidance in this area.

They are writing a basic manual for the formation and rehearsal of dance bands in this age bracket. Included in the book will be the complete score of LaPorta’s *Jazz Etude*, with an analysis of the writing, and an explanation of the writing prin-

ciples as applied to stocks and originals. The book also includes hints on the approach to articulation problems, and the difficulties to overcome in dynamics and other phases of ensemble playing.

One new angle will be a directory of vowel sounds by which the instructor can sing the parts to his student musicians, in a manner very similar to the lip and tongue positions which the student will employ to play the parts.

Both men draw on years of experience with this age group for the book. LaPorta, in addition to being a working leader of his own jazz quartet and a jazz composer and arranger, has written for the Farmingdale high school band and the Newport International jazz band.

### Number Three Is First

Pianist Don Shirley’s first symphony will be premiered by the Philadelphia Philharmonic orchestra at a Gallery concert in the Academy of Art on Jan. 3.

Louis Primavera will conduct the work.

The symphony, actually Shirley’s third, is the first to be performed.

### Miles Ahead

Eleven-year-old Barry Miles, drummer and vibist, has been making a reputation for himself in recent months.

In addition to appearances with local jazz groups in his home-town area of North Plainfield, N. J., the youngster has appeared on Art Ford’s television jazz show and the Andy Williams ABC-TV show, has sat in

with Nat Pierce's rehearsal band, and is set to appear at the Bard college festival next month with his own quintet.

In addition, he's embarked on an anti-Lawrence Welk project. Taking a cue from the young Dixieland group Welk organized for his TV show, Barry is heading a modern group to bring contemporary jazz into the grammar school classrooms of North Plainfield. The first set of concerts in the classroom was scheduled for the East End school.

## U. S. A. MIDWEST

### Mercury Continues To Rise

As the mercury began to drop in Chicago, the bustle of activity at Mercury Records continued.

Several announcements from the record firm indicated that winter wouldn't be a cool season for Mercury.

One development announced was the establishment of an agreement between Mercury and the Chicago branch of the National Tea Co. for merchandising the Wing low-priced subsidiary line in National Tea's network of stores in the Chicago area. The \$1.98 line is now available at 235 Chicago supermarkets.

In another development, Mercury signed Clyde Otis to supervise its pop singles recording in New York. Otis is a songwriter, recording artist, A&R man, and conductor; he has worked with Patti Page, Nat Cole, the Diamonds, Elvis Presley, Johnny Mathis, and others.

The addition of Otis to the Mercury crew fills out the Mercury A&R staff, with David Carrol and Jack Tracy in Chicago, Hal Mooney and Otis in New York, and Pete Rugolo in Los Angeles.

In Chicago, Tracy indicated that he had been busy, too.

He announced that an LP by Mike Nichols and Elaine May, recorded in New York with backing by pianist Marty Rubenstein, would be released in mid-November. Among other albums in production, Tracy told *Down Beat*, are sets by Jimmy Cleveland, with charts by Ernie Wilkins; a Dinah Washington session; a Terry Gibbs LP, with charts by Manny Albam; a Sarah Vaughan LP recorded in Paris early this year, with charts by Quincy Jones, and a second LP by Ernestine Anderson, with charts by Rugolo, Marty Paich, and Buddy Collette.

Finally, Tracy added, the label has signed Franz Jackson, clarinetist who heads one of the Chicago



Lorraine Geller  
Final Bar

area's best Dixieland groups. The group, which will record for Mercury soon, includes Jackson; Al Wynn, trombone; Bob Shoffner, trumpet; Bill Oldham, tuba; Little Brother Montgomery, piano; Lawrence Dixon, banjo, and Richard Curry, drums.

### Return Of The Natives

The Chicago Symphony orchestra returned from an eastern tour ready to tackle a rigorous concert schedule.

Among the concerts set for late this month are:

A program of Rossini, Mozart, Prokofieff, and Piston, conducted by Fritz Reiner and featuring pianist Ania Dorfmann, set for Nov. 20 at 8:15 p.m. and Nov. 21 at 2 p.m.

Three programs featuring violinist Nathan Milstein, including performances of works by Bach, Bennett, Beethoven, Bartok, and Haeiell, set for Nov. 25 at 2 p.m., Nov. 27 at 8:15, and Nov. 28 at 2 p.m. Reiner will conduct.

The orchestra's series of pop concerts will include performances by five instrumental soloists in weeks to come. Among them are pianist Ralph Votapek, who will play the Rachmaninoff *Rhapsody on a Theme of Paganini* on Nov. 29; violinist Sidney Hart, concertmaster of the Louisville Symphony, on Dec. 13, and Francesca Bernasconi, young Italian pianist, on March 28.

Two members of the Chicago orchestra will appear as soloists, too. On Dec. 20, Francis Akos, principal of the second violins, will be featured. Victor Aitay, assistant concertmaster, will appear on April 4.

In an added note, the orchestra's manager, George A. Kuyper, announced that Sir Thomas Beecham,

who will conduct two weeks of the season, has added an extra concert to his schedule here. On Jan. 31, he will conduct a special "Lollipops" program, a series of light classics.

## U. S. A. WEST

### Final Bar

For the second time within seven months, death struck down a leading west coast jazz pianist when Lorraine Geller, wife of altoist Herb Geller, succumbed to an apparent heart attack the morning of Oct. 11. She was 30.

Her loss follows that of Carl Perkins' who died March 17.

According to two friends, sax man Joe Maini and his wife, Sandra, who were babysitting with the Geller's year-old daughter, Alisa, the pianist returned from work at 3 a.m. to her Hollywood hillside home at 2984 Goodview Trail and complained of indigestion and chest pains.

The Mainis decided to spend the night at the Geller home. When they awoke some hours later they discovered Lorraine's body lying beside the baby's crib.

Her husband, who had flown to New York some days before to join the Benny Goodman band, returned immediately when notified of his wife's death.

Interment was held at Forest Lawn memorial park in Glendale, Calif.

Judged by many musicians as one of the best modern pianists on the coast, Lorraine Walsh Geller was a native of Portland, Ore. From 1949 to 1952 she toured with Anna Mae Winburn's *Sweethearts Of Rhythm*; later she worked in New York with Bonnie Wetzel. She worked with all the leading jazzmen in the Los Angeles area. At the time of her death she was working with the Bill Holman-Mel Lewis quintet with which she appeared at the Monterey jazz festival Oct. 4.

### Rooster Crows East

After four years mainly of west coast activity Red Norvo is back on the eastern beat with a quintet considered by many to be his best group in years.

The tour will keep the Rooster and friends away from the California sunshine until the turn of the year, he said, and will encompass much of the U. S. northeast and Toronto, Canada.

In addition to the vibist the personnel comprises Jerry Dodgion,

reeds; Jimmy Wyble, guitar; Red Wooten, bass, and Karl Kille, drums. Norvo's tour commenced Oct. 27 with two weeks at Baker's Keyboard, Detroit, Mich., followed by a week at Toronto's Town Tavern and a television show in that city Nov. 20.

After three days at the Ridgecrest inn, Rochester, N. Y., Nov. 21, 22, and 23, the group moves on to the Red Hill inn in Camden, N. J. The first week in December Norvo plays a week at Capparella's in Buffalo, N. Y.

### A Pact For Pepper

After an admittedly unsatisfactory association with a record company less interested in altoist Art Pepper than in thumping rock 'n' roll, the coast saxophonist last month made a fortuitous alliance.

Signed to a long term exclusive contract with the independent coast label, Contemporary Records, Pepper at deadline was preparing his first album under the new pact.

By special arrangement with his former contractors Pepper last year recorded for Contemporary the well received *Art Pepper Meets The Rhythm Section*, with Red Garland, Paul Chambers, and Philly Joe Jones.

According to a spokesman for his new label, Pepper also recently recorded with drummer Shelly Manne.

### Stars Still Shine

After a fortnight of chewing fingernails over the network fate of *Stars of Jazz*, producer Jimmie Baker grinned in relief as the good news came from New York: The show was to be restored to a network slot after a two-week absence.

Bumped off its Thursday network time to make room for a filmed show, *Traffic Court*, the jazz program was saved for nationwide viewers by the personal intervention of Selig Seligman, an ABC vice president and manager of Los Angeles station KABC.

The basic reason for the temporary suspension from the network, according to producer Baker, stemmed from the assertion of the New York brass that a film could be inserted in the time slot far cheaper than *Stars* could be produced.

"Fact is," admitted Baker, "we produce the show for them (New York) pretty cheap. And, frankly, I wasn't too worried about the show's future because I'm a positive thinker."

As far as the show's local status is

concerned, "... I've never been worried," Baker said. *Stars'* sizable and still growing following in the L.A. area would appear to assure the program a permanent slot on KABC-TV. And, even though *Stars'* present network existence is on a spot sustaining basis (city-by-city sponsorship), its new time of 8-8:30 p.m. (PST) Monday nights would appear to be stable for some time.

### That's Sahl, Max?

For once, Mort Sahl was not being funny.

In Los Angeles last month, he filed suit against old buddies Max and Sol Weiss, owners of San Francisco's decidedly offbeat Fantasy Records, charging illegal release of the album *Mort Sahl at Sunset*.

The comic claimed at least \$50,000 in damages and also sought an accounting of profits and an injunction to prevent further distribution of the record.

According to Sahl, the Weiss brothers recorded two monologs on separate occasions in 1955 and later released them as an album against his wishes and over his objections that he had retained all rights to the material and refused to authorize its use on record.

The album, charges the caustic commentator, does not present his comedy and humor to best advantage and "... detracts from his present reputation as a comedian."

Max Weiss told a different story.

"It seems that Mort got a little mixed up about this thing," Weiss told *Down Beat*. "We paid him in advance for the date, and when he changed his mind about releasing the record, we asked him for the money back. He didn't want to return it."

"Then Norman Granz, who also has a Sahl album on the market, called and said we didn't have a legal right in the world to put out the record... that is, until we told him Mort had been paid. He didn't know about that. We, however, had the canceled check."

Noting Sahl's position that Fantasy had the right only to record the album but not to release it for commercial sale, Weiss added, "Maybe Mort's version of this affair is right. Seems to us, though, that if you buy something, it's yours."

"We really like the guy," Weiss concluded. "It's just that he's upset..."

At deadline, both Weisses were en route to Los Angeles to tell their side of the story in Superior court.

## Jazz International



For several years, the Jazz International sessions have been an institution at Hollywood's Jazz Cabaret. Here the club's secretary, Howard Lucraft, is shown getting a typical evening off to a rousing start by introducing Shorty Rogers.



Singer Sherri Rogers (no kin to Shorty) joined in, with Shorty, tenor man Richie Kamuca, and bassist Buddy Clark backing.



Spoofing poetry-and-jazz, KNOB radio station manager Al (Sleepy) Stein read verse with Shorty's group as a part of the session. Appearances by new groups and various audience-participation games are basic to the club's sessions, too.



# A British Jazz Editor Appraises The U.S. Scene

By Albert J. McCarthy  
Editor, Jazz Monthly

■ The first problem which one encounters as a visitor in this country is how and where to hear certain musicians. I came across interested in listening to Emmett Berry, Dicky Wells, Joe Thomas, Herman Autrey and other men of this period under normal working conditions, to discover that many of them are to be heard only during an odd gig. The musical press in the United States seldom prints news of these artists and the first requisite of a foreign visitor is to set up his own information service with the help of sympathetic musicians.

I have been here just over five weeks at the time of writing and have heard jazz in New York City, San Francisco, Monterey, and Chicago. Because I have been taking every opportunity of hearing the music, I have packed in an excessive amount of listening in this short period. The first thing that struck me was the apparent lack of an audience at concerts which was fully conversant with the backgrounds of the musicians who were appearing. This is not a criticism—it is merely a difference I have noted between the average American and European audience. I also arrived convinced after 22 years of record and concert listening that the jazz musicians of the '30s had contributed more than any others and this belief has been strengthened by what I have heard.

The band that I have enjoyed most is the seven piece group led by Buddy Tate, which includes Eli Robinson, Pat Jenkins, Ben Richardson, and Everett Barksdale. This unit has been together for some years and plays regularly on weekends at New York's Celebrity Club, on 125th St. Although the exigencies of the engagement forces them to play rumbas, rock 'n' roll numbers, etc. there are some fine arrangements in the book by Skip Hall, Dicky Wells, Eli Robinson, and others. Some of the local critics might one day get around to hearing them. I have also been unfashionable enough to spend quite a lot of time at the despised Metropole.

Everything that has been written about the discomforts involved in spending much time at the Metropole is certainly correct, but the fact remains that there is some very good music to be heard there if one has the patience to wait for it. One night Ben Webster sat in with the band led by Coleman Hawkins, and the music that followed was amongst the finest I have heard while I have been in the states. In spite of the showcasing I have heard a good deal more music there that was excellent and have been impressed with Hal Singer, Al Williams and Gene Ramey in the Cozy

Cole group, and with Henry (Red) Allen, Buster Bailey, Johnny Littman, Coleman Hawkins, and Roy Eldridge at various times. The astonishing thing is not that so much of little value is played in these conditions, but that occasionally something of real brilliance can be heard. I am puzzled at the out-of-hand rejection of the Metropole by certain writers, as in all the hours I have been down there I have yet to see a well known American critic present. The only occasion I have met any of the American critics in force was at a concert in Carnegie Hall.

With much of the writing on jazz that appears in American magazines I am completely out of sympathy. I have a prejudice which takes the form of asking that a man who writes on jazz for a living should have a reasonable degree of knowledge on its background and enough critical acumen to be able to review a record without having to resort to adjectival evasions. It seems self-evident to me, at least, that the bulk of the records that are being released at present are virtually worthless, and I see no point in pretending that they are otherwise. I also question the standards of critics who can vote for Lee Konitz as the alto star of the year—if anyone can seriously consider Konitz a greater alto player than Johnny Hodges, for example, then it is not to me a matter of opinion in question but of a critics' ability to judge the good from the mediocre.

It is unfortunate that the record industry in this country operates as it does. Many young musicians have had their reputations ruined in Europe by making numerous LPs before they were capable of sustaining even one. The economic forces which result in some musicians over-recording are easily enough understood, but in the long run the resultant damage to a musician's career must be incalculable. The difficulties that the musicians face in relationship to work seem to me to be so overwhelming that it is difficult not to despair, but at the heart of the problem there lies the lack of a stable audience capable of sustaining jazz artists of all schools.

As a generalization I would say that the audience in England is a more mature one, but it is easy to see the situation there in too rosy a light as there has never been the same pressure of outstanding musicians competing for jobs. However, it is certainly true that artists like Buck Clayton, Buddy Tate, Dicky Wells and others of their period have retained a wider following there than they would appear to have done in their own country.

One thing that has worried me in the United States

*(Continued on page 40)*

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# MULLIGAN MAKES A MOVIE

## *The Saxist Discusses A Feature Film And Short Subjects*

■ The club is filled with smoke and chatter.

On the stand a septet rockets through a blues.

Pete Jolly, Red Mitchell, and Shelly Manne are cooking. Frank Rosolino and Bud Shank are waiting to play. Art Farmer is fingering his trumpet and nodding his head slightly to the tempo.

In front of the main mike, Gerry Mulligan is bending back and blowing ferociously into his baritone.

This is the opening scene of *I Want to Live*, the United Artists movie with a fine score by Johnny Mandel. It is a curious scene in that it represents both sides of the jazz coin.

Musically, it is as good as you'll find in any club a week running.

Atmospherically, it perpetuates the booze-junk-vice background that has become a cliché in depicting jazz.

None of the musicians has a speaking part. But a strong fiber of jazz is woven into the supporting music throughout the film.

"We spent a lot of time synching," Mulligan said between sets at the International Foreign Car show in Boston recently. "We went in one day and blew on tunes we didn't know. Then we came in the next day and learned the tunes while we synched. Among the three of us—Shelly, Art, and myself—we had the band buckling down to synchronizing.

"It's a hard thing for nonmusicians to learn to do, and it's hard for musicians to do. I can't go through the motions of playing, even to a soundtrack.

"What we did was have them put the speakers on top of us . . . up over

the stand and turned on as loud as we could stand it. Then we could blow to match what we had played for the soundtrack."

The results as seen in the opening long scene of the film are realistic, perhaps more so than any film involving musicians. The fingerings and lip compressions and breathing all mesh with the soundtrack. There were no noticeable lapses or overlaps between the shots of the men playing and the music coming from the sound system.

"I had a ball blowing against the choruses," Mulligan chuckled. "Of course, it sort of blew things for all of us, but it was fun."

United Artists' Jack Lewis, who selected Mandel for the film was the artists and repertoire man for the soundtrack and the two LPs that will be issued, featuring the small group and a big band. Mandel's name has been cropping up in New York gossip columns and among the music trade people as a strong candidate for an Academy award for his score.

"Johnny's music was very interesting," Mulligan said. "And I think that the way it's presented will be more intelligent than the usual. Johnny worked with the cutter all the way.

"He tried to write music with all the nervousness and anxiety of the '40s in it . . . He wanted to make it very frenetic music. It fits the mood of the times and ties in with Barbara Graham's character.

"I was on the coast when this case came up, and I can remember feeling then that she wasn't guilty."

Bassist Bill Crow sat in on the discussion as it moved to the pictorial

presentation of jazz in the opening scene of the film.

The picture opens in a club, and then scenes shift rapidly outside to the street and to a hotel room, where Barbara Graham is introduced and arrested. The opening swinger is heard right through the fade of the arrest scene.

Mulligan described the silent rushes he'd seen of the opening to Crow.

"It opens with shots of the band," he said, occasionally illustrating with his hands. "A hustler walks across the floor and picks up a cat. Then there's a bit with a roué and a young girl that's really too much. And to top it all, there are two cats smoking pot near a washroom and really acting it up.

"What it does is establish the mood of all the things we are trying to eliminate."

Crow nodded and observed, "You get this type of thing every time when someone want to establish a mood of degeneracy or vice. This picture uses jazz incidentally, but there are an awful lot of of legitimate conflicts in the life of a jazz musician which would make a good movie. And without resorting to the stereotype."

"This was done with the big bands during the '40s," Mulligan said. "The music wasn't the greatest, but the stories were honest. Do you remember *Orchestra Wives* with Glenn Miller? That had a story that every musician lives. Now there's another kind of music in the ascendancy, but the same problems exist."

"Benny Goodman was in a picture about a trombonist who left the  
(Continued on overleaf)

**Mulligan and Men:  
Farmer, Rosolino,  
Shank, Mitchell,  
Jolly, and Manne  
A Camera's Eye View**



**Subjects**

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band to go out on his own and who didn't make it," Crow added. (The film was *Sweet and Lowdown*, with Bill Harris blowing the trombonist's soundtrack.)

"Maybe he wasn't ready to record," Mulligan grinned.

Then he added, "Maybe some day we'll see some stories of musicians with musicians acting important parts."

"There are plenty of good stories," interjected Crow. "There's one of the young player and his idol, which could have the drama of the struggle for identity. It might end with the player doing what he once did spontaneously for love now mechanically for money."

Mulligan was asked about some of his ideas or aspirations as far as movies and television were concerned.

"I'd like to do a lot of things in the movies," he replied. "I would like to be a sort of independent producer and make my own TV films, records, and movies."

"In TV, for instance, I see that mostly they have just no idea of how to present jazz. And they don't know how to present me, individually. Each musician requires an individual approach to presentation. What's right for me won't necessarily be good for another player.

"I feel I've learned technique on how to pace a show. With a couple of good cameramen, I think I could do it. It looks like good presentation is going to have to come from the musicians."

How about motion pictures?

"If they could come up with a part I could play, I'd want to do it. There are good parts from time to time, which a musician can play. Take *Young Man with a Horn*; there are a number of musicians who could have made that part. I'd say a good 30 to 50 per cent of the blowing instrumentalists, given the chance, could act.

"It's a lot like blowing. You require concentration, and the ability to project a given emotion at a given time."

"A lot of it," said Crow, "could be in the direction, too."

Mulligan nodded vigorously. "On the set of *I Want to Live*, it was a gas. Robert Wise was great. Everyone looked to him and dug him."

"Vittorio DeSica has that quality of drawing the best out of an amateur," Crow said. "Kazan knows how to work with actors and has the discrimination to know when an actor can work or not. He gets fantastic results out of guys like Brando."

"Brando seemed to be coasting after his first couple of pictures,"

Gerry said. "But I liked him in *The Young Lions*. He had that concentration . . ."

Switching back to TV, Mulligan outlined some of his ideas. "Like everyone," he smiled, "I have a lot of ideas on presenting jazz on TV, but I'm not in the position to do it.

"For one thing, there would be no interruptions for commercials. That's just stupid. It's necessary because of the relationship of the sponsor and the agencies and the audience. They all feel that you must put in your message while the audience is interested and waiting for a climax. But while it's good for the commercials, it can ruin the mood or the atmosphere of a presentation.

"If a sponsor let me do a show my way, he could count on me making a statement at the end of the show about the product that would be sincere.

"If they're going to use jazz on TV, I think it should be used intelligently—and really used. This way, what we're having today is too often just a use of jazz with jazz getting nothing in return.

"I'd like General Motors to sponsor us," he grinned. "They have a design on TV now that has the letters G and M with some shading

(Continued on page 48)

## Impressions of Jazz in Hollywood



Mandel



Manne



Shank



Jolly



Rosalino

Working on the film *I Want to Live* was a labor of love for the jazzmen involved in cutting the soundtrack. Among the west coast jazzmen participating were Johnny Mandel, who composed the music for the film; drummer Shelly Manne; reed man Bud Shank; pianist Pete Jolly, and trombonist Frank Rosolino.

These musicians were eager to express their feelings on the film and the role jazz plays in it. When asked to comment by *Down Beat*, they said:

MANDEL: "Jazz has always been used in such a limited sense in pictures. Actually, the music is capable of expressing any human emotion. I was very happy to do this picture, hoping that the whole field could be opened to jazz composers like Bill Holman, Jimmy Giuffre, Quincy Jones, Al Cohn, and others."

MANNE: "Strictly from a musical standpoint, working on this picture was a complete gas. Mandel's writing was simply great. And the group he assembled to play the source music couldn't have been better.

SHANK: "My strongest recollection of working on this

picture is how great it was under the direction of Robert Wise. For the first time I was working on a picture where the musicians were treated with respect. I remember, for example, on previous pictures the musicians were just extras.

JOLLY: "This was one of the first pictures I've worked on where jazz was used to advantage rather than the opposite. Mandel accomplished so much in combining jazz with the action . . . And he captured with great accuracy the contemporaneousness of the mood. But the only thing that bugs me about working in movies is that, when they shoot a scene, they give you a beat-up, four-octave, upright piano that doesn't work—a piano half the size of the one you recorded the music on."

ROSOLINO: "This really was a chance to exploit a good jazz composer in a motion picture. For the first time, it shows what the talented jazz composer can do. And I must say, also, that the staff and powers that be had a lot more respect for us as musicians than any others in my experience. The whole thing was a treat."

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## BAGS' GROOVE

By Dan Morgenstern

■ Milt Jackson is not a man who is glib about music, his own or that of others. Those who have seen him at work usually are impressed by his no-nonsense attitude and concentration.

This is a characteristic perhaps doubly distinctive in a vibraphonist—and becoming to a member of the Modern Jazz Quartet. Yet the gentleman who, at the Newport Jazz festival, described the MJQ as "a group of bearded undertakers" was suffering a misapprehension. There is plenty of subtle humor and relaxation in the playing and the being of the members of the organization.

Of these, John Lewis is the guiding spirit, but Jackson unquestionably is the spark that ignites. There are musicians and listeners who are not in agreement with the approach to jazz of the MJQ, but almost always they exclude Jackson from their criticism. It would be difficult to find a musician of his generation so well liked and respected among jazzmen of all schools and eras.

One reason why this is so was illuminated at a recent recording session. It was Jackson's date and featured Coleman Hawkins. "I was so happy that Hawk was available," Jackson remarked after the session. "He was the first of the established greats who used me on a record date when I was a newcomer."

That was the session with Max Roach, J. J. Johnson, and the late Fats Navarro in 1946. But Jackson was not merely repaying a favor,

rare as that alone would be in a business short on memory. He was pleased that Hawkins had accepted and proud to play with him.

"Next to Bird, I admire Hawk more than any musician I have known," Jackson said. "It's not the music alone. He has one of the greatest philosophies of life."

Jackson has absorbed much of that philosophy. There is, for example, the matter of attitude toward others. "Milt will never hurt anybody's feelings," said his long-time friend and associate, bassist Gene Ramey. "And he can play any style of jazz: Dixieland, swing, modern—enjoy playing it and sound like himself. Of course, there are more or less challenging situations, but Milt can function in all of them."

There is a shadow of pain on Jackson's face when he speaks of Charlie Parker. "People didn't get a chance to appreciate his music while he lived," he said.

To the suggestion that factors other than music and musicians caused much of the disruptive animosity among factions that added to Parker's burdens, the vibist neither agreed nor disagreed.

His attention was absorbed in

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*Dan Morgenstern was born in Vienna, lived in Denmark, and came to the U. S. in 1947. He's a graduate of Brandeis university. Currently, in addition to being active as a freelance writer in the jazz field, he's the American correspondent for Britain's Jazz Journal.*

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listening to the playbacks of the session with Hawkins. When the last cut was played, he looked at Hawkins. "This was *your* date," he said. It was not flattery and did not call for polite denials.

Born in Detroit on New Year's day in 1923, Jackson belongs to a generation of jazzmen whose search for roots was long and hard. Yet he always has seemed in possession of his.

When his friend and mentor, Dizzy Gillespie, was asked why this might be, Gillespie's response was, "Milt? Why, man, he's sanctified."

This was a succinct reference to the religious sect of which Jackson and his family are active members: the Church of God in Christ. Emphasizing music in religious services, this group can transmit a musical heritage in living terms.

The feeling for the blues, the organlike approach to the vibes, the characteristic beat, and that intangible "soul," which distinguish Jackson's playing, can be traced to the early and lasting influence of the church.

It can be historically verified that Jackson's nickname, Bags, stems from his life in Detroit in the early '40s.

Celebrating his completion of military service, Milt had little inclination to sleep. After a week or so, he had those bags under his eyes. The bags eventually disappeared, but the name stuck.

The other word often associated  
(Continued on page 48)

■ While this century was in its teens, a bright-eyed sunny-faced boy named Harry Howell Carney was dividing his free time between selling Boston's newspapers and hating the piano, which he punished daily with lessons.

Lessons had started when Harry was about 6. The other kids in his neighborhood in Boston's Roxbury district were free to bolt after school and play whatever ball was in season.

"It was like going to school some more," Carney recalled and smiled broadly at the recollection. "I was so disgusted. I studied so long, and all I could play was what I saw on the music. Others could sit right down and play by ear. The final payoff was my brother, who had never studied piano, sitting down and starting right in to play."

But Harry soon saw a way out of his dilemma when he observed, with the canny insight of youth, one James Tolliver who played clarinet and made a hit with the ladies.

"That," Carney grinned, "was the real, honest reason for my starting with the reed instruments. I saw him play piano until intermission, then pick up his clarinet while the girls flocked all around.

"I found out where he first learned. He told me about the Knights of Pythias band. I joined, and they furnished the instruments. I paid 50 cents a lesson.

"I was so anxious to prove to everybody that I could play I'd just open the windows and play loud. People used to say I slept with that clarinet. The truth is, I was never without it.

"I played in the band at English high school, marched in the school-boy parades, and played for football games in that freezing weather. To this day, I still don't like football because of those band days at English high."

For a young man with considerable aplomb, the step from clarinet to alto sax was a simple matter . . . when aided by a mother who was indulgent but had to be convinced first.

"I found it so much easier to get a better sound," Carney said. "I concentrated on alto. Johnny Hodges lived on the same street, and we used to play together. Johnny was born in Cambridge but I remember him being around from about the seventh grade.

"We used to listen to records together and learn from them. I copied Bechet, Joe Smith of the Fletcher Henderson band, and Coleman Hawkins. Hawk was actually my ideal . . . and he still is."

# The Carney

Sax in hand, it was now imperative to get to New York. As pleasant as Boston was, and as exciting musically as the city occasionally could be, New York was where the action was.

Harry felt he had had enough of standing out front at the Avalon ballroom or the Scenic auditorium (now the site of Boston's police

headquarters, but then a popular ballroom) or Nuttings on the Charles. He had played with local bands like those led by Bobby Sawyer and Walter Johnson.

Every sign pointed to New York. "I had been working for more than a year after school," Carney said. "And I had been taking my salary home, as a good boy should.



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During the Lenten season of 1927, I convinced my mother it would be a good idea for me to go to New York for a two-week vacation. Charlie Holmes and I went down together, and my mother sent us to a friend of her's to stay.

"Johnny Hodges was with Chick Webb at the Savoy, and we'd go up to see him. Charlie and I were so

naive, every time a job came up, we'd say to the other, 'You take it.'

"I got a job playing in a relief band at a masquerade party, and Henry Sapro had an opening in his band. He heard me and asked me to play with him at the Bamboo Inn. I said I would . . . if I could get my mother's permission to stay. I can tell you, there were a lot of phone



calls between New York and Boston that day.

"Finally, she consented to let me stay on a temporary basis." Harry chuckled. "I guess she was probably afraid I'd run wild."

Excitement was running wild, even if Harry was behaving as a well-brought-up Bostonian. There was so much going on in jazz, so many bands to see, so many musicians to meet, so many magic hours to spend working and playing . . .

"I couldn't believe it," Harry exclaimed. "I could see my favorite musicians every afternoon. Just to have the chance to talk with them meant so much to me. I used to eat at a restaurant at 131st St. But this is how I ate: I'd order, and then run outside for a bit, then I'd come back in and eat a little, then I'd go outside again. I just didn't want to miss anything."

Carney, at 17, was a professional musician in the jazz heart of the world. He worked at the Bamboo Inn until it burned down. Then he just gigged around town, hearing the sounds and being dazzled by them.

"One day, I bumped into Duke on the street," he said. "He had been in and heard the band. He asked if I'd like to go to New England with him. He was a name to me then. I had seen him before I left Boston.

"As for going to New England, that suited me fine. For one thing, I had grown a bit homesick. And the thought of going back with someone with a name like Duke's made me feel good."

Toby Hardwicke had "temporarily" left Duke, and Carney filled in. Ellington's six-piece band was expanded to eight. Carney announced to the guys at 121st St. and Seventh Ave. that he was filling in for Hardwicke. Tricky Sam Nanton opined that Toby would be back for the trip. A crestfallen Carney called Duke to check on whether he still had a job, and Duke reassured him that he did.

From that day, there have been 31 years of Duke Ellington bands, and none of them without Carney in the reed section.

"Our first date was at Nuttings, opposite Mal Hallett's band," Carney recalled. "He had Toots Mondello and Gene Krupa . . . a helluva band. We played a battle of music. It was the first time I ever worked with Tricky Sam and Bubber Miley, and it was my greatest thrill."

The first return home in triumph was followed by many, many more as year after year Ellington would bring his band into Boston. On one such

*(Continued on page 50)*

## Randy Weston's Road

# From 52nd Street To Tanglewood

■ Right now, Randy Weston would like to buy back some of his teenage days.

The 32-year-old jazz pianist studied the instrument for three years, starting when he was 14.

"My dad forced me to study," he recalled. "The teacher got disgusted. I got disgusted. And as soon as I got rid of the teacher, I got interested in playing."

He shook his head. "My major problem now is really to find enough time to get with my instrument and study: not to be disturbed about not working and about not getting recognition."

"I feel I haven't had a chance to do serious work on my music. I haven't really had the opportunity to actually study my music."

The piano, like basketball, was thrust upon an unwilling Randy. Because of his height, he was always on call for basketball, although he never cared for the game. Between the dislike for piano and basketball, Randy withdrew and devoted himself to reading above and beyond the call of most teen-agers. He devoured books on psychic phenomena, philosophy, virtually anything he could lay his hands on.

Late in his teens, he began to become interested in jazz. Mostly, it was through Duke and Count, and it was a passive interest.

"There was no real link," he said, "until I got into the service. I wanted to be in a band, but I ended up in the signal corps. There were some guys in the unit who got together and formed a group, and that was an outlet. Meanwhile, I was studying supply. I just didn't want to climb those 40 and 80 foot poles."

During this period, he haunted 52d St. and learned by observing. "I guess," he said, "I always picked up things. I seem to have been on a self-taught basis. I'd pick up rather than learn."

He heard Coleman Hawkins' group on the street while on furlough, and became interested in the piano work of Thelonious Monk.

"My first reaction to Monk was,

"You can't play at all,'" Randy laughed. "He seemed to be fumbling on the piano. But I was drawn back. I became fascinated by his work. I introduced myself to him and got to know him. He invited me to his home, but I didn't get there until nearly two years later. He'd just play for me, and for two or three hours I'd be fascinated by his originality, his rhythmic sense."

At home in Brooklyn, Randy tried his hand at staging concerts to promote modern jazz. In 1947, he noted that Monk would draw a full house.

"Naturally he influenced me musically," Randy said. "After I got out of the service, I studied for a year and a half at the Parkway Music Institute. Mostly theory and harmony. Max Roach lived a few blocks away, and it was through Max that I met Charlie Parker, George Russell, Diz, a lot of others. I'd go to Max's house, and get my first hearing of modern classical music. I would play my new things for Parker, and he always encouraged me."

"It got to a point where I wanted to play. I left New York and went to Lenox, Mass., where I worked hard physically and waited for something to happen. It happened."

"At the Windsor Mountain school, where I worked in the kitchen and scrubbed floors, there were a lot of old men and women refugees. They were all artists of one sort or another from central Europe. On my own time, I'd go into the main room and play the piano. When they had a concert, they insisted I be on the program."

"I was living with the student orchestra at Tanglewood, and through them I got to hear a lot of classical music. That year Prof. Marshall Stearns was at Music Inn. I went over and met him and the Barbers, and tried to work in some modern jazz into their programming. We sent for Willie Jones and Sam Gill, and we played modern music."

"To make my wages, I worked  
(Continued on page 49)



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## Cross Section

# Pete Jolly

### 'Critics Do More Good Than Harm'

In common with many so-called west coast jazzmen, 26-year-old Pete Jolly hails from a region far, far east of the Rockies—Wallingford, Conn.

After spending his youth in Phoenix, Ariz., he was encouraged to head for California by piano teacher-music analyst Sharon Pease, who first recognized his potential. Jolly first worked with Georgie Auld around the Los Angeles area in 1952; two years later he was heard by Shorty Rogers who hired him as a regular member of his Giants.

In addition to movie work (soundtrack for *Man with the Golden Arm*, featured spot in *The Wild Party*) and recording under his own name and with other coast jazz groups, Jolly had been leading a trio for the last two years before joining bassist Ralph Pena in a duo currently at the Ram's Horn in the San Fernando valley. He now has four LP albums under his own name released on the RCA Victor label.

For the following *Cross Section*, the pianist offered his views on the variety of topics:

**ARRANGERS:** A few I like are Johnny Mandel, Al Cohn, Gil Evans, Marty Paich, Neal Hefti, and Quincy Jones. I've particularly enjoyed playing Mandel's work.

**BOXING:** I'm with the underdog. I want to see Basilio make it because he comes on all *fighter*.

**ACCORDION:** The instrument with which I first started in music. I'm still experimenting with it, and I think that there are many uses for the accordion in modern jazz.

**RECORD REVIEWS:** I don't think any critic has the right to bestow stars on any album. It reminds me of the old piano teacher awarding the students stars for a good lesson. I think the reviewer should merely review the content of the album but let the reader-listener form his own opinion of its worth.

**BROADWAY MUSICALS:** Since I've been listening to original-cast albums, I've become very interested in the music. But I wish I was in a position to see some of them, such as *My Fair Lady* with Rex Harrison and Julie Andrews.

**JAZZ POLLS:** A lot of people just don't take time out to vote. So who knows whether you're even close to an accurate reflection of public opinion?

**ART VAN DAMME:** He was the first man to capture a jazz feeling on the accordion. Technically, a very fine player.

**RECORD CONTRACTS:** Freelance, man, unless you can get a hit going.



**TELEVISION:** I much prefer listening to my hi-fi.

**STEREO SOUND:** Who can stand to put his head between two speakers? I think it's really temporary, a passing fad. It doesn't do anything for me because it sounds too artificial. To me, the *quality* of recorded sound is more important than this separation gimmick.

**ALFA ROMEO:** This is what I consider the best sports car buy. Bud Shank and I are forming a very exclusive club composed of jazz musicians who own the Alfa. So far, we're the only members.

**BIG BANDS:** I'd like to see more big jazz bands working steadily. Duke, Basie, Stan, and Woody are just not enough for the number of concerts, festivals, and dances held in this country.

**MOVIES:** I just appeared in one—I *Want to Live*—with a jazz group. Johnny Mandel wrote the music, and I think he captured perfectly the feeling for the type of jazz that was required. Otherwise, I very seldom go to movies.

**JAZZ COMBOS:** Pinning this down to the groups that're working, the most refreshing group to me is Miles'. And that fabulous rhythm section behind him . . . ! Also, I admire Silver's quintet and his writing for the group.

**AFM:** There is plenty of room for organizational modification—such as higher scales and more benefits. There should be insurance for working musicians who can't possibly get a job or who're prevented through illness from working.

**JAZZ CRITICS:** Some I agree with, some I don't. In the final analysis it's strictly one man's opinion. But I *would* say they do more good than harm. *Any* information that jazz listeners can get through newspapers and magazines is helping to keep jazz alive.

**FATHERHOOD:** If Michael Paul, my 2-year-old son, wants to be a musician, I'll give him all the help I can. But I'd much prefer him to choose his own profession.

**THE JAZZ AUDIENCE:** I'm happy to see the finger-snappers and shades-adorned hippies disappearing. And, in the clubs, I'm glad to see the prices begin to come down to the level of the jazz listeners' pocket-books. Too-high prices are killing the jazz club business.

**BOOKING AGENTS:** They're great when *they need you!*

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# music in review

- Jazz Records
- Popular Records
- Classical Records

- Blindfold Test
- Jazz Record Buyers Guide
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

## recommended

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

### MANNY ALBAM

*Sophisticated Lady* (Coral CRL 57231) presents the songs of Duke Ellington in a jazz-influenced, choral setting. Manny Albam directs a studio orchestra and chorus (six or seven voices), with tenor man Al Cohn as primary soloist, in performances of 11 Ellington tunes.

Included are *It Don't Mean a Thing; Don't You Know I Care; In a Sentimental Mood; Solitude; I'm Beginning to See the Light; Prelude to a Kiss*, and the title tune.

Under Albam's astute direction, this set emerges as a good dance-mood album. The voices are employed adeptly, often in a mood-setting manner similar to Duke's own use of them. Listeners who appreciate relaxing orchestrations of first-rate material will find this LP quite soothing. (D.G.)

### ALICE BABS-ULRIK NEUMANN

Far above the Sargasso sea comprising so much of current pop LP output is this intimate, utterly charming set of songs by the Swedish husband-and-wife team of Alice Babs and Ulrik Neumann. *When the Children Are Asleep* (Dot 3128).

In their American record debut, they range at leisure—she on vocals and occasional hand-cupped "trumpet" imitations; he on guitar and vocals—through a selection of well-chosen tunes from the tender title song to the delightfully corny *The Old Seat Shiffle*. (And if you don't think some corn can be fun, dad, try this for size.)

Mrs. Neumann was voted Sweden's favorite pop singer the last four years; her husband has played the gamut of European show business as actor, comic, singer, and—most importantly—classical guitarist. Here, then, are two engaging pros of the highest caliber in a fetching program of American songs of varied vintage.

The crustacean fringe of our oversophisticated music public may consider the Neumanns' simple, unaffected approach to recorded entertainment too syrupy, even naive. We can only say to these ironclads, "Don't let yourselves be hard-sold down the Hudson."

Recommended as a perfect antidote to acute hipsterism. (J.A.T.)

### BACK HOME CHOIR

Here is the gospel choir which raised some hackles at the 1957 Newport Jazz festival, thanks to Joe Bostic, who brought them in from Newark, N. J. The set is titled *I Do Believe* (RCA Victor LPM-

1857), and it features the 60-voice choir, with Carrie Smith among the soloists, and a remarkably moving and driving one she is.

The choir generates a tremendous beat, much as a big band would. The difference, of course, is in the depth of reading it gives its material compared to band arrangements. This set is a rewarding listening experience on many levels; the choir is a fine one; and the album is highly recommended. (D.C.)

### ELLIOTT BROTHERS ORCH.

Lloyd and Bill Elliott, who have been playing trombone and tenor sax, respectively, in Hollywood studios for many years (Bill with the 20th Century-Fox orchestra, Lloyd with David Rose) have for some time been leading the dance band at Disneyland's Plaza Gardens in the famed playland outside Los Angeles. The Elliott band is noteworthy in that its personnel comprises the cream of studio professionals from filmland studios.

In their first LP album, *Date Night At Disneyland*, (Disneyland WDL-3035), recorded on location with enthusiastic crowd noises (Sample: girl to her boyfriend: "You promised you were gonna dance with me all night for three weeks."), the brothers present a typical dance set. Understandably, the music is geared to contemporary teenage taste—much of it is set to a rock and roll beat. Throughout, however, the musicianship is consummate.

The lineup consists of four saxes (Ronnie Lang, Eddie Rosa, Justin Gordon, and Bill Elliott); trumpet (Cappy Lewis); trombone (Lloyd Elliott) and a rhythm section including Warren Barker, piano; Jud De Naut, bass, and Dick Shanahan, drums. Vocals are smoothly handled by good-looking Tony Paris, a Bob Crosby and Starlighters alumnus.

Because of this LP's broad appeal to youth it's sure to be a very good seller. Musically, the snappy band shows what it's capable of doing in the modern voiced ballads and the one jazz number, *Perdido*.

Recommended chiefly for the younger dancing crowd. (J.A.T.)

### PERCY FAITH-ANDRE KOSTELANETZ- FRANK DeVOL-PAUL WESTON

The second instalment of Columbia's continuing series of songbooks of great composers is on hand, with Faith playing Victor Herbert (C2L-10); Kostelanetz playing Tchaikovsky (C2L-11); DeVol playing Irving Berlin (C2L-12); and Weston play-

ing Sigmund Romberg (C2L-14). Only Weston's set is out of the ordinary here, as Michel LeGrand's was in the initial burst of sets.

Each of these albums, incidentally, is a two-LP set, and any one would make an excellent Christmas gift or gift for any occasion. They have been done with taste and polish, but with not too much originality. They remind me, unfortunately, of an ad current on New York radio during which an announcer shilling for some LPs which contain the themes of the world's greatest music says, "And just think, you have the lovely themes without having to listen to a lot of dull music before or after." Here, the themes are all pretty and bright, but the treatment of them has resulted in about the opposite of what the announcer talked about. They're pretty, yes; but they're kind of dull, too. (D.C.)

### ELLA FITZGERALD

The archaeologists at Decca have emerged from the vaults with enough material by Ella Fitzgerald to fill a two-LP set. This latest chapter of Miss Fitzgerald's variegated career, *The Best of Ella* (Decca DNB 156), encompasses material she recorded for Decca from 1938 to 1955. It ranges from obviously jazz-directed scatting to slickly handled pop material.

Among the songs included, and the year in which they were recorded, are: *A-Tisket, A-Tasket* (1938); *Undecided* (1939); *Stairway to the Stars* (1939); *Into Each Life Some Rain Must Fall* (1944); *It's Only a Paper Moon* (1945); *Flying Home* (1945); *For Sentimental Reasons* (1946); *Lady Be Good* (1947); *How High the Moon* (1947); *It's Too Soon to Know* (1948); *Basin Street Blues* (1949); *I Hadn't Anyone Till You* (1949); *I've Got the World on a String* (1950); *Mixed Emotions* (1951); *Smooth Sailing* (1951); *You'll Have to Swing It* (1952); *Walkin' By the River* (1952); *An Empty Ballroom* (1953); *I Wished on the Moon* (1954); *That Old Black Magic* (1955); *Lover Come Back to Me* (1955); *My One and Only Love* (1955); and *The Tender Trap* (1955).

The backgrounds vary, from Chick Webb's band to the Ink Spots or Delta Rhythm Boys to the orchestras (studio variety) of Bob Haggart, Ray Brown, Sy Oliver, Leroy Kirkland, Benny Carter, Camarata, and Gordon Jenkins.

There is a lack of unity and purpose in this set that is not found in most of the sets Miss Fitzgerald has recorded for Verve. However, this is an excellent guide to her

# hi-fi

## ALBUMS

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Dixieland by a master in the field. Jack, with his sextet, plays and sings blues and two-beat tunes he helped make famous. T 1095



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Gordon Jenkins' backing provides perfect settings for Nat's memorable treatments of *The Very Thought of You*, *My Heart Tells Me*, other fine ballads. W 1084

### GEORGE SHEARING LATIN LACE

The Shearing Quintet, aided by a brace of Latin percussionists, puts new color and excitement into varied South American rhythms and melodies. T 1082



### HARRY JAMES HARRY'S CHOICE



James and Music Makers play Harry's own favorites. *New 2 O'Clock Jump*, more swingers, ballads. Scored by Ernie Wilkins, other top arrangers. T 1093

development as a singer and contains many significant points along the way. It's essential to any definitive library of her work. (D.G.)

### THE FOUR GRADS STEREO LP

In *Ain't We Got Fun*, (Liberty Stereo LST 7009), the Grads are backed by the flashy Spencer-Hagen band in a set of varied old-timers to which they give modern voicing and some tongue-in-cheek treatment. As a vocal group, the Grads are several cuts above most of the other four-anysings on hand today. They sing with wit and charm and a fine blend; and a hip, modern sense of phrasing and harmonics. Among the polished chestnuts are *Japanese Sandman*; *Just Friends*; *Mimi*; a very funny *How About You*; Duke's *Just Squeeze Me*; *The Nearness Of You*, and *Across The Alley From The Alamo*.

Liberty's Transistorized Stereophonic Sound has remarkable presence. The Grads are well centered, and the brass is a bit strong on the left. I had a bit of trouble with needle skip on the first track of each side. The stereo set makes the previously-issued monaural sound a lot like an acoustical LP. (D.C.)

### LENA HORNE

Lena Horne "has learned her business, which is singing the songs she knows she can sing," New York *Daily News* drama critic John Chapman noted in his brief album comments for *Give The Lady What She Wants* (RCA Victor LPM 1879), Miss Horne's latest LP.

It is this understanding of her status as a singer, and the accompanying self-respect, that has allowed Miss Horne to perpetuate a comfortable niche in the world of popular music.

In this album, Miss Horne performs the customary dozen tunes, including *Diamonds Are a Girl's Best Friend*; *People Will Say We're in Love*; *Just in Time*; *You'd Better Know It*; *Get Out of Town*; *Bewitched*, and *Let's Put Out the Lights and Go to Sleep*.

The performances are dramatically sophisticated, with a considerable amount of sensual charm.

As a matter of fact, I don't think I'd want to hear this in stereo. That last tune noted might be a trifle too realistic. (D.G.)

### LoROY HOLMES

Holmes and a big, brassy studio band do *Theme Songs Of The Great Swing Bands* (M-G-M E-3708), and do them pretty well. Represented are Lionel Hampton (*Flying Home*); Jimmy Dorsey (*Contrasts*); Harry James (*Civibiribin*); Glen Gray (*Smoke Rings*); Charlie Barnet (*Cherokee*); Claude Thornhill (*Snowfall*); Benny Goodman (*Let's Dance*); Bunny Berigan (*I Can't Get Started*); Duke (*Take The A Train*); Artie Shaw (*Nightmare*); Tommy Dorsey (*Getting Sentimental*); Glenn Miller (*Moonlight Serenade*). Soloists include Don Elliott, Mel Davis, Warren Covington, Al Klink, Dick Hyman, Bobby Byrne, Walter Levinsky, Charley Shavers, and Leon Cohen. It's a pleasant excursion into nostalgia, and while the originals had the signature, it's valuable to have all these under one roof. (D.C.)

### STAN KENTON

The Stan Kenton displayed in *The Ballad Style Of Stan Kenton* (Capitol T 1068) is not the Stan Kenton we're used to. It's a Kenton pitched lower, paced slower (for dancing), and only occasionally rising into fierce climates in the brass for which Kenton is famed. In some ways, though, it's a satisfying set. I don't quite dig the sound of this reed section compared to Stan's earlier sections. I think the two baritones tend to make it bottom-heavy. I feel that the mournful tone of the live-trombone section needs a lighter touch in the reeds. Writing is by Dale Barnhart, and the only solos of any length are Kenton's at the piano. The tunes are a dozen fine standards.

It sounds like a great band to dance to, but over the course of an LP the subdued mood gets a little wearing. But, and this is an important but, the sound of the band is distinctive. It remains one of the few non-Basic orchestras in the country. (D.C.)

### PETE SEEGER

One of the most sincerely motivated of contemporary folk singers, Pete Seeger's interest in the music is vastly musicological in scope. His repertoire is remarkably broad. His musicianship is impressive. He is a lucidly communicative artist, a vital part of American music.

In *American Favorite Ballads* (Folkways FA 2321) he presents a set of folk songs comparable to a collection of all-time Top 40 tunes, yet he manages to inject honest emotion into them, lending an impact that they might have lost in less skilled hands.

Among the folk standards included in this set are *Oh, Susanna*; *The Riddle Song*; *House of the Rising Sun*; *Shenandoah*; *Midnight Special*; *Caveless Love*; *Black is the Color*; *Go Tell Aunt Rhody*, and *The Fox*. (There are 18 songs in all.) Seeger's intelligent, spirited interpretations make all of them come to life. Folkways, in keeping with its excellent overall production format, includes a pamphlet with lyrics to the tunes performed by Seeger. (D.G.)

### CREED TAYLOR

Once upon a time, there was a timid little boy who hated to go to bed because when the light in his room was turned off a variety of shadowy demons rushed at him, and strange hands reached for his throat, and horror was at his side.

Once upon a time, Creed Taylor went into ABC-Paramount's recording studios with a big orchestra, Kenyon Hopkins' music, soundman Keen Crockett, and the Misses Toni Darnay and Gertrude Warner; and when the recording light was turned off, they emerged with a record of horror set to music.

It's called *Shock!* (ABC-Paramount 259), and it has 12 tracks with such titles as *Heartbeat*; *Jungle Fever*; *The Long Walk*; *Haunted House*; *In Bedlam*; *Time Runs Out*, and *Gloomy Sunday*. It's quite well done, and often a bit amusing. But later on you wonder if what seemed funny was really a nervous reaction. Don't play it for the youngsters.

Sound is brilliant. (D.C.)

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## jazz records

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

### Dorothy Ashby

HIP HARP—Prestige 7140: *Pawky*; *Moonlight in Vermont*; *Back Talk*; *Dancing in the Dark*; *Charmaine*; *Jollity*; *There's a Small Hotel*.

Personnel: Ashby, harp; Frank Wess, flute; Art Taylor, drums; Herman Wright, bass.

Rating: ★★★

A pleasing and tasteful set by Miss Ashby and cohorts.

Miss Ashby is a sensitive soloist, a good competer, and a lightly swinging musician. Wess carries most of the solo load. The ballad treatment is quite good, particularly *Vermont*. The originals are bright but routine.

A worthwhile LP for quiet jazz purposes and one that should draw air play on stations where the jazz decibel content is kept at a minimum. (D.C.)

### Julian (Cannonball) Adderley

SOMETHIN' ELSE—Blue Note 1595: *Autumn Leaves*; *Love for Sale*; *Somethin' Else*; *One for Daddy-O*; *Dancing in the Dark*.

Personnel: Adderley, alto; Miles Davis, trumpet; Hank Jones, piano; Sam Jones, bass; Art Blakey, drums.

Rating: ★★★★★

There's really not too much to say about this set. It's the result of five thoroughly professional jazzmen playing together and making it.

The outstanding side to me is *Autumn*

*Leaves*, on which Davis displays his moving lyricism. In fact, Miles is in superb form throughout. He has command of his horn, and there is often a ringing, triumphant sound out of him that is too rarely heard in modern jazz these days.

Adderley continues to build steadily on Bird. The striking fact is that he isn't just playing Bird, he is playing *out of* Bird. There seems to be a logical continuity of growth in his playing (note *Dancing*, on which he is superb); something akin to what John Coltrane is working on for his horn.

Rhythmic support for the horns is first-rate. And don't fail to hear *One for Daddy-O* for Miles, for Cannonball, for Hank, and for the beauty and excitement possible in minor blues. (D.C.)

### Kenny Burrell

BLUE LIGHTS—Blue Note 1596 (Vol. 1): *Yes, Baby*; *Scotch Blues*; *Autumn in New York*; *Caravan*.

Personnel: Burrell, guitar; Louis Smith (Tracks 1, 2, 4), trumpet; Junior Cook, Tina Cook, (both on Tracks 1, 2, 4), tenors; Duke Jordan (Track 1), Bobby Timmons (Tracks 2, 3, 4), piano; Sam Jones, bass; Art Blakey, drums.

Rating: ★★★★★

Burrell is nominally at the helm on this considerably better-than-average blow-

ing session and is in complete charge of the lovely ballad, *Autumn in New York*.

The set is worth hearing and worth having for the first two tracks, even if the other side is never played. The opener is a funky, soulful blues on which everyone gets some elbow room and acquires himself handsomely. I found something interesting, and often moving, in each of the solos.

The second track is almost a marching type of blues, with a *Campbells Ave* coming head that is quite amusing. *Autumn* is all Burrell's, with a lovely opening chorus and some fine playing throughout. *Caravan* is up, with the horns playing well.

Smith has remarkable facility on trumpet, and often has some piquant things to say. Cook and Brooks each have good display. Jordan, heard on only one track, and Timmons have a space enough to speak their pieces. Timmons is quite good on *Scotch*. Jones and Blakey pull their weight, and Art has a drum bit on *Caravan*.

The set is a good deal more interesting than most blowing sessions, although it would help if the soloists had some support from the other horns from time to time. (D.C.)

### Buddy Collette

EVERYBODY'S BUDDY—Challenge 603: *Tasty Dish*; *I Still Love You*; *Orlando*; *Mrs. Potts*; *Soft Touch*; *You Better Go Now*; *Old School*; *Debbie*.

Personnel: Tracks 3, 5, 7, and 8—Collette, alto, clarinet, and flute; Dick Shreve, piano; Eugene Wright, bass; Bill Richmond, drums. On the remaining tracks, Howard Roberts, guitar, is added, and Gerald Wittgins replaces Shreve.

Rating: ★★½

Buddy Collette is a genuinely versatile musician. His competence on several instruments has impressed me, because he is a professional on each, something I can't readily say about many musicians who tote several horns.

It is this mastery, however, which can lead to complacency. This LP is an example. The performances and compositions are of a perfunctory nature, gliding along slickly and superficially. Collette and cohorts play respectably, but without any striking accomplishment.

Shreve, whose ability I have admired in past ventures, and Wiggins, an equally facile pianist, have solos of merit here. And the others, including the leader, play in a technically efficient manner.

But there is little of a challenging nature here, either for the musicians or the listeners. There is little that is harshly offensive, but I cannot grasp this sort of blandness as any sort of salve. I'm convinced that for valuable creation to occur, some striving for a lofty goal must be present, however modestly that goal may be verbalized. Without grinding Collette's axes, in any sense, I do feel that he and the others here can speak more authoritatively. (D.C.)

### Dukes Of Dixieland

ON CAMPUS—Audio Fidelity AFLP 1891: *Roll On Tulane*; *Rumblin' Wreck*; *Notre Dame Victory Song*; *Fight On, Ohio*; *On, Wisconsin*; *Hats Off To Illinois*; *Stein Song*; *The Whiffenpoof Song*; *Jamboree Jones*; *Sweetheart Of Sigma Chi*; *Varsity Drag*; *Buckle Down, Winssocki*.

Personnel: Frank Assunto, trumpet; Fred Assunto, trombone; Jac Assunto, trombone, banjo.

(Continued on page 28)

## JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a monthly listing of those jazz LPs which were rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

Manny Albam, *The Blues Is Everybody's Business* (Coral 59101).

Duke Ellington-Mahalia Jackson, *Black, Brown, and Beige* (Columbia 1162).

Herb Ellis, *Nothing But the Blues* (Verve 8252).

Ella Fitzgerald, *At the Opera House* (Verve 8264).

★★★★½

Terry Gibbs, *Plays the Duke* (EmArcy 36128).

Ben Webster, *Souhville* (Verve 8274).

★★★★

Ornette Coleman, *Something Else* (Contemporary 3551).

Eddie Costa, *Guys and Dolls Like Vibes* (Coral 57230).

Miles Davis, *Milestones* (Columbia 1193).

Erroll Garner, *Paris Impressions* (Columbia 219).

Stan Getz, *Stan Getz '57* (American Recording Society 443).

Langston Hughes, *The Weary Blues* (M-G-M 3697).

Lee Morgan, *City Lights* (Blue Note 1575).

Red Norvo, *Red Plays the Blues* (RCA Victor 1729).

Anita O'Day, *Sings the Winners* (Verve 8283).

Johnny Richards, *The Rites of Diablo* (Roulette 52008).

Sonny Rollins, *Freedom Suite* (Riverside 12-258).

Vito Price, *Swinging the Loop* (Argo 631).

Hal Schaefer, *U.A. Showcase* (United Artists 30001).

Sonny Stitt (Argo 629).

Billy Taylor, *The Billy Taylor Touch* (Atlantic 1277).

Sonny Terry and Brownie McGhee (Fantasy 3254).

Teddy Wilson, *The Impeccable Mr. Wilson* (Verve 8272).

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**Jazz Record Reviews**

(Continued from page 26)

Lowell Miller, tuba; Jack Mahcu, clarinet; Stanley Mendelson, piano; Norman Haley, drums; Bill Porter, bass.

Rating: ★★½

This set is volume 8 in the ever-increasing series of LPs by the fabulously successful Dukes. If anything, this set gives them a tougher row to hoe because some of these college songs, like the national anthem, are strange enough to play straight, let alone improvise on.

The mood is happy throughout, and clarinetist Mahcu has some bright moments along the way. Jazz-wise, not very much happens. But it's all in fun, and very easy to take. (D.C.)

**Bennie Green**

**BACK ON THE SCENE**—Blue Note 1587: *I Love You; Melba's Mood; Just Friends; You're Mine, You; Bennie Plays the Blues; Green Street.*  
Personnel: Green, trombone; Charlie Rouse, tenor; Joe Knight, piano; George Tucker, bass; Louis Hayes, drums.

Rating: ★★★

The Basic trombonist's return to the recording scene is marked here by an unpretentious half-dozen tracks wherein, if the blowing never rises to wondrous heights, the jazz is easy and swinging.

Green's butter-smooth tone and flexibility of ideas are most pleasing throughout, particularly in the medium-up *Friends*. Rouse plays robustly, with big, open tone and repeated scurries into ultra-fast, double-timed runs that don't prove very much.

Though Detroitier Hayes tries valiantly to get things rolling in the rhythm section, his efforts fail. Tucker is spotted in many solos and fails to impress as a pianist of individual originality.

The cooker of this well-programmed set is *The Blues*, an up-and-going racer in the *Blow Your Horn* Green tradition. Bennie, however, appears to run out of steam toward the close of his solo. Rouse blows a loose-limbed soliloquy with brow unfurrowed—happy, but hardly historical. In fact, that goes for the album as a whole. (J.A.T.)

**Marty Grosz**

**HURRAY FOR BIX!**—Riverside RLP 12-268: *Chances; Cryin' All Day; Lonely Melody; I'm Gonna Meet My Sweetie Now; Sorry; My Pet; The Love Nest; Clementine; Oh, Miss Hannah; Wa-Da-Da; For No Reason at All in C; Because My Baby Don't Mean Maybe.*

Personnel: Carl Halen, cornet; Turk Santos, cornet (Tracks 6 and 12) and guitar (Track 9); Harry Budd, trombone; Frank Chace, clarinet; baritone; Bob Skiver, tenor; clarinet; Tut Soper, piano; Grosz, guitar, vocals (Tracks 1 and 6); Chuck Neilson, bass; Pepper Boggs, drums.

Rating: ★★

These men are revivalists, but what they want to revive is the ofay scenes of the 1920's: the Chicagoans, the Bix-Tram music, and the Nichols-Rollini New York style.

They aren't compulsive or slavish about it: they work out things within the general pattern, and it comes out very respectable, easy, pleasant music of its sort. It could, perhaps, have used a study of drummer Vic Berton, however.

There are versions of Frank Teschmacher-Pee Wee Russell on clarinet by Chace; of Bud Freeman's tenor (although it comes out more like Eddie Miller's version of Freeman) by Skiver; of Adrian Rollini's

baritone (there's an underrated man) by Chace; a sometimes fine version of Earl Hines by Soper, and (of all things, occasionally of Bill Rank's trombone by Budd that peep through constantly. They seem to me more professional than Halen's version of Bix, on the whole.

Probably the thing that made this kind of music effective originally was the special and exceptional talent of Beiderbecke being assumed) an excitement and energy.

And that excitement undoubtedly came from the participants' knowledge that they were doing things their way and that was a somewhat different way for jazz. Through separate approaches (their failures aside) in Chicago and New York, the progenitors of this style had in common a music of primarily an instrumental-melodic rather than a vocal-percussive quality and emphasis. And chiefly because Lester Young caught and brilliantly enlarged their message, their work has affected almost all of jazz.

Re-creations can, of course, have no such excitement of discovery, and, however well done, are bound to tend toward routine.

To avoid the "dedicated to Bix" numbers so often done, these men turned to other tunes he recorded—but in several cases, alas, recorded by the choice of Paul Whiteman or Gene Goldkette, not Bix.

*Wa-Da-Da* has a good arrangement and ensemble. *My Baby* and *Sorry* have good solos. Some of the scores seem a bit cluttered, and some of the soloists only decorate the tunes. (M.W.)

**Bobby Hackett**

**BOBBY HACKETT AT THE EMBERS**—Capitol T1077: *Paradise; Spring, Beautiful Spring; C'est Magnifique; I'll See You in My Dream; It's Been a Long, Long Time; That Natchy Waltz; Cheek to Cheek; If I Had My Way; My Monday Date; If You Were There; All of You; Rosalie.*

Personnel: Hackett, trumpet; Peppi Moreale, piano; John Giuffe, bass; Buzzy Drootin, drums.

Rating: ★★★

In the face of Jonah Jones' success, it was inevitable that Capitol's adri lipsters should exploit the obvious and set long-time favorite Hackett in a similar album frame.

Bobby here eases his charming way through a set of established pop favorites as well as a couple of unfamiliar such as the two openers. What brings this largely polite music into the jazz category at all is simply what Bobby does with the song—he invests every one with a wealth of lyrical imagination, neatly, tastefully and relaxedly blowing muted and open trumpet jazz.

Records are judged on their own merits. Whether it's hard eastern hop, big band complexity, or Chico Hamilton variety, so is it evaluated. In this case, then, we have a light, well-placed set of very attractive trumpet. Not Dizzy nor Eldridge, to be sure, but good of its kind nonetheless.

The rhythm section is neat and crisp throughout, with Drootin's light brushes and occasional sticks keeping the time-base moving steadily. Moreale's piano is facile and flickering, Bushkin-like; his comping underneath Bobby's muted horn on *If You Were There* is rich and sympathetic. No hard swinger, though, his solos abound

(Continued on page 32)



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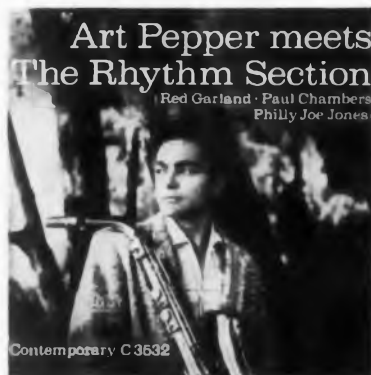
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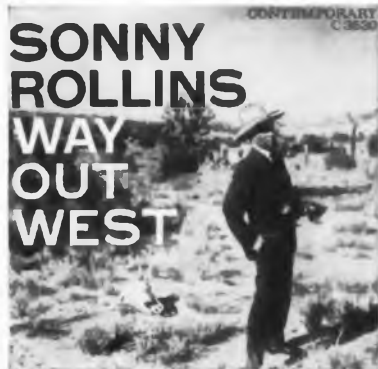
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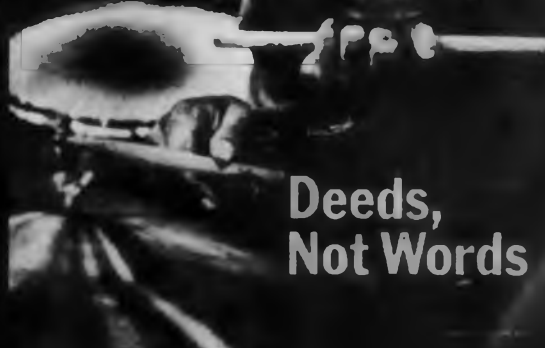
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## Jazz Record Reviews

(Continued from page 28)

in hearts and flowers with many a flashy run adding little to the jazz at hand. Once in a while he shows signs of romping.

Hackett is full-toned and direct on *All of You* and mutedly swinging on this reviewer's favorite, *Monday Date*.

If you dig easy jazz, blown with skillful upper east side politeness, get with this one. (J.A.T.)

### Lighthouse All-Stars

**JAZZ ROLLS ROYCE**—Lighthouse CS-300: *Strike up the Band; Prelude to the Queen; The Clown's Dance; Coop Salutes the Co-Op; Bruinville My Bruinville; Mamba Del Quad-o.*

Personnel: Bob Cooper, tenor, oboe and arrangements/compositions; Frank Rosolino, trombone; Stu Williamson, trumpet; Vic Feldman, piano,

vibes, conga; Stan Levey, drums; Howard Rumsey, bass. Augmented by: Pete Candoli, Al Porcino, Ed Leddy, George Worth, trumpets; Milt Bernhart, Harry Betts, Hoyt Bohannon, trombones; Marshall Cram, bass trombone; Larry Bunker, tympani, vibes; Red Callender, tuba.

Rating: ★★½

Not only is this album the initial release by the new Lighthouse Records firm—headquartered, naturally enough, at the Hermosa Beach, Calif., cafe—it also presents the first jazz commissioned by a major American university (UCLA) for performance at an official event. Coop's compositions were played at last year's homecoming week ceremonies.

Aside from a defective rhythm section (for which Rumsey's sloppy bass is to blame), the orchestra is in great shape—brass section crisp and shouting; the jazz combo blending effectively with the brass.



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The idea of preserving the sound of the small group while injecting big band excitement and color (to use Cooper's terms) is gaining in popularity among west coast writers. Here the idea is given a thorough workout with quite interesting results.

Without stretching a point, it may be said that the selections herein constitute program music for the Bruin homecoming. Cooper's writing is based on pertinent phases of the celebration, such as the Debussy-like *Prelude; Clown's Dance*, and *Bruinville*. But titles mean little.

On Cooper's variety of thematic material the soloists have a balling time. Rosolino is skittish; Williamson pungently swinging at times; Feldman hard-digging on piano (and vibes on *Band*); Bunker's vibes and tympani work is outstanding throughout. Cooper's tenor is swinging and intelligent at all times. He exhibits a hard, driving tone and Getzian style that, at times, fairly leaps out of the orchestral background. Solowise, Coop cops the honors.

By no means the best jazz album of the year, this initial Lighthouse release nevertheless is a promising debut. And on available stereotape or disc, the album is given an added dimension of excitement. (J.A.T.)

### Matty Matlock

**PETE KELLY LETS HIS HAIR DOWN**—Warner Brothers 1217: *Peacock; Turquoise; Pinkwinkle; Midnight; Dresden; Sapphire; Flame; Magenta; Rouge; Carnation; Vandyke; Lobster; Fire Engine.*

Personnel: Tracks 6 and 13—Dick Cathcart, cornet. Tracks 2 and 11—Matlock, clarinet. Tracks 1 and 8—Eddie Miller, tenor. Tracks 4 and 7—Moe Schneider, trombone. Tracks 5, 8-13—Ray Sherman, piano; George Van Epps, guitar; Jud DeNast, bass; Nick Fatool, drums.

Rating: ★★★

Again, men who were part of the swing-dance band scene of the 1930s, plus a couple of ringers, gather as Pete Kelly's band. (Pete Kelly, as you may know, is a fictional character from the mind of Jack Webb who supposedly worked in Kansas City, Mo., in the 1920s. His music comes out more like Winnetka, 1939.)

All of the tracks are 12-bar blues. On the first side (Tracks 1-6) they are slow on the reverse, only a bit faster but more rhythmic. Each of the horns, the piano and guitar, solo on two tracks, bass and drums get *Lobster*—and somebody looked under "blue" and "red" in a fashion manual and named the improvisations. No efforts at Dixieland—just blues solos this time. A good idea and a welcomed change.

On the basis of past performances, one might expect the best work from Matlock and Miller. But it doesn't come out that way. Schneider's two, especially *Midnight*, are beautiful.

Miller is very sentimentally decorative on *Peacock*, and although Matlock begins *Turquoise* with beautiful sound (beautifully recorded) and direct melody, he soon falls into much the same lushness that Miller had employed. Both are much better on, respectively, *Rouge* and *Vandyke* if not so emotionally concerted as they once used to be.

Schneider succeeds where most of the others fail. They, and Cathcart especially on *Sapphire*, soon apparently get wrapped up in playing off any ideas that come to

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them. Schneider, following Teagarden's way, wanders not at all, sets his mood from his opening phrase and continues it without allowing himself distraction. He knows what so many might learn. His *Midnight* is lovely and *Flame* good except for some trite ideas. His musicianship is fine—hear his lower register.

And bring back the "single" jazz record. Am I wrong in hearing in all these men an unusually careful attention to changes, and is it not the result of events in the last 12 years? (M.W.)

**Brownie McGhee**

**BACK COUNTRY BLUES**—Savoy MG14019: *Gone, Baby, Gone; Tell Me Baby; Sittin' Pretty; Bottom Blues; Dissatisfied Blues; Diamond Ring; The Way I Feel; So Much Trouble; When It's Love Time; I'd Love to Love You; Love's a Disease; My Fault.*

Personnel: McGhee, vocal, guitar; Sonny Terry, harmonica; Tracks 1, 2, 4, 6, 8, 9, 10, 11 and guitar. Tracks 9, 10, 11, 12 add Mickey Baker, guitar; Leonard Gaskin, bass; Ernest Hayes, piano; Eugene Brooks, drums.

Rating: ★★

You may hear some of these numbers in the "back country," but I doubt if you would hear much of this style. Since "country blues" has recently become a kind of catch-word or "category," it is being used either carelessly or with an eye toward its publicity value. And the truth of the matter is that, by the 1930s, even Broonzy was a lot more urbanized in style than many others.

McGhee long has been (perhaps always been) quite urbanized, but he works here (except on, say, *The Way I Feel* and *Dissatisfied*) with a lot less of that Josh White-ish, cabaret-act dictyness than he has done elsewhere—and the fact that Terry's wailing harmonica, which is "back country," fits so well means he has done it well.

There is a lot of variety here, variety that might be a lesson to those who think of the blues as some kind of rather determined 12-bar pattern. *Sittin' Pretty* (the title is spelled that way, but McGhee is rather careful with the g): *Dissatisfied; The Way I Feel, and My Fault* are all kinds of eight-bar blues. *Trouble* is a refrain blues, and *Love Time* is blues extended to the 32-bar pop tune pattern.

There is also variety in tempo and rhythm. Besides several slow "country" style tempos, *Bottom* is medium with a repeated boogie-like bass figure on guitar; *I'd Love* is a medium heavy rock, etc.

And there is a variety of melody. *Tell Me* has the line best known as *See, See, Rider*, and *Diamond Ring* that lovely one best known instrumentally as *Tishomingo*, etc.

The most successful numbers are *Love's a Disease* and, especially, *Diamond Ring*. I think their success is a comment on McGhee's talent. Both are fairly straightforward "love" narratives, both have relatively sophisticated melodies and tones, and McGhee sings them well. The shrewdness, cryptic wit, and poetic keenness of an earlier sort of blues are not really a part of them.

Some day, perhaps, someone will realize what great poetry is in the blues and publish blues as such—as a body of work. It should cut the "Border Ballads."

Incidentally, there's a lot of talk in the liner that seems to lump Elvis Presley and

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Bo Diddley together, T-Bone Walker and Big Bill Broonzy. The writer forgot Dinah Shore—she has recorded many blues tunes. (M.W.)

**Red Nichols**  
**PARADE OF THE PENNIES**—Capitol T1051; *Buddy's Habits; Japanese Sandman; Mississippi Mud; Delta Roll; Dixie; Avalon; Davenport Blues; Tea for Two; Bass Face Joe; Washboard Blues; Parade of the Pennies.*  
 Personnel: Nichols, cornet; Jackie Coon, mellophone; Moe Schneider, trombone; Wayne Songey, clarinet, alto, baritone; Bill Wood, clarinet; Heinie Beau, clarinet, tenor; Joe Rushton, bass sax; Bobby Van Eps, piano; Allen Reusa, guitar; Morty Corb, bass; Rollie Culver, drums. On Tracks 1, 4, 7, 10 substitute Jerry Kasper for Rushton; Bobby Hammack for Van Eps; Jack Sperling for Culver, and add Ralph Hansell, tympani, vibes, and bells.

Rating: ★★ ★  
 With the ole redhead being immortalized in the movies an' all, perhaps there will be a resurgence of interest in his Bix-ie style of jazz. There is more than a generous sampling of the Nichols approach in this good set by the Pennies; and, as usual, the musicians on hand add up to more than five.

Beau's arrangements are unabashedly dated, but there are many good solo moments from Coon's mellophone, Schneider's trombone, and Rushton's ponderous bass sax. On *Delta* and *Washboard*, Hansell's tymps are employed to interesting, novel advantage.

Red's light, soaring cornet still is strong in lead and solo parts, and the chops sound as firm as ever.

Lots of fun here for the old guard. (J.A.T.)

**Bud Shank**  
**BUD SHANK IN AFRICA**—Pacific Jazz PJX 5000: *A Tribute to the African Pennywhistle; I'll Remember April; Charity Rag; Squeeze Me; My Funny Valentine; Misty Eyes; Waltzing the Blues Away.*  
 Personnel: Shank, alto, flute, pennywhistle; Claude Williamson, piano; Don Prell, bass; Jimmy Pratt, drums.

Rating: ★★ ★★  
**I'LL TAKE ROMANCE**—Music (World Pacific Records) 1.PM 2052: *I'll Take Romance; These Foolish Things; Deep Purple; What a Difference a Day Made; How Deep Is the Ocean?; Smoke Gets in Your Eyes; Embraceable You; But Not for Me; Someone to Watch Over Me; Blue Room.*  
 Personnel: Shank, alto, flute; Prell, bass; Pratt, drums; the Len Mercer Strings.

Rating: ★★ ★ 1/2  
 The former set was recorded and released in the Union of South Africa, the latter in Milano; both were cut in April of this year. I don't know if they will be available on World Pacific here, but I think they may. Both are worthy of release, the former for that exciting first track; the latter for the beauty of taste and blowing on an essentially mood LP.

Both stem from the ubiquitous Joe Napoli's Jazz West Coast 3 tour.

On the African LP, Bud's *Tribute to the Pennywhistle* is a long and swinging track. It features him playing a pennywhistle that was a gift from an admiring group of artists. What he gets out of the six-holed instrument, with backing from his trio playing native instruments approximating bass, drums, and piano, is amazing.

In both sets, Bud's flute work, aside from too-often quotes from *Swinging Shepherd Blues* (more breathers than phrases to carry any weight), is excellent. It is particularly good in the string set because the pace is not so fleet, and the moods more difficult to sustain.

The string writing by Mercer (*Esio*

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Leon) is lean and functional. I'll Take Romance and Blue Room are swingers, with Shank featured on flute on the former and alto on the latter.

The African set, a more free-blowing collection, is also brightened by the waltz, Blues Away. (D.C.)

**Jimmy Smith**

**GROOVIN' AT SMALL'S PARADISE, VOL. 2**—Blue Note 1586; *Imagination; Just Friends; Lover Man; Body and Soul; Indiana.*  
Personnel: Smith, organ; Eddie McFadden, guitar; Donald Bailey, drums.

Rating: ★★

In his liner notes for this LP, Leonard Feather calls attention to what he terms Smith's "sputnik-like, Morse code solos."

Although I might not have stated it in such terms, I do tend to feel that Smith's approach to his instrument is barely related to the potential and basic capacity of the instrument itself.

Like, you know, if I want to hear a telegrapher I'll make it down to a Western Union office. Or if I want to revisit Bird, I'll listen to records by Bird or any one of his disciples.

The point is that it seems absurd to me to utilize saxophone conception on an instrument of the organ's scope, as Smith does here. I have heard Smith on previous occasions and know that he can weave chordal patterns and single-note lines. He does very little of this here and what emerges is a kind of mockery of the Bird-influence, a form of tasteless exhibitionism that substitutes fleetness for fluency.

Although the first four tunes ordinarily are thought of as ballads, they are barely balladic in nature here, as Smith indulges in banal fireworks. McFadden does not completely succumb to this frenetic pace and makes some sense, although he, too, becomes drearily monotonous on *Indiana*, on which he has an extended solo.

Bailey manages to resist being overwhelmed by the organ sound and contributes intelligently.

Despite the fact that Smith pauses during this race to inject several ideas worth hearing, this LP, for the most part, is an exasperating test of the listener's tolerance. Only Smith's occasional moments of enlightenment and McFadden's ability make this worth hearing.

I know that Smith can produce LPs of greater value. (D.G.)

**Dakota Staton**

**DYNAMIC!**—Capitol T1054; *Let Me Off Up-town; Night Mist; Anything Goes; Sunny Gets Blue; They All Laughed; I Wonder; Say It Ain't So; Joe; Too Close For Comfort; Little Girl Blue; It Could Happen To You; Some Other Spring; Cherokee.*

Personnel: Miss Staton, vocal, with unidentified accompaniments, including (Tracks 1, 3, 5, 6, 7, 8) Harry Edison, trumpet.

Rating: ★★

Like so many girls who come along who sing and have a beat. Miss Staton has been cursed with the tag "great new jazz singer", or some such. The tag is inaccurate and untrue. It is also unfair because it keeps one from realizing what kind of talent she really has.

Her style is, alternately, directly imitative of Sarah Vaughan, Dinah Washington, Carmen McCrae, and a few others, and if her relationship to these people is a little more direct than, say, Roberta Sherwood's is to singers of an older generation, the

point still isn't crucial enough to make her talent that of a jazz singer.

Not crucial because, even if one finds the interpolations distracting, Miss Staton talent is fundamentally dramatic and she has that secret, innate, authoritative presence of the bravura actress to go with it. She is an excellent act, and, especially since the hint of fairly sophisticated (irony and) sarcasm (hear *Say It Ain't So*) is there, her popularity should surprise no one.

An excellent act, but not yet a settled one. She does not always dramatize her song or even herself by using the song. On such pieces as *Night Mist*, *Sunny*, *Little Girl, It Could Happen*, she seems largely preoccupied with indulging her borrowed stylistic effects, imposing them on the tunes, ignoring mood, lyric, meaning. (M.W.)

**Clark Terry-Thelonious Monk**

**IN ORBIT**—Riverside RLP12-271; *In Orbit; One Foot in the Gutter; Trust in Me; Let's Cool One; Pea-Eye; Argentia; Moonlight Fiesta; Buck's Business; Very Near Blue.*

Personnel: Terry, Flugelhorn; Monk, piano, Sam Jones, bass; "Philly Joe" Jones, drums.

Rating: ★★★★★

Terry and Monk on (as they write), a relaxed blowing date using five Terry lines mostly on fairly standard chord sequences, one ballad, an "Ellington tune" (Tizol's *Fiesta*), one Monk piece (*Cool One*) and a mood piece (*Very Near*) by Sara Casey. Both men are very individual (but Monk more original). Both have a sense of humor which is a very important part of their playing (Terry one of fairly open wit; Monk more subtle). Both have a relationship to Ellington (in Terry's case more than the obvious one of playing with

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him, in Monk's even less obvious and very important). Both are masterful percussive players (whatever else each is). And both are mature. There's not great significance, but there's hardly a dull moment.

Monk's playing here is almost a summary of his development (at least as we know it on records) since the mid-'40s. *Argentia* has an improvisation with surprise twists which are logically integrated and melodically sound. The title piece (a good "head"), *Pea-Eye*, and *Buck's Business* each almost carry us from 1944 through 1958. Take the latter, an up blues, as typical. Monk plays three choruses almost in the fluent, manually dextrous, original style that he was using with Coleman Hawkins on *The Street* (in '44). Then the special sense of continuity and form he has apparently developed since shows, and he takes one phrase from the end of his third chorus and develops it by turning it and accenting it several ways. Introducing a contrasting motif, he accents and modulates it variously, then simplifies it, until he has a crisp chord which ends the solo. He takes, with modifications, basically the same approach on the other two titles, and on *Pea-Eye* he begins by developing a phrase his own accompaniment had suggested. *Trust In Me*

has one of his uniquely effective accompaniments: he does not use the conventional pecking-out-of-the-rhythm section approach, but makes a separate, but secondary, horn-like polyphonic line in support. In *Bud's Business* he picks up and develops some of Terry's phrases behind him, and in *Very Near* he chords in deeper complement to the mood Terry is working it. Then his solo on *Cool One* is primarily subtly metric accentual variation on the theme itself, and in *Trust* he interplays the theme with ideas of his own.

If I show total ignorance by admitting that the flugelhorn seems to me to make little difference beside a slight one in tone, then I must. If anyone is tempted to pick Terry's playing to pieces as a series of recurring personal phrases, interpolations, and effects, he will miss the point, because a strong individual attack, a personal and sprightly emotional content, and a spontaneous but easily moving fancy make it a near-triumph of cohesion, and point. He can play, he is saying things, and they are his own things.

Sam Jones has a good solo on *Gutter*, and Philly Joe (except that *Cool One* seems a strong choice in mood and tempo for a drum solo and comes off that way) is Philly Joe. (M.W.)

## Jazz Reissues

### Big Bands

WE LIKE BANDS—Coral CRL 57229: *I've Got My Love to Keep Me Warm* (Les Brown); *Mango-Picnic* (George Cates); *Big Noise from Winnetka* (Bob Crosby); *Tuxedo Junction* (Erskine Hawkins); *Too Much Moon* (George Williams); *Jumpin' at the Woodside* (Count Basie); *Coral Reel* (Neal Hefti); *Manhattan* (George Auld); *Main Title-Molly-O* (Dick Jacobs); *Shanty in Old Shanty Town* (Johnny Long); *Chattanooga Choo Choo* (Tex Beneke); *Blue Prelude* (Woody Herman).

There's some fluff here, but a couple of collector's items may make the set a worthwhile purchase. It also raises the question: Why doesn't Coral unload some of the Basie salted away in Decca vaults? The Crosby *Noise* is a recent version, the Hawkins *Tuxedo* relatively recent, and the Basie has been anthologized before. (D.C.)

### Blues Singers

THE GREAT BLUES SINGERS—Riverside 12-121: *Oh, My Babe Blues*; *Down in the Basement*; *Trust No Man* (Ma Rainey); *Wild Women Don't Have the Blues*; *Southern Woman's Blues* (Ida Cox); *Death Sting Me Blues* (Sara Martin); *St. Louis Blues* (Bessie Smith); *He Likes It Slow* (Trixie Smith); *Key to the Mountain* (Mary Johnson); *Go Down, Sunshine* (Hociel Thomas); *Charleston Blues*; *Around the Clock Blues* (Chippie Hill).

Mostly vintage collection from the 1920s, except for the Thomas and Hill sides, which were cut in 1916. Sound is thin on some but generally clean. The Bessie stems from a 1929 movie sound track; production is horrible, but she comes through. For collectors. (D.C.)

### Ruby Braff

HEY, RUBY!—American Recording Society G-445: *Romance in the Dark*; *When You Wish Upon a Star*; *A Ghost of a Chance*; *Wishing*; *Where's Freddie?*; *I'm in the Market for You*; *Sweet Sue*; *Linger Awhile*.

Braff, Vic Dickenson, Sam Margolis, Nat Pierce, Freddie Green, and Jo Jones involved in a romp that was ★★★★★ the first time on Vanguard. It stands up very

well and is recommended for non-owners who are ARC members. (D.C.)

### Duke Ellington

ROYAL CONCERT, Vol. 1—Aamco ALP-301: *Jack the Bear*; *Creole Love Song*; *Stop, Look and Listen*; *Day Dream*; *Unbooted Chatter*; *Stomby Jones*; *My Fanny Valentine*; *Ko Ko*; *Laura*; *Cotton Tail*.

ROYAL CONCERT, Vol. 2—Aamco ALP-313: *The Jeep Is Jumpin'*; *Louresome Baby*; *East St. Louis Toddle-O*; *Indian Summer*; *Mideff*; *Upper Manhattan Medical Group*; *In a Mellow Tone*; *Frustration*; *Summertime*; *Deep Purple*.

Quite good Ellington, dating from 1956 and recorded originally by Bethlehem for release as *Historically Speaking* (BCP 60) and *Duke Ellington Presents* (BCP 6005).

Three tracks are missing from the original set: Ray Nance's vocal and violin showcase, *I Can't Get Started*; Jimmy Grissom's lightweight vehicle, *Everything But You*; and a blowing *Blues*. Both LPs were ★★★★★ the first time around, and, at \$1.49 you should haunt your drugstores or supermarkets. (D.C.)

### Don Elliott-Sam Most

DOUBLES IN JAZZ—Vanguard VRS 8522: *Wally's Theme*; *Charmaine*; *Do Nothing Till You Hear from Me*; *My Heart Stood Still*; *Blues for Brother Herb*; *Shipp*; *Blues Junction*; *Just Tutchen*; *My Old Flame*; *You'd Be So Nice to Come Home To*; *Open House*.

Previously available on Jazztone. The first five tracks are Elliott quartet, the remainder Most sextet. A worthwhile small group set. (D.C.)

### Dizzy Gillespie

DIZZY AT HOME AND ABROAD—Atlantic 1257: *Love Is Here to Stay*; *Ain't Misbehavin'*; *Cornac Blues*; *Blue and Sentimental*; *Blues Chante*; *When It's Sleepy Time Down South*; *Just Blues*; *Lullaby in Rhythm*; *Groovin' in the Nursery Rhymes*; *Mrs. Dix*; *Cocktails for Two*; *This Is Happiness*.

Remastering of two 10-inch LPs, with Tracks 1, 9, 10, and 12 cut in this country. (Continued to page 38)



# Big Ben



the blindfold test

By Leonard Feather

Universally regarded as one of the great men of the middle era of jazz, Ben Webster has returned to New York prominence in the last couple of years after a long period of comparative obscurity.

As one of those musicians inclined to be kindly disposed to fellow jazzmen, Webster was a little reluctant to take a *Blindfold Test*. Once involved, however, he evinced a great interest in the proceedings. A couple of the items played were stereo records, and he was full of inquiries about the nature and quality of the hi-fi rig. During several of the numbers, he was jumping up and down, checking on the keys of the performances (and revealing that he has absolute pitch).

Record No. 2 was selected because it features several of his former Duke Ellington colleagues; No. 4 because the tenor solo and background strongly recalled Ben's original version with Ellington. Webster was given no information before or during the test about the records played.



## The Records

1. Curtis Counce. *Chasin' the Bird* (Bel Canto, stereo). Counce, bass; Harold Land, tenor; Rolf Ericson, trumpet; Elmo Hope, piano; Frank Butler, drums.

Is that Harold Land? . . . Counce—that's Curtis Counce's style. Very good record . . . When you think of Land and Counce, you automatically think of Carl Perkins, but it doesn't sound like him playing piano. I think it was Frank Butler on drums, but I'm not sure about that.

It was a very good record—the balance and the solos and everything . . . you know, like crazy. That stereo sound is the end! It brings it right to you. For what they were doing and what they had to do, I'll give that five stars. I don't think they could have sounded much better.

2. Cootie Williams-Rex Stewart. *When Your Lover Has Gone* (Jazztone). Coleman Hawkins, Bud Freeman, tenors.

That's Bean on the intro—I know that's Stew . . . That's Bud Freeman! Turn up the highs a little, Leonard . . . Is your piano flat? That tune is *When Your Lover Has Gone*, in C, and it modulates to E Flat for Bean. I liked that whole thing. Anything Bean's on, and Bud, too, has got to be five stars.

3. Georgie Auld. *You're My Thrill* (from *Sax Goes Latin*, Capitol).

That's a rather tough record to judge. I would be really afraid to say . . . It sounds like a lot of guys who play that style—the no-vibrato style. I'm trying to figure out who it was, because I try to go hear everybody play every chance I get.

The arrangement in the Latin style was very nice—the conga drums.

The tenor player sounded like he was playing with restrictions—he didn't get a chance to really extend himself . . . For that particular type of record and for what they were doing, I'll give it four.

4. Ella Fitzgerald-Duke Ellington. *All Too Soon* (Verve). Paul Gonsalves, tenor.

That's the boss—Duke Ellington! And the boss vocalist . . . She's something else! . . . The greatest of all time and time to come—Ella. And Ray Nance—he wastes no notes. You can give that 50 stars.

Paul Gonsalves is my man . . . I don't think that solo sounds like me . . . He has his own style. Wish I could get over my horn the way Paul does. On the original record, I think Lawrence Brown played the first chorus . . . I think it was in C; then we went to D Flat.

5. Chu Berry. *Body and Soul* (Jazztone). Roy Eldridge, trumpet; Chu Berry, tenor. Recorded 1938.

That's wonderful—Chu and Roy . . . The rhythm section? When I'm listening to Roy and Chu, I don't listen to the rhythm . . . Incidentally, Roy and Chu could accomplish one thing that I could never accomplish. The piano player could play the wrong changes or the bass player could play the wrong changes, and they get their scene going right through—they break right through . . . I couldn't do that. If I don't get the right bass, I'm dead.

There's nothing else to play on this tune—*Body and Soul*. Bean

straightened that one out. I don't know when this was made, but it doesn't make any difference, there's nothing else to play on it because Hawk did all there was to do. I detest a request to play this tune. Give this 50 stars, though, for Chu and Roy.

6. Bud Shank-Bob Cooper. *Dinah* (World-Pacific stereo). Rhythm section not credited.

Was that *Dinah* in E Flat? That was nice, too, very nice. At first I was trying to lean on Stan Getz, but I think Stan's a little heavier than that.

What style do they call this—cool? People sneak in with "west coast" and "Chicago" style, but music is music—swingin'. Very nice change of pace in this. Everybody was wonderful.

What did I think of the rhythm section? You know, I only notice a rhythm section when they get in the way—either they swing and they fit, or they don't fit. I liked this—give it four.

7. Sonny Rollins. *Every Time We Say Good-By* (Riverside). Sonny Clark, piano.

I don't know, but I think that's Sonny Rollins. I always did dig Sonny because when he was coming on in the mid-40s, most of the kids had a small sound, and Sonny always tried to have a bigger sound.

Whether it was Sonny or not I've always admired him, because I think the tenor is a big horn, and you should get a big sound out of it—you shouldn't choke it. I can't think of the name of that tune. I liked the piano, but I don't know who it is. Give this four.

## Jazz Reissues

(Continued from page 36)

and the rest in France, with varying personnels, including Don Byas, Joe Benjamin, Bill Clark, and Arnold Ross. The home sides include Percy Heath, Joe Carroll, Milt Jackson, and Bill Graham. Good sides, all stemming from 1952. (D.C.)

### Metronome All-Stars

**METRONOME ALL-STARS**—Harmony HL 7044: *King Porter Stomp; All-Star Strut; Royal Flush; Dear Old Southland; Sweet Lorraine; Nat Meets June; No Figs; Double Date; I Got Rhythm.*

The sessions based on *Metronome's* poll winners with such participants as Harry James, Jack Jenney, Jack Teagarden, Johnny Hodges, Nat Cole, June Christy, Frank Sinatra, Dizzy Gillespie, Lennie Tristano, Charlie Spivak, Alvino Rey, and Tex Benneke. Good replacement for those old Columbias and fine historical value. (D.C.)

### Metronome All-Stars

**THE METRONOME ALL-STAR BANDS**—Camden CAL-426: *Blue Lou; The Blues; Bugle Call Rag; One O'Clock Jump; Look Out; Metronome All Out; Overtime* (two versions); *Victory Ball* (two versions).

Victor's stock of *Metronome's* All-Star sessions is gathered under one roof, spanning sessions from 1939 (Tracks 1, 2) to 1949 (Tracks 7, 8, 9, 10). Participants include Charlie Parker, Lennie Tristano, Count Basie, Benny Goodman, Bunny Berigan, Fats Navarro, Dizzy Gillespie, Miles Davis, Eddie Miller, Jack Teagarden, and many more. Columbia's Harmony label also has a set of these sessions from roughly alternate years. (D.C.)

### Mingus-Blakey-Richards

**FOUR LESSONS IN JAZZ**—Aamco ALP-302: *Memories of You; East Coast Ghost; Right Down Front; Krafty; Gentleman Is a Dope; Wonderful Guy; Long Ago; Aijalon.*

Culled from four Bethlehem LPs, this is a bargain at \$1.49 for the Mingus (Tracks 1, 2), Blakey (Tracks 3, 4), and Richards (Tracks 7, 8) sides. Pressings are of excellent quality. (D.C.)

### St. Louis Blues

**14 BLUE ROADS TO ST. LOUIS**—RCA Victor LPM 1714: *St. Louis Blues* played by the Benny Goodman Orchestra; Lena Horne and Chamber Music Society of Lower Basin Street; John Kirby; Louis Armstrong; Earl Hines Orchestra; Eartha Kitt with Shorty Rogers; Perez Prado Orchestra; Tex Beneke-Glenn Miller Orchestra; Maxine Sullivan with Claude Thornhill; Fats Waller-Bennie Payne duet; Hal Schaefer trio; Jack Teagarden orchestra; Duke Ellington orchestra, and Dizzy Gillespie orchestra.

A collection by Leonard Feather of 14 versions of *St. Louis*, with some strikingly good ones and some quite dreadful ones.

The former outweigh the latter, and the LP is an excellent collector's item. Armstrong, Maxine, Hines, Kirby, and the Waller versions have been long out of print. (D.C.)

### Artie Shaw

**ANY OLD TIME**—RCA Victor LPM-1570: *Any Old Time; I Can't Believe That You're in Love with Me; It Had To Be You; All I Remember Is You; Comes Love; Chantons Les Bas; Marinella; Concerto for Clarinet; Love Me a Little; St. James Infirmary; I'll Never Be the Same; Those Foolish Things; Keepin' Myself for You.*

Another reissue in Victor's *Down Beat* series. Covering spots from 1938 to 1945, with some vocals by Hot Lips Page (*St. Louis* mood). (D.C.)

James), Lena Horne (*Love Me a Little*), Billie Holiday (*Any Old Time*), and Helen Forrest (*Comes Love* and *All I Remember Is You*). *Liner* lists all personnels. Good swing era item. (D.C.)

### Sonny Stitt

**STITT'S BITS**—Prestige 7133: *Nevertheless; Count Every Star; Nice Work; There Will Never Be Another You; Blazin'; Mean to Me; Avalon; After You've Gone; Stairway to the Stars; Swonderful; Jeepers Creepers; Our Very Own.*

Stitt on tenor in a reissue of some singles dating from 1950, except for *Avalon*, which is issued for the first time on this set. Included are Kenny Drew, Duke Jordan, Junior Mance, Gene Wright, Tommy Potter, Art Blakey, Wesley Landers in varying groups. Sonny goes! (D.C.)

### Cy Touff

**HAVIN' A BALL**—World Pacific Records PJM-410: *TNT; Keester Parade; Hall Past Jumping Time; Groover Waitin'; What Am I Here For; Prezence; A Smooth One; Lazy River.*

A ★★★★★ LP the first time around. Touff, Richie Kamuca, Harry Edison, Pete Jolly, Russ Freeman, and other west coasters participate in octet and quintet sides, three of which were arranged by Johnny Mandel, who conducts his hand through a workmanlike arrangement of *Lazy River* in place of *Primitive Cats* on the earlier set. Pleasant, but only occasionally stimulating listening. (D.C.)

### Claude Thornhill

**DINNER FOR TWO**—RCA Camden 307: *Lady, Be Good; Snowfall; Bidin' My Time; In the Garden of Forget-Me-Nots; Sweet and Lovely; Fascinating Rhythm; The Man I Love; Embraceable You; Summertime; Where or When; There's a Small Hotel; 720 in the Books.*

This, if memory serves, stems from the late 1940s and some sides came from Victor's *Parade of Bands* series, which had Thornhill playing Gershwin. Another good big band buy at \$1.98, although pegged more at the dance crowd than the jazz fans. (D.C.)

### Claude Thornhill

**THE THORNHILL SOUND**—Harmony 7088: *Snowfall; Anthropology; Polka Dots and Monobams; Donna Lee; Lover Man; Robbins' Nest; Yardsbird Suite; La Paloma Gris; Sorta Kinda; Arab Dance.*

Excellent Thornhill at the height of the Gil Evans period. All, except *Snowfall*, are Evans', and at \$1.98 this is a rare big band jazz bargain. (D.C.)

### Joe Turner

**CARELESS LOVE**—Savoy MG 14016: *S. E. Blues* (two parts); *Johnson and Turner Blues; Watch That Jive; Nobody in Mind; Lucille, Lucille; Rocks in My Bed; Careless Love; Play Boy Blues; I Got Love for Sale; Sunday Mornin'; Mad Blues.*

Big Joe sings, accompanied by Pete Johnson, a group featuring Frankie Newton and Don Byas and other backing. How pale this makes so much of today's feeble pop stuff sound. (D.C.)

### The Wild One

**THE WILD ONE**—Decca DL 8349: *The Wild One; Lonely Way; Blue Rebels' Ride; Prelude to a Rumble; Beetle; Blues for Brando; Hotshot; Drat for Beers; Windswept; Scramble; Bewildered; China.*

Leith Stevens' All Stars—featuring Shorty Rogers, Milt Bernhart; Maynard Ferguson, Shelly Manne, Jimmy Giuffrè, Russ Freeman, and other west coasters—in a blown-up version of the 10-inch LP released when the picture broke. Four new tracks have been added, in that same tension-scream-

## New Jazz Releases

The average *Down Beat* reader must have a difficult time, as we do, keeping track of the jazz LPs issued regularly.

As a reader service, *Down Beat* will print a monthly listing of jazz LPs released in the magazine goes to press. This listing, coupled with the jazz record reviews, will enable readers to keep in closer contact with the flow of jazz. Here's a list of key jazz LPs released as this issue was wrapped up:

Joe Albany, *The Right Combination* (Riverside 12-270).

Chet Baker, *It Could Happen to You* (Riverside 12-278).

Count Basie, *Sing Along with Basie* (Roulette R-52018).

Art Blakey, *Big Band* (Bethlehem LP 6027).

Ruby Braff, *Omnibus* (Rep 204).

Pete Brown, *Jazz Kaleidoscope* (Rep 203).

John Coltrane, *Soultrane* (Prestige 7142).

Conte Candoli, *West Coasting* (Rep 205).

Bob Crosby, *South Pacific Blues Warm* (Dot 3136).

Bert Dahlander, *Skal* (Verve MG V 8253).

Dukes of Dixieland, *On Campus* (Audio Fidelity 5891).

Duke Ellington, *Newport 1958* (Columbia 1245).

Gil Evans, *New Bottle, Old Wine* (World Pacific 1246).

Art Farmer, *Farmer's Market* (Prestige 8203).

Maynard Ferguson, *A Message from Newport* (Roulette R-52012).

Johnny Griffin, *Way Out* (Riverside 12 271).

Tiny Grimes, *Callin' the Blues* (Prestige 7144).

Chico Hamilton-Art Blakey, *Drums on Fire* (World Pacific 1247).

Woody Herman, *Love Is the Sweetest Thing, Sometimes* (Verve MG V 2096).

Jazz Canto, *Poetry and Jazz* (World Pacific 1241).

Gene Krupa, *Krupa Rocks* (Verve MG V 8276).

Charlie Mariano-Jerry Dodgion, *Beauties of 1918* (World Pacific 1245).

Thelonious Monk, *Thelonious in Action* (Riverside 12 262).

Oscar Pettiford, *Jazz Mainstream* (Rep 201).

Prestige All-Stars, *Roots* (Prestige 8202).

Buddy Rich, *Buddy Rich in Miami* (Verve MG V 8285).

Eddie Shu, *Jazz Practitioners* (Rep 202).

Mal Waldron, *Mal/3* (Prestige 8201).

Stu Williamson, *Stu Williamson Plays* (Rep 207).

Phil Woods-Gene Quill-Jackie McLean-John Jenkins, *Bird Feathers* (Prestige 8204).

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## heard in person

### Dixieland Jubilee

For the last 11 years, the traditional Dixieland jubilees have been sure-fire money-makers for promoters Frank Bull and Gene Norman. This year's event was no exception, and its instigators could well purr over their \$9,125 take at Pasadena's 2,968-seat civic auditorium.

Of the eight acts, the crowning attraction was to be a reunited Bob Crosby's Bobcats. This didn't miss either. Strategically placed as the final act, Crosby's aging cats broke up the joint.

After a rather characterless opener by the Essex Eight, a band of youngsters with more nerve than verve, old reliable Teddy Buckner brought his robust trumpet onstage for a set which got the enthusiasts in the audience in an appropriately boisterous mood. John Ewing was heard to particularly good advantage in several fine solos.

Onetime J. Dorseyite Joe Yukl and his "Red Bowers" (whatever that means) played a five-tune set distinguished mainly by the guest appearance of trumpeter Dick Cathcart who played a tasteful and perfectly controlled *Serenade in Blue*. The choice of such a tune may have been considered by some purists anathema in a Dixieland concert, but good music is its own justification, and Cathcart was superb.

Next appeared the "New Orleans All-Stars," who seemed to be the nucleus of the Joe Darensbourg band, bolstered by some sitters-in. Old-timer Johnny St. Cyr was showcased to appealing vocal effect on *Eh La Bas* in Cajun as well as on some strong banjo solos.

Apart from Darensbourg's lyrical clarinet and soprano sax, the strong men of his set were trumpeters Mike De Lay and Andy Blakeney. After a rolling George Vann vocal on *Ain't Gonna Give Nobody None of My Jelly Roll*, Blakeney blasted into his solo with fiery intensity. De Lay followed Blakeney, blast for blast distinguishing himself, particularly on *Yellow Dog Blues*. The final tune in the set, *Just a Little While to Stay Here*, was marred by a rushing crowd that dashed for the doors at intermission.

Connie Parsons, a brassy gal in a flaming red dress, began the second half by singing three songs in a gutty, roustabout voice that really seemed to reach the audience. In a "southern" accent — presumably de-

rived from her Santa Monica environment — Miss Parsons romped through *How Come You Do Me Like You Do?*; *Lover Man*, and *Lonesome Road* with cheerful and hearty aplomb. On *Lover Man*, however, her Dixie phrasing impressed as being just a little *too* incongruous.

Muggsy Spanier, assisted by trombonist Irv Verret and clarinetist Wayne Songer, demonstrated that his trumpet is as strong and vibrant as ever in a set of six socking tunes ranging from *Royal Garden* to *At the Jazz Band Ball*. With as good a rhythm section as he had (Stan Wrightsman, Morty Corb, Jack Sperling), one wondered at the presence of the trombone and clarinet. Muggsy could just as well have done without them. On *Struttin with Some Barbecue*, he punched out the phrases so neatly that one forgave the occasional clinkers.

Accompanied by Darensbourg & Company, a bumptious and jumping Lizzie Miles took over until beg-off time with a half-dozen vaudeville stompers that had the audience ready to storm the stage. On *Please Don't Talk About Me*, she launched into an impromptu dance, much to the crowd's delight. After her version of *Darktown Strutters*, she left the stage to an audience reaction that was tremendous.

Nostalgically coasting on their old theme, *Summertime*, Bob Crosby and His Bobcats rounded out the program with a representative selection of late-'30s Dixie that spotted some timelessly tasteful tenor by the irrepressible Eddie Miller; charging trumpet by a graying, bespectacled Yank Lawson, and great time laid down by "... the Syrian drummer," Nick Fatool. Trombonists Moe Schneider and Warren Smith were assertive and happy.

A re-creation of *Big Noise from Winnetka* added just the right touch of misty-eyed bushwah to a program that was long on high spirits if a little short on serious jazz.

The final note of chaos was driven home to a very happy audience when 26 musicians paraded around the auditorium playing . . . that's right—*When the Saints Go Marching In*. When all had returned onstage to trumpet out the final bars of the battered anthem, nobody—except one or two tired reviewers—had any beefs at all.

—tynan



Kings in Action photo by Charles Stewart

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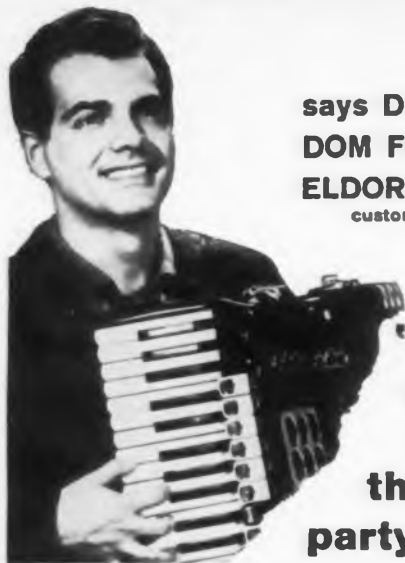
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**Special Report**

(Continued from page 13)

is the lack of belief in jazz that many listeners and some musicians reveal when they are so ready to land without hesitation the liaison between jazz artists and symphony orchestras. The desire to grant a cultural status to jazz, worthy enough in itself, leads to some curious musical hybrids as was shown at the Monterey festival this year. The new found cultural status of jazz in certain quarters — one notes with amusement that it is now fashionable to be informed on jazz in some socialite circles — is in danger of becoming *the* gimmick of the year.

I am sufficiently skeptical of the modernist trends not to wish to write about them. There are enough critics out here not only willing but anxious, to present learned analyses on the work of the latest wonder boys and I wish them luck. In the last 15 years we have been presented with "new stars" almost every other month by the record companies (remember when Chet Baker—the great epitome of nothingness—won the polls?) and time has taken care of most of them. The era of the grants seems to be at an end (Erroll Garner is probably the last of them) and the future presumably lies with the safely competent. Anyone searching for a convenient pattern to summarize the jazz scene in the United States would remain disappointed for the obvious fact is that much that happens is the result of accident.

I have been fascinated by much that I have been able to observe in a short period, but what forebodings I had about the future of jazz have been increased by what I now see at first hand. I only hope that my pessimism will prove to be unjustified.

**... And One Slug**

Hollywood—From *Daily Variety*, Oct. 15, 1958:

"Ray Anthony will play Jimmy Dorsey, Bobby Troup will portray Arthur Schutt, and Ray Daly will play Glenn Miller in Danny Kaye's *The Five Pennies*, Red Nichols biopic now shooting at Paramount. All three were original members of the Nichols group."

Okay, but what's Daly's ax?

jazz that many musicians reveal ready to laud the liaison between symphony and jazz to grant a cult-worthy enough curious musician shown at the end of this year. The status of jazz in the notes with the now fashion in danger of the year. The concept of the jazz to wish to be there are enough only willing present learned of the latest wish them luck we have been stars" almost by the record when Chet some of nothing (s?) and time of them. The ns to be at an s probably the future pre ne safely coming for a con- summarize the United States pointed for the much that hap accident. ated by much e to observe in what forebo future of jazz by what I now only hope that rove to be un-

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# accordion buyers' guide

If you wish complete information on accordions, or accordion accessories such as amplifiers, we recommend your careful attention to the manufacturers listed below advertising in this issue. If you wish to receive such material, mail entire coupon to Readers' Service, DOWN BEAT, 2001 Calumet, Chicago 16, Illinois.

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- Alfred Music Co. Inc., 145 W. 45th St., New York 36, N. Y.**  
Folios: Recital Book No. 3, Theory Book No. 2, Band Book No. 3, Party Book. Bellows Shake Book. Sacred Book No. 3, by *Palmer-Hughes*, \$1.25 ea.; Score (for Band No. 3), Exercise Book No. 1, Easy Christmas Carols—*Palmer-Hughes*, \$1.00 ea.; Disc Combo Need You (book & record)—*d'Anberge*, \$2.00 ea.; And-A-One, And-A-Two—*M. Floren*, \$1.25 ea.  
Solos: Paganini Variations—*Palmer-Hughes*, \$1.00; Whirligig—*Federgreen*, 40c.
- The Big Three Music Corp., 799 Seventh Ave., New York 19, N. Y.**  
Folios: Standard Hits. Arr. *P. Deiro, Jr.*, \$1.25; Art Van Damme Selections, Arr. *Art Van Damme*, \$1.25; Play Along With The Modern Rhythm Makers Record, arr. *P. Deiro, Jr.*, \$2.00.  
Solos: I'm Sorry I Made You Cry, A Certain Smile, Volare, arr. *P. Deiro, Jr.*, 40c ea.
- Bregman, Vocco and Conn, Inc., 1619 Broadway, New York 19, N. Y.**  
Solos: Dance of the Spanish Onion, Holiday for Strings, Our Waltz, 75c ea.; Four Winds and the Seven Seas, I've Got a Gal in Kalamazoo, Scatter-Brain, Sicilian Tarantella, Winter Wonderland (Medium-*Klickman* arr., Easy-*Deiro* arr.), 40c ea.  
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- Irving Berlin Music Corp., 1650 Broadway, New York 19, N. Y.**  
Solos: Alexander's Ragtime Band, All By Myself, Always, Blue Skies, Easter Parade, Marie, A Pretty Girl Is Like A Melody, Russian Lullaby, White Christmas, arr. *Galla-Rini*, 75c ea. God Bless America, arr. *P. Deiro*, 60c.
- Frank Bortoli Music Publisher, 217 E. 115th St., Chicago 28, Ill.**  
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- Associated Music Publishers, Inc. (BMI), 1 W. 47th St., New York 56, N. Y.**  
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- Chart Music Publishing House, 506 S. Wabash Ave., Chicago, Ill.**  
Folios: College Song Album, 42 Cherished Melodies, \$1.25 ea.; Solos: Meadowland, Sun Valley, Handsome Tony, When the Saints Go Marching In. Bands: Lawrence Welk & Myron Floren Easy Duets, \$4.00.
- Charles Colin Publishers, 111 W. 48th St., New York 36, N. Y.**  
Folios: Dizzy Blows Kerouac—*Dizzy Gillespie*, Ear Training & Sight Singing, Jazz Duets—*Charles Colin* 2 vols., Jazz Phrases, How To Develop Over 1000, Key Board Chords—*Albert DeVito*, Mat Mathews Swings, Transposing At Sight—*Walter Stuart*, 35 Original Studies in Modern Rhythms, 1500 Chord Progressions—*Walter Stuart*.
- Sam Fox Publishing Company, 1250 Sixth Ave., New York 20, N. Y.**  
Folios: Sedlon First Year Method, 3 parts; Sedlon Melody Way Method, 2 parts; Solos: He's Got the Whole World in His Hand, A Skye Boat-Song, arr. *Sedlon*. Band: Neapolitan Nights arr. *Zamecnik-Allen*; Pitter Pat Parade arr. *Lavalle-Allen*.
- Edward B. Marks Music Corp., 136 W. 52nd St., New York 19, N. Y.**  
Solos: Casimir, comp. *Felix Stahl*, arr. *P. Deiro, Jr.*, 75c; Lollipop, comp. *B. Ross & J. Dixon*, arr. *P. Deiro, Jr.*, 40c; Lola Esta De Fiesta, Por Que Te Vas?, Danza, comp. *E. Lecunna*, arr. *C. Magnante*, 75c; Nightfall, comp. *J. J. Morrissey*, arr. *Al Mayer* 75c.
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- Music Publishers Holding Corp., 488 Madison Ave., N. Y. 22, N. Y.**  
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## radio and tv

By Will Jones

■ Garry Moore counts himself a jazz fan, and he says his tastes are going to be reflected to a degree in his new night-time variety show on CBS.

An Enroll Garner fan, he started making arrangements to book Garner on the show early in the planning of the season's series. Garner is set to appear Dec. 9.

"And already I know I'm going to have a fight on my hands," he said. "There's going to be pressure from the people who always say, when you have an instrumentalist on TV, 'But what will we do for action?' I'm thinking of these shows where they lift up the piano lid and then mask in some dancers on the piano."

"I have Garner's appearance planned, and there are only going to be three shots of him—a wide shot showing the whole piano, and a close-up of the face, and a close-up of the hands."

Moore said, in planning his shows, he gives in to the people who insist upon action in only one respect:

"The unfortunate thing about jazz on TV is that you can only use the ones that are photogenic—a little frenetic. I don't mean funny hats. But you can't use somebody too cool, somebody who looks too emotionless on the screen."

"I can see us using Wild Bill Davison and Joe Bushkin. And yet I don't want to go as overboard as Lionel Hampton. I can't take all that pounding, and I don't think the audience could."

In selecting non-musical guests for his show, Moore said, he follows the policy of getting good material first, and then casting the material with the right guest. If the right guest isn't available, he lets the material sit until that guest is available. Early last summer, a writer turned in a sketch that was perfect, Moore thought, for Richard Boone of *Have Gun, Will Travel*. Boone isn't available for a guest shot until next



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March. Moore will wait. Meanwhile, he isn't about to use that particular western sketch—or have some writers write another one under pressure—just because another cowboy star may happen to be in town and is procurable for guest shots.

"You can't do that with musicians," Moore said, "because music doesn't happen that way. A musician has a hit first, or becomes associated with a particular number, and that's what you want him to do."

Even so, Moore, who writes a portion of his show himself, is planning some ideas for musician guests in the same manner in which he approaches sketches for actors.

"I'd like to get a lacy pianist like Teddy Wilson," he mused, "and nestle him with an Erroll Garner. And then I'd like to say, there's no such thing as a strictly jazz tune—it's what the artist makes of it. Listen to what happens when two people play the same tune, each in his own style. Maybe even get a third—a more florid type, like Art Tatum."

Moore has some strong feelings on the subject of singers who come on to his show to do their plug tunes.

"We have no objection to a singer's plugging a tune," he said, "just so long as the tune is compatible with the show."

Moore got into a hassle on that point on his first show, when Johnny Mathis backed out and was replaced by Gordon MacRae.

"Mathis was set to do a production number and also his plug tune," Moore said. "When we got to cutting the show, something had to go, and we cut *Call Me*, the plug tune. Johnny was very nice about it, but his agent said if he couldn't sing the plug tune he couldn't do the show, because that was why he was there. I thought that was rather beside the point, since we were paying him \$7,500. But we let him go, and got Gordon MacRae to do the production number."

Moore said he plans to use new talent on his show, but isn't aware right now of any he could use in the jazz field.

"I just don't have time to get out and hear it the way I used to," he said. He does some listening at home, though, he said—Miles Davis' Modern Jazz Quartet, Duke Ellington, and Count Basie being among his favorites.

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# take five

By John Tynan

Now that the three days of triumph at Monterey are over, let's take a reflective look at this highly successful jazz festival, at its organizational shortcomings and prospects for future years.

An outstanding impression remaining in our mind is that almost everyone — from Pebble Beach patricians to North Beach Beatniks — appeared to be having a wailing time. Certainly, the press did . . . Thanks to press officer Hugh Dormody's well-equipped press room, with its



wagon loads of copy paper and endless typewriters, newsmen could run in immediately after a concert, file their reports, and take off in pursuit of the many sessions and parties with which the sleepy town of Monterey abounded.

In all honesty it must be noted, though, that the program organizing, or rather the lack of it, was an utter mess. Friday night began 55 minutes late; Saturday afternoon ran into darkness; Saturday night began 45 minutes late; and the closing concert on Sunday night wound up in an impossible situation in which the great Benny Carter was magnanimously permitted by the great Sonny Rollins to play one short solo in a program on which Carter got equal billing.

To crib an expression from festival manager Jimmy Lyons, the event truly was *A Dizzy Weekend*. Dizzy just took over—lock, stock, and barrel. More importantly, though, the funnyman-trumpeter endeared himself to most of the 25,000 persons who came to listen and watch. Too bad the same cannot be said of Gerry Mulligan.

Repeatedly coming on like a wisenheimer, the baritonist succeeded only in making an unsavory exhibition of himself onstage and off.

His bald contempt of a pathetic Billie Holiday; his selfish disregard of his fellow musicians De Franco and Carter in accompanying the waning singer, and his tasteless remarks to the full arena on why the musicians were not permitted to play longer sets worked only to the detriment of his popularity.

Then there were the airplanes . . . Up till Sunday night this noise problem was not *too* acute, although the previous evening John Lewis got caught right in the middle of a piano solo by the thundering four engines of a DC-somethingorother. The fairgrounds which housed the festival being located squarely in the path of the airport runway, however, there was nothing to be done short of setting up anti-aircraft batteries.

Some musicians got bruised by the inefficient programming and were justifiably angered. Because of the number of groups on the Saturday afternoon program, for example, Shelly Manne found his group playing in the dusk to a diminishing audience running for shelter from a cold wind which swept the area. Emcee Pat Henry did his best to speed things up but the fact remained that there were too many groups to fit in the time limit before the evening concert.

With all the goofs, misunderstandings, hurt feelings and burgeoning ulcers, however, the fact remains that Hal Hallett, festival president, and Jimmy Lyons worked themselves greyhaired in making the event the success it was.

One very well received concert feature at Monterey was the Sunday afternoon symphonic concert. This was the first time such an undertaking had been attempted at a jazz festival and, in several respects, it proved to be more interesting musically than many of the sets on the regular jazz group schedule.

Another important contribution was the beautiful sound reproduction system designed and supervised by the Ampex Corporation, which also taped every performance. Once or twice instrumentalists suffered from faulty miking and control of the super-sensitive microphone up front took some getting used to. On the whole, however, the festival was wired for sound more effectively than anyone expected.

If we were asked to sum up the Monterey Jazz Festival in the briefest possible way, there are two incidents which telescope the event: Max Roach and composer Peter Phillips emotionally embracing after performance of Phillips' work for the drummer, and the sight of Dizzy Gillespie playing trumpet for a child-in-arms to stop her crying.

A Dizzy Weekend? You Betcha!



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## tangents

By Don Gold

Richard Dyer-Bennet is one of the few American singers concerned with art songs these days.

Since he is, his name is not what would normally be classified as a "household word." This, as far as I'm concerned, is somewhat fortunate. However, it is equally unfortunate that more of the audience for American music is not fully aware of Dyer-Bennet's illuminating style.

In one sense, he is a vividly effective troubador, singing songs from a variety of nations in a clearly projecting voice. In another sense, he is a performer with a purpose, a rare attribute these days. Many of his songs are more than trifles; many of them contain profound meaning founded in the tradition of art.

For years, Dyer-Bennet was the victim of unwholesome and illogical recording, with several record companies. He resolved this quite effectively, however, by forming his own company. To date, Richard Dyer-Bennet Records has issued four volumes of superbly recorded material by Dyer-Bennet, accompanying

himself on Spanish guitar.

The four volumes include performances of *The Lonesome Valley*; *Molly Bannigan*; *The Bold Fenian Men*; *The Vicar of Bray*; *Down in the Valley*; *Cock Robin*; *Eggs and Marrowbone*; *Willie Taylor*; *Charlie Is My Darling*; *The Lass from the Low Country*; *Go Down, Moses*; *The Bonnets of Bonnie Dundee*; *The Swagman*; *The Foggy, Foggy Dew*; *The Fox*, and *Drill, Ye Tarriers, Drill*.

Each of the four-volume series, which I recommend heartily, retails for \$4.98 and can be obtained directly from Dyer-Bennet Records, P. O. Box 235, Woodside 77, N. Y.

A new contribution to the literature of American popular music is *The Gershwin Years*, by Edward Jablonski and Lawrence D. Stewart (Doubleday, 313 pp. \$6.95).

It is a readable, factual account of the Gershwin era in American music that came to a sudden end with George's death in 1937. Of particular value are the photos documenting Gershwin's career, which occupy a good portion of the book.

Record buyers interested in the better aspects of American popular music should find this volume of value.

The flow of LPs into the market brings with it a variety of strange productions. Among those spotted recently were:

For nostalgic ex-marines, *The Sounds of Parvis Island*, recorded at the U. S. marine corps training depot, on Gold Star Records.

For plumply complacent jazz critics, Jay Records offers an exercise LP (physical, not mental) termed *For Health and Figure*.

For the stereo-minded, Vox has issued a *Portrait in Sound* of the U.S. air force, narrated, naturally, by Arthur Godfrey.

Don Elliott is among the jazzmen having a happy time on *Mother Goose for the Swing Set* on Bluebird 1010. There are several tracks that appeal to both children and adults and won't do any harm to either.

Finally, there's the incomparable Anna Russell's *A Practical Banana Promotion* on Columbia ML 5295. It's about time someone decided to promote bananas, and Miss Russell undoubtedly is qualified.

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## Gerry Mulligan (Continued from page 16)

behind them. The big letters could be General Motors, and the shaded ones could be mine."

The group broke up, and Crow admired Mulligan for being willing to accept second billing.

"I hope I don't sound like an angry-young-man type," Mulligan said. "The group has had some unfortunate exposure on TV. The group is the most important thing to me right now, and we all want to be sure we're doing our best, and that we're getting the best possible exposure."

Mulligan's engagement in Boston, appearing for four half-hour sets daily during the eight-day run of the foreign car show, was a case in point.

"There are some obvious possibilities in this kind of thing," Gerry said. "Whether they work out that way remains to be seen."

"At first, the building felt cold and uninviting, and we could sense that the people didn't know how to react. We've ironed that out, and we're living with the sound. We feel we belong there, and we feel we're helping create a pleasant atmosphere."

"I'd like us to make a success of this because it would open new channels of work for the band and get us before some different audiences."

Art Farmer and Dave Bailey had wandered in during the movie and TV discussion, and Farmer glanced

significantly at his watch. The group moved on toward the massive Mechanics building, site of the show.

Gerry paused for a moment to admire a Maserati on exhibition. A discreet sign read: "Maserati, Gran Turismo, \$11,495, 145 m.p.h."

"That's a beautiful, finished piece of machinery," he said. "I've seen it underneath and it's almost as pretty as on top. It has real workmanship in it."

The group threaded its way through the crowd, admiring cars on the floor of the hall, and climbed the stairs to a balcony overlooking the exhibition floor. They tuned up, and on a signal from Gerry, went into *Utter Chaos*, the theme.

Throughout the set, while some persons clustered around the stand, others climbed in and out of cars or peered intently under hoods. At the end of each tune, both groups responded with applause. It appeared that the Mulligan quartet was accomplishing its purpose at the show: satisfying the jazz fans among the sport car fans, and providing a pleasant interlude for the strictly automotive audience.

The audience was appreciative and attentive. Particularly to Gerry's good-natured admonition at the start: "We're going to play some jazz for you. And all we ask is that you refrain from blowing car horns during our set . . . unless they fit into the chord."

## Milt Jackson (Continued from page 17)

with him is "soul." It is harder to pin down. The vibist himself once defined it as "the part of playing that you can't get out of books or studies," though once a student at Michigan State University, he would be unlikely to disparage the value of study.

His foreseeable future, Jackson said, appears to lie with the MJQ. In the beginning, he had some reservations, but he has found that the discipline of the quartet has led to greater freedom. Nevertheless, he still feels that "blowing sessions are more informal," and he likes to play such sessions when the opportunity arises. Yet his work with the quartet is eminently satisfying to him. Opportunities for informality often arise in the recording studio.

Thus, he returned to his first instrument, the guitar, on a recent Atlantic LP with Ray Charles, *Soul Brothers*. He also played piano at this session, recalling the days in the

1940's that he frequently worked as a pianist.

Jackson has worked with several kinds of groups: the Gillespie band of the *Things to Come* period, one of the Woody Herman Herds, with two of the idea men of contemporary jazz, Tadd Dameron and The Ionious Monk. In his collaborations with Monk, it seemed that they could read each other's mind, not a simple accomplishment in either case.

Jackson has a pastime that is somewhat different and perhaps more creative than those of most musicians: "I love to cook and bake . . . fix all kinds of good things," he said with a twinkle.

He has a third and closely related hobby: eating. Confronted with the story of his alleged consumption of 32 pancakes at one sitting in a friend's house, he seemed surprised. "Couldn't have been that many," he said. "Maybe 25 . . . ?"

## Randy Weston

(Continued from page 20)

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in the kitchen. But I met Geoffrey Holder, Bill Grauer, Langston Hughes, and most important, I was influenced by the Calypso singer MacBeth. He played a quadrille, and it swung.

"We got to talking, and he pointed out that it was a form of waltz, and that the waltz was a very old rhythm, very primitive. I got the idea then of writing some jazz waltzes. That was in 1951 and 1952, and I wrote *Little Niles* and some of the other waltzes then."

A tour with Bull Moose Jackson through a southern R&B circuit followed (Connie Kay was on drums), but Randy had received inspiration at Lenox and was nourished by that encouragement.

Getting back to the influence of Monk in his playing, Randy said, "Ahmed (Abdul-Malik) and I often discussed that. We used to play in Brooklyn together. A lot of people aren't aware of the effect of Ellington on Monk. They're not aware that Duke and Monk are not so far apart. What you hear in me is not only Monk, but Ellington."

"I feel Monk encouraged me to not be afraid to express myself musically."

In recent years, Randy has been listening to the music of the Middle East and Africa. "This music," he said seriously, "may give jazz the vitality it needs. There's a wealth of the artistic there to give you a fresh concept. You don't get hung up on the usual."

"This may be the thing I've been working toward. I've written a *Bantu Suite*, and hope to record it soon. I'd have six horns and nine voices singing the actual tribal music, but not duplicating it; rather getting the same feel and the same dynamics.

"This is the link I want to get into. I feel it will really make jazz grow. I believe it's the eastern influence in *Little Niles* that makes it so appealing (In addition to his own record of the tune, George Shearing and Abbey Lincoln have recorded it).

"So far, I'm not satisfied with anything I've done. I want to be a better composer, a better writer. As soon as I can get to work on my music, then I'll be better equipped to get to work on my writing. The resources in combining the eastern music with the western seem to be endless.

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## Harry Carney

(Continued from page 19)

trip, Harry dropped into the Vega Co., where he had a friend. The firm, originally a guitar and banjo company, had added a line of saxophones. Harry held a baritone sax and blew a few tentative phrases.

"I liked the sound," he said, "and I thought it would be a good change of color. I thought I'd use it for solos. I took it out on approval."

Today, Carney grins self-consciously if he's asked if he invented the baritone sax. He'll explain that he was influenced by Joe Garland, Toby Hardwicke (who also played a little baritone), and Coleman Hawkins.

"What influenced me most though was Adrian Rollini playing the bass sax," Carney said. "I tried to imitate the sound of that on my baritone."

"I liked the horn. I felt it was a challenge. The size of it compared to me—and I was a skinny kid—made me feel more like a man."

"The first time my mother saw me, she thought I would hurt myself playing it. That made me feel very good."

Because Ellington had a fondness for sustained chords, Harry devel-

oped, over the years, a trick of breathing that enables him to sustain a note as long as he wants. As a slim youth of some 145 pounds, he developed the trick to augment an otherwise excellent diaphragm.

The years started to slip by. Harry cut his first record with Duke. He played alto, and the sides were *Black and Tan Fantasy* and *What Can a Poor Fellow Do?* The band made a movie short, played in *Ziegfeld Showgirl* in 1930, went to California to make *Check and Double Check*, played the Cotton club, played before royalty in Europe, traveled the country, and became an international institution.

"I guess that's why I always stayed with Duke," Harry said reflectively. "There was always something going on. I just loved it. He was always experimenting. And I like him and his outlook. I liked the way he thought about music. It was right up my alley."

"I liked the night life and the people we'd meet. I looked forward to going to work every night, and I still do."

Harry participated in the now-classic Benny Goodman Carnegie hall concert with Hodges and Cootie Williams out of Ellington's band.

"I was thrilled," Carney recalled,

"that he invited me to play."

Recognition and honors began to come his way. He copped baritone sax honors in the *Down Beat* and *Metronome* polls from 1944 through 1948, won the *Beat's* poll again in '52, and the *Critics'* poll in 1953 and 1954.

One of his biggest kicks at the start was reading the mail that flooded in from all over the country as a result of the Ellington band's broadcasts from the Cotton club. For immediate reaction to each broadcast, he'd go down to the corner and talk "to some of the world's roughest critics."

These days, Harry relaxes by operating his publishing firm, Release Music, by shooting movies, and by driving his glistening Imperial between jobs. His steadiest passenger is Ellington, who can relax with Harry at the wheel.

He still reads the jazz publications and enjoys them as he did when he was in his teens and was living the dream life of every young musician.

"It may be that music was forced on me," he mused. "But I was brought up pretty strictly. I had a deadline to meet at home as a kid. I remember it so well. I could make a rehearsal, but I had to be in the house at 10:30. Even if I was out



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Carney carries a baritone, bass clarinet, and clarinet these days. He used to carry those horns, plus a soprano, alto, and flute but there's little call for them.

"I wish I'd kept up the flute," he said. "If someone on the band played it, I'd have someone to practice with. When we used to do vaudeville dates, I could get with the pit flute player and take lessons for a week at a time."

The question he's most asked is, "Is it true you've been with Duke 31 years?"

Yes, it is true. And Harry adds that part of the kick comes from seeing new generations out front.

"Kids come up and say, 'Mother and dad said to say 'hello' to you,'" Harry smiled. "Almost always they add, 'We thought you'd be an old man.'"

After three decades of Ellington, Harry looks back on the first band as his favorite. Perhaps there is a natural sentiment for that band and the slim, quietly cocky young man who joined it to stay so long.

"I always was surprised when fellows left the band," he said. "And I thought there'd be a big hole. But Duke always maneuvered in the writing and made adjustments. He'd give the new players a chance to play and show their individuality. That gives spirit to the older guys. Competition-wise, it's good."

"How long will I stay with the band? As long as I'm able to qualify. As long as I'm well and I like the surroundings and the men with whom I'm working. Aside from playing with them, I live with them more than with my family."

Harry explained one of the strengths of the Ellington band:

"The guys in the band all add to an arrangement. At record dates, we may have a skeleton arrangement. That's the format. Various ideas are injected by the guys in the band. So much of our stuff has been done that way that long after, when people ask for a record, we don't know how we played it . . . unless it went into the book and is fresh in our minds."

"Another thing I've noticed is that kids ask me questions about my mouthpiece, my reeds, my breathing . . . It seems they are more serious about music today. I think that's a healthy sign."

(For the record, Harry uses a 3 1/2 or medium reed on his baritone.)

"I'm happy," he said, "to see

that young musicians have so many means of expressing themselves; through records, festivals, concerts, and the like. I can remember the days when people looked down their noses on jazz musicians. It's a shame that there aren't more bands for the young musicians to play in. The most they have is jamming, and that's not organized."

"But I feel jazz has become a part of the American culture today. It's a language that is spoken everywhere. And it's not only the music, but the people who play it."

Looking at pictures of the Elling-

ton band of 1927 and the Ellington band today discloses a striking fact: Carney seemingly hasn't grown older. He has retained a boyish look, a genuinely impish grin, and a saucer-eyed interest in life. He remains courteous and soft-spoken and modest. He still pops up to Boston to visit his mother.

And in the band seen in Britain this year, only he, Hodges, and Ellington remain from the band that went there 25 years ago.

In short, jazz has produced a gentleman of polish of whom it can well be proud.

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**Strictly Ad Lib**

(Continued from page 8)

jazz players headlined a Boston concert bill for Berklee school scholarship funds to aid music students from overseas. Charlie Mariano represented the U. S. in the international group, with Toshiko representing Japan, guitarist Gabor Szabo representing Hungary, and composers Arif Mardin, Turkey; and Ahmed Merican, Malaya . . . A series of jazz concerts has been started at the Studio theater in Perth Amboy, N. J., with such local musicians as trumpeter Dave Burns, tenor man Wayne Shorter, drummer Art Magyar, bassist Norman Edge, pianist Norman Nanton, and singer Beth Harmon. All have had big band experience, and are scheduled to follow with another concert Nov. 30.

**IN PERSON:** Bernard Peiffer, with drummer Ronnie Bedford and bassist Gus Nemeth is at the Composer through early December. Mary Lou Williams and Billy Taylor worked the spot through November . . . Miles Davis is at the Village Vanguard. He did an early November week there with Phineas Newborn sharing the stage; and split two weeks with singer Ernestine Anderson . . . the Bob Everett trio moved into Connolly's in Boston . . . Sol Yaged and his quintet are making Tuesday nights swing nights at the Back Room in Jackson Heights . . . Pianist John Bunch, with bassist Tommy Potter and drummer Lou Malin, did an Embers night stint, and was set to go into the room for two weeks with Dixie trumpeter Don Goldfield . . . Jonah Jones was set for the month of November at the Embers, and is due to return to the room for most of January . . . Roy Eldridge and Coleman Hawkins head combos at the Metropole Monday and Tuesday nights. Cozy Cole and Henry (Red) Allen share the wall the rest of the week . . . Jazz '59, featuring Gil Melle, Barbara Lea, Zoot Sims, Sam Most, Marian McPartland, Teddy Charles, and Mose Allison, played the Brooklyn Academy of Music late in October . . . Chico Hamilton and Johnny Smith are at Birdland until Dec. 4, when Maynard Ferguson brings his band in for three days. From Dec. 7 through the end of the year, Basie's back in town.

**ADDED NOTES:** Ben Webster and Al Cohn were featured on Carmen McRae's just-cut LP, *Birds Of A Feather*, for Decca . . . Nov. 8 was Roy Hamilton day in Jersey City, N. J. . . . Pearl Bailey's new

club act will also feature Louis Bellson's new big band . . . Pat Scot, wife of Mike Nichols of the Mike and Elaine comedy team, did a week of singing at the Den in the Hotel Duane.

**Chicago**

**JAZZNOTES:** Frank London Brown, the able Chicago writer who contributed the profile of Thelonious Monk to the Oct. 30 *Down Beat*, recently discussed Monk and related matters on Burt Burdeen's *Jazz Personalized* show on WCLM-FM. Brown also performed one of his readings-in-jazz, due to be recorded by Argo Records here soon. Brown, by the way, will contribute an article on blues singer Joe Turner to the Dec. 11 *Down Beat* . . . *Down Beat* Managing Editor Don Gold is conducting a jazz show on Monday evenings from 10:30 to 11:30 on WFMT . . . Bob Koester and his Delmar Records empire are comfortably at home at 42 E. Chicago Ave., for traditional record fans in search of gems . . . The Northwestern university jazz society continues its jam session policy, with sessions every Friday at 3:30 p.m. in Scott hall on the Evanston campus . . . Roy Wood, station WHFC disc jockey, was named vice president of the National Association of Disc Jockeys at that group's recent convention in Detroit. His WHFC show, devoted to rhythm and blues and jazz, is on the air from 9:45 p.m. to midnight Tuesday through Saturday.

**IN PERSON:** One of the key figures in the development of singing in jazz—Sarah Vaughan—is at the Blue Note. Harry James' band returns to the Note on Nov. 26 for a week, with Stan Kenton's crew set to follow on Dec. 3 for two weeks . . . The superb musicianship of the Oscar Peterson trio is filling the London House these evenings. The Peterson group will be in residence until Nov. 26, when Cy Coleman makes his London House debut. Gene Krupa's quintet is set for the London House from Dec. 17 through Jan. 11 . . . Horace Silver's pointedly modern group is at the Sutherland lounge, as that south side spa continues its name policy . . . Gene Baylos, a sturdy comedian with a keen mind, and Peg Detrick are at Mister Kelly's. Della Reese and satirist Shelly Berman return to Kelly's on Nov. 24 and will remain on the premises through Dec. 14.

On the Dixieland beat, Franz Jackson's group continues at the Preview on Monday and Tuesday

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evenings and at the Red Arrow in  
Stickney on weekends. Ted But-  
man and his Upper Maple Street  
jazz band are at the 12 West Maple  
club on Maple every Friday and  
Saturday night. Georg Brumis, the  
indestructible trombonist, heads the  
group at the 1111 club on Bryn  
Mawr. The trusty Dixie group at  
Jazz, Ltd., continues to attract  
crowds to that club, which has  
created and maintained an interest  
in quality Dixieland during the last  
decade. Danny Alvin's Dixie group  
continues at Basin Street, on West-  
em at Lunt.

Frank D'Rone, with a recently cut  
Mercury LP under his belt, con-  
tinues singing in an enthusiastic  
manner at Dante's Inferno on West  
Huron... Johnnie Pate's trio is at  
the Mardi Gras on Thursday, Fri-  
day, and Saturday nights... Jimmy  
Mlle's group is at the Brass Rail on  
Monday and Tuesday nights...  
Max Miller is manning the piano  
at the Golden Lion inn of the Sheri-  
dan Plaza hotel... Four trombones  
and rhythm section are blasting  
through the sound barrier at the  
Abstract lounge on Monday nights;  
Eddie Avis, Bill Corti, Herb Wise,  
and Bill Porter are the horn men  
... Chet Roble, whose recently re-  
leased Argo LP is a delight, con-  
tinues at the Sherman hotel's Col-  
lege inn cocktail lounge; Chet's in  
residence five nights, with Thursday  
and Sunday off.

Eydie Gorme, whose singing ef-  
forts provide hope for the future  
of pop music, and the Vagabonds are  
at the Chez Parcc. Louis Prima and  
Keely Smith, the latter another  
tasteful singer, open at the Chez on  
Nov. 30. Red Buttons and Cathy  
Crosby open at the club on Dec. 26,  
with Sammy Davis Jr. set to follow  
in mid-January... Johnny Mathis,  
who buys real estate with his sur-  
plus income, returns to the Black  
Orchid Dec. 4 for two weeks...  
Les Chevalles de Espana and Trini  
Reyes open at the Empire room of  
the Palmer House on Nov. 20 for a  
month... Calypso continues to en-  
chant tourists at the Blue Angel,  
where Phyllis Branch is starring.

#### Los Angeles

**JAZZNOTES:** Associated Booking  
coast chief Bobby Phillips is eagerly  
evening projected plans for two more  
California jazz festivals at Palm  
Springs and Fresno. Fresno????!...  
The new third party in the Oscar  
Peterson trio is young coast drum-  
mer Gene Gammage. There will be  
no guitarist in the new setup. Gam-  
mage had augmented the trio in Las

Vegas some time ago and impressed  
the pianist with his fine brush work.  
The group is now at Chi's London  
House... Singer Betty Bennett  
(ex-Mrs. Andre Previn) was report-  
edly joining the Benny Goodman  
band in New York... Russ Free-  
man took a sabbatical from Shelly  
Manne's group while the leader is  
thesping in the Red Nichols movie,  
*Five Pennies*, to take the B.G. piano  
chair. Altoist Herb Geller also had  
flown east to join the band when  
the tragic news of his wife's death  
brought him back to the coast...  
That's Benny Carter blowing alto  
behind Ray ("Jimmy Dorsey") An-  
thony's faking in the Nichols pic-  
ture. Carter scored two live jazz  
backgrounds for Revue (MCA)  
Productions' TV film, *M Squad*...  
The long-awaited *Pete Kelly's Blues*  
teleseries may go on the NBC net in  
January... Bob Whitlock, original  
bassist with the Gerry Mulligan  
quartet, is now teaching harmony  
and theory at UCLA music depart-  
ment. He recently received his mas-  
ters degree... Bobby Troup signed  
with RCA-Victor in dual capacity  
of artist-producer. His first album  
will be titled *Bobby Troup's Stars  
Of Jazz*. What else????... Gus Man-  
cuso joined the Mary Kaye trio's  
backstop brigade on bass, will be  
featured on a forthcoming Warner  
Bros. LP titled *The Second Team  
Strikes Back*.

**IN PERSON:** Sonny Rollins final-  
ly played his first Los Angeles club  
date as leader when he did four days  
at Jazz Cabaret beginning Oct. 23.  
Jimmy Giuffre returned to play his  
native heath with Jim Hall and Red  
Mitchell Nov. 6. The trio is current-  
ly at the Cabaret... Bob Dorough  
fans may dig the piano and vocals  
of this unusual entertainer at the  
Ventura Inn on Ventura Blvd...  
The Bud Shank quartet initiated  
new Sunday afternoon sessions at  
Malibu's Drift Inn. The lineup:  
Larry Bunker, vibes; Gary Peacock,  
bass, and Chuck Flores, drums, as  
well as Shank on saxes and flute.

Organist Jackie Davis is packing  
'em into the Ebony Club on south  
Broadway with Irving Ashby, guitar,  
and Weedie Morris, drums... The  
Freddy Martin band remains at the  
Cocoanut Grove and Skinnay Ennis'  
very fine dance crew continues to  
hold sway at the Statter's Terrace  
Room... Morty Jacobs, piano;  
Wilfred Middlebrooks, bass, and  
Ronnie Boyd, drums, are providing  
some of the more interesting musical  
moments at the Interlude. Showman  
Earl Grant (he also plays organ  
and piano) is being held over at the

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## Theme and Variations

By Bill Russo

E Flat Instrument

**Theme and Variations**  
By Bill Russo  
E Flat Instrument

Staff 1: **Theme**  
Staff 2: **Variation 1**  
Staff 3: **Variation 2**  
Staff 4: **Variation 3**  
Staff 5: **Variation 4**  
Staff 6: **Variation 5**  
Staff 7: **Variation 6**  
Staff 8: **Variation 7**  
Staff 9: **Variation 8**  
Staff 10: **Variation 9**

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Staff 5: **Variation 4**  
Staff 6: **Variation 5**  
Staff 7: **Variation 6**  
Staff 8: **Variation 7**  
Staff 9: **Variation 8**  
Staff 10: **Variation 9**

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## Theme and Variations

Trombone

By Bill Russo

Handwritten musical score for Trombone, titled "Theme and Variations" by Bill Russo. The score consists of ten staves of music with various annotations and section markers:

- Staff 1:** Section A, marked "Solo".
- Staff 2:** Section B, marked "Solo".
- Staff 3:** Section C.
- Staff 4:** Section D, marked "REPEAT B".
- Staff 5:** Section E.
- Staff 6:** Section F (4 measures), Section G, and Section H (8 measures), marked "REPEAT A".
- Staff 7:** Section I (Solo - Bass use changes of), Section J, and Section K (Bass solo).
- Staff 8:** Section L, Section M, and Section N (5 measures).
- Staff 9:** Section O, marked "REPEAT A", and Section P, marked "REPEAT B".
- Staff 10:** Section Q, marked "Solo".

## Theme and Variations

Double Bass

By Bill Russo

# Theme and Variations

Piano/Guitar

By Bill Russo

Handwritten musical score for Piano/Guitar, titled "Theme and Variations" by Bill Russo. The score consists of ten staves of music with various chordal and melodic notations, including chord names like A9, D, E7, F7, G7, A7, Bb7(b9), Eb9, F, G, H, I, J, K, L, M, N, O, P, Q, and R. It includes performance instructions such as "CHORUS AO - 18", "REPEAT", "SOLO", "IN OCTAVES", and "8 Bars". The notation includes stems, beams, and slash marks indicating specific playing techniques.

# Theme and Variations

Percussion

By Bill Russo

Double Bass

# Theme and Variations

By Bill Russo

Handwritten musical score for Double Bass, titled "Theme and Variations" by Bill Russo. The score is written in 4/4 time and consists of 16 measures, each with a lettered section (A through Q) and specific performance instructions.

- A:** Musical notation with a fermata over the first measure.
- B:** Chords: A7, D, E7, F7, D, G7, A7, F7, G7, E7, F7, E7, F7.
- C:** Repeat.
- D:** Repeat.
- E:** Musical notation.
- F:** Solo Dbb, use cymbals or.
- G:** Musical notation.
- H:** Repeat.
- I:** Chords: B7(b9), C7, F7.
- J:** Chords: B7(b9), E7(b9), A7, D7.
- K:** Solo, use cymbals or.
- L:** Musical notation.
- M:** Musical notation.
- N:** Repeat.
- O:** Repeat.
- P:** Repeat.
- Q:** Musical notation.

Percussion

# Theme and Variations

By Bill Russo

Handwritten musical score for Percussion, titled "Theme and Variations" by Bill Russo. The score is written in 4/4 time and consists of 16 measures, each with a lettered section (A through Q) and specific performance instructions.

- A:** Brushes, HI HAT.
- B:** S.W.D. HI HAT.
- C:** S.W.D. HI HAT.
- D:** S.W.D. HI HAT.
- E:** S.W.D. HI HAT.
- F:** BHS Jaws HI HAT, NO B.D.
- G:** STICKS HI HAT.
- H:** BRUSHES/S.W.D. HI HAT.
- I:** Musical notation.
- J:** Musical notation.
- K:** HI HAT, NO B.D.
- L:** Musical notation.
- M:** STICKS/HI HAT.
- N:** BRUSHES/S.W.D. HI HAT.
- O:** Musical notation.
- P:** Musical notation.
- Q:** Musical notation.

## Strictly Ad Lib

(Continued from page 54)

at the Kewpie Doll, in late October . . . Dick Keegan replaced Wally Rose's house band at Goman's Gay 90's . . . The Sail'n is supporting traditional jazz revivalists in the area almost single-handedly: each Friday the Original Inferior jazz band alternates with folksinger Jesse Fuller; Saturday sees the Bay City jazz band plus Fuller; Sunday night has Bob Mielke's Bearcats . . . Two weeks prior to touring Fantasy for issuing his album, Mort Sahl was plugging it before 5,000 people at Monterey . . . Dickie Mills is in charge of jazz at The Cellar again . . . Mahalia Jackson's October concerts were cancelled, deferring possible appearances here until next year . . . There may be a second printing of the successful *Jazz West Coast* photo book.

**IN PERSON:** Harold Land replaced Sonny Rollins at the Jazz Workshop, using the same rhythm team of drummer Lennie McBrowne, bassist Scott La Faro, and pianist Elmo Hope. Buddy De Franco followed Land . . . Ella Fitzgerald returned to the Fairmont hotel for four weeks starting Oct.

23 . . . Turk Murphy came back from Detroit to his own Easy Street Nov. 7 after Louis Jordan's successful three weeks there . . . David Rose, the Modernaires, and Rafael Mendez were part of a Red Skelton stage show at the War Memorial opera house Oct. 26 . . . Comic Lennie Bruce opened at Fack's II Oct. 22 with singer Cathi Hayes. Andre Previn joined the bill a week later.

—dick hudlock

### Philadelphia

**JAZZNOTES:** Station WHAT, a former rock 'n' roll outlet, now features 13 hours of jazz daily over FM and soon may go to 18. A program guide that lists albums to be played a month ahead goes on sale in November. The Ray Charles combo was taped by *Voice of America* during a recent Show Boat date . . . Stan Kenton, while at the Red Hill, said he won't add a female vocalist until he can get one who "integrates" with the band the way wife Ann Richards did . . . Barbara Carroll said she's switched from RCA Victor to Kapp. Jo Jones, on the same bill with Miss Carroll featured Philly pianoman Ray Bryant and bass man brother, Tom.

**IN PERSON:** Ahmad Jamal, a

standing-room only attraction at the Show Boat in a summer date, returned to big crowds there Oct. 13 . . . Gene Krupa's combo was at Red Hill Oct. 17-19, following twin bills of Chet Baker-Peter Appleyard and Buddy Rich-Dave Lambert Singers . . . Ted Heath did good business in his first area date Oct. 4, a one-niter at Pottstown's Sunnysbrook ballroom. He was followed by Ralph Marterie and Tony Pastor . . . Harry James played a one niter at the Boulevard ballroom Oct. 18 . . . Babs Gonzales was at the Diamond Horseshoe the week of Oct. 6.

Singers made it big here recently. Johnny Mathis followed Tony Martin into the Latin Casino the week of Oct. 20 while Tommy Edwards opened a 10-day stand at Celebrity room Oct. 22. Anita O'Day and Dakota Staton were at Show Boat, and Frankie Laine played Sciolla's.

**ADDED NOTES:** Bill Gerson, owner of shuttered Pep's jazz room, has been mixing bands and slot machines at the Club Waldorf in Charles County, Md., near Washington. The first bill had Ray Eberle and the Four Aces. Slot machines are legal in the county. Gerson plans a big-band policy at the spot.

—dave bittan

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at the spot.  
—dave bittan



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