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DECEMBER 25, 1958 35c

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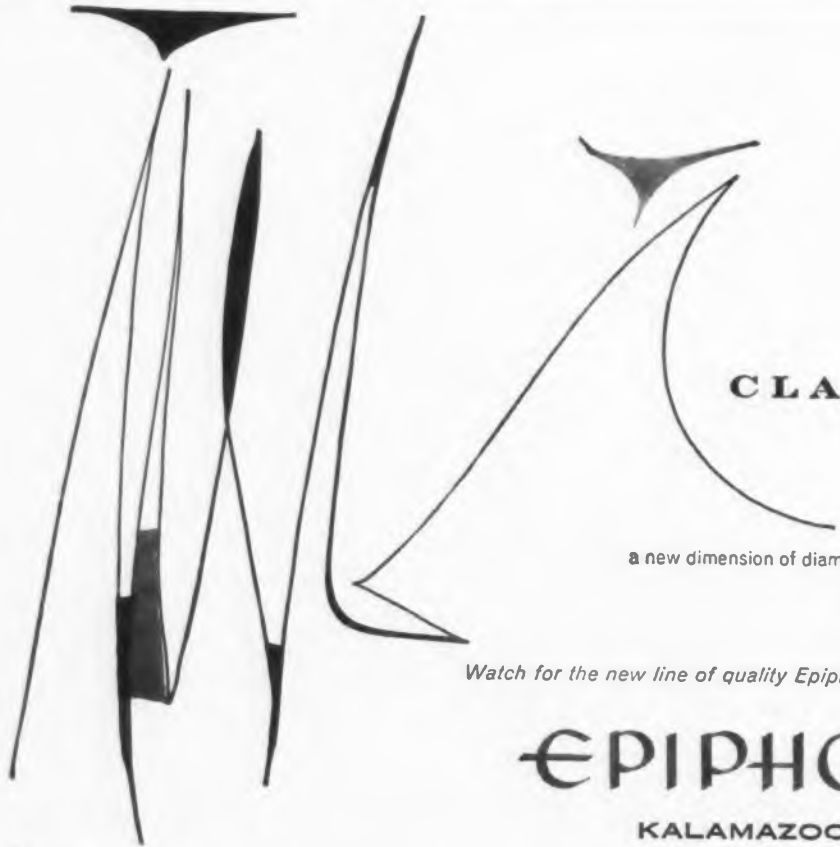


*Christmas comes just once a year
And all are said to dig its cheer.
So hoist a tankard, heft a sagon
(Even if you're on the wagon)
And send your greetings far and near.
'Round the Christmas Tree we'll roister,
From Storyville up to The Cloister.
From the Lighthouse clear to Birdland.
Let's salute this scene-and- heardland.
Greetings first to Bean and Ben
Titans among tenor men;
Sound the trumpets of great joy
(Sound them, please, by Diz and Roy).*

the christmas chorus

By Dom Cerulli

*Deck the eaves with boughs of holly,
'Tis the season for Pete Jolly.
Cheer the Allens, Steve and Red;
And the Katzes, Dick and Fred;
Hail the Taylors, Art and Billy;
And the Joneses, Jo and Philly.
Elvin, Hank and Thad and Sam.
Ed, and . . . heck, I've had it, M'am.
Greetings, too, let's send to Pres.
And the Browns, Ray, Marshall, Les;
The brothers Nash, Sims, and Candoli;
Adderley, Farmer, and Sandole.
To Duke and Count, a pledge of loyalty;
The swingiest of all our royalty.
Greetings Mahalia, Anita, and Billie;
Halloo to the Smiths, both Keely and Willie.
Many nights after Christmas, all through the house,
May we hear the cool strains of Watkins and Rouse;
The music of Monk, Jimmy Giuffre, and Stan;
The singing of Tea, Jimmy Rushing, and, Man!,
Before we all get to be feeling tres gay.
Be quick with a greeting for Miles and J.J.
And 'ere our readers all start having puplets.
Let's put an end to these stumbling couplets.
In short, one and all, if you blow or just dig
May your season be swinging from toe-tip to wig.*



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down beat.

VOL. 25, No. 26

DECEMBER 25, 1958

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

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IN THE NEXT ISSUE

The brass will sound in the next issue of *Down Beat*, heralding the arrival of the new year. Spotting brass instrumentalists, the Jan. 8 issue will include a round table discussion of Louis Armstrong by a group of musicians and critics, and features on New Orleans trombonist Kid Ory, trumpeter Red Allen, and trumpeter-bandleader Maynard Ferguson. There'll be plenty of *Recommended* and jazz record reviews, too, plus a variety of columns.

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Time For Timex . . .

I just watched the Timex show. Do something. Please.

Albany, N.Y.

Kenneth R. Barney

Disgusted. Saw all star jazz show. Jazz and Timex took a beating.

Timex can take it.

Can jazz?

Oconomowoc, Wis.

David Holland

Concerning the Timex hasco on NBC television . . . I believe all true jazz enthusiasts should express their feelings about this program. Maybe if there is enough of a reaction from *Down Beat* readers the next show's format will be altered.

But underline that word *maybe*. At any rate, we should try . . .

Aurora, Ill.

Bill Reising

I'm anxious to see your review of the Timex show. In my opinion it wasn't worth the trouble. Armstrong was the main offender, but Hampton (with a couple of exceptions) and the one Jane Morgan number (again with Armstrong) didn't help.

Best of the show was Anita O'Day's *Four Brothers*. Hamilton wasn't bad and the Krupa-Haggart number was good.

Otherwise, it would have been fairly listenable without Armstrong and the above mentioned.

Bryan, Ohio

R. L. Hopkins

. . . Saw the last *Timex All-Star Jazz Show* on the "other medium" . . . Made several observations:

1. Gene Krupa needs a hair-cut badly.
2. Chico Hamilton's sextet blows great "opens" and "closes". Too bad the middle (improvisation) was left out. Probably not commercial enough.
3. Jane Morgan is pretty.
4. *Four Brothers* could have swung . . . with Herb Stewart, Zoot, Stan Getz and Serge—instrumentally.
5. Hamp knows one english word (vernacular, at that). "Yeah."
6. Hoagy has 10 fingers, I think.
7. Bob Crosby has a nice personality. Likes ivy blazers, and snaps his fingers in time.
8. The Bobcats can read music.
9. Les Brown could have filled the entire hour much better . . . alone.
10. I'll never own a Timex, water skis or not.

To me, jazz is a respectable art form. The public must see and hear good taste used if it is to accept jazz for what it really is; and it must be able to witness something other than commercial noise in order to give jazz the respectability it deserves.

Leave the clowns to the circus.

Springfield, Mass.

Jonathan B. Frost

In Search Of Jazz . . .

I think that Europeans who are devoted to jazz and modern music and who want to play jazz have a major problem. There is no such thing as jazz education or jazz teaching in Europe (at least not to my

knowledge). The jazz devotees, where can they go? The only answer at the moment, it seems to me, is America.

Now, you will perhaps say that there are jazz musicians in Europe. Correct, but these are the outstanding talents, the exceptions. What about the others, the ones who have a strong feeling for jazz, but need an educational method to develop their talents?

What can a European (in my case, Norwegian) do? He can go to America and be a student of jazz or modern music at a music-education center like Berklee . . . if the student has a basic knowledge of music, plays an instrument, and has no language problem.

The means, of course, is the major obstacle. The student — can he obtain a scholarship or loan, can he have a regular part-time job, can he get one?

I have many questions. I hope they can be answered.

Moss, Norway

Kjell Nilsen

(Ed. Note: *Educators and interested readers can aid reader Nilsen in solving the dilemma he and other foreign musicians face by writing to him c/o Biorn Biornstad & Co., Moss, Norway.*)

On The Road . . .

I may be a bit slow, but I have been missing the band routes in *Down Beat*. Why don't you run them any more? It was always a great help to see who was playing where. Hope you can see fit to restore this feature. Denver Colo.

Harvey Wilson

(Ed. Note: *Band routes was eliminated from Down Beat more than a year ago. The bands and combos were not working consistently enough to warrant the space, and, frankly, were difficult to track accurately. In terms of recent improvements in the band business, we may reinstate the section, if our readers would like to see it. Just drop a line to Down Beat with your comment.*)

Some Kind Words . . .

On behalf of a lot of *Down Beat* fans, may I express appreciation for some of the recent personality articles you have published. The ones on Thelonious Monk and Lennie Tristano were particularly appreciated; from experience I know how difficult it is to make a character come to life as the writers did with these two.

The coverage of the Monterey festival was excellent. I happened to be covering it on a daily review basis (for the *San Francisco Examiner*) and was amazed, on reading Tynan's and Hadlock's wrap-up how much I had missed.

San Francisco, Calif.

C. H. Garrigue

(Ed. Note: *We thank reader Garrigue for his kind letter. We should point out that he is one of the few writers covering jazz faithfully and regularly for a metropolitan newspaper. We appreciate the work he is doing.*)

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winning
one award
after the other,
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and so do
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NEW YORK

JAZZNOTES: Timex will sponsor another TV jazz show on CBS Jan. 7, with Gene Krupa the first musician booked for it. Reaction to the November show from Miami was mixed, to say the very most . . . Benny Goodman is scheduled to do another *Swing Into Spring* TVer for the Texaco Co. in April. No network set yet . . . Jack Teagarden and his men will spend Christmas in Singapore and ring in the new year from Hong Kong . . . Tony Scott landed a spot on the December Sid Caesar show. Scott's pop single, the *African Penny-whistle Blues*, was released by Dot as the clarinetist took his group into the Half Note for a five-week stand Dec. 9 . . . Woody Herman plans to bring a nucleus of Herdsmen to England next year and build a band of Britons around it for the tour. The Chris Barber band will make the exchange for Woody . . . Basie's next tour is set to open at Royal Festival hall in England Feb. 7. Britain's Vic Lewis will bring a 15-piece band and vocalist to the U.S. in the swap.

And now there's word from *Down Beat's* Jose de Mello in Brazil that a jazz festival is planned at Montevideo, Uruguay this month (It's summer down there)

. . . Music by Duke Ellington, Luther Henderson, Frank Fields, and Irving Schlein will be used in the all-Negro musical *Satin Legs*, now in the planning stages. Geoffrey Holder and his wife will star, if it happens . . . Mahalia Jackson has been mentioned as a possible cast member of the forthcoming show, *Raisin In The Sun* . . . Buck Clayton will cut a set for Columbia with the band he's taking to England . . . Back on the scene from Europe are Donald Byrd, Art Taylor, Al Levitt, Doug Watkins . . . On Chubby Jackson's new Everest LP, the swinger *Loch Lamond* was written by Al Cohn and not by Chubby and Lamond, as noted on the liner. Jackson adds, "I wish I'd written it." . . .

Multi-instrumentalist Don Elliott gets around. With Hal McKusick and Chuck Wayne, Don cut a Maidenform bra commercial for TV. The musicians will also be seen in the filmed segment. Elliott joined MCA, where a college tour is being mapped for his instrumental group. His vocal group, the Don Elliott Singers, will do only radio, TV, and jingle work. And he brought his vibes and mellophone into the posh Persian Room to back French singer Jaqueline Francois, who asked for him in her act. Finally, he has been selected by ANTA's music advisory panel as a jazzman to make a world tour under the President's cultural exchange program . . . Tony Scott is doing the film score for the forthcoming *Run Boy Run* . . . It's Happy Birthday—the 20th—for jazz label Blue Note all of January. The label came into existence in 1939.

(Continued on page 44)



Gene Krupa



Count Basie



Don Byrd

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music news

Down Beat December 25, 1958

Vol. 25, No. 26

NEWS HIGHLIGHTS

- Russian Reflections
- School of Jazz Ties
- Jazz Internationale
- A School For Oscar's
- Troup Sounds Off

U. S. A. EAST

The Odyssey of Ulysses

Contemporary composers Ulysses Kay, Roy Harris, Peter Mennin, and Roger Sessions are back from their month-long sojourn in Russia.

One of the things they brought back with them was a noted interest in American music on the part of most Russian composers and musicians.

"I was asked about Kenton and Duke Ellington," Kay told *Down Beat*. "There was interest in what Duke has written recently. From what we heard, I'd say the Russian popular music and jazz knowledge is back in the middle '40s . . . pre-bop, anyway. We heard some bands playing Glenn Miller arrangements, even one by Sy Oliver.

"Largely, it's a matter of not much being available to them to hear. They do receive a daily two-hour jazz show on the Voice of America, and many musicians listen to it.

"The most interesting thing is that there is some jazz, and some Western-influenced pop music being played. Under Stalin, this was definitely not so," Kay noted.

One composer sat at a piano and rattled off some of Duke's *Take the 'A' Train*, Kay said. He had been unable to play the jazz records he brought with him for composers and musicians, but he gave them to several composers for study and pleasure.

One fact the American composer noted was that the Russian system of musical education, while intense, is given in addition to other studies. And the lot of the average musician is comfortable by Russian standards, but hardly comparable to his U. S. counterpart. There is, however, considerably more community musical activity there than here, Kay stressed.



During the recent tour of England by the Duke Ellington band, Ellington was presented to the Queen. Shown here at the presentation are Ellington and Queen Elizabeth, Jack Lyons, the Duke of Edinburgh, Princess Royal, and British composer Benjamin Britten.

To Fill the Coffers

When the School of Jazz at Lenox, Mass., closed doors on its second class last year, the two-season deficit stood at \$1,700.

This was despite several scholarships and grants.

As part of the school's long-range planning, director John Lewis urged the establishment of endowment chairs for each instrument and class taught at the school.

"The yearly cost of a chair would be \$500, to cover salary, board, and room of the faculty member, and a share of the administrative and teaching costs for the three-week period," he said. He called on record firms, instrument companies, and jazz patrons to respond to a worthy institution with tax-free gifts.

"Grants to cover two years are essential," he noted. "Thus a \$1,000 grant would provide a named chair in any subject. These grants would allow us to reduce tuition costs to all . . ."

Atlantic Records plans to release the Voice of America concert cut at the school, and give the institution a percentage of the income. In addition, composers Bill Russo, George Russell, Jimmy Giuffre, and John Lewis, all faculty members, are writ-

ing an Atlantic LP for which all profits will go to the school.

The institution announced the current lineup of its board of trustees: Don Gold and Dom Cerulli, of *Down Beat*; and Bill Coss, Nat Hentoff, Whitney Balliett, Leonard Feather, John S. Wilson, Martin Williams, Andre Hodeir, Harold Pendleton, Horst Lipmann, George Avakian, Stephanie Barber, Wilbur de Paris, Nesuhi Ertegun, Monte Kay, Jule Foster, Jack Tracy, and chairman Philip W. Barber.

Garnerings

The elfish jazz pianist continues to break records as a solo concert artist.

Erroll Garner, touring under the banner of Sol Hurok, had his hall sold out from under him recently at Frankfort, Ky., where he was scheduled to appear at the auditorium on campus at Kentucky State college. The ticket demand was so great, Garner's concert was moved to a high school gym, with accommodations for 3,000 persons.

He interrupted his tour for a guest shot on Garry Moore's CBS-TV show, Dec. 9. He'll be in Boston, Jan. 17; Carnegie Hall, N. Y., Jan. 23; and Toledo, O., Jan. 30.

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another TV jazz
the first musician
to be shown from
the East . . . Benny
Hollander's *Spring*
No network set



Gene Krupa

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Don Byrd

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a *Boy Run* . . .
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istence in 1939.

A Big One For No. 1

Ask any jazz guitarist about his instrument, and chances are the conversation will soon include mention of Andres Segovia.

This year, at the age of 63, Segovia celebrates his 50th anniversary as a guitar virtuoso. He is credited with having done most toward restoring the guitar to its classic place among instruments. Because of him, the musical treasury has been enriched with compositions written for him by such as Manuel de Falla, Heitor Villa-Lobos, Alfredo Casella, Mario Castelnuovo-Tedesco, and Jacques Ibert.

To help celebrate the guitarist's anniversary, Decca Records will issue a *Golden Jubilee* set of three LPs, containing old and new works, and including a message spoken by Segovia, which he asked to be included.

Looking back over his career, the guitarist noted that when he began to study, there were no teachers of classical guitar, so he became his own instructor. "To this day," he added, "Teacher and pupil have never had a serious quarrel."

After 20 Years, 4 Hands

Paul Badura-Skoda and Joerg Demus will present the first recital of piano music for four hands by major artists in New York in 20 years on Jan. 7.

The recital by the pianists will feature music by Mozart and Schubert. The pair, prior to this Carnegie hall outing, recorded four-hand works for Westminster Records, and presented concerts in Vienna and other European capitals.

In 1938, the late Arthur Schnabel and his son Karl performed a similar concert in Town hall. That season, Joseph and Rosina Lhevine also presented a four-hand concert in celebration of their 40th anniversary.

Attention, Cliburn Fans

Van Cliburn, the young American pianist who went half way around the world to win recognition in Moscow's international Tchaikowsky piano competition, is now an unquestionably successful talent.

In endorsement of his talent, Doubleday recently announced that an "official" biography of Cliburn, written by Abram Chasins and Villa Stiles, will be published in April, 1959. Titled *The Van Cliburn Legend*, the book has the approval and cooperation of Cliburn and will be published exactly one year after the pianist won the Moscow competition.

Jazz Internationale at Berklee

It remains a source of great fascination when a foreign jazz man comes to this country as well equipped as most American musicians.

Even more outstanding is the deep intensity they have for the music which so many of us have long since taken for granted.

This was clearly shown in the Jazz Internationale concert sponsored by the Berklee school of music for its scholarship fund at John Hancock hall in Boston, Mass. recently.

Featured were the Herb Pomeroy band; Toshiko Akiyoshi, Japanese pianist; Gabor Szabo, Hungarian guitarist; Aril Mardin, Turkish arranger, and Ahmed Merican, producer of all the musical shows on radio Malaya. John McClellan of WHDH-TV and the sometime narrator of the Newport jazz festival, did his usual competent job.

The entire show was recorded by radio station WGBH, Cambridge, for the Voice of America, which will beam it to foreign nations.

One of the features of the evening was the presentation of a *Down Beat* special award to the Berklee school for "outstanding achievement in furthering international understanding and interest in jazz."

Herb Pomeroy accepted the plaque for the school from Tahir Sur of the Voice of America's Turkish desk.

The Pomeroy band opened the evening and demonstrated why it is considered one of the most exciting bands around. It has imagination and drive, yet only recently has it been given belated recognition. The group is developing its own sound and, although it definitely can be heard, unlike other young bands, it's not trying to out-blare Stan Kenton at his loudest. The anchor in the brass section is Lennie Johnson on trumpet who can squeal like Cat Anderson or play straight melody.

The band also is blessed with good arrangements, notably Charlie Mariano's version of *Deep River* with Charlie, Lennie Johnson, and Joe Caruso on flute. Others were *Heavy Levity* and *On the Other World*, arranged by Bob Freedman, a former member of the Pomeroy group.

Aril Mardin showed exceptional talent in his arrangements for the band, particularly *A Phrygian Tale* and *Blues For Myself*. A student at

the school on a Quincy Jones scholarship, Aril got his basic training in jazz the way many foreign jazzmen do—listening to records and the radio.

The Gabor Szabo quartet followed, featuring Jake Hanna on drums, Chet Kruly, rhythm guitar, and Gene Cherico, bass. The 22-year-old Gabor, who arrived in this country a few years ago with the stream of Hungarian refugees, showed good phraseology and a mastery of his instrument. A student at Berklee since January, he included an original composition called *Berklee's Delight*.

In a short interview with McClellan after his first number, Gabor expressed amazement that persons behind the Iron Curtain seem to know and feel more about American jazz than do some Americans. He said he listened secretly to the Voice of America and later played bootleg jazz in small clubs or cellars. Jazz is illegal in his country, he said.

"From the kind of music usually played and promoted in this country, it must be illegal here, too," McClellan answered.

Gabor later played a jazz interpretation of a Malayan melody, *Madah Pudjanga*, for which Charlie Mariano joined the quartet. It was played first in the traditional style with Ahmed Merican on Malayan drum, Mariano on recorder, and Jake Hanna using a gong. Gabor's treatment excellently adapted traditional music into more familiar jazz stylings without sacrificing the basic theme or modifying the mood too radically.

Toshiko, who has gained considerable stature as a musician in the past few years, exhibited her talents as a composer with an ambitious three-part work called *Tosh's Fantasy*.

She was backed by Jake Hanna and Gene Cherico through her regular part of the program and was joined by Charlie Mariano for *Stella By Starlight*.

Pomeroy ended the concert with *The Lunclford Touch*, a brash, swinging piece arranged for the band by George Duvivier, Lunclford's last arranger. It is one of several compositions used by Pomeroy and John McClellan in their lecture-concert, *A Living History of Jazz*.

—George Forsythe

U.S.A. MIDWEST

A New School

Oscar Peterson is planning to turn some of his attention to teaching. And bassist Ray Brown will join him.

Between sets at Chicago's London House, Peterson outlined his plan. In the spring of 1959, Brown will move to Toronto, Canada, Peterson's home. There the two would take three months off the Peterson trio's road schedule and devote that time to teaching, in Peterson's well-equipped studio.

Each would accept students individually. However, piano students would play with Brown in addition to basic study with Peterson, and vice versa. In time, Peterson expressed the hope that the school and its scope could be expanded.

At this point, however, he is concerned with reaction to the idea. He told *Down Beat* that he'd welcome hearing from interested students. They can reach him at 9 Chrysler Crescent, Scarborough, Ontario, Canada.

Happy Anniversary

Jazz disc jockeys rarely have the opportunity to celebrate any anniversaries of their shows. Most of the shows don't last long enough.

When a jazz disc jockey does manage to get through more than a few months with a show of his own, it's news. One such person, Dick Buckley of Chicago FM station WNIB, has managed the feat.

In mid-January, Buckley will celebrate the completion of three years of jazz programming. A staff announcer at station WAAF by day, Buckley labors for jazz (and very little, if any, personal gain) six nights a week on WNIB. His 7 to 9 p.m. weekday show and his 7 to 8 p.m. Saturday show have attracted many fans to the station and have satisfied jazz fans with broad programming, from Jelly Roll Morton to Teo Macero.

"Every place I've worked, I've tried to play jazz," Buckley told *Down Beat*. "I've been stepped on several times, but I hope to go on forever. WNIB is the first place I've worked without any restrictions," he added.

Despite the struggle to present jazz intelligently, Buckley does hold one advantage over most jazz disc jockeys. He manages to broadcast nightly from the comfortable surroundings of his apartment.



Complete with dangling cigarette and tattoo, Ralph Marterie has made the big switch to Marlboro. That cigarette company has assumed sponsorship of Marterie's band, which is known as the Marlboro orchestra these days. Actually, Marterie hasn't submitted to a tattoo artist; he gets away with decals.

Bring On The Bands

Bandmasters, students, and interested spectators will be among the thousands flocking to Chicago's Hotel Sherman in mid-December.

The occasion: the 12th annual midwest National Band clinic.

The clinic, which attracts participants from practically all the 48 states, and Canada, is slated to present eight bands performing the newest and best music of all grades of difficulty. In addition, 12 instrumental clinics will be offered.

The clinic, which opens on Dec. 17 for a four-day session, is a major meeting place for music educators. Among the highlights of this year's session will be a performance by the United States marine band of Washington, D.C. on the clinic's opening day.

U.S.A. WEST

Delilah, The Shears . . .

If today's jazz musician is to be respected as a serious artist, the beards and other eccentricities must go.

This is the strongly felt opinion of Bobby Troup, songwriter, pianist, emcee of ABC television's *Stars Of Jazz*, and now actor in *The Five Pennies*.

Sounding off recently on the subject of jazz and its popular acceptance, Troup told *Down Beat* that the young, modern jazz musician frequently is his own worst enemy because of the "far out" affectations he assumes.

"The young jazz musician may wonder why he is so often unjustly portrayed as a beatnik and negative character," Troup declared. "Why

don't a lot of these young cats take a look at themselves in the mirror?" he inquired caustically.

Dizzy Gillespie's goatee and beret of the bebop era became his trademark, Troup observed, ". . . but those who copied him just managed to look ridiculous." Moreover, he continued heatedly, with so much current attention being directed at the so-called "Beat Generation," these and similar affectations have taken on a different, unsavory connotation.

"Almost all career musicians today are sincerely trying to do a good job in their chosen profession," the songwriter said. "They're trying to support their families and homes and be good citizens.

"Every profession ranging from acting to banking has its eccentrics, but you don't pigeonhole an entire group or profession because of the actions of a very small minority."

Trouble is, contended Troup, that the "very small minority" among musician-eccentrics attracts a disproportionate amount of unfavorable publicity. Jazzmen should be keenly aware of this fact, he believes, and should conduct themselves accordingly.

"The situation is so ridiculous that today John Q. Public expects all musicians to act like they're in orbit, spout juvenile jive phrases, and behave in a psychopathic manner. And why? Because those who are in orbit don't realize—or don't care—that they're 'way up there where everybody can see them," he bitterly concluded.

"Those cats should come down to earth—before they're shot down."

Challenge of Stereo

Calm appraisal of the burgeoning stereo recording industry is a faculty not ordinarily discernible in most executives of today's record labels, especially those firms with a multi-million dollar stake in stereo discs and equipment.

An executive less prone to exaggeration than most is Bob Yorke, manager of west coast record operations for RCA-Victor and the A&R man who first recorded the Shorty Rogers' *Giants* sides which launched the so-called "west coast" school of modern jazz.

Calmly appraising the stereo future recently, Yorke stressed that the new recorded sound will prosper because it is infinitely better than anything that has preceded it.

"As an industry," he told *Down Beat*, "we're going to prosper handsomely in bringing this new phe-

nomenon to the public. In 1954, for example, some thought we were doing okay with \$180 million retail sales. Then high-fidelity doubled the retail take and a gross of \$396 million had been added by 1957."

The next four years, Yorke continued, will conservatively see the further addition of another \$200 million to the record industry's gross retail take. The reason for this, he emphasized, will be stereo.

"If the industry puts out all the instruments it says it will," he said, "then we'll have to do an added \$200 million business."

He noted that Americans spend more money for phonograph records than they do on all combined spectator sports.

Oh, Swing That Pizza!

Buck Ram, affluent songwriter and manager of the Platters vocal group, is considered by many in the music industry to be the fastest pen alive when he recognizes potential hit material either in song or in the flesh.

While touring Europe this fall with the Platters, the astute Ram got his horns hooked onto an Italian Dixieland crew called "The Roman New Orleans Jazz Band," a flamboyant sextet considered the hottest thing in two-beat since Nero's fiddle solo.

Not only did Ram do as the Romans do, he did them one better by signing bandleader Carlo Lofredo to a personal management contract for the group's appearances in the U.S. this spring, starting with an engagement at Las Vegas' Flamingo in March.

A spokesman for Ram told *Down Beat* the R.N.O.J.B. was also signed to record exclusively for the songwriter's record company, Antler Records. He added that the combo would record in this country when they arrived, "sometime in February."

"Offers have been pouring in to book the band," said the spokesman, "and we plan to have a top booking agency handle its tour."

He pointed out that the R.N.O.J.B. is not exactly unknown in this country by dint of recent publicity on a wild Roman party they played at which Anita Ekberg cha-cha-cha'd herself into international headlines and belly-dancer Kiash Nanah squirmed her way into a Roman jail.

Ram's representative discounted reports that Miss Nanah would accompany the band to America.



Iowa State Teachers college, in Cedar Falls, Iowa, was the setting for an ambitious collegiate jazz concert in late November. A series of new works, several vocal presentations, and a big band performance were among the highlights. Shown here in the striped shirt is trombonist Chuck Mandernach, who conducted the band for this annual *Dimensions in Jazz* concert.

Who's Who In Hollywood?

For the nearly 15,000 musicians comprising membership of Los Angeles' Local 47, organizational nerve center is a huge, modern, flamboyantly pink headquarters on Vine St. in Hollywood. Operator and owner-in-effect of this building and adjacent property is a California corporation known as the Musicians Club of Los Angeles to which all "47" members must belong.

As November drew to a close, one of the hottest issues in debate around the local parking lot could be summed up in one, sharp question: Who controls the club? Corollary to that question was another, deeper inquiry: Who has the legal right to administer funds paid into the Musicians club by all members in the form of dues, assessments, fines, etc.?

Prior to last March 6 the elected board of directors of the club (with the sole exception of saxist Marty Berman) consisted of local president Eliot Daniel and officers of his administration. In a March 6 election, however, membership of the club (and hence of local 47) voted into office a new board basically opposed to the Daniel administration.

When the Daniel board of directors refused to quit office, a legal battle began that swayed to and fro for over eight months. Outcome of the hassle finally appeared close last month when the Los Angeles district court of appeals ordered Daniel and his supporters to stand trial for contempt of court for having "... unlawfully attempted to usurp the positions of officers and directors of the Musicians club ..."

In addition to Daniel, ordered to stand trial were John Tranchitella, Max Herman, Dale Brown, Maurie Harris, and Marty Berman. Board members as result of the March 6 election are Ray Toland, Warren Barker (former financial secretary of the local), Marshall Cram, Virgil Evans, Vince De Rosa, Sinclair Lott, and Lloyd Ulvate (Elliott).

If the Daniel faction were found guilty of contempt, according to attorney Harry Swerdlow who represents the rival board, all assets of the club (including some \$60,000 in funds) by court order would be turned over to the new directors.

A Board of Cleffers

When the membership of the Composers and Lyricists Guild of America recently made its decision on a new executive board of directors one new name and several old familiars appeared on the new roster.

Elected for the first time in the screen composer category was Nelson Riddle. Returned to office were Henry Mancini, Alexander Courage, and Hershel Burke Gilbert.

In the fields of songwriting and specialized composition one candidate was chosen from each category. Jack Brooks will represent the songsmiths; specialized composers can look to re-elected Frank De Vol as their board member.

There was no complete change-over on the executive board as a whole because, while the different members are elected for a three-year term, the board functions on a rotary principle.

Those board members remaining with unexpired terms are Benny



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Carter, Russ Garcia, David Raksin, Jeff Alexander, Basil Adlam, Johnny Burke, Mack David, Ivan Ditmars, Ray Evans, Leigh Harline, Wilbur Hatch, Jerry Livingston, Jack Mcakin, Irving Miller, Lyn Murray, Nathan Scott, Fred Steiner, and incumbent president of the guild, Leith Stevens.

Included in the list of remaining board members are television composers and guildsmen from the eastern division.

Rambling Rose Reports

Composer-conductor David Rose recently returned from his annual month-long tour of the U. S. and Europe with a roundup report to the nation on the music scene at home and abroad.

Back in his permanent slot as music director of the Red Skelton television show, the composer told *Down Beat* that if jazz — on record, sheet music, or in the air—gets across the Iron Curtain, it's by sheer accident. Soviet Russia, said he, is working hard to purify the Communist air and regularly jams all western European radio programs that are beaming jazz into Russia.

No one, he added, is permitted to take jazz records or sheet music across the Soviet frontier, but Russian officials have no objection to foreign classical or semi-classical music being brought into the USSR.

Rose, who visited briefly behind the Curtain, divined the reason for the Soviets' ban on jazz. "It is too typical of America," he explained. "Because the government doesn't want anyone to get used to anything American, it officially bans the music. To the Communists, jazz typifies the free world."

At home, the musical taste of the American public generally is improving rapidly, feels Rose. After visits to New York, New Orleans, La., Portland, Ore., Phoenix, Ariz., and Chicago for concerts, personal appearances and promotional work in connection with his new M-G-M album, *Gigi*, the composer said this improvement is due primarily to higher individual incomes which permit continuing purchase of hi-fi sets and semi-classical and classical records.

Other factors responsible for the upturn in public taste, he continued, are the increase in number and popularity of FM radio stations, noticeably heavy attendance at open air concerts and tours of national and international music artists.

On 'The Five Pennies' Set



Mrs. Bobbie Nichols, trumpeter Red Nichols, actress Susan Gordon, and Danny Kaye are shown here on the Paramount set of *The Five Pennies*, Nichols' life story now being filmed in Hollywood. Susan plays Red's daughter, Dorothy, who traveled and played poker with Nichols' sidemen when she was 6. Kaye portrays Nichols in the film.



Taking time out from rehearsals during the filming of *The Five Pennies* are drummer Shelly Manne, Bob Crosby, Ray Anthony, Bobby Troup, and Kaye. Manne portrays drummer Dave Tough; Crosby portrays singing bandleader "Wil Paradise;" Anthony holds down the Jimmy Dorsey role, and Troup serves as pianist Arthur Schutt.

Hitting an optimistic note, Rose concluded, "Rock and roll is a passing fad like boogie woogie, calypso, Charleston, and the rumba. But the

rock movement has been stronger, and it's lasted much longer than anticipated. It will subside more slowly, too, than the other types."

down beat



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HALL OF FAME

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COUNT

BASIE

■ William Basie, known to all in jazz as "The Count," has joined an elite group in *Down Beat's* Hall of Fame.

The thousands of readers who voted in *Down Beat's* 22nd annual Readers poll named Basie to the Hall of Fame by a solid majority over such noted figures as Dizzy Gillespie, Art Tatum, Dave Brubeck, Miles Davis, Woody Herman, Thelonious Monk, Lester Young, Tommy Dorsey, and Clifford Brown, in that order.

A plaque specially designed for Hall of Fame winners will be presented to Basie soon; a duplicate will be placed in the Hall of Fame at the Berklee school of music in Boston, Mass.

Basie thus becomes the seventh member of this exclusive group; previous winners of the award included Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Duke Ellington, and Benny Goodman.

It is an appropriate honor for the 51-year-old pianist, whose bands have brightened the lives of jazz fans since he assumed command of Benny Moten's band in 1935.

Among the illustrious figures who have been a part of the Basie tradition are Freddie Green, Jo Jones, Jimmy Rushing, Lester Young, Buck Clayton, Harry Edison, Benny Morton, Dickie Wells, Don Byas, Lucky Thompson, Emmett Berry, Vic Dickenson, J. J. Johnson, and many others.

An internationally famous band, the Basie crew has consistently been identified with rhythmic strength, inspired soloists, an incomparable unity, and a devotion to blues tradition. The impact of the band and its members on the development of jazz has been immeasurable. The unique identity of the band has made it a vital force in jazz, one of the few such forces evident in jazz' brief history.

As a leader who has inspired infinite loyalty, Basie has created a vast world of admirers during the more than two decades he has been in front of a band.

It is not at all surprising, then, that *Down Beat's* readers have honored him.





TRUMPET

1. Miles Davis	2352
2. Dizzy Gillespie	696
3. Maynard Ferguson	309
4. Chet Baker	276
5. Art Farmer	216
6. Jonah Jones	180
7. Louis Armstrong	144
7. Shorty Rogers	144
9. Roy Eldridge	123
10. Donald Byrd	114
11. Harry James	102
12. Ruby Braff	81
13. Kenny Dorham	72
14. Harry Edison	69
15. Don Fagerquist	66
16. Conte Candoli	60
17. Clark Terry	54
17. Lee Morgan	54
17. Joe Newman	54
20. Bobby Hackett	45
21. Charlie Shavers	42
22. Thad Jones	36
23. Sam Noto	30
24. Buck Clayton	27
24. Jack Sheldon	27
26. Nat Adderley	21
26. Stu Williamson	21

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TROMBONE

1. J. J. Johnson	2355
2. Bob Brookmeyer	813
3. Kai Winding	294
4. Frank Rosolino	270
5. Jimmy Cleveland	246
6. Bill Harris	219
6. Jack Teagarden	219
8. Urbie Green	129
9. Jimmy Knepper	108
9. Carl Fontana	108
11. Vic Dickenson	105
12. Curtis Fuller	75
13. Bennie Green	57
13. Milt Bernhart	57
15. Frank Rehak	54
15. Buddy Morrow	54
17. Trummy Young	48
18. Slide Hampton	30
19. Ray Sims	24
20. Britt Woodman	21
20. Tyree Glenn	21
22. Kent Larsen	18
22. Lawrence Brown	18



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ALTO SAX

1. Paul Desmond	1446
2. Lee Konitz	711
3. Art Pepper	639
4. Julian Adderley	472
5. Sonny Stitt	447
6. Johnny Hodges	405
7. Bud Shank	186
8. Phil Woods	120
9. Jackie McLean	114
10. Benny Carter	99
11. Lennie Niehaus	84
12. John LaPorta	78
13. Gene Quill	75
14. Lou Donaldson	72
15. Willie Smith	69
15. Zoot Sims	69
17. Herb Geller	54
18. Gigi Gryce	51
18. Charlie Mariano	51
20. Earl Bostic	27
21. John Pierce	24
22. Ornette Coleman	21
22. Ronnie Lang	21
22. Hal McKusick	21



TENOR SAX

1. Stan Getz	1722
2. Sonny Rollins	999
3. John Coltrane	597
4. Zoot Sims	339
5. Coleman Hawkins	279
6. Ben Webster	207
7. Bill Perkins	195
8. Lester Young	138
9. Johnny Griffin	87
10. Al Cohn	81
11. Paul Gonsalves	66
12. Bob Cooper	63
13. Lucky Thompson	57
14. Dave Pell	48
14. Jimmy Giuffre	48
16. Sonny Stitt	45
17. Warne Marsh	36
17. Charlie Ventura	36
19. Bill Holman	33
19. Harold Land	33
19. Bud Freeman	33
19. Flip Phillips	33
23. Bobby Jones	30
24. Richie Kamuca	27
25. Illinois Jacquet	21
25. Hank Mobley	21
27. Eddie Miller	18



BARITONE SAX

1. Gerry Mulligan	3639	7. Al Cohn	48
2. Harry Carney	477	9. Sahib Shihab	45
3. Pepper Adams	471	10. Lars Gullin	39
4. Cecil Payne	132	11. Charlie Ventura	27
5. Jimmy Giuffre	126	12. Ernie Caceres	24
6. Tony Scott	111	12. Charlie Fowlkes	24
7. Bud Shank	48	14. Ronnie Ross	18

CLARINET

1. Tony Scott	1494	11. Edmond Hall	69
2. Jimmy Giuffre	1446	12. Sam Most	63
3. Buddy DeFranco	885	13. Artie Shaw	42
4. Benny Goodman	573	14. Rolf Kuhn	33
5. Pee Wee Russell	123	15. Buster Bailey	30
6. Jimmy Hamilton	111	16. Bobby Jones	27
7. Buddy Collette	108	17. Sol Yaged	24
8. Woody Herman	75	18. Gus Bivona	18
8. Pete Fountain	75	18. Peanuts Hucko	18
10. John LaPorta	72		



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PIANO

1. Erroll Garner	819	17. Ahmad Jamal	75
2. Thelonious Monk	816	18. Russ Freeman	51
3. Oscar Peterson	744	19. Lou Levy	48
4. Dave Brubeck	606	20. Mose Allison	45
5. Andre Previn	489	20. Pete Jolly	45
6. Horace Silver	468	20. Bill Evans	45
7. John Lewis	219	23. Earl Hines	39
8. Red Garland	168	24. Marian McPartland	33
9. Hampton Hawes	165	25. Stan Kenton	27
10. Billy Taylor	117	26. Duke Ellington	24
11. Bud Powell	102	27. Eddie Costa	21
11. Hank Jones	102	27. Tommy Flanagan	21
13. Lennie Tristano	87	27. Toshiko	21
14. George Shearing	81	30. Ray Bryant	18
14. Count Basie	81	30. Cecil Taylor	18
16. Teddy Wilson	78	30. Ellis Larkins	18

GUITAR

1. Barney Kessel	1368
2. Herb Ellis	762
3. Jim Hall	660
4. Kenny Burrell	474
5. Johnny Smith	336
6. Tal Farlow	297
7. Freddie Green	282
8. Mundell Lowe	156
9. Laurindo Almeida	147
10. Jimmy Raney	117
11. Sal Salvador	99
12. Wes Montgomery	84
13. Howard Roberts	63
13. Chuck Wayne	63
13. Billy Bauer	63
16. Eddie Condon	54
16. Barry Galbraith	54
18. George Van Eps	36
18. Les Paul	36
20. Charlie Byrd	33
21. John Pisano	27
22. Bobbie Palk	21
23. Bill Harris	18
23. Don Hund	18
23. Jean Thielemans	18





20 • DOWN BEAT

BASS

1. Ray Brown	1263
2. Paul Chambers	822
3. Red Mitchell	609
4. Leroy Vinnegar	597
5. Oscar Pettiford	459
6. Charles Mingus	237
7. Percy Heath	225
8. Milt Hinton	186
9. Wilbur Ware	159
10. Chubby Jackson	66
11. Arvell Shaw	63
12. Curtis Counce	51
13. Norman Bates	45
13. Don Bagley	45
13. Eddie Safranski	45
16. Eddie Jones	42
17. Slam Stewart	39
18. Jimmy Woode	33
18. Scott LaFaro	33
20. Bill Crow	27
20. Vinnie Burke	27
20. Dick Carter	27
23. Carson Smith	21
23. George Duvivier	21
23. Al McKibbin	21
23. Joe Benjamin	21
27. Tommy Potter	18
27. Mort Herbert	18
27. Peter Ind	18
27. Wendell Marshall	18
27. Buddy Clark	18

DRUMS

1. Shelly Manne	1239
2. Max Roach	1029
3. Joe Morello	645
4. Art Blakey	453
5. Chico Hamilton	279
6. Jo Jones	240
7. Gene Krupa	207
8. Philly Joe Jones	195
9. Mel Lewis	126
10. Buddy Rich	108
11. Cozy Cole	81
12. Kenny Clarke	75
12. Stan Levey	75
14. Connie Kay	66
15. Sonny Payne	51
15. Don Lamond	51
17. Osie Johnson	45
18. Frank Butler	42
19. Charles Berry	39
19. Louis Bellson	39
21. Art Taylor	36
21. Sam Woodyard	36
21. Elvin Jones	36
24. Dave Black	33
25. Jerry McKenzie	30
26. Charlie Persip	27
26. Ed Thigpen	27
28. Larry Bunker	21
28. Louis Hayes	21

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VIBES

1. Milt Jackson	2802
2. Terry Gibbs	966
3. Lionel Hampton	477
4. Red Norvo	465
5. Cal Tjader	306
6. Teddy Charles	102
7. Larry Bunker	72
7. Don Elliott	72
9. Harry Sheppard	69
10. Vic Feldman	63
10. Buddy Montgomery	63
12. Eddie Costa	36
13. Peter Appleyard	24
13. Johnny Rae	24
15. Dave Pike	18
15. Emil Richards	18



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FLUTE

1. Herbie Mann	1335
2. Bud Shank	1179
3. Frank Wess	978
4. Buddy Collette	531
5. Sam Most	210
6. Moe Koffman	135
7. Paul Horn	123
8. Bobby Jaspar	102
9. Yusef Lateef	90
10. Jerome Richardson	84
11. James Moody	42
12. Les Spann	18
12. James Clay	18

ACCORDION

1. Art Van Damme	1788
2. Mat Mathews	639
3. Pete Jolly	585
4. Leon Sash	288
5. Angelo DePippo	105
6. Dick Contino	102
7. Ernie Felice	54
8. Joe Mooney	51
9. George Shearing	48
10. Tommy Gumina	45
11. Myron Floren	39
12. Don Burns	27
13. Dom Frontierre	18
13. Lawrence Welk	18
15. Gordon Flemming	12
16. Tony Mecca	9
16. Johnny LaPadula	9



MISCELLANEOUS INSTRUMENT

1. Don Elliott (mellophone)	1362
2. Jimmy Smith (organ)	324
3. Bob Cooper (oboe)	276
4. Fred Katz (cello)	270
5. Jean Thielemans (harmonica)	267
6. Shorty Rogers (Fluegelhorn)	252
7. Candido (conga drum)	144
8. Miles Davis (Fluegelhorn)	138
9. Stuff Smith (violin)	126
10. Julius Watkins (French horn)	117
11. John Graas (French horn)	114
12. Sidney Bechet (soprano sax)	99
13. Ray Nance (violin)	96
13. Steve Lacy (soprano sax)	96
15. Cy Touff (bass trumpet)	60
16. Ray Draper (tuba)	57
17. Oscar Pettiford (cello)	33
18. Erroll Garner (harpsichord)	30
18. Herbie Mann (bass clarinet)	30
20. Bill Doggett (organ)	24
20. Joe Mooney (organ)	24
22. Dick Cary (alto horn)	21
22. Harry Babasin (cello)	21



COMPOSER



1. Duke Ellington	837
2. John Lewis	702
3. Gil Evans	483
4. Bill Holman	342
5. Thelonious Monk	312
6. Johnny Richards	219
7. Jimmy Giuffre	168
8. Neal Hefti	150
9. Benny Golson	144
10. Pete Rugolo	135
10. Manny Albam	135
12. Shorty Rogers	132
13. Horace Silver	126
14. Gerry Mulligan	120
15. Ernie Wilkins	114
16. Quincy Jones	108
17. Stan Kenton	93
18. Dave Brubeck	84
19. Bill Russo	72
20. Andre Previn	54
21. George Russell	48
22. Charles Mingus	45
23. Al Cohn	39
23. Marty Paich	39
25. John LaPorta	30
26. Johnny Mandel	27
27. Ralph Burns	24

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3. C
4. H
5. S
6. R
7. R
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10. B

JAZZ BAND

1. Count Basie
2. Duke Ellington
3. Stan Kenton
4. Maynard Ferguson
5. Herb Pomeroy
6. Johnny Richards
7. Dizzy Gillespie
8. Woody Herman
9. Ted Heath
10. Harry James



DANCE BAND

1. Les Brown
2. Les & Larry Elgart
3. Count Basie
4. Harry James
5. Stan Kenton
6. Ray Anthony
7. Ray McKinley
8. Ted Heath
9. Woody Herman
10. Buddy Morrow



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COMBO

1. Modern Jazz Quartet	1332
2. Dave Brubeck Quartet	603
3. Miles Davis Sextet	486
4. Oscar Peterson Trio	348
5. Jimmy Giuffre 3	270
6. Gerry Mulligan Quartet	201
7. Chico Hamilton Quintet	189
8. George Shearing Quintet	141
9. Horace Silver Quintet	129
10. Art Blakey's Jazz Messengers	123
11. Shelly Manne & His Men	117
12. Thelonious Monk Quartet	108
13. Jonah Jones Quartet	96
14. Ahmad Jamal Trio	93
15. Mastersounds	72
16. John LaPorta Quartet	60
17. Andre Previn Trio	57
18. Dave Pell Octet	54
19. Louis Armstrong All-Stars	48
20. Shorty Rogers' Giants	45
21. Kai Winding Septet	42
21. Erroll Garner Trio	42
23. Tony Scott Quintet	36
24. J. J. Johnson Quintet	33
24. Max Roach Quintet	33
24. Billy Taylor Trio	33
27. Dukes of Dixieland	30
28. Red Norvo Quintet	27
28. Red Garland	27
28. Stan Getz Quintet	27



VOCAL GROUP

1. Four Freshmen	1899	10. Platters	45
2. Hi-Lo's	1410	11. Kingston Trio	36
3. Dave Lambert Singers with Jon Hendricks & Annie Ross	486	12. Four Aces	30
4. Jackie and Roy	246	12. Mary Kaye Trio	30
5. Axidentals	153	13. Weavers	27
6. Mills Brothers	84	13. McGuire Sisters	27
7. King Sisters	72	15. Ray Charles Singers	24
8. Four Lads	63	16. Modernaires	21
9. Kirby Stone Quartet	51	17. Ames Brothers	18
		17. Pat Moran Quartet	18

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6. S
7. B
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14. J
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16. A
17. D
17. P
17. J
20. T
20. I
20. H
23. A
23. M
25. L
25. L
25. B



MALE SINGER

1. Frank Sinatra	2868
2. Joe Williams	645
3. Jimmy Rushing	267
4. Mel Torme	219
5. Johnny Mathis	216
6. Nat Cole	159
7. Jackie Paris	153
8. Ray Charles	111
9. David Allen	93
10. Louis Armstrong	69
11. Billy Eckstine	60
11. Steve Lawrence	60
13. Chet Baker	42
14. Joe Turner	36
15. Mose Allison	33
16. Jack Teagarden	30
17. Perry Como	27
17. Tony Bennett	27
19. Matt Dennis	24
19. Al Hibbler	24
19. Jon Hendricks	24
22. Bobby Troup	21
22. Harry Belafonte	21
24. King Pleasure	18
24. Bill Henderson	18

FEMALE SINGER

1. Ella Fitzgerald	2247
2. Anita O'Day	597
3. June Christy	369
4. Dakota Staton	363
5. Chris Connor	309
6. Sarah Vaughan	294
7. Billie Holiday	168
8. Eydie Gorme	165
9. Mahalia Jackson	105
10. Peggy Lee	93
10. Carmen McRae	93
12. Keely Smith	90
13. Ernestine Anderson	81
14. Julie London	60
15. Dinah Washington	51
16. Annie Ross	45
17. Doris Day	33
17. Patti Page	33
17. Jeri Southern	33
20. Teddi King	24
20. Irene Kral	24
20. Helen Merrill	24
23. Abbey Lincoln	21
23. Mary Ann McCall	21
25. Lee Wiley	18
25. Lena Horne	18
25. Beverly Kenney	18



JAZZ

1. Miles Davis
2. Count Basie
3. Duke Ellington
4. Thelonious Monk
5. Erroll Garner
6. Modern Jazz Quartet
7. Dave Brubeck
8. Ella Fitzgerald
9. Stan Kenton
10. Sonny Rollins



POPULAR

1. Frank Sinatra
2. Johnny Mathis
3. Ella Fitzgerald
4. Nat Cole
5. Eydie Gorme
6. Perry Como
7. Peggy Lee
8. Keely Smith
9. Patti Page
10. Tony Bennett

**RHYTHM
& BLUES**

1. Ray Charles
2. Joe Williams
3. Fats Domino
4. Joe Turner
5. Dinah Washington
6. Elvis Presley
7. Chuck Berry
8. Bill Doggett
9. Jimmy Rushing
10. The Platters



ON RIVERSIDE

1958 has been a fabulous *Riverside* year, marking great achievements in our continuing program of bringing you a rich and varied parade of jazz at its most significant and most exciting best: great stars / brilliant newcomers / top performances the highest standards of modern sound recording.

On these pages you'll find a big sampling of some of the finest jazz of this or any other season: music you'll want to give for Christmas, and get for Christmas—and, above all, music you'll want to listen to all year long!



CHET BAKER in New York (12-281)
A more driving Chet than ever before, sparked by top-rated Easterners Johnny Griffin, Al Haig, Paul Chambers, Philly Joe Jones. *Just Released*

THELONIOUS MONK: Misterioso (12-279)
New versions of celebrated Monk compositions (including *In Walked Bud*, *Misterioso*, *Let's Cool One*) by his Five Spot quartet. *Just Released*

ON RIVERSIDE



ABBEY LINCOLN Magically exciting jazz voice, with Dorham, Golson. (12-277)



JOHNNY GRIFFIN *Way Out* — the new tenor sensation blows with top rhythm. (12-274)



ALABAMA CONCERTO New extended work, with great blowing by Cannonball. (12-276)



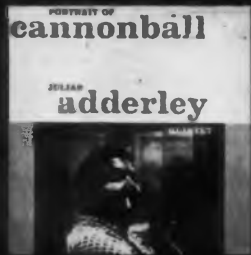
MAX ROACH Unique sound of the great drummer's fine new, pianoless group. (12-280)



CHET BAKER SINGS A dozen great standards by the top West Coast star. (12-278)



SONNY ROLLINS *Freedom Suite* — rich, provocative and best-selling extended composition. (12-258)



CANNONBALL ADDERLEY The fabulous alto star at his driving best, in his *Riverside* debut. (12-269)



THELONIOUS MONK at the Five Spot; superbly recorded on-the-job. (12-262)



In Orbit **CLARK TERRY**, plus brilliant Thelonious Monk piano. (12-271)



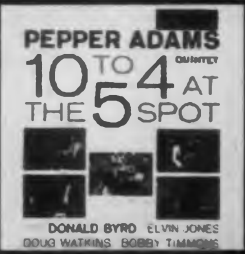
Big Six **BLUE MITCHELL** — sensational new trumpet discovery. (12-273)



EVANS BRADSHAW Brilliant debut of a sensational new piano stylist. Look out for him! (12-263)



The Modern Touch **BENNY GOLSON** — the Modern Touch of his tenor & his tunes with a 'dream' sextet: J. J. Roach, etc. (12-256)



PEPPER ADAMS Quintet. Excitingly live recording at Five Spot Cafe, with Donald Byrd. (12-265)



ERNIE HENRY featuring an unreleased all star session by the late alto star, 4 other selections. (12-266)



JOE ALBANY *The Right Combination* — legendary modern pianist makes his first LP. With Warne Marsh. (12-270)



RIVERSIDE DRIVE: Top jazz men at top tempos — an anthology featuring Monk, Rollins, etc. (12-267)

BRANCHING OUT
NAT ADDERLEY
 JOHNNY GRIFFIN



NAT ADDERLEY: Branching Out (12-285)

Nat's first for Riverside is a deep-down, earthy one, featuring Johnny Griffin and the remarkable "Three Sounds" rhythm section. *Just Released*

THIS IS THE MOMENT
kenny dorham
 SINGS AND PLAYS



KENNY DORHAM: This Is the Moment (12-275)

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PHILLY JOE JONES **BLUES FOR DRACULA**

SEXTET

NAT
 ADDERLEY
 JOHNNY
 GRIFFIN



PHILLY JOE JONES: Blues for Dracula (12-282)

Philly's sensational vampire monologue gets his swinging first album off to a truly different start. With Nat Adderley. *Just Released*

ON RIVERSIDE

ONCE AGAIN, RIVERSIDE MAKES JAZZ HISTORY—

"I cannot conceive a more important investment for the jazz listener..." This was noted critic Nat Hentoff's opinion (in a five-star *Down Beat* review) of Riverside's 5-album HISTORY OF CLASSIC JAZZ package. And it was just one example of the unprecedented flood of praise that greeted this remarkable compilation of the rich, exciting pageant of our jazz heritage when it was first issued in 1956.

Now, for the first time,
this magnificent

HISTORY OF CLASSIC JAZZ

is available in
five separate LPs

Until now, this celebrated *History* could be purchased only as a single \$25 set. Now it has been colorfully repackaged as five individual albums, each including two of the ten 'volumes' exactly as originally re-issued, with superbly reprocessed sound quality.



BACKGROUNDS/RAGTIME
Jelly Roll Morton, Scott Joplin, Blind Lemon Jefferson, etc. (RLP 12-112)



THE BLUES/NEW ORLEANS STYLE
Louis Armstrong, King Oliver, Bessie Smith, etc. (RLP 12-113)



BOOGIE WOOGIE/SOUTH SIDE CHICAGO
Meade Lux Lewis, Jimmy Yancey, Johnny Dodds, etc. (RLP 12-114)



CHICAGO STYLE/HARLEM
Bix Beiderbecke, Duke Ellington, Fats Waller, etc. (RLP 12-115)



NEW YORK STYLE/NEW ORLEANS REVIVAL
Red Nichols, Kid Ory, Turk Murphy, etc. (RLP 12-116)

- Jazz
- Popu
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One of the aspects of the rpm field, playing on Audio Book turntable ought to be an alternative simple at present cost. Among the *of Social* read by (604); *The* *spare*, 195 Book (607) *Abraham* Massey (A) *pressive T* which feat works of Hauer, M Emerson. These so mas gifts, sound, an appropriate. sist of sev

Belafonte and lesser songs to *Wish You* for LPM Laurindo celebration *A Star Th* (D.C.)

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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

Records for Christmas

AUDIO BOOKS

One of the rarely exploited, but valuable, aspects of record production is the 16-2, 3 rpm field. Among the firms quietly supplying material of value in this realm is Audio Books. If you own a changer or turntable with this speed capacity, you ought to investigate their products. An alternative, by the way, is to purchase a simple attachment for converting your present component to this speed.

Among Audio Books sets are *The Trial of Socrates (Two Dialogues of Plato)*, read by Thomas Mitchell (Audio Book 604); *The Complete Sonnets of Shakespeare*, read by Ronald Colman (Audio Book 607); *The Writings and Speeches of Abraham Lincoln*, read by Raymond Massey (Audio Book 612), and an impressive *The Audio Book of Great Essays*, which features Marvin Miller reading the works of Bacon, Locke, Rousseau, Schopenhauer, Milton, Mill, Franklin, Jefferson, Emerson, Thoreau, Whitman, and others.

These sets, too, make excellent Christmas gifts. The content, in every case, is sound, and the performances are appropriate. In every case, too, the sets consist of several 7" LPs. (D.C.)

HARRY BELAFONTE

Belafonte contributes a mixture of old and lesser-known Christmas hymns and songs to the spirit of the season in *To Wish You A Merry Christmas* (RCA Victor LPM-1887). Millard Thomas and Laurindo Almeida add their guitars to the celebration. Among the lovely tracks are *A Star In The East* and *Mary, Mary*. (D.C.)

PERCY FAITH

Percy Faith and his big, lush orchestra present *The Columbia Album of Christmas Music* (CL-15, two LPs) with such orchestral lustre that the hymns and songs seem to sing themselves. The seasonal songs are all here, from the traditional

carols to lesser-known folk and other Christmas songs. This set would make a splendid gift to anyone with a phonograph. (D.C.)

LEARN FOR PLEASURE

The Christmas gift problem may be solved for many music-oriented buyers by Cabot Records. Three packages in Cabot's *Learn for Pleasure* series make ideal Christmas gifts for children.

Cabot 4021, *Milton Cross Explains the Instruments of the Orchestra*, includes two 10" LPs, an illustrated manual, and a game pad. It's designed, according to the liner notes, "to give an understanding and appreciation of the component parts of a symphony orchestra by telling about each instrument, its distinctive sound and usual use, and by explaining its place in the families of instruments."

Cabot 4022, *Milton Cross Explains the Magic of Music*, is designed, too, for children. Including the same components as the previous package, it aims to enable children to associate classical music with familiar images. Among the compositions included are works by Mendelssohn, Berlioz, Borodin, Rossini, Grieg, Beethoven, Wagner, Haydn, and Strauss.

Finally, Cabot 4023, *Listen and Play the Piano*, is a basic instructional set, including two 10" LPs, an illustrated manual, and a keyboard chart. Played and narrated by Richard H. Werder, the set provides an appealing introduction to the instrument. (D.C.)

JOHNNY MATHIS

With able backing by Percy Faith and a rich-sounding orchestra, Johnny puts a holiday lilt into a half-dozen Christmas pop tunes, and a second LP side of more traditional seasonal songs in a set titled *Merry Christmas* (Columbia CL 1195). Among the former: *Winter Wonderland*, *The Christmas Song*, *Sleigh Ride*, and

White Christmas; among the latter: *O Holy Night*, *The First Noel*, *What Child Is This (Greensleeves)*, *Silent Night*. It's a warmly-sung set on both sides, and is an excellent gift to a teen-ager, as well as an adult. (D.C.)

MITCH MILLER

A large, handsomely voiced mixed chorus, identified only as The Gang, participates in a splendid LP of Christmas carols and songs titled *Christmas Sing-Along With Mitch* (Miller) on Columbia (CL 1205). The traditional songs and carols are here, and a lovely *Coventry Carol*, as a bonus. The set is equipped with copies of the lyrics of all the songs; there are sufficient copies to pass around the Christmas table so everyone can raise his voice. (D.C.)

GRANDMA MOSES

The wispy little elderly painter whose work and charm have endeared her to the world talks a bit about her life and her work in oddly touching bits of narrative woven through some Christmas songs and some seasonal music box melodies. The set is called *Christmas With Grandma Moses* (RCA Victor LOP-1009) and is a charming record to add to the spirit of the holidays. Skitch Henderson, the Ralph Hunter choir, and Alec Templeton's music boxes add their bits, but it is the wonderfully human voice of Grandma Moses, remembering across all those years, that makes this truly a Christmas record. The set is illustrated by a handsome folio of quotations and photos. (D.C.)

VIENNA BOYS CHOIR

Capitol pulls another Christmas set out of a far corner of the world in *Christmas in Austria* (Capitol T 10164), a quite moving set of superb Christmas music, impeccably sung by fresh, young voices under firm control. (D.C.)

BLUE NOTE

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The Record Speaks For Itself...



ART BLAKEY
Orgy in Rhythm
BLUE NOTE 1554/1555



HORACE SILVER
Further Explorations
BLUE NOTE 1589



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Swing and Soul
BLUE NOTE 1566



LEE MORGAN
The Cooker
BLUE NOTE 1578



JIMMY SMITH
All Day Long
BLUE NOTE 1551



BUD POWELL
Time Waits
BLUE NOTE 1590



SONNY ROLLINS
All Stars
BLUE NOTE 1558



CANNONBALL ADDERLEY
with Miles Davis (courtesy of Columbia Records)
BLUE NOTE 1595



JOHN COLTRANE
Blue Train
BLUE NOTE 1577

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Herb

Ben W

Kenny
Ornett
Eddie
Miles
Lou D
Enroll
Langst
Vito P
Hal Se
Bud S
Billy
Clark
Sonny
Teddy

jazz records

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

Eddie (Lockjaw) Davis

THE EDDIE (LOCKJAW) DAVIS COOK-BOOK—Prestige 7141: *Have Horn, Will Blow*; *The Chef*; *But Beautiful*; *In the Kitchen*; *Three Deuces*.
Personnel: Davis, tenor; Jerome Richardson, flute, tenor (*Deuces* only); Shirley Scott, electric organ; George Duvivier, bass; Arthur Edgehill, drums.

Rating: ★ ★ ★ ★

To avoid using our beloved word "funky" in a review of this album is not only impossible—it is unthinkable. And one must be prepared to take the set for what it is: a living, throbbing example of unadulterated funk in the most honorably basic tradition of boogie jazz. The musicians involved in this mudlark gambol apparently couldn't have been having a better time.

Lovers of the cerebral and experimental in jazz probably will look down their persnickety noses at Jaw's roughhewn blowing on *Have* as well as that of the other wailers. He does not fool around, this gentleman. He blows with everything inside him behind his playing.

Fortunately, Davis also has four supporting musicians of like persuasion. Shirley Davis plays outstanding jazz organ, modern yet rooted deep in the blues and with ample technique to implement her

wide-ranging imagination. Her sudden interpolation of whistling high treble in the solo on the slow blues, *Kitchen*, is just great.

Richardson, one of the most able flutists in jazz—and a tenor man of no mean ability, too—is less rowdy than Jaws, but he more than holds his own in a series of solos revealing his polished, almost glib flute style.

Duvivier and Edgehill make a well-nigh perfect rhythm team. The former's time, taste, and full-blooming tone can serve as an example to the youngsters on the instrument. The drummer is crisp, swinging, and unobtrusively efficient.

But Beautiful is just that, setting off Davis' foundation in Coleman Hawkins and Ben Webster. This track is the more effective coming after the two opening rompers and concluding the first side.

The weakest track is the too-frantic *Have Horn*. From Bar 1 it tears along at the highest pitch, so that there's no place to go but down.

A very good album because of a) Jaws, b) Scott, and c) Duvivier. But let's have some more ballads by this big man on tenor. (J.A.T.)

Art Farmer

FARMER'S MARKET—Prestige 8203: *With Prestige*; *Ad-dis-un*; *Farmer's Market*; *Reminiscing*; *By Myself*; *Wailin' with Hank*.

Personnel: Farmer, trumpet; Hank Mobley, tenor (Tracks 1, 2, 3, 6); Kenny Drew, piano; Addison Farmer, bass; Elvin Jones, drums.

Rating: ★ ★ ★

Probably these were not made recently. At any rate, I do not think that Farmer plays here with quite that authoritative ease and fine melodic invention that he has been showing so sublimely so often for the past year or so. But especially on *Prestige* and on *Ad-dis-un* he comes rather close to it, and he handles the theme statement on *By Myself* excellently. On *Market*, it was apparently the up tempo that pushed his tone into that muffled bluntness that I think had earlier been one of his problems.

Market and *Ad-Dis-Un* make interesting contrasts, especially with Farmer, who has absorbed so much from both the hop and cool idioms. The first is a bop-style blues with the rapid shifting of stated chords that characterize the style. The latter (by Drew) is a somewhat Silver-ish, funky style piece, with fewer chords stated, leaving the soloist to imply his changes. The two performances give almost a miniature history of the three major stylistic events in jazz of the past 15 years.

Hank Mobley is certainly a capable player, but he seems more occupied with making the changes with runs than with inventing melodies or with cohesion.

Although there is a bit of chopiness now and then from Jones, the rhythm flows and moves admirably throughout, with Drew contributing well. (M.A.)

Maynard Ferguson

A MESSAGE FROM NEWPORT—Roulette R-52012: *The Fugue*; *Fan it, Janet*; *The Waltz*; *The Team*; *And We Listened*; *Slide's Derangement*; *Frame for the Blues*; *Hambuc*; *Three Little Foxes*.

Personnel: Ferguson, trumpet, valve trombone; three trumpets, unidentified; Willie Maiden, Carmen Leggio, Jimmie Ford, Jay Cameron, reeds; Don Sebesky, Slide Hampton, trombones; John Bunch, piano; Jimmy Rowser, bass; Jake Hanna, drums.

Rating: ★ ★ ★ 1/2

The excitement is here, as it is in all of Ferguson's performances. And it's difficult to resist being overcome by the sheer enthusiasm of such performances.

This is a reproduction of the performance the Ferguson band presented at Newport this year. It is a generally satisfying performance by a 13-piece band that sounds, at times, like a band twice that size.

The best aspects of the band's approach are the use of charts from within the band (by men who know the character of the band and its soloists), the overall energy honestly expended, and Ferguson's own considerable ability.

At times, however, the band plods through banal effects. It can be as heavy-handed as any band on earth, as it is on *Fugue*. The solos are not of top level, generally speaking. The addition of several key soloists, to supplement Ferguson's strength, might be one solution. More moving charts, like Hampton's *Fugue* and Sebesky's *Hambuc*, are needed (Hampton, Sebesky, Maiden, and Herb Pomeroy band member Bob Freedman contributed all the charts for this date, by the way).

This is not a minor-league band. It

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.

★★★★★

Cannonball Adderley, *Somethin' Else* (Blue Note 1595)
Manny Albam, *The Blues is Everybody's Business* (Coral 59101)
John Coltrane, *Soultrane* (Prestige 7142)
Herb Ellis, *Nothing But the Blues* (Verve 8252)

★★★★ 1/2

Ben Webster, *Souhville* (Verve 8271)

★★★★

Kenny Burrell, *Blue Lights* (Blue Note 1596)
Ornette Coleman, *Something Else* (Contemporary 3551)
Eddie Costa, *Guys and Dolls Like Vibes* (Coral 57230)
Miles Davis, *Milestones* (Columbia 1193)
Lou Donaldson, *Lou Takes Off* (Blue Note 1591)
Erroll Garner, *Paris Impressions* (Columbia 219)
Langston Hughes, *The Weary Blues* (MGM 3697)
Vito Price, *Swinging the Loop* (Argo 631)
Hal Schaefer, *UA Showcase* (United Artists 30001)
Bud Shank, *In Africa* (Pacific Jazz 5000)
Billy Taylor, *The Billy Taylor Touch* (Atlantic 1277)
Clark Terry-Thelonious Monk, *In Orbit* (Riverside 12-271)
Sonny Terry-Brownie McGhee (Fantasy 3254)
Teddy Wilson, *The Impeccable Mr. Wilson* (Verve 8272)

modern jazz begins on
PRESTIGE



DJANGO

The Modern Jazz Quartet PRLP 7057

One of the most popular albums ever released by this great jazz group. Magical things are done with the title tune — a beautifully conceived John Lewis original; and the MJQ's special brand of subdued "funk" is well showcased in the rest of the album.

Other MJQ/Milt Jackson LPs

MILT JACKSON QUARTET	PRLP 7003
CONCORDE (The MJQ)	PRLP 7005
MODERN JAZZ QUARTET	PRLP 7059
MILT JACKSON QUARTET	



YOUNG MAN MOSE

Mose Allison Trio PRLP 7137

Mose Allison's successful blending of country blues and modern jazz elements is again very evident in his latest release. A fine pianist, Mose also sings and plays trumpet. In YOUNG MAN MOSE, he does all to perfection.

Other Mose Allison LPs

BACK COUNTRY SUITE	PRLP 7091
LOCAL COLOR	PRLP 7121

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has a virile sound, a certain amount of fresh material to perform, and a leader with instrumental ability too often dismissed. However, the edges remain rough, and, at times, the weight of the brass is somewhat oppressive. But the excitement remains and with it as a base, Ferguson could build an astonishing band.

The Revlon company ought to sponsor this band as the Top Brass band. Then it could battle Ralph Marteries Marlboro band for possession of Madison Ave. A dubious prize, but then . . . (D.G.)

Eric Henry

LAST CHORUS—Riverside RLP 12-266: *Autumn Leaves; Beauty and the Blues; All the Things You Are; Melba's Tune; S'posin'; Bolivar Bolivar Ba-lues-are; Like Someone in Love; Cleo's Chant.*

Personnel: Tracks 1-4—Henry, alto; Lee Morgan, trumpet; Melba Liston, trombone; Benny Golson, tenor; Cecil Payne, baritone; Wynton Kelly, piano; Paul Chambers, bass; Philly Joe Jones, drums. Track 5—Henry, Kenny Dorham, trumpet; Eddie Mathis, bass; G. T. Hogan, drums. Track 6—Henry; Thelonious Monk, piano; Sonny Rollins, tenor; Oscar Pettiford, bass; Max Roach, drums. Track 7—Henry; Kelly; Wilbur Ware, bass; Jones. Track 8—Henry; Dorham; Kenny Drew, piano; Ware; Art Taylor, drums.

Rating: ★★

Henry's last date (the first four tracks) is filled out with an alternate take from a Dorham session (*S'posin'*); a shortened version of *Bolivar*, which includes Monk's provocative solo; an alternate *Someone in Love* from Henry's quartet date, and *Cleo's* from Henry's quintet date.

As writing, these first four tracks wouldn't earn that low rating, nor would the work of several individuals throughout. This is Henry's album.

What is one to say about a man who did so much work—even in recording studios and even when men like Monk and Golson might have spoken up—so out of tune? And a man whose lines and time suffer so often from faulty execution (the solos on *Someone* and *Things* are obvious but hardly isolated cases) and bad fingering — a man whose work suffers so constantly from an apparent lack of the dexterity and musicianship to play both the style and the very runs he chose to try to play? And about the frustration of hearing an occasionally fresh idea or individual way of using a less fresh idea (especially and appropriately on the several blues here) breaking through phrases and motifs that almost anyone uses and executes better?

Many profess to hear a kind of passionate and personal beauty in Henry's playing. I confess I hear strain and incompleteness, the strain and incompleteness of a man who was not translating his feelings into music but straining at the act of playing itself. (M.W.)

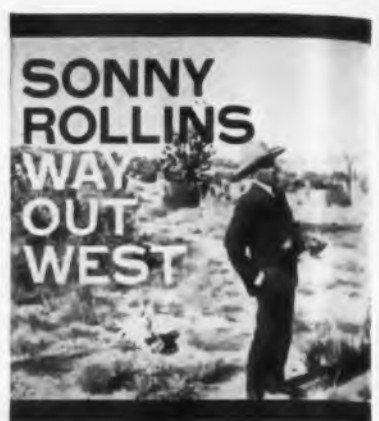
Pee Wee Hunt

RODGERS & HAMMERSTEIN A LA DIXIE—Capitol TT1065: *The March of the Siamese Children* (from *The King and I*); *People Will Say We're in Love* (from *Oklahoma!*); *Jane Is Bustin' Out All Over* (from *Carousel*); *No Other Love* (from *Me and Juliet*); *Some Enchanted Evening* (from *South Pacific*); *The Surrey With the Fringe on Top* (from *Oklahoma!*); *Oklahoma!*; *Hello Young Lovers* (from *The King and I*); *That's For Me* (from *State Fair*); *A Wonderful Guy* (from *South Pacific*); *If I Loved You* (from *Carousel*); *The Gentleman Is a Dope* (from *Allegro*).

Personnel: Hunt, trombone; Lee Cummins, clarinet; Andy Barthé, cornet; Jack Condon, piano; Bucky Pizzarelli, guitar; Gene Dragon, bass; Cody Sandifer, drums.

Rating: ★

Why, oh, why must the poor, long-suffer-



the sensational tenor sax star being hailed as "the new jazz voice," "a colossus," "boss of the tenors," the "new Bird," etc., in an extraordinarily daring album with the nation's top award winners (Down Beat, Metronome, Playboy 1956 polls) Ray Brown, bass and Shelly Manne, drums. "I'm an Old Cowhand," "Solitude," "Wagon Wheels," "Come, Gone," "There is no Greater Love," and "Way Out West."

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ing record buying public increasingly be bombarded by gimmicks, gimmicks, gimmicks. Because (obviously) the gimmicks apparently sell records. And the jazz field is by no means immune. It used to be the case, in the dear, dead days when jazz swung on its own rills, that a record was judged on its musical merit. Nowadays it's the gimmick that counts; the trick angle; the novelty device—anything to spice the tired palates of the disc jockeys and help sell a record. And the tragic thing is, all too frequently this works with jazz albums.

This set purports to be Dixieland jazz. Trombonist Hunt and colleagues go tiredly through the motions of "jazzing up" Rodgers and Hammerstein. They miss by a mile.

Even the arranging talents of Billy May (who nowadays is on first call whenever there's a "jazz novelty" on tap) and Sid Feller don't save the day. All they seemed able to come up with were mostly crudely syncopated rundowns on the R&H evergreens.

Most successful is the final track, *Gentleman*, which lends itself best to Dixieland. The fellas even get to swinging a bit on this one. *That's For Me* is a very slow ballad with chorded guitar and sneaky muted trombone of shaky intonation.

Not only is this set a hopelessly convoluted affair, but the only guts in evidence are on the string bass. (J.A.T.)

George Lewis

THE PERENNIAL GEORGE LEWIS—*Verve* 8277: *Ace In the Hole*; *It's A Long, Long Way To Tipperary*; *West End Blues*; *Jambalaya* (On The Basin); *Wolverine Blues*; *Take My Hand, Precious Lord*; *Mack the Knife*; *Yaouka Hula Hicky Dala*; *Careless Love*; *Hindustan*.

Personnel: Lewis, clarinet; Tom Jefferson, trumpet; Jim Robinson, trombone; Joe Robichaux, piano; Alcide (Slow Drag) Pavageau, bass; Joe Watkins, drums.

Rating: ★★★★★

The musical maturity exhibited by these New Orleans jazzmen has little to do with age. It is rather a supreme confidence in their art, a deep-rooted realization that what they play is the truth. The youngest musician here is 38-year-old trumpeter Jefferson who as long ago as 1936 already was a veteran of Lewis' band at the Mardi Gras and the Celestin Fuxedo orchestra.

This is rich, full music. It is healthy, bursting with vitality and humor and clearly shows up those latter-day "Dixieland" imitators as the wet-behind-the-ears boys they are.

Lewis' clarinet, with its warm, liquid tone, is like mellow brandy; Jefferson's trumpet is outspokenly assertive, yet knows its musical role and plays it to the hilt; Robinson's trombone integrates with a sureness born of half-a-century of practice. And nobody dare accuse these front line instrumentalists of sloppy technique. Their technical facility is as certain as the fresh flow of their ideas.

Robichaux is an extroverted and daring soloist who seems to carry out the most audacious ideas with a chuckle. Pavageau and Watkins are a perfect New Orleans team—basic, unvarying timekeepers who kick the daylight out of the front line on, for example, *Wolverine*.

When this band gets to romping on the

last tunes it generates an excitement that can best be described in three words—joy of living. There is, moreover, a simple serenity in Lewis' playing, especially so on *Take My Hand* as he plays obligato to drummer Watkins' vocal. Yet he can swiftly soar out of the subdued, contemplative mood to sum up the business at hand with a wailing lunal chorus.

Like Los Angeles' Teddy Buckner, Jefferson is a frank emulator of Louis Armstrong. His vocal on *Mack The Knife* is an affectionate tribute to his mentor. Certainly only the most carping and humorless could take exception.

This is New Orleans jazz of a high order, indeed. Its message is the heart and soul of a great musical tradition and, though in

spirit it reaches back to the primitive, nobody in his right mind could dub it old hat. But then, real art never is. (J.A.T.)

The Mastersounds

KISMET—World Pacific WP-1243: *Overture* (Not Since Ninotchka, *Olive Tree*, *Stranger In Paradise*, *And This Is My Beloved*, *Night of My Nights*, *Sands of Time*); *Gesticulation and Rhymes Have I*; *Olive Tree*; *Not Since Ninotchka*; *Bambles, Banquets and Breads*; *Fate*; *And This Is My Beloved*; *Stranger In Paradise*.

Personnel: Monk Montgomery, electric bass; Buddy Montgomery, vibes; Wes Montgomery, guitar; Richie Crabbtree, piano; Benny Barth, drums.

Rating: ★★

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superb players who can play what they play with commanding rhythmic and melodic sensitivity, feeling, presence, and life. And these men largely don't have, don't show, or haven't developed those powers. But even discounting that, there is more to say.

In a search for form in the modern idiom, the Quartet has performed the huge task of borrowing, absorbing, and transmuted classicisms. Jazz has always borrowed and transformed, of course, but their achievement in this is very large. At the same time, everything they do is done with a keen eye on the capacities, resources, and qualities of the individual players. And their arrangements show a sensitivity usually directly in touch with the deeper musical meaning behind the forms, devices, and effects they use.

Paradise here is apparently derived from the MJQ's *I'll Remember April* routine (one of their showiest and, I think, least successful pieces). *It, Ninevah*, and *Baubles* are the liveliest, the best tracks here. But it is clear that a conception worked out in terms of Jackson, Lewis, Heath, and Clarke-Kay is a mere pastiche when adopted, even if modified, by The Mastersounds. The excitement comes only from a rhythm and fluency in solos, and that kind of excitement is bought cheap by comparison. And the (sometimes shaky) rhythmic life in *Ninevah* is virtually provoked by the piece itself. I'm sure it is not without meaning that these three are the best known parts of the score, already explored by other jazzmen.

Finally, if a group is going to offer a music with written or sketched arrangements and not just a string of blowing soloists, it might be a good idea to realize that this *Kismet* score is not really just a group of "tunes" from a show, but comes from instrumental compositions by Borodin. Imposing second-hand effects on them, borrowed from elsewhere, achieves nothing but incongruity and, nearly, pseudo-musical pleasantries.

So the fact that there is hardly a solo on the record above "good" is only the beginning of the trouble. (M.W.)

Thelonious Monk

THELONIOUS IN ACTION—Riverside IZ-262: *Light Blue*; *Coming On the Hudson*; *Rhythm-a-ning*; *Epistrophe*; *Blue Monk*; *Evidence*; *Epistrophe*.

Personnel: Monk, piano; Johnny Griffin, tenor; Ahmed Abdul-Malik, bass; Roy Haynes, drums.

Rating: ★★

Thelonious Monk is not an easy man to play with. You have to work and you certainly can't coast.

The record is disappointing chiefly because of Johnny Griffin and his response to Monk and the quintet. I heard real freshness in Griffin's first records. And in a previous encounter with Monk on recordings, he seemed to be responding to the music very well.

Here he shows little feeling of the quality of these compositions, even in stating their themes. He sounds uninvolved in much of what he plays and without conviction, and what another man might call life and feeling in his playing often seems to me forced and contrived. His solos impose all

kinds of lines onto the pieces, hardly catch, much less explore, their possibilities of mood, melody, or harmony. And his lapse into three silly folk song interpolations in a row on such a sublimely provocative composition as *Epistrophe* is worse than a shame. Essentially, Griffin seems largely to have fallen back on the kind of thing he was exposed to in the Hampton band in the '40s—a *tour de force* of contrivance, insensitivity, false excitement, and length. He turns *Rhythm-a-ning* into a vehicle for that kind of riff-slinging (even with a couple of honks) and it turns out to be a good one; Monk's response is to base his solo on a sprightly interplay of two ideas he often works with in that piece—and he later uses one of them against Malik. It's his sense of form again, in all this formlessness.

Just as Griffin seemed to be losing the quality of Monk's music in this group, Roy Haynes was gaining it, and Abdul Malik—despite the bad changes—certainly was developing a solo style.

Monk's response to this quintet might seem curious, but I think it was very wise. His playing took a conservative turn. It is still personally expressive, imaginative, and has form, but the slight harmonic relaxation of much of it and the fact that in his solos he was using thicker textures and was less free with his masterful capacity for space, pause, and rest, went a way toward holding this group together I think. After the virtuosic sax ramblings on *Blue Monk*, Monk plays a very good solo with some of those surprise twists which he makes seem so inevitably right. He re-



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ANTHONY SHORTY Orchestra

Anthony SHORTY WGN Or- tra; PHIL like Jones chestra; TERRY.

builds the theme splendidly on *Evidence* by gradual simplification of his solo lines until he is using it directly and starkly against the bass solo.

Light Blue has a good Monk solo exploring the theme itself. *Coming On the Hudson* is a beautiful line, somewhat reminiscent (in quality only) of *Round Midnight* and *Crepuscule*, and has splendid accompaniment behind Griffin's best solo and the most harmonically interesting (but still lyric, melodic, and fitting) of Monk's improvisations on the set. Both are new pieces and the latter especially does no damage to my conviction that Monk is the first major composer in jazz since Ellington—and by composer, I do not mean that he writes "tunes." (M.W.)

Kid Ory

SONG OF THE WANDERER—Verve 1014: *Song of the Wanderer; Tailgate Rumble; Mahogany Hall Stomp; Baby, Won't You Please Come Home; St. Louis Blues; Toot, Toot, Tootsie, Goodbye; Sheik of Araby; Tiger Rag.*

Personnel: Ory, trombone and vocal; Darnell Howard, clarinet; Marty Marsala, trumpet and vocal; Cedric Haywood, piano; Frank Haggerty, guitar; Earl Watkins, drums.

Rating: ★★½

If "good feeling" and "sincerity" were yardsticks for measuring the musical worth of a jazz album—modern or traditional—then this rough, happy session would rate ★★★★★. Conversely, slick execution and technical brilliance are not necessarily anathema in and of themselves when applied to jazz of any era.

This reviewer does not for an instant question the happy spirit and the undoubted sincerity of the musicians playing this set. The point is merely that the traditional jazz undertaken here is rather badly played by all the solo instruments except Marsala and, at times, Haywood. The bass-less rhythm section is frequently heavy and unswinging despite the strength of the pianist's left hand in continuously laying down a solid bass line.

Song has sad clarinet, sadder trombone; the same goes for *Mahogany* in which Howard's ineptness is notable. Ever a purveyor of the direct, blunt statement, Ory noos his subtle path through take after take.

Clearly, the laurels of the date go to Marty Marsala who plays magnificently throughout (albeit a few bars of what sounds suspiciously like *freilach* horn in the tango section of *St. Louis* . . .). Not only does Marsala drive the group, he propels the entire set of eight tracks with his vibrant, rippling tone and unadulterated power.

But the exemplary playing of a solo instrumentalist maketh not a successful set. The album as a whole is too rough, ready, and rowdy, too full of clinkers and crudities. Some might hail these qualities of performance as "good feeling," the "happy, untrammelled spirit of jazz in the raw," and so on. This reviewer demands much more from a recorded musical experience.

But obviously everybody on the date had a ball. The mood is aptly summed up during the vocal on *Sheik* as Ory carols to Marsala's lead the repeated response, "He's naked as a jai!bird." On that uninhibited note let us close. (J.A.T.)

Dave Pell

CAMPUS HOP—RCA Victor LPM-166Z: *Java Junction; You're My Everything; Forty-Second Street; By the River Saint Marie; I Know Why and So Do You; We're in the Money; Cheerful Little Earl; Would You Like to Take a Walk; Lulu's Back in Town; Fill String Along You; Remember Me; Summer Night.*

Personnel: Pell, tenor; Jack Sheldon; trumpet; Med Flory, baritone; Bob Enevoldsen, valve trombone; Tommy Tedesco, guitar; Buddy Clark, bass; Paul Moer, piano; Mel Lewis, drums.

Rating: ★

Well, there's no news here.

A collection of slick, basically derivative, monotonously patterned charts on tunes by Harry Warren—and I wonder if he meant that stuff he says in the liner about "joyful abandon." They are played with professional competence (to suggest that the time gets a bit out of hand on *Money* would of course be mere carping, wouldn't it?),

but with little involvement or conviction. And no "joyful abandon."

Most of the solos are even more derivative and on a couple of occasions (say, Sheldon on *Walk* and *Remember Me*) come rather close to a kind of parody.

One man's musical individuality is another man's affectation, eh? (M.W.)

Tony Scott

THE MODERN ART OF JAZZ—Secco GELP 425: *Five; She's Different; The Lady Is A Tramp; Tenderly; Blues for 3 Horns; I Remember You; Lullaby of the Leaves.*

Personnel: Scott, clarinet and baritone sax; Jimmy Knepper, trombone; Sahib Shihab, baritone (Tracks 3 and 5); Clark Terry, trumpet (Track 4); Bill Evans, piano; Milt Hinton (Tracks 2, 3, 4, 6, 7) or Henry Grimes (Tracks 1, 5) bass; Paul Motian, drums.

Rating: ★★

There is praiseworthy variety in the programming of this LP, but there is also what

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seems to me an air of pressure on many of the tracks which only a few men escape.

André Hodeir has said that Lester Young showed jazz musicians that they needed to relax. The problem and the demonstrations are older than that and they weren't necessarily shown. At any rate, I think that Tony Scott's problem is one of relaxation. His playing often sounds like that of a man preoccupied with working up his own emotions, not with allowing the inner feelings that he may share with an audience (and with all men) to flow out to it in musical form. This leads him to edginess in line and rhythm, and to force himself and his fingers.

A British musician-reviewer has called this his "twittering." That certainly would be a harsh and unconstructive description of what happens on *Five and 3 Horns*, but not an entirely inaccurate one. He seems less compulsive and more at ease on *Tenderly* but his playing there begs comparison with Terry's lovely, unselfish solo.

Rhythmically, under pressure Scott will fall back heavily onto the "four" style of the late '30s, especially on baritone, denying much of whatever he has learned of Charlie Parker's rhythmic message. The comparative ease of Shihab, Evans, and Motian (although all, except Motian who is very good, have played better on records) seems undeniable. And Scott may kick off uncomfortably fast tempos for given numbers in an apparent effort to work up steam. That doesn't happen here, but the tempo on *Tramp* may be a bit fast for that tune.

Knepper also sounds under pressure. All the ideas are here, but he often seems a man in a rush.

The personnel given on the liner apparently has a goof or two. (M.W.)

Louis Smith

SMITHVILLE—Blue Note 1594; *Smithville*; *Wetu*; *Embraceable You*; *There Will Never Be Another You*; *Later*.

Personnel: Smith, trumpet; Charlie Rouse, tenor; Sonny Clark, piano; Paul Chambers, bass; Art Taylor, drums.

Rating: ★ ★ ★

For his second album, Tennessee trumpeter Smith settled for an opening, ponderously slow blues; two standards, and two original lines of his own, *Wetu* and *Later*. Neither of the latter, (based on *Lover, Come Back* and *After You've Gone*, respectively), shows a particular gift for truly original embellishment. The same must be said for Smith's improvisatory ideas as a jazz soloist.

Avowedly in the Clifford Brown division of jazz trumpeters, Smith unfortunately falls far short of approaching Brownie's creative originality. The newcomer is a strong, assertive player with a fat, sometimes pleasing tone marred by an over-all monotony of sound. Coupled with a relatively shallow pool of ideas, this monotony lends a tediousness to his playing.

Rouse, as usual, is bustling, vigorous, and exciting. Clark is generally light-fingered and tasteful, though he changes his coat for the funky blues garment of *Smithville*—a not-too-successful transference in view of his particular, delicate keyboard style.

The Chambers and Taylor team are, as usual, right in there, as the saying goes.

(Continued on page 41)

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the blindfold test



Garnerisms

By Leonard Feather

Too often in jazz commercial success is followed by reduced critical acceptance, lessened artistic standards, or both. The "experts" become tired of hearing the artist once he has mass acceptance and too often are prone to complain that he has "sold out" whether he has or not.

Erroll Garner's is an exceptional case. Today the most popular jazz pianist in the world, he remains unchangeably one of the best. Money cannot change, or television reduce, his capacity for swinging. Nor has he ceased to enjoy listening to jazz, as was very clear during this tape-recorded *Blindfold Test*. His wild variety of facial reactions during the Garnerized first chorus of the Dick Hyman record would have provided a photographer with a field day.

Except for the Shearing record, all the items played are the same as those reviewed by George in the last issue of *Down Beat*. Erroll was given no information about the records.

The Records

1. *Jazz Rolls Royce* (Lighthouse All-Stars, Plus 10). *Coop Salutes the Co-Op* (Omega-Disk, stereo).

I think it was a fine arrangement. And I don't really know whose band it is. I can say one thing as a musician's term of speaking, the arrangement was loaded—it was very, very full, which I enjoyed.

I believe in playing full as a pianist, and I think the solos were very nice. I'm for playing the melody, and I could get the melody out of each of these solos. I think it was *Tea for Two*. I'll give that—I'll be frank with you—four stars.

2. *First Modern Piano Quartet. Liza* (Coral). Manny Albam orchestra; Dick Marx, Eddie Costa, Hank Jones, Johnny Costa, pianos.

Humm. To be frank with you, Leonard, I never heard that before. And, Number one I think—I don't know whether I'm right or wrong—but I think it's two pianos.

And I do have a few comments to make about it now. I don't know for sure whether it's the engineer's fault or not . . . I think the drums and band are a little too loud because if it is two pianos, they're very much overshadowing it in spots, except where the pianos are playing alone.

I've heard one of the greatest in the world—God bless the dead—which is Art Tatum, playing *Liza*, and this is no easy tune to play, period. It's hard to follow and hard to play because it's a funny kind of thing. I think personally it would have been a great band record alone. The tempo was just a little too fast for what they were trying

to get through. I'll give it about two, really and sincerely.

3. *Clark Terry. Buck's Business* (Riverside). Thelonious Monk, piano; Terry Ruegelhorn; Sam Jones, bass; Philly Joe Jones, drums.

One thing I can say is that I must admit I don't know whether that's Miles—not for sure. Whoever it is has a beautiful tone and plays very clean. I don't know whether it's the engineer or not, but I think the drums were a little too loud for the piano, and the piano player played very nice and clean—that's one man's opinion — and the little things that he said meant something.

Where the drums dropped down when the bass player had a solo, I think he should have dropped down there with the piano—even down if he was used to sticks. I'm not saying this because my man plays brushes, which I like. I'll give this three stars . . . They played good solos, and it wasn't just jumbo bumbo.

4. *Earl Hines. If I Could Be With You* (Epic).

Well, I don't know whether I'm right or wrong, but his name sounds similar to mine—only it's spelled differently. I think it's Earl Hines. I just got to give that three stars because he just kills me—that's one man's opinion—and he's got that funny type of left hand. The things he plays have body to them. He's one of the originators of a lot of pianists. So right or wrong, I'll still give it three.

5. *Wilbur DeParis. Begin the Beguine* (Atlantic). Wilbur DeParis, trombone; Sidney DeParis, cornet; Doc Cheatham, trumpet.

Well, I'll tell you one thing about that, Leonard—the way I can ex-

press it to you maybe you'll get my point. I like good Dixieland when it's good Dixieland. To me there's good Dixieland and bad Dixieland—there's good jazz and bad jazz—there's good modern and bad modern—and there's good way-out and bad way-out.

This has a good beat, and *Begin the Beguine* is hard to play, period. I think all the guys on there sound like they're real good, legit musicians. They played a good melody to the tune. I can give it a good two stars . . . I love trombone, and that trombone player is walkin' all through there. The trumpet player plays a wonderful solo, too.

6. *Dick Hyman. I'm Glad I'm Not Young Anymore* (from *Gigi*, M.G.M.).

Well, I got to admit I'm honored, and that's for sure . . . He or she, I don't know, Leonard, but they had a nice little beat going, and it was an honor to hear partially of myself at least.

When they went into the way they felt *after me*, it gave me a little extra boot, because the little things they did in the second chorus I loved—it was like giving me *them*. I would like to give it three stars. It was easy and relaxed—I don't know who it was.

7. *Jackie Gleason. Cortlandt Clipper* (Capitol).

I'll tell you one thing about that record. I like it. No. 2, I love strings, and No. 3, it's the first time in a long time I've actually heard a string section get the real feeling of playing changes like that.

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posed to swing so much because it was more or less pretty things that we did. I think the things with Artie Shaw showed a string section could swing good, healthy changes along with a brass section. So personally, I'd love to give that record four . . .

8. Toshiko. *After You've Gone* (Verve). John Hanna, drums; Eugene Chericco, bass.

Well, I'll be frank with you, Leonard. I love the record and I think the piano, whoever it is, he's wailing. He has tremendous technique. I think the bass player and drummer played wonderful solos. But No. 1, I think it was a little too fast to swing. Technically it's a brilliant record . . . Like, as they used to say in show business, you have to go off with like a flag waver — make it look good. But I think it's a great record, and the musicians are fabulous.

All the bass player could have played at that tempo is walking bass . . . But I think every player there was fabulous technically. It sounds a little like Bud Powell or Horace Silver in spots.

I love the playing and I think he plays clean. Because the thing he goes after to make, he makes. Personally I'll give it two stars because I think it's a little too fast for all of them. I still think you can be up in tempo and still swing but not too fast . . .

9. George Shearing. *Basie's Basement* (from *Burnished Brass*, Shearing with orchestra, Capitol).

I liked that . . . It's on the Basie type of thing. I like the piano playing, which was good. I liked the solos, the vibes. I think it had a nice little floatin' rhythm and had a nice ordinary swing arrangement. I'd like to give it three stars, period. I don't know what band it was.

Tough, Manne

Hollywood — On the Paramount set of *Five Pennies*, the filmed biography of cornetist Red Nichols, for which Leith Stevens is music director, there was a chronic problem.

Shelly Manne, enacting the role of the late drummer Davie Tough, was playing drums in his usual contemporary style, which hardly is in keeping with the era being filmed.

In desperation, Stevens told Shelly, "Man, you're playing much too modern for this sequence."

Manne replied, "Well, I can't help it if I'm ahead of my time!"

Jazz Record Reviews

(Continued from page 38)

Paul solos arco on *Il Etu* and manages to get pretty muddled toward the end. Art concludes the album with a high-explosive barrage on *Later*.

In sum, the rating is for Rouse and the rhythm team. (J.A.T.)

Jack Teagarden

BIG T'S DIXIELAND BAND—Capitol T1095: *Waltztime Blues*; *Weary River*; *Rippa-Tutti*; *Tishomingo Blues*; *Doctor Jazz*; *Dallas Blues*; *China Boy*; *Casanova's Lament*; *Walleritis*; *Mobile Blues*; *Someday You'll Be Sorry*.

Personnel: Teagarden, trombone and vocals; Jerry Fuller, clarinet; Dick Oakley, trumpet; Don Ewell, piano; Stan Puls, bass; Ronnie Greb, drums.

Rating: ★★★

Big T's most recent album, this was recorded in Chicago last April and is the first album by the sextet he took on his recent state Department-sponsored tour of the Middle East and India.

Though the trombonist's voice sounds a little tired on the blues, *Weary River*, this is not the case on the other two vocals in the set, *Casanova's* and *Someday*. His singing on the slow, weary *Casanova's* clearly shows why he has been such an influence in blues singing.

Instrumentally, Teagarden remains his unique self, rolling out those rich, ripe solos in the hurred tone that paints everything blue. None of the other soloists reaches Teagarden's stature, although Ewell, a punching, honky-tonk piano man, taps out his convictions with particular verve on *Rippa* and *Walleritis*.

Fuller, a clear-toned clarinetist with strong melodic ideas, sounds a little cold at times. Trumpeter Oakley plays a workmanlike, unspectacular role throughout.

Driving along in a modern, 4/4 manner, the rhythm team of Puls and Greb take care of their own business in adequate fashion.

Good, but there is much better Big T on vinyl. (J.A.T.)

Mal Waldron

MAL 3: SOUNDS—Prestige 8201: *Tension*; *Ollie's Caravan*; *The Cattin' Toddler*; *Portrait of a Young Mother*; *For Every Man There's a Woman*.

Personnel: Waldron, piano; Art Farmer, trumpet; Eric Dixon, flute; Calo Scott, cello; Julian Ewell, bass; Elvin Jones, drums; Elaine Waldron, voice (Tracks 4, 5).

Rating: ★★★★★

Waldron does the best playing here on any of his records I have heard. Previously, on up tempos his fingering and time were often shaky but here, except in a couple of spots on *Toddler* and *Woman*, he is quite on top of the problem. His solos—each of them—are given excellent rhythmic continuity and development. His basic approach is rather like the one Brubeck used to use, but whether he got it from Brubeck, from the "classics" Brubeck got it from, or from Mal Waldron, he uses it with fine swing and point and as jazz. His accompaniments, however, still have a certain choppy-ness of dynamics, touch, and line.

Farmer is excellent. And his solos, all of them, show again that he is today the

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kind of musician whose playing makes improvisation not only meaningful in jazz but, in effect, rediscovers it as essential.

Scott's pizzicato cello is inventive, rhythmically alive, and he tells a story—one that seems to give him pleasure to tell. Dixon, however, seems frequently to be drawing on that stock-pile of ideas that most jazz flute-players use, but he is effective on *Every Man*.

The scoring is good when it uses a variety of tempos—especially when these break up the usual long performance of LPs—but I do not think the melodies or the borrowed modern classicisms are distinguished, especially not those on *Mother and Man* (although they work well on *Tension*). But at least they are a relief from more second-rate hard bop "heads" whipped up for blowing dates. I am also not sure that any musician (and I have both Ravel and Ellington in mind) has really made very much of the wordless (but not "scat") vocal beyond keeping it reasonably in context and Mrs. Waldron's singing of the lyric on *Every Man* has more honest charm than skill. I think, Somebody's voice is a part of the theme statement on *Toddler*. (M.W.)

Cootie Williams

COOTIE WILLIAMS IN HI-FI—RCA Victor LPM 1718: *Just in Time*; *Summit Rider Drive*; *Nevertheless*; *On the Street Where You Live*; *I'll See You in My Dreams*; *Contrasts*; *Caravan*; *I'll Could Be With You One Hour Tonight*; *Air Mail Special*; *My Old Flame*; *Swingin' Down the Lane*; *Concerto for Cootie*.

Personnel: Williams, trumpet; Tracks 1, 9, 11, 11—Romeo Penque, Etsyn Fraser, Phil Bodan; Boomie Richman, Al Klink, reeds; Lou McGarrin, Billy Byers, Bobby Byrne, Richard Hixon, trombones; Hank Jones, piano; Tony Mottola, guitar; Eddie Safranski, bass; Osie Johnson, drums. On Tracks 2, 3, 4, and 5, Stanley Webb replaces Klink; Chauncey Welsh replaces McGarrin; Henry Rowland replaces Jones; Barry Galbraith replaces Mottola. On Tracks 6, 7, 8, and 12, Nick Caiazza replaces Richman; Don Lamond replaces Johnson; Lou Stein replaces Jones; George Barnes replaces Mottola.

Rating: ★½

A product of misguided management and mechanized minds, this LP is a shameful example of presenting an important jazzman in a ludicrous setting.

The rating, by implication, is for producer Fred Reynolds, who didn't play of the date, but certainly played with it.

Williams, engaged in R&B work in recent years, emerged to record this ill-conceived date last spring. It does not compare favorably with his illustrious feats with the Ellington band, during the 11 years he spent with that band after replacing Bubber Miley in 1929.

His solos here are brief, due to both the 12-tune format and the inclusion of solos by other, less authoritative voices. Only in an occasional phrase (on *Caravan* or *Concerto*) or demanding growl does the past become a pertinent present.

Bill Stegmeyer's arrangements are either dreadfully dull or grossly imitative.

Victor could have served a purpose, and could have saved money, simply by recording Williams with Jones-Galbraith-Safranski-Johnson, without arrangements. As it stands, this LP is a grotesque studio band date with some space, but not too much, for Williams.

Cootie deserves more respect. (D.G.)

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 as 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:

Julian Adlerley and Art Farmer, *Alabama Concerto* (Riverside 12-276).

Charlie Barnet, *Cherokee* (Everest BR 5008).

Benny Carter, *Benny Carter Jazz Giant* (Contemporary C3555).

Ray Charles, *At Newport* (Atlantic 1289).

Art Farmer, *Portrait of Art Farmer* (Contemporary C3554).

Tyree Glenn, *At The Roundtable* (Roulette 25050).

Benny Golson, *Benny Golson's New York Scene* (Contemporary 3552).

Hamp Hawes, Barney Kessel, Shelly Manne, Red Mitchell, *Four!* (Contemporary 3553).

Woody Herman, *The Herd Rides Again* (Everest, stereo and monophonic).

Woody Herman & Tito Puente, *Herman's Herd and Puente's Herd* (Everest, stereo and monophonic, BR 1010).

Chubby Jackson, *Chubby Takes Over* (Everest, stereo and monophonic).

Irene Kral & Herb Pomeroy Orch., *The Band And I* (United Artists UAL 4016, stereo UAS 5016).

Dee Lawson, *Around Midnight* (Roulette 52017).

Metropolitan Jazz Quartet, *Plays Themes From Great American Movies* (M-G-M E 3727).

Metropolitan Jazz Quartet, *Plays Themes From Great Broadway Shows* (M-G-M E 3728).

Metropolitan Jazz Quartet, *Plays Themes From TV Shows* (M-G-M E 3729).

Metropolitan Jazz Quartet, *Plays Themes From The Classics* (M-G-M E 3730).

Metropolitan Jazz Quartet, *Plays Themes From Foreign Movies* (M-G-M E 3731).

Lee Morgan, Benny Golson, Philly Joe Jones, *Philadelphia Jazz* (United Artists UAL 1020, stereo UAS 5020).

Shelly Manne, Ray Brown, Barney Kessel, *Poll Winners Ride Again* (Contemporary C3556).

Newport International Youth Band, *Newport 1958* (Columbia CL 1216).

Operation Jazz, *Roost Sampler* (Roost OJ 1-81.98).

Herb Pomeroy Orch., *Band In Boston*, (United Artists UAL 4015, stereo UAS 5015).

Max Roach, *Deeds, Not Words* (Riverside 12-280).

Max Roach-Dinah Washington, *Newport '58* (EmArcy MG36141).

Cecil Taylor, *Hard Driving Jazz* (United Artists UAL 4014, stereo UAS 5014).

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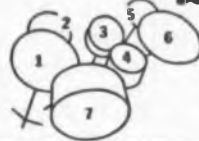
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Strictly Ad Lib

(Continued from page 8)

Jackie Gleason's mid-December show was planned around his own music, and with such as Bobby Hackett, Charlie Ventura, Charlie Shavers, and Toni and Jan Arden aboard . . . Columbia is excited about the forthcoming Michel Le Grand jazz LP, cut while the French conductor was in the states last summer. Miles Davis appears on four tracks, one backed only by harp and rhythm. John Coltrane, Phil Wood, Gene Quill, Jimmy Cleveland, and Ben Webster are also heard . . . Sugar Ray Robinson, the dancing middleweight champ, may make his debut as a singer on TV before the end of the year . . . Art Ford's first TV *Jazz Party* on WNTA to feature modern jazz (Gerry Mulligan's group and another combo featuring Kenny Burrell, Jimmy Cleveland, Gigi Gryce, and Jimmy Jones) drew raves from all reviewers. The jazz

show has proven so popular, the station moved the 90-minute bash to prime Thursday night time, airing it now from 8 to 9:30 p.m.

Ella Fitzgerald was set to appear on Milton Berle's December TVer . . . At the Brussels fair, Louis Armstrong, Benny Goodman, and Count Basie finished in that order of popularity on the voting machines used by visitors . . . Pratt institute in Brooklyn held a mid-December collegiate jazz band contest, and featured Kai Winding's group at its Winter Weekend . . . Pat Boone apparently digs jazzmen by fives. Early this fall he featured five trumpeters on his show. Last month he featured bassmen Bobby Haggart, Slam Stewart, Chubby Jackson, Trigger Alpert, and Arnold Fishkind . . . Dakota Staton and George Shearing made *Hit Parade* appearances on successive November weekends . . . Neal Helti is organizing an 11-piece dance band, which will feature unison-vocal singing as well as instrumental sounds . . . Jimmy Drew's trio, with Elvin

Jones and Tommy Potter, made the Art Ford benefit concert for Riverdale House, with such as Willie (The Lion) Smith, J. C. Higginbotham, Buster Bailey, and Vinnie Burke . . . The Jazz-Art Society held a concert dubbed *Alto Madness*, and featured Cannonball Adderley, Jackie McLean, Gigi Gryce, and Lou Donaldson, with Wynton Kelly, George Tucker, and Charlie Persip among those participating . . . Prof. Marshall Stearns, whose *Story of Jazz* has just been issued in pocket edition, presents dancers Albert Minns and Leon James at the YM-YWHA, 92d St. and Lexington Ave., Dec. 28.

IN PERSON: Basic's at Birdland . . . George Shearing did four weeks at The Roundtable, with Woody Herman's sextet in Dec. 15 for four weeks, and then the Dukes of Dixie . . . Lester Young was due back at the Five Spot . . . Tony Scott and group at the Hall Note . . . Chris Connor and Ray Charles split a week at the Apollo . . . The swinging Dave Lambert-Annie Ross-Jon Hendricks singers did an early December week at the Village Vanguard, then moved to Boston's Storyville for two weeks. Storyville has two Dixie groups lined up for Christmas week, including Earl Hines, Muggsy Spanier, Vic Dickenson, Buck Clayton, Pee Wee Russell, Jimmy Archey, Pops Foster, and Darnell Howard; and the Gerry Mulligan quartet and a Dixie group with Russell, Clayton, and Dickenson booked for the New Year's week . . . Chris Connor has two weeks at the Vanguard, through the 21st, and Dizzy Gillespie comes in for two weeks through Jan. 14, with the Signatures . . . Al Vega's trio, with a Cupid LP under its belt, opened at Boston's Sherry Biltmore hotel . . . Teddy Kotick and a group including Nick Stabulas and Don Freedman still hold jam sessions at Totten Villa, Staten Island, week ends . . . Pee Wee Irwin and Dixielanders are at Nick's . . . Don Shirley was held over at Hickory House.

ADDED NOTES: Jeri Southern went with Capitol Records . . . Steve Lawrence joined the U.S. army band in Washington as featured vocalist . . . Big deal on NBC-TV Jan. 12 when Harry Belafonte, Renata Tebaldi, Maurice Evans, and the New York City ballet are featured on *Adventures in Music* . . . Barbara Bel Geddes becomes a singer for her new role in Paramount's *The First Wives Club*, based on Red Nichol's libretto . . . *Playhouse 90* devotes its Christmas Day 90-minutes to a presentation of Tchaikovsky's *The Nutcracker*.



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Chicago

JAZZNOTES: Trombonist-pianist
 Dave Remington's Dixie band has
 found a home, in every sense of that
 hallowed term. Currently at the
 Wagon Wheel in Rockton, the
 group appears set for at least one
 year, possibly more, at the club.
 Dixie has sold so well, in fact, that
 the owner of the spa is considering
 building a room specifically for the
 band. At least one club owner ap-
 preciates jazz . . . The college jazz
 scene continues to expand. The Uni-
 versity of Illinois' branch at Navy
 pier was the setting for a recent panel
 discussion on jazz criticism and re-
 lated matters. Participating were
Down Beat's Don Gold, Argo
 Records' Dave Usher, and musician
 Joe Daley. Moderator was faculty
 member Gordon Goodman . . . On
 the northern edge of the city, the
 Northwestern university jazz society
 continues its Friday afternoon (3:30)
 jam sessions in Scott hall . . . And
 across town, at the University of
 Chicago (where the genuine hipsters
don't wear beards) jam sessions are
 held on Fridays, too, at the Reynolds
 club, at 3:30 . . . Bandleader Bob
 Centano, whose recent Stephany LP
 is among the few big band albums
 to emerge from Chicago in recent
 months, is working with both big
 band and octet these days. Both
 groups are jazz-oriented, but work
 dance dates as well . . . Chuck
 Minogue, former music editor in the
 radio division of United Press here,
 has departed UP to turn to music on
 a full-time basis and write a book.
 He's now a member of Joe Zack's
 quartet.

IN PERSON: The big brass band
 of Stan Kenton is marching through
 the Blue Note these evenings. Au-
 dible between bursts are members of
 the able reed section, including Bill
 Perkins, Lennie Niehaus, and Bill
 Trujillo. The Kenton band will be
 in command through Dec. 14. The
 Duke Ellington band is set to lol-
 low . . . Cy Coleman is winding up
 his stay at the London House to
 make way for the arrival of Gene
 Krupa's quintet. Eddie Higgins' trio
 continues on the Monday-Tuesday
 shift . . . Mary Lou Williams and
 cohorts are at the Sutherland lounge
 through Dec. 14. Phineas Newborn
 succeeds her for a three-week stand
 . . . Della Reese and Shelly Berman
 are at Mister Kelly's. Dick Marx,
 John Frigo, and Gerry Slosberg con-
 stitute the Monday-Tuesday rhythm
 section, with Marty Rubenstein's

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trio taking over for the rest of the week . . . Franz Jackson's Dixie band isn't at the Preview on Monday and Tuesday, but is at the Red Arrow in Stickney on weekends. Otto Kubek, owner of the latter club, has been booking name groups for Sunday afternoon sessions; Bob Scobey's band worked the club recently . . . Georg Brunis continues at the Hill club . . . Dixie reigns, as ever, at Jazz Ltd. . . . Danny Alvin's Dixie group is at Basin Street . . . Ted Buttermen and his Upper Maple Street band are at the 12 West club on Maple on Friday and Saturday evenings from 9 onward . . . Frank D'Rone continues at Dante's Inferno . . . Jhommie Pate's trio is at the Mardi Gras on Thursday, Friday, and Saturday evenings . . . Four trombones (Eddie Avis, Bill Corti, Herb Wise, and Bill Porter) plus rhythm section, are at the Abstract lounge for Monday night sessions.

Louis Prima and Keely Smith are at the Chez Paree. Red Buttons and Cathy Crosby follow on Dec. 26, with Sammy Davis set for Jan. 16 . . . Jhommie Mathis is at the Black Orchid . . . Los Chavelles de Espana and Trini Reyes are at the Empire room of the Palmer House . . . Bobby Christian's band opens at the south side Martinique for three weeks on Dec. 25 . . . Helen Ferguson and the Ted Shovon trio are at the Blue Angel . . . Jimmy Nuzzo's group, with drummer Tony Papa, opens at the Club Laurel on Dec. 17 for two weeks.

Los Angeles

JAZZNOTES: *The Gene Krupa Story*, helmed by producer Phil Waxman, rolls Jan. 5 at Columbia with Sal Mineo as the gum-chomping drummer . . . Indefatigable Terry Gibbs is out on the road again, jumping from Denver to Miami Beach's Dreambar, where he opened Dec. 10 . . . Shelly Manne took a rare eastern jaunt just in time to learn of his Readers poll victory. Joe Gordon replaced Stu Williamson on trumpet, while Herb Geller handled the alto chores . . . Ella Fitzgerald cut a big band jazz album here for Verve Nov. 22nd and 23rd. Marty Paich arranged and conducted . . . Same label is reading for early release a new "Ellingtonia"-type set concentrating on the big sound of the Duke's men under leadership of Johnny Hodges . . . World Pacific got the okay from Capitol to record two jazz albums with guitarist Laurindo Almeida and Bud Shank as leader . . . When conductor Felix Slatkin recorded the music from Sam Goldwyn's *Porgy and Bess* last month

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with the Los Angeles Philharmonic orchestra for Capitol release, drummer Mel Lewis was the only jazzman on hand—just to keep things on the straight and narrow . . . Art Pepper is spending the winter in the house band at Palm Springs' Rossmore hotel. In March or April the altoist heads for Europe with Claude Williamson and, perhaps, Conte Candoli, for a Joe Napoli-promoted tour and record dates in Italy . . . Closing of the Astor room on Ventura marked the end of a robust Dixieland era . . . Ruth Olay's next for Mercury will be titled, we're told, *Olay Down Yonder In New Orleans*. A two-beater, natch.

IN PERSON: Sherry's cocktail lounge on the tip o' the Strip reinstated its jazz policy, installed Claude Williamson and Curtis Counce as musical maitre d's . . . Howard Lucraft's Thursday night *Jazz International* sessions continue at Jazz Cabaret. The club still is on a four-night schedule through Sundays . . . Paul Bley's quintet with altoist Ornette Coleman and trumpeter Don Cherry continues at the Hillcrest, home of Tuesday night open sessions . . . Carla Borg's quartet, with Bobby Hutchinson, vibes; Pete Lauer, bass, and Robert Jenkins, conga, is at Pandora's (across the highway from Sherry's) every night except Mondays. Carla's on piano . . . The Freddie Gruber trio celebrates its first birthday Jan. 1 at the after-hours El Monte Caprice. Freddie's drums are abetted by Paul Binnings' bass and Rick Dinardi's piano . . . Sunday sessions are going strong at the Rendezvous, across from MacArthur park on Alvarado, with a quartet onstand comprising Bob Schwartz, tenor; Jo Ann Grogan, piano; George Sterns, bass, and Don Joham, drums.

That block-bustin' combo of Louis Prima-Keely Smith will rock through the New Year's holidays at the Moulin Rouge beginning Dec. 26 . . . Goldie Goldstein's back on piano at the Flame room on west 8th St. . . . Johnny Mathis will warble a three-weeker at the Cocomat Grove from Jan. 7 . . . Howard Rumsey's Lighthouse All-Stars are braving the winter sea storms at Hermosa's famed cafe . . . An honest-to-goodness sittin' in jazz spot opened in Las Vegas! It's *Country's Two-Bar Rest* and features the Frank Strazzeri trio with F.S. on piano, Marvin Shore, bass, and Tom McConvey, drums.

San Francisco

JAZZNOTES: Edward "Kid" Ory observes his 72nd birthday on Christmas Day . . . The Bay Area now has

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two nightly jazz radio programs: Pat Henry on KROW and Wally Ray on KWBR . . . The Hangover is closed for a two-month vacation . . . The Monterey Jazz Festival, Inc. has absorbed *Jazz at Sunset*, which will produce concerts as festival "previews" . . . The Timex people should try KQED producers Dick Christian and Bernie Stoller, who know how to present jazz on TV (which Timex doesn't) . . . Red Norvo, who appeared at Easy Street in October, is scheduled to return in January . . . Former NBC jazz jockey Ted Taylor is now handling remotes from jazz clubs.

IN PERSON: Set indefinitely at the Blue Mirror are Peter Rabbit and his Bunny Rhythm (a hare-raising duo) . . . Dinah Washington followed Louis Jordan at the East Bay Club 53, with Carmen McRae scheduled to open Dec. 5 . . . Perez Prado blew in for a one-nighter on Dec. 7 . . . Gogi Grant moved into the Fairmont hotel Nov. 20 to replace Ella Fitzgerald . . . Virgil Gonzales took over when Buddy DeFranco departed from the Jazz Workshop Nov. 18 . . . The Coasters filled the Fillmore auditorium for one night Nov. 16 . . . Crack Flamenco performers Chinin de Triana and Mariano Cordoba were part of a Fugazi hall Flamenco fiesta Nov. 29 . . . Mahalia Jackson Bay Area concert dates were reset for Nov. 30 and Dec. 2.

—dick hadlock

Detroit

JAZZNOTES: The group currently at the Bohemian club consists of Barry Harris, piano; Joe Henderson, tenor; Ernie Farrow, bass; and Mike Lawton, drums . . . Sonny Rollin's trio, the Dave Brubeck quartet, and Maynard Ferguson's band were presented here in a recent concert at the Masonic Temple . . . Pianist Terry Pollard, currently with Yusuf Lateef at Klein's Show bar, insists that she did not leave Terry Gibb's quartet because she was expecting, as was reported in the Nov. 13 issue of *Down Beat* . . . Harpist Dorothy Ashby has returned to the Garfield lounge for an indefinite stay . . . An all-female group led by trombonist Melba Liston did a week at the Blue Bird inn. Sonny Stitt and Horace Silver are set for return engagements there . . . Bill Doggett is the current attraction at the Flame Show bar . . . Baritone Beans Bowles continues at Lavert's lounge with Kirk Lightsey, piano; Clarence Sherrill, bass, and Roy Brooks, drums.

—donald r. stone

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heard in person

Carlos Montoya

Personnel: Flamenco guitarist Carlos Montoya, unaccompanied.

Reviewed: In concert at Chicago's Orchestra hall, sponsored by Albert B. Grossman.

Musical Evaluation: A handful of loyal fans occupied a small portion of spacious Orchestra hall for Montoya's debut concert, and the few who were aware of, and attracted by, his reputation were vividly rewarded.

The only Flamenco guitarist performing in concert, Montoya illuminates the music of the Spanish gypsy with improvisatory brilliance. Basically, Montoya's playing is an elaboration of gypsy dance and ritual figures. However, his intuitive strength enables him to improvise fluently and meaningfully. A Spanish gypsy himself, he is the personification of the virtuosity inherent in the best of Flamenco.

His program is colorful and varied. Among the gypsy airs he interprets are the Moorish *Zambra*; the *Guajiras*, based on traditional Cuban rhythms; the *Saeta*, based on the Fla-

menco music of Holy week in Sevilla; the *Cante Jondo* of eastern Spain, with its intricate, passionate structure; the primitive gypsy rhythm of the *Bulerias*; the stately dance rhythm of the *Soleares*; the *Jota* from Aragon; the spirited *Alegrias*, and the *Malaguena*, from the Andalusian seaport of Malaga.

There is a remarkable subtlety of execution in Montoya's performance. He possesses a dexterity that is far more artistry than simple manual strength. His technique, with agile fingers (all 10 of them) creating polyphonic lines, is incomparably admirable. At many points during the concert, as Montoya reached climactic passages, there was absolute silence in the auditorium, quite rare at any concert.

Flamenco music, like jazz, is a challenge for the improviser. Montoya more than meets this challenge. He has lived in America since 1910 (he married an American and now has two children) and undoubtedly will be performing in many areas of the country in months to come. Jazz

fans will find his concerts quite stimulating. Listeners eager to hear genuinely productive performances in this era of generally sterile music will be equally rewarded.

Audience Reaction: The small audience relished Montoya's efforts. The audience enthusiasm was so great, in fact, that Montoya performed two "encores" after his second of three sets and returned after the final set for two more encores.

Commercial Potential: In many ways, artists of Montoya's nature are esoteric commercial entities. The audience for concerts of Flamenco guitar music is undoubtedly limited, in terms of the size of audiences drawn to either symphony or Jazz at the Philharmonic types of concerts. However, Montoya has recorded often, for Cook, Stinson, ABC-Paramount, RCA Victor, Remington, Period, and Folkways to name some of the labels. If more radio stations found time for these records amid the barrels of trash they program too regularly, Montoya could acquire greater recognition.

He won't become another Presley, but he does deserve to be heard by an intelligent audience.

—gold

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