

AGELESS LOUIS ARMSTRONG: A NEW VIEW

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JANUARY 8, 1959 35¢

# Down beat

*J#* (17) (1)

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## MARTIN

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by Charles Suber

■ Human decency is not a sometime thing. It is the continuous effort of good will over hate and ignorance. The effort must sustain and be sustained.

What follows is not an allegory of good and evil but the reality itself—a piece of the world today—that we could change and help.

During the summer of 1956, Richard Voight, a Yale theological student (and jazz pianist), was studying in South Africa under the renowned Anglican Father Huddleston. Both men saw a chance to increase human understanding by promoting a basic folk art, jazz, to the peoples of South Africa. When Voight returned home that fall he laid his plan before the members of his band, *Eli's Chosen Six*, and Reverend Alvin Kershaw, now-famous as a jazz contestant on the \$64,000 *Question*. The plan was simple. Organize enough benefit concerts in the U. S. to pay the

travel expenses of the band and Reverend Kershaw to South Africa. Once there they would present benefit concerts for the Union of South African Artists (musicians' union). Voight would present a traveling jazz college with Kershaw giving the "History of American Jazz." Preparations for the trip went along beautifully, thanks to the active support of people like Eleanor Roosevelt, Alan Paton, George Houser, and George Goodwin. Full press coverage was promised from American, European, and African wire services and newspapers. Columbia cut a special album, *College Jazz by Eli's Chosen Six*. Passports and visa were obtained.

In South Africa all was ready. Halls rented, publicity broken, promotion staff hired. Then it happened.

Prime Minister Strijdom thundered in his Nationalist newspaper *Die Vaderland* that the planned visit

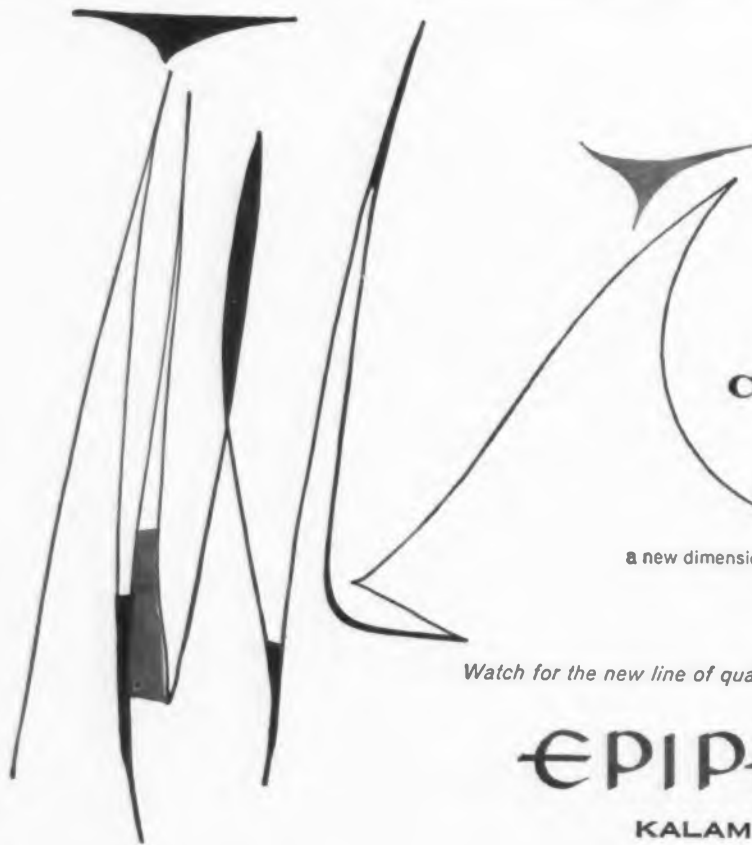
was not "such an innocent affair" and it "appears the orchestra was specially booked to appear before mixed audiences." The visas were cancelled. All appeals were denied.

The union was thousands of dollars out of pocket. Disappointment brought resentment and bewilderment. Naturally, the American group sent all the money they had collected for travel expenses to the South African union, but now there is imminent danger of its being forced to disband.

Well, there it is. A piece of reality that all the good intentions could not prevent. It would seem we were not to share a common creative experience—or to bring some happy music to an unhappy land—or meet man to man.

You could help. You could help us pay more than lip service to the idea that our music transcends national and racial boundaries. You could send a dollar to South African Musicians Fund (SAFM), c/o *Down Beat*, 2001 Calumet Avenue, Chicago 1, Ill. All monies collected will be forwarded immediately.

Remember, good will has no season. Make the effort.



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# down beat.

VOL. 26, No. 1

JANUARY 8, 1959

## TWENTY-FIFTH ANNIVERSARY YEAR

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### IN THE NEXT ISSUE

The Jan. 22 issue of *Down Beat* marks the debut of fiction in this magazine. A short story by Steve Allen, written especially for *Down Beat*, will be featured in the Jan. 22 issue. Also set for that issue are a profile of pianist Teddy Wilson, a visit with clarinetist Buddy DeFranco, and another information-filled *Stereo News* section. Naturally, there'll be plenty of jazz record reviews and *Recommended*, too, plus an assortment of personal columns.

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## chords and discords

### The Good Old Days . . .

In your Nov. 13 issue, Martin Williams, in his review of the *K.C. in the '30s* Capitol LP, states, "on the cover there's a drawing of a scene that seems as much a fantasy as the pronouncement . . ."

It is obvious that Mr. Williams was not in K.C. in the '30s.

That scene was no fantasy. I can remember at least two clubs, both quite prominent, whose main attraction was that all waitresses, hat check girls, cigarette girls, etc. carried out their chores wearing only the little apron shown in the cover drawing and high-heeled shoes.

It seems pretty fantastic today, but that was pretty tame for Kansas City in the early '30s.

New York City **Frank B. Churchill**  
(Ed. Note: Let's bring back the good old days.)

### A Word From Yusef . . .

The articles you have published in your magazine concerning me have proven a great help to me. Through them my morale has been elevated. Also you have created a wide interest in the type of music I play.

Thank you. And may all others who are worthy benefit from *Down Beat's* sincere endeavors . . .  
Detroit, Mich. **Yusef Lateef**

### Over The Curtain . . .

I have been corresponding with a young man in Czechoslovakia, whose address I spotted in *Chords and Discords* . . . He sent me a list of the records he had accumulated and it made my heart ache. My own collection is far larger and I am an ordinary secretary, living on a small salary in a small town . . .

May I ask that you please extend the welcome hand of jazz to these young people behind the Iron Curtain?

. . . May we all hope that someday the Curtain will part and the sounds of jazz will pour into those countries to wash away all past misunderstandings.  
Bowling Green, Ky. **Margie M. Raymer**

(Ed. Note: *Down Beat's* offer to send copies of the magazine free of charge to jazz fans behind the Iron Curtain still stands. American jazz fans interested in contributing records for distribution behind the Curtain can contact Jazz Lift, Box 980, Battle Creek, Mich. This organization has been doing an excellent job in sending jazz records to fans in Iron Curtain countries.)

### A Wonderful Town . . .

I hope you will try to get a New York jazz orchestra going. With men like Mulli-

gan, Cohn, Albam, Gil Evans, Nat Pierce, George Russell, Bill Russo, Slide Hampton, Mingus, and others, arranging, and men like Vinnie Dean, Spencer Sinatra, Seldon Powell, Phil Woods, Nat Adderley, Eddie Bert, Pettiford, Mulligan, and others, playing, it would be a thing of beauty.  
New York City **R. D.**

(Ed. Note: Reader R. D. will be pleased to learn that associate editor Dom Cerullo is actively engaged in preparations for the formation of a New York jazz orchestra.)

### Rough And Tumble . . .

We resent people who say rock 'n roll is for teenagers.

Rock 'n roll is for cloths . . .  
Berkeley, Calif.

**Paul Halvonik, Mike Ormsby**

### The Road From Monterey . . .

Orchids to *Down Beat* for the tremendous write-up of the Monterey jazz festival. It's the first story on the festival which actually tells the story as it happened. Other stories distorted the facts and were afraid to denounce any of the big stars who seemingly enjoyed hogging the show . . .

Capitola, Calif. **Ronnie Findley**

### As Timex Goes By . . .

The Timex jazz show was undoubtedly the worst melange of so-called "jazz" I have witnessed on television. It was an insult to the intelligence of any self-respecting jazz fan . . .  
Berkeley, Calif. **William Lieser**



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Ray Anthony Band



**LOUIS ARMSTRONG**  
Louis Armstrong combo



**CHARLIE SPIVAK**  
Charlie Spivak Orchestra

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## Complete Details

# The Second in Down Beat's Annual Hall of Fame Scholarship Program

Down Beat has established a full year's scholarship and five partial scholarships to the famous Berklee School of Music in Boston, the present home of Down Beat's Hall of Fame and one of the nation's most prominent schools in the use and teaching of contemporary American music.

The Hall of Fame scholarship is offered to further American music among all young musicians and also to perpetuate the meaning of the Hall of Fame.

This year's scholarship will be in honor of Count Basie, chosen by Down Beat readers as the 1958 Hall of Fame member. The scholarship shall be awarded to an instrumentalist, arranger, or composer to be selected by a board of judges appointed by Down Beat.

The five additional scholarships will consist of two \$400 and three \$200 grants. One of these will be awarded by Down Beat to a deserving local jazz musician, including high school musicians, as determined by the Down Beat staff.

### Who Is Eligible?

Any instrumentalist, arranger or composer who will have either had his (or her) 17th birthday or who will have finished high school (excepting the award to be selected by the magazine's staff) on or before June 15, 1959. Anyone in the world fulfilling this requirement is eligible.

### Dates of Competition:

Official applications must be postmarked no later than midnight, Feb. 28, 1959. The scholarship winner will be announced in the April 16, 1959 issue of Down Beat, on sale April 2.

### How Judged:

All decisions and final judging shall be made solely on the basis of musical ability. The judges, whose decisions shall be final, will be: Hall of Fame member Count Basie; an editor of Down Beat; Lawrence Berk, director of the Berklee School of Music; a prominent educator, and a noted professional musician-composer whose names will be announced later.

### Terms of Scholarships:

The Hall of Fame scholarship as offered is a full tuition grant for one school year (two semesters) in the value of \$800. Upon completion of a school year, the student may apply for an additional tuition scholarship grant.

The partial scholarships are in the value of: two at \$400, and three at \$200. Students winning these awards also have the option of applying for additional tuition scholarship funds at the end of the school term.

The winners of the scholarships may choose any of three possible starting dates: September, 1959; January, 1960; May, 1960.

### How to Apply:

Fill out the coupon below, or a reasonable facsimile, and mail to Hall of Fame Scholarship, Down Beat, 2001 Calumet, Chicago 16, Ill., to receive the official application form.

With the official application, you will be required to send to the above address a tape or record of your playing an instrument or a group in performance of your original composition.

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today**

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Please send me, by return mail, an official application for the Down Beat Hall of Fame scholarship awards. (Schools and teachers may receive additional applications upon request).

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## Strictly Ad Lib

### NEW YORK

**JAZZNOTES:** Quincy Jones returned to New York after nearly two years in Paris. Among his first projects: an LP for Count Basie on Roulette, and one for Milt Jackson with strings on Atlantic . . . CBS-TV will send a camera team to film Louis Armstrong's upcoming world tour. Plans call for the film to be edited into a 90-minute jazz spectacular following the tour . . . George Russell put his *New York Sketches* LP into the can at Decca, with such as Bob Brookmeyer, Phil Woods, Al Cohn, Bill Evans, Don Lamond, Ernie Royal, Joe Wilder, Hal McKusick, and Art Farmer on some tracks . . . United Artists Records cut the Herb Pomeroy band and narrator John McLellan in the band's *Living History of Jazz* presentation on the stage of the Apollo theater. It'll probably be a two-LP set . . . Nat Pierce got his big band booked into Birdland for a Monday night date in December.

Britain's Harold Davison hopped into New York to line up some talent for forthcoming tours of England. He was reported interested in Louis Armstrong and Ella Fitzgerald . . . Woody Herman will reform his South American tour band for dates between the



Nat Pierce

end of his Roundtable stand with a small group, and the trip to Great Britain in April with six men to form the nucleus of a band composed largely of British musicians playing Woody's book . . . Jimmy Knepper did some dates with Kai Winding's group before Tony Scott opened his stand at the Half-Note.

Pianist John Bunch is working with Sol Yaged's group at the Metropole . . . Art Taylor may take a group to Europe, possibly with altoist Jackie McLean . . . The Dave Lambert-Annie Ross-Jon Hendricks singing group has three LPs due out soon, from Roulette, United Artists, and World Pacific . . . Herbie Mann's book on the jazz flute has been published by Hanson Publishing Co., N.Y., at \$1.25. It contains instructions, some short cuts and tips, and four full charts . . . Melba Liston signed with Metro-jazz Records. She's working with her own nearly-all-girl group (the pianist is a man) . . . Phil Woods has set

A. A. Milne's *Now We Are Six* to music . . . Jimmy Giuffre's Three, with Bob Brookmeyer and Jim Hall, cut a final LP for Atlantic before Giuffre and Hall went west, leaving Brookmeyer in the east . . . Hal McKusick is working with a sax section band, including Vinnie Dean, Dave Shildkraut, Sol Schlinger, and a rhythm section of Eddie Costa, Knobby Totah, and William Welch. The group debuted at the Cork 'n' Bib, and has a book of nearly 40 charts. A Decca LP, *Cross-Section: Saxes*, is due very soon. Writing for the date was by George Russell, George Handy, Jimmy Giuffre, and Ernie Wilkins . . .

(Continued on Page 47)



Quincy Jones

Down Beat

## NEWS

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# music news

Down Beat January 8, 1959

Vol. 26, No. 1

## NEWS HIGHLIGHTS

- Soviets For Benny
- Another Timex Show
- Mercury Loads Cartridges
- Union Funds For Jobs
- On A Porgy Kick

### U. S. A. EAST

#### "... A Good Orchestra"

Soviet Ambassador Mikhail A. Menshikov laid it on the line in New York recently.

He said he "would not expect any difficulties" in a cultural exchange between the U. S. and Russia, with Benny Goodman's band as the American entry.

"I have heard that it is a good orchestra, anyhow," Menshikov added.

The Soviet ambassador made the disclosure of apparent welcome to jazz in his country in answer to a question following an address he made to the Radio and Television Executives club. Donald McGannon, president of the Westinghouse Broadcasting Co., and president of the club, relayed questions submitted to him by newsmen. The Goodman query was among those questions.

He reminded Menshikov that Goodman had previously applied for a visa to enter Russia with his band and was turned down. Goodman made his request during his successful stand at the Brussels World Fair.

Menshikov prefaced his answer with the comment that during the present cultural exchanges, any jazz orchestra would be welcomed.

On another front, reports from Washington are that the State Department was so pleased with the results of Woody Herman's South American tour that another such tour, possibly behind the Iron Curtain, may follow next year.

#### A Final First Step

In the first New York state Supreme Court encounter between the New York City police department and a defendant over the controversial cabaret card scene, the police department card ruling suffered a setback.



Trumpeter Miles Davis received his 1958 Critics poll and Readers poll plaques from Down Beat's associate editor Dam Cerulli recently, during Davis' engagement at New York's Village Vanguard. Davis, voted the top trumpeter in jazz by both critics and readers, also accepted the New Star Critics poll plaque for his pianist, Bill Evans.

The cabaret card ruling is being contested in two separate cases currently before the state's highest court. One action is the complaint brought by Atty. Maxwell T. Cohen on behalf of pianist Billy Rubenstein, bandleader Johnny Richards, and trombonist J. J. Johnson (*Down Beat*, Dec. 11). The other, also brought by Cohen, is on behalf of the employer and employees of the Den, a club whose license was suspended by police because singer David Allen was working there without a cabaret card.

In the latter case, Cohen sought an injunction to prevent the shuttering of the room, and his motion was granted by Judge Saypol of the state Supreme Court.

The earlier case seeks to invalidate the cabaret card ruling under which musicians, entertainers, and club personal must be issued cards—at \$2.00 each—before they can work. The action contends that the ruling is unconstitutional, does not exist as a statute, that the police department has no legal right to collect \$2.00 for the cards, and that the money

collected is not authorized for payment into the police pension fund. It also contends that certain musicians are discriminated against by not being allowed to work when refused cards by the police department, and that bandleaders are unable to hire men they need because of the ruling.

Allen was working at the Den without a cabaret card, but with authorization permission of eligibility for a card by the state Liquor Authority.

Further action on the earlier case was due late in December, but indications were that the police department would seek a time extension in answering the complaint. The Den's case was also scheduled for action in mid-December, but it has been continued, probably until early next year.

Meanwhile, the American Guild of Variety Artists has a movement within its membership to support the fight against the card rule. They were seeking support from the AGVA board, and planned to bring the issue before the full membership.

However, there was no answer at press-time from AFM President Kenin to Cohen's request for support in the cases. In Local 802, New York, Al Manuti was opposed for the presidency by Ed McCullen, a musician campaigning on a platform of repeal of the card system. Balloting was under way at press-time.

### Is This For Real?

The roster of artists appearing on the Jan. 7 Timex jazz show on CBS-TV raised a few eyebrows in the jazz world.

But they were raised more in wonder than in anger. The list, as of mid-December, included all jazz personalities and not a pop singer or songwriter in the bunch.

Inevitably, Louis Armstrong headed the list, which included Dizzy Gillespie and his group, Duke Ellington and his orchestra, the Dukes of Dixieland, Gene Krupa, Dakota Staton, and the Axidentals.

A few artists and bands in the Joe Glaser stable, however, are yet to be seen on any of the Timex shows. For instance, Maynard Ferguson and Gerry Mulligan, whose last outing on the show can't really count because of its brevity, haven't appeared.

### Banding Together

In early December, the American Federation of Musicians released details on its Best Band of the Year contest, announced earlier in *Down Beat*.

The nation-wide contest is designed to promote new dance bands and stimulate a revival of ballroom dancing to live music. More than 700 locals of the union are cooperating with members of the National Ballroom Operators association and other representatives in the music field to form community committees. These local committees, with civic, music, industry, and educational sponsors, will promote local band contests, in which both amateur and professional musicians may compete.

Ten semi-finalist bands from the U. S. and Canada will compete in a national playoff for the title at Easter time. Winners will be featured on coast-to-coast television, will make a national tour of leading ballrooms, and will record on LP for Decca Records, according to an AFM spokesman. In addition, members of the Best Band of 1959 will be equipped with brand new Conn instruments as gifts from that company.

The contest, designed as an annual competition, has been launched on the local level already. Membership in the AFM is not a qualifica-

tion for participation. The size of the bands competing must not exceed 15 men. Name bands are not eligible. The AFM has set Jan. 15 as the deadline for applications. Details on the contest can be obtained from AFM locals or from the AFM office at 425 Park Ave., New York 22, N.Y.

### Billy's Bounce

Billy Butterfield has become a Virginia squire and proprietor of a "regional" traveling band at the same time.

The former studio and recording trumpet man is living near Smithfield, Va., in a newly built house. When he's not keeping tabs on Mrs. B. (known professionally as Dotty Smith and once Dotty Dare) and twin daughters Deborah and Judy, he is fronting a six-piece combo at one of the many service facilities in Tidewater, Va.

Why the retreat from jazzdom's metropolitan area? "The status of the musician has changed," Butterfield said. "He used to have some glamour. Now the musician is like everybody else—the plumber, the carpenter."

This—and the fact that Mrs. B. hails from Virginia—convinced Billy that he wouldn't be happy bucking the band scene in New York. With clarinet-vibist Tom Gwaltney, a Norfolk jazzman, he formed his new group. Danny Myers, a San Antonio, Tex., trombonist; Junie Sauls, a Hampton, Va., guitarist; Alton Smith, a local bass man, and Paul Brock, a Philadelphia drummer, round out the personnel.

The Butterfield band has been playing a busy local schedule and plans a southern swing for the spring.

### Final Bar

Artur Rodzinski, former conductor of the Chicago Symphony and the New York Philharmonic orchestras, died late in November in a Boston hospital.

The 64-year-old leader was discovered conducting in Warsaw, Poland, by Leopold Stokowski, who brought him to America. His first position in the U. S. was as Stokowski's assistant with the Philadelphia orchestra in the 1920s.

Among orchestras the conductor led were the Hollywood Bowl summer concerts, the San Francisco Symphony, the Detroit Symphony, and the Los Angeles and Rochester Philharmonics. His work has been preserved on scores of records and LPs.



Herman D. Kenin, president of the American Federation of Musicians, recently announced details of the AFM's Best Band of the Year contest. For information on it, see the story on this page.



Ella Fitzgerald recently was a guest on the Milton Berle NBC-TV show. She's shown here during rehearsal with Berle.



Johnny Mandel, composer of the score for the United Artists film, *I want to Live*, visited with Blue Note owner Frank Holzfeind (left) during a recent Chicago sojourn. The two are shown here in conversation at the club.

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## U. S. A. MIDWEST

### Onward, Ever Onward

The leaders are joining in.

Mercury Records became the latest recently, when it announced its entry into the stereo tape cartridge market.

The entry of the firm into the new field of tape merchandising will be made early in January with the release of tape cartridge versions of the Minneapolis Symphony's recording of Tchaikovsky's *1812 Overture* and David Carroll's pop recording, *Let's Dance*.

Mercury president Irving B. Green announced that the firm is prepared to produce cartridges on a broad scale as soon as cartridge playback equipment becomes available to the buying public.

In a related move, Mercury announced that the *1812 Overture* recording, one of the most popular classical LPs in the nation, will be issued in stereo disc and stereo tape form soon.

### Another Award For WFMT

The most popular FM station in Chicago recently won another award for its quality programming.

WFMT, which claims a larger share of the Chicago radio audience than the majority of the AM stations in the area, was awarded the Thomas Alva Edison foundation award as "the radio station that best served youth" during 1958.

The award consisted of a scroll commending the station's programming and an Edison scholarship of \$1,000 to be awarded by WFMT to a high school senior in the Chicago area for college education.

The station, according to the foundation, was selected from among the country's nearly 4,000 stations because of the high caliber of its programs (oriented to a fine arts schedule) and the integrity of its policies.

It was the first time in the history of the award that an FM station won the honor.

### Joining The FM Ranks

The success of FM station operations in the Chicago area has led to the formation of another station.

Late in November, WFMQ (on a 107.5 frequency) went on the air in daily operation from 4 p.m. to midnight. Among the programs scheduled are nightly editorials presented by Chicago *Daily News* (and former *Down Beat*) columnist Jack Mabley; *Sound for the Sightless*, a public service program for the blind, and broadcasts of full length operas, with commentary by Peter Jacobi, editor of Chicago's *Lyric Opera News*.



Bandleader Herb Pomeroy, arranger Ernie Wilkins, singer Irene Kral, and arranger-reed man Al Cohn were among the participants at a recent United Artists' record session. The final product was an LP by Miss Kral, backed by the Pomeroy band. It's set for release soon.

### A Visit From Pres

Tenor man Lester Young, one of the great figures in jazz history, was set to return to Chicago in late December.

Sponsored by jazz promoter Joe Segal, Young has been set for appearances in Lockport-Joliet on Dec. 27, in Evanston's Swedish hall on Dec. 28, and at Robert's Show lounge in Chicago on Dec. 29.

According to Segal, plans for future sessions include appearances soon by reed man James Moody, too. In addition, Segal will continue his Monday evening jam sessions at the Gate of Horn folk music club. The sessions have become the meeting place and performing center for many local and visiting jazzmen.

### In Time Of Need

The word spread.

Drummer-jazz club owner Danny Alvin, gravely ill, needed aid.

Chicago musicians gathered for a benefit, at Alvin's Basin Street club in late November. Among those present were Georg Brunis, Jimmy Ille, Freddie Wacker, Art Hodes, and Bill Johnson and their groups, plus Gene Krupa, Chet Roble, the Muskrat Ramblers, and members of Alvin's and Bob Scobey's bands. Blue Note owner Frank Holzfeind was there, too.

The benefit, with more than 350 in attendance, netted more than \$1,000 for Alvin.

Alvin, however, did not live to

accept the funds. The 54-year-old jazzman died on Dec. 5.

## U. S. A. WEST

### Spread It Around

Nearly three years ago, when Cecil Read began his revolt against the AFM administration of James C. Petrillo, the most potent ingredient in his formula was protest against the handling of music performance trust funds, a "cause" adhered to by *Down Beat* as well.

These funds, Read claimed, were being stashed away in a bank vault when they should be going into the pockets of the musicians who earned them. The support he got from Los Angeles musicians who felt the same way led to the formation of his Musicians Guild of America.

Today, by virtue of a new federation policy directed by president Herman D. Kenin, trust fund money is finding its way into the wallets of many of those musicians who either earned it in the first place or others who need it to support their families.

From a nonmaterial standpoint, moreover, the new plan to spread the trust fund money around is resulting in some of the best music education in the history of the public school system.

Every week a different band is assigned to play a concert or dance in a Los Angeles high school or

junior college. The bands can range in size from small groups to full orchestras. They work school assemblies where no admission of any kind is charged. Scale for sidemen is \$18 a session or \$24 if the event is a dance—and the money comes from the trust funds.

Handling the project in the Los Angeles area is former Bob Crosby trumpeter Max Herman, who works under the supervision of local president, Eliot Daniel.

"We're concentrating on sending out big bands first," Herman told *Down Beat*. "Mostly new bands, or those that've been rehearsing here at the union. The idea is to get the kids used to the sound of big bands, to get the idea into their heads that dance music doesn't have to be rock and roll to be fun. So far, the thing has been working out fine."

Herman said he feels sure that AFM locals in all the major cities will follow Local 47's lead. He added that the local is hoping for an increased allocation of trust fund money to broaden the project.

Some of the bands assigned to school concerts and dances are Si Zentner's, Bob Florence's, Chuck Marlowe's, Jerry Fielding's, Joe Dolney's, Med Flory's, Rene Bloch's, and Claude Gordon's.

### Porgy Waxing Hot

With the much ballyhooed movie version of George Gershwin's and DuBose Heyward's opera, *Porgy and Bess*, due to hit the road-show route this summer, record company interest in the famous score has been mounting to frenzied heights in recent months.

First major label into the act was Columbia which will release the official soundtrack album from the picture utilizing the Todd-AO six-track stereophonic process.

Capitol has recorded the Los Angeles Philharmonic orchestra under the baton of Felix Slatkin in selections from the score, and is expected to release the package in conjunction with the picture's national premiere.

Seen as one of best bets saleswise is Verve's forthcoming set from *Porgy* by Louis Armstrong and Ella Fitzgerald which was recorded almost a year ago and held in the Granz can for release this January. It is expected to be the first *Porgy* album on the market.

An entry in the vocal area will be



Handkerchief on head, Louis Armstrong mugs for Danny Kaye on the Paramount set of *The Five Pennies*, the life story of Red Nichols now being filmed in Hollywood. Kaye portrays Nichols. Armstrong has a featured role in the film. Shown in the background is Armstrong's bassist, Mort Herbert.

Decca's set by the film's "Sportin' Life," *Sammy Davis Sings Porgy And Bess*.

Inevitably, the Gershwin music will get the jazz treatment from at least two labels, *Dot* and *Tampa*. Bob Crosby will lead a not-so-Dixie band playing the arrangements of Bill Stegmeyer on the former label. Personnel on the Tampa jazz LP consists of Buddy Collette, reeds; Pete Jolly, accordion; Gerry Wiggins, organ; Red Callender, bass, and Louis Bellson, drums.

### Tampa's Mode

A change of face for an entire LP catalog consisting mostly of jazz albums by name west coast musicians may banish an apparent jinx-in-the-market-place and give new life to a defunct line.

Taking a chance this month on a possible sales transfusion for the Mode catalog recorded in 1957 by A&R *enfant terrible* Red Clyde, Tampa Records' boss Bob Scherman leased 60 albums lock, stock, and stereo from Mode angels Maurie

Zanoff and Charlie Weintraub and prepared to release half of them on Jan. 15.

Scherman's solution to previous dealer apathy toward the line, which ranges from albums by stalwarts Terry Gibbs and Conte Candoli to vocal newcomer Joy Bryan, consists of a complete facelift for the covers. According to the Tampa mahoff, who has leased the catalog on a 10-year basis, the principal merchandising trouble lay in the portrait-type covers with which Clyde originally released the albums. Scherman plans to dress up the line under the Tampa banner with radically altered cover art treatment.

Mid-January releases will consist of 15 stereo LPs and the same number of monaural albums. None of the stereo packages, according to Scherman, has been previously issued.

Included in the Tampa-acquired catalog are albums by Herbie Mann, Buddy Collette, Marty Paich, Bobby Troup, Stan Levey, Red Mitchell, Mel Lewis, and Lucy Ann Polk.

## Cross Section

# J. C. Higginbotham

**'I Make Records  
And Forget About Them'**

At 52, Jack (J. C.) Higginbotham has had a career in jazz surpassed by very few musicians on the scene today. Born in Atlanta, Ga., J. C. was raised in Cincinnati, where his sister Eutris bought him his first trombone, an instrument he had to have after trying a few tentative notes on one belonging to his older brother.

The lean, soft-spoken jazzman has toured the country and overseas with scores of bands and groups, including Luis Russell, Chick Webb, Fletcher Henderson, Lucky Millinder, Louis Armstrong, and Henry (Red) Allen. Jazz poll results in the '40s attested to his influence on the trombone, which he helped make a brash, gutty, forceful jazz instrument.

Until recently, Higgy had been working with Allen at the Metropole in New York, but left after 50 weeks on orders from his physician. He lives in Manhattan, where he works weekend club dates, is available for record sessions, makes regular appearances on the Art Ford TV *Jazz Party*, and relaxes by watching TV and giving pointers to many young trombonists.

His recollections and comments to a variety of subjects for this *Cross Section* follow:

**BOSTON:** "I went up there to play two weeks, and I stayed five years. It's a good city, but it's kind of drowsy. Everything is quiet. I had money and I wanted to leave many times, but I just didn't do it. Finally, I played up at Dartmouth college, and said I was going to leave afterwards. I called Jack Crystal to find out about working in New York, and I came home. There's no place like New York."

**WHEN THE SAINTS GO MARCHING IN:** "That was the first record featuring me on it. I made it with Luis Russell in 1930 or '32. I still play it today. You've got to play it!"

**STEREOPHONIC SOUND:** "I don't buy records. I make them and forget about them. I don't like to hear them. They don't sound good. They don't have that real sound."

**THE VALVE TROMBONE:** "I played it in the Cotton Club, during the show, *Jeepers Creepers*, with Louis Armstrong and Maxine Sullivan. We had three trombone players in the band, Wilbur de Paris, George Washington, and myself. On Wilbur's night off, I'd play his valve trombone. I liked it okay, but it doesn't sound like the real trombone. It's an easy way to work, though."

**LOS ANGELES:** "I played there, and how. The first time was with Louis (Armstrong) at the Vogue. I remember that we had to open an umbrella in an



automobile to keep the rain off us. We stayed out there three months, but I prefer the east. It's like another world out there."

**CIGARS:** "Not for me. Chesterfields only."

**COLEMAN HAWKINS:** "Nobody can outplay him. He's my man. One time on the Fletcher Henderson band, he took on everybody. Five brass and three rhythm couldn't drown him out. He stood up, turned around and faced us, and nobody could outplay him."

**PARIS:** "Well, if you can't say something good, you might as well keep still. It was something new and exciting, though. But I loved Amsterdam. It was so quiet, and everybody was cool."

**MUTES:** "Don't believe in them. Don't hide no notes, let them come out bad, if they're going to. I never use them."

**THE METROPOLE:** "I worked there for 50 weeks, and I was a nervous wreck. My doctor told me I'd better quit. You're not supposed to always play that loud. If you play soft, they think you're ritzy. But you can do a lot of pretty things, and play better when you play soft. I had to quit; it was too much."

**DRUMMERS:** "I think the three best drummers I ever played with were Sid Catlett, Chick Webb, and Mickey Sheen. Mickey is quite a drummer; he doesn't lose a beat. Catlett and Webb . . . they were just great, that's all."

**TV:** "It's fun to do, especially with Art Ford. You don't have to worry about rehearsals and going against time. If you've got good musicians, you don't need rehearsals. He just gets us together, and we pick out the tunes and play them. It's playing and relaxation."

**LUIS RUSSELL:** "One of the greatest bandleaders anyone could have. He paid me more money than he got himself."

**LOUIS ARMSTRONG:** "Oh, boy! I remember we were having a rehearsal this Saturday afternoon, and Louis Metcalf took a piece of pasteboard and made a crown. He put it on his head and said he was the king of trumpeters in New York. Then Louis Armstrong played, and Metcalf jumped off the stand. We didn't see him for a while. Armstrong is the greatest trumpet player, and the greatest guy to get along with."

# SATCHMO REVISITED



■ In the world of jazz, Louis Armstrong is more than king.

He is a living legend and a symbol of the music.

To gauge his influence, and to obtain a new perspective on him, *Down Beat* gathered opinion and recollection from seven top brassmen from all areas of jazz.

Assembled around the *Down Beat* roundtable are veteran cornetist Rex Stewart; trumpeter-arranger Quincy Jones; lyrical cornetist Bobby Hackett; modern trumpeter Art Farmer; the melodic Ruby Braff; trumpeter-bandleader Maynard Ferguson; and trumpeter, major influence on the horn, and close friend of Armstrong's, Dizzy Gillespie.

Gillespie: "The first time I ever heard Louis was in 1935, at Fay's theater, Philadelphia. I must have been about 17. My brother-in-law was a fan of his, but I wasn't too interested in him. I liked Roy. I got to admit I was impressed. I don't think I had heard him on records before that. Records were scarce at home."

Hackett: "I remember listening to Louis' records as a kid in Providence. I've never been the same since. I was just starting to fool around with the horn. The first time I heard him live was at the Metropolitan theater in Boston. We went up on the bus and stayed the whole day. He used to close the show with a spiel for the musicians in the audience. He tell us he was going to hit 400 high Cs, and he'd do it. He'd end up on a high F."

Jones: "Louis' was one of the first name bands I ever saw. That was in Bremerton, Wash., and I was about 14 or 15. I remember I was in the high school band, and I sneaked in the back door of the dance carrying my baritone horn. He wasn't so much of a legend then as he is now. And I guess I hadn't read the book on him."

Stewart: "I first heard him on records. It was in 1923 or 24 when I first heard him. What did I do? I flipped! I'm not sure what the tune was, maybe it was *Mabel's Dream*."

Braff: "When I was a little kid, I used to listen to the *920 Club* on the radio in Boston. One guy would play 15 minutes of records by an artist. That's where I first heard him. In person, the first time was at Mahogany Hall, downstairs from Storyville."

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Farmer: "I guess I first heard Louis about 1918, in person. On records, I'd heard him a lot earlier."

Ferguson: "I was about 13 when I first saw Armstrong. He came to Montreal with a big band, and played in the auditorium that's now the Bellview Casino. I had heard him on records prior to that. My mother bought me his theme song, *Sleepy Time Down South*, and I also had *Struttin' With Some Barbecue*."

At this point, everyone agreed on the scope of Louis' influence.

Bruff: "He influenced everyone's playing. Lester Young . . . everyone."

Farmer: "His playing was an influence on mine, but not directly. It's like hearing someone who plays good, and who makes you want to get the most out of your horn."

Ferguson: "I never really had one hero, but quite a few of them. Louis was one. I felt he enjoyed what he was doing more than the others."

Stewart: "He's an influence on everyone who plays a horn. He definitely influenced my playing. I think most in the conception. He taught the world how trumpet should be played."

Jones: "At first, I think he did influence me. For the first few years, anyway, in things like attack and the living part of his playing. But this was just before the era when it became hip to be cool . . . about 1948. Right after that, I went over to Diz."

Gillespie: "Louis' playing influenced mine in a round-about way, through Roy. Roy got a lot from Louis' conception, and I got a lot from him."

Hackett: "His playing influenced everybody. His conception, his ideas . . . everything. To me, he's the perfect hot trumpet player."

There was less general agreement on Armstrong's biggest contribution to jazz.

Hackett: "I think it's his performance. He's been heard all over the world, and he has influenced anyone who is interested in music."

Gillespie: "His music is his biggest contribution, for my personal taste."

Jones: "I wish I had been around more. I'd like to have been around



45 years and be about 16 years old now. But I'd say Louis' biggest contribution is that he was first. He wrote the book on trumpet. There's a lot of things in his playing that you've got to respect today."

Farmer: "Louis' contribution, I think, has been that he was really playing horn at a time when not many people were doing it. He was a good instrumentalist; one of the first and one of the greatest. And he started something . . ."

Stewart: "Well, I'd say his biggest contribution was getting me the job with Fletcher Henderson. Seriously, I really feel that without his influence, I couldn't imagine what trumpet playing would be like. He showed there was more range than high C, and more drive than the syncopation used before him. He did so many things . . ."

Ferguson: "Since Louis is associated with the word, jazz; he has made the public conscious of jazz. That shouldn't be ignored or put down. People love Louis. He's the hot jazz trumpeter off the river boat. He has a very beloved name."

Bruff: "His biggest contribution was in just being. He happens to be the mother and father of music. And he's more important than Bach."

As it must in every conversation about Armstrong, the subject soon becomes a treasured performance. Sometimes it's a record. Sometimes it's an in-person appearance.

But always it's a memory to be relished for trumpet men.

Ferguson: "I guess I like *Struttin' With Some Barbecue* because the band is out of tune and raggedy, but Armstrong is carrying the whole thing, and he's wailing."

Stewart: "My favorite is *Hotter Than That*. Fireworks! And that came from the period I enjoyed him most in."

Farmer: "I can't right now think of the name of the tune, but it was made around 1927, and I always liked it because it sounded contemporary as far as his line of melody and his sound was concerned."

Jones: "I was in Hamp's band, and we were playing opposite Louis in Washington, D.C. This was in 1952. The song was *Indiana*, and Louis just amazed me. He played high Cs, and he was just smoking. I like his record of *Chinatown*, and, of course, *West End Blues*."

Gillespie: "I like the way Louis sings. I like his record of that French tune, *C'est Si Bon*. He reminds me of a conversationalist singing. He sort of talks in different ranges. It

sounds like he's talking to me. Now, that's the way I'd like to sing . . . if I could sing. That phrasing, like the way I talk . . . I'd like to sing that way. Louis sings the way he talks."

Hackett: "I just like everything he touches. *Struttin'* on Decca . . . the things with Luis Russell's band . . . for vocals, I like *If I Could Be With You*."

Bruff: "For me, there's no such thing as a favorite performance by Louis. Anything with his name on it, that's all. The only things that make them weak are, maybe, the other people on them. But he always played the greatest with the weakest and corniest background. It's as if he can turn off the band he's with. He seems to be constantly playing with another band. I wish I could hear that band!"

Our roundtablers dig Armstrong for more than his music. Many are personal friends, with whom Armstrong has had good times off-stage as well as on.

Hackett: "I think he's just about the greatest guy who ever lived. When he's in town, I go over to his house and we sit around and talk about a hundred things. There's another wonderful thing about him that nobody knows. He's a very generous person. He gives to a lot of charities. And he likes to help people, and not exploit it."

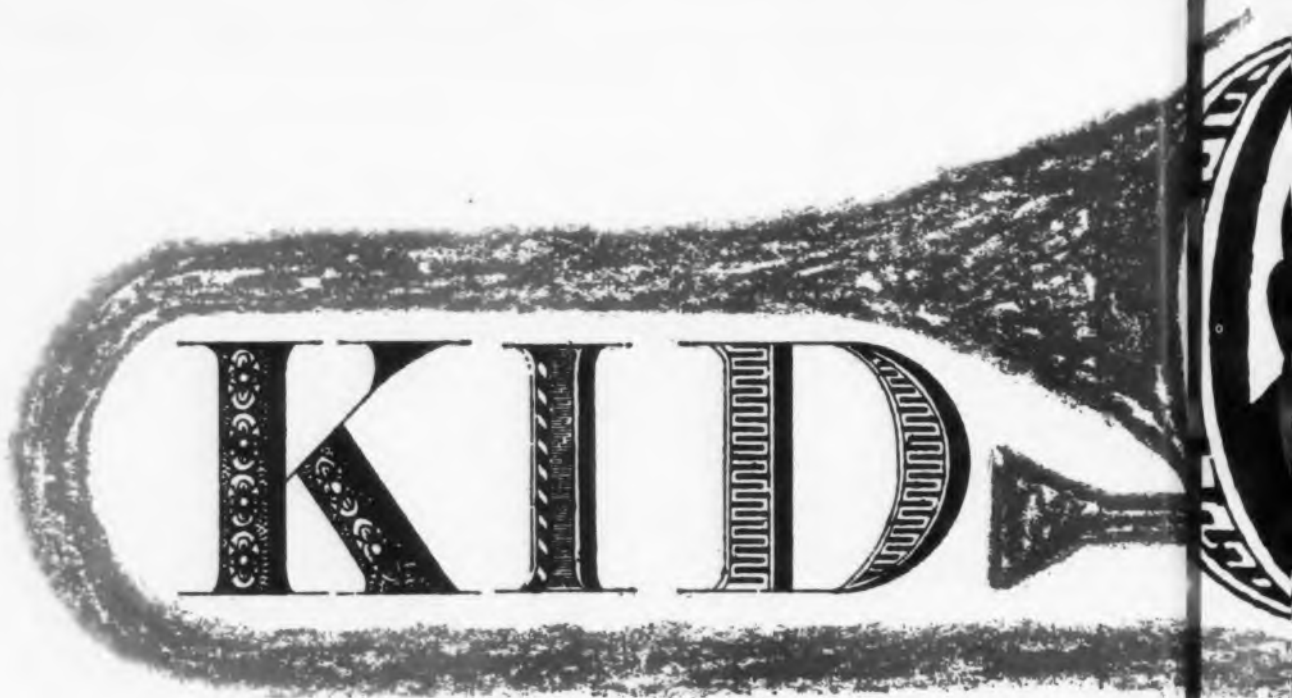
Gillespie: "Louis is not two-faced. He's one of the most sincere people you'll find. You always know what he thinks. He doesn't bite his tongue, although sometimes he puts his foot in his mouth. But he's honest. That's the quality I admire in him."

Stewart: "I'd like to say I feel Louis truly was the direct turning point . . . the reason for this wonderful music. He was the creator, the innovator, and at the same time one who gave the world much more than he received."

Jones: "He has been one of the most original figures ever on the scene. He's been a very strong voice in jazz."

Bruff: "That cat is loved all over the world. And better than any of the political leaders."





### By Dick Hadlock

■ The smiling man stood in the doorway, squinting as California sunlight bounced off the swimming pool onto his tawny face. A girl of 4 edged cautiously to his side, awaiting her father's reaction to this visitor.

Edward (Kid) Ory led the way into a handsome living room that looked through tall trees to the valley below. Relaxing in this house in the hillside community bearing the unlikely name of Sleepy Hollow, Ory discussed his jazz career, a 63-year career that has stretched from firsthand acquaintance with the music of Buddy Bolden to sharing a festival bill with Dizzy Gillespie.

Ory is indefatigable at 72 and has no intention of retiring. He proves it five nights a week in his San Francisco club situated and called On the Levee.

He is a gentle man but continues to direct his band with unquestioned authority and firm command.

Every moment on the stand is, for him, a whirligig of trombone playing, holding tempos in place, regulating dynamics. This he can accomplish even while appearing unconcerned with it—for the benefit of the customers. What the latter may take for an outburst of Ory enthusiasm in fact may be a blaring re-

minder to someone who strayed too far from the arrangement.

Like several New Orleans musicians—Sidney Bechet and Bunk Johnson come quickly to mind—Kid Ory values disciplined and cohesive ensemble work even before friendship in his own band. He never has fronted a sloppy organization.

The current Ory band (Cedric Haywood, piano; Charlie Oden, bass; Bob Osibin, drums; Thomas Jefferson, trumpet, and Bill Shea, clarinet) is uncommonly loose-jointed, as Ory aggregations go; their nightly rundown of standards and ballads occasionally takes on a Nicksieland air of free-wheeling boisterousness.

When that happens, Ory may twitch meaningfully and snap his crew into a series of co-ordinated sub-tone choruses that generate intensity through restraint, instead of decibels.

Jefferson, a young veteran of the Paul Barbarin and George Lewis bands, enlarges the expressive scope of the band with a personal, crystalline style that now and then emerges like a fusion of Bobby Hackett and Henry Goodwin.

Pianist Haywood, once a Joe Oliver sideman, has worked frequently with modern saxophonist Brew

Moore in San Francisco. He meets the qualifications decreed by Ory: "A good pianist feeds you fat chords and promotes coming in on the afterbeat."

"I thought about forming a swing band when I came out of retirement in the early '40s," Ory said, recalling his fondness for Count Basie, Benny Goodman, and Bob Crosby, "but they went out about then, so I decided on the small group."

For a short time he worked with a quartet that included trumpeter Red Mack. In 1944, Orson Welles, whose radio shows were to be largely responsible for reinstating Ory as a leading jazz figure, called for a New Orleans "Dixieland" unit.

The old-timers who were reunited with Ory for the occasion sounded so good they decided to stay together.

Clarinetist Jimmie Noone died during the Welles series, but trumpeter Mutt Carey, bassist Ed Garland, pianist Buster Wilson, and guitarist Bud Scott joined Ory.

Forgotten now were rough depression times, years of chicken farming and nearly a decade of musical abstinence as Ed discovered his second wind and an eager audience ready to return to plain, unvarnished dance music. Playing for dancers

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was a craft that Ory had learned well in New Orleans.

The dancing patrons of Lincoln Park, back in pre-World War I New Orleans, were delighted, too, by the Kid's soft, relaxed music that swung as it soothed. Unlike the rough and Bunyanesque Bolden, Ory could play melodies with a sensuous whisper, to which the women gave more than casual ear.

"All those fellows from the Original Dixieland Jazz Band used to sit on the park bridge and listen to us," the composer of *Muskrat Ramble* recalled.

"They never learned how to play relaxed, though. Most of the Dixieland bands today are just as fast and loud, too. Everyone plays lead, forgetting harmony, and there is seldom any conception or even good tone."

The Kid still commands a velvety, singing tone when he wants it for numbers like *Mood Indigo* or the seldom heard ballad *Without You for an Inspiration, Dear*, which is his theme.

Contemplating the months of inactivity that followed his European tour and his recent recovery from a serious operation, Ory observed that his "lip came back so strong that I played a half-tone sharp."

He added with a chuckle that a firmly stuck tuning slide required transposing every tune for a while, to compensate for his robust embouchure. As he spoke, his youngest and most adoring fan watched every gesture.

"Boo (for Babette) can blow a few trombone notes already," Ory declared, his eyes aglow with paternal pride.

Barbara Ory frequently accompanies her husband to work in one of their Citroen cars (part of Ed's profits from appearances in France). At the club she may turn up behind the cash register, interviewing a salesman, or reminding Ed to take his pills at midnight. Her energy and dedication are vital ingredients in the material success of *On the Levee*.

Ory still regards Louis Armstrong with enormous admiration. "One time in Chicago," the trombonist remembered, "Jabbo Smith came in with blood in his eye for Louis, thinking he would blow him out. When Louis finished playing, Jabbo said, 'I'm gonna get a trombone.' Johnny Dunn tried to take Louis, too. Same thing."

"Johnny Dodds was like Armstrong, in a way," said the man who nurtured both talents. "Both of them

went from nothing to something great in about six months' time. Pops Foster told me about hearing a guy who worked on the car tracks and played clarinet. Johnny could just about run his scales, but I took him in the band."

As probably the first major voice on jazz trombone, Ory has formed some opinions of others who play the instrument as he has watched the music develop through the years. He unhesitatingly listed Jack Teagarden, J. C. Higginbotham, Lawrence Brown, and Tommy Dorsey, "each for a different reason," as major contributors.

Of the earlier New Orleans men, he placed Zuc Robertson and Honore Dutrey above all others.

And curiously, the Kid Ory of today, playing as well as he has at any time during his "comeback," displays a startling conceptual resemblance to another man he admires but who is years his junior—Dickie Wells.

Not long ago, a mildly lubricated conventioner from Canada walked up to Ory, stating simply, "I got your old records, Kid. You're a legend."

The Kid, whose home address, incidentally, is Legend Road, is too busy organizing his future to take notice.

# RED RIDES AGAIN!



By George Hoefler

■ "It's just giving out . . . doing what you're put there to do," Red Allen said with a gesture. It was his explanation of what he thinks about the music that has made him sort of Mr. Jazz to many persons in the last decade and a half.

Allen now plays at the Metropole on Seventh Ave. in New York City—on the platform that holds the greatest side show in jazz. That platform is known by the musicians themselves as the race track, where, afternoon and night, there is continuous hard blowing by a constantly changing roster of such names as Coleman Hawkins, Roy Eldridge, Charlie Shavers, Jimmy McPartland, Tony Parenti, Claude Hopkins, Cozy Cole, in fact, almost anyone who for the moment hasn't anything better to do.

There is usually an alternating Dixie and swing group, but rarely, if ever, will a modern unit be found there: they just don't play loud enough to suit the owners.

Proof that Red Allen gives out is his four-year tenure as a leader of both Dixie and swing groups.

Allen said he never has signed a contract for more than two weeks, with a two-week option, during his career as a leader. Yet, he invariably has found himself spending years at a time in a given spot and has become a landmark in jazz for young persons in New York, Chicago, San

Francisco, Boston, and Los Angeles.

The youngsters who come to see him seldom are the kind who follow jazz to the last note of an esoteric alto in an obscure corner. Red's followers usually bring a date, and Red is usually as far as they go, or want to go, in the jazz picture.

Perhaps the key to Allen's success is that he plays a stirring New Orleans horn and can make the listener feel it's being played directly to him. And his personality never lets down. His friends are greeted as soon as they are seen by, "My Man," and if he feels especially warm, this will be followed by a "whamp whamp" or "good deal!"

Red said of his fans, "Sure, they write to me all the time. Even send me pictures of their wives and babies . . . tell me what they are doing. Some of 'em I remember. Of course, I'm bound to forget a lot of them. But lots of 'em I do remember.

"I was traveling down to New Orleans in my car last month, and when I got into Knoxville, I passed a guy in a car on a street. This cat passed me and waved. When we were side by side at a stop light, he hollered over, 'Aren't you Red Allen?' He said when I passed him, he saw my New York license plates and put two and two together. It turned out he used to listen to me a lot at Joe Sherman's Down Beat room in Chicago during the war. He teaches at the University of Tennessee down

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Wasn't long before she didn't show up for work. She was over at the Sherman hotel, in the Panther room, featured as Dinah Washington, vocalist with Lionel Hampton's band."

Allen was born in West New Orleans, better known as Algiers, La., across the Mississippi from the Crescent City, on Jan. 7, 1908.

His father, Henry Allen Sr., led one of the most esteemed brass bands in the area. They played for all the functions in Algiers and sometimes took the ferry over to Canal St. and competed with the best brass in Orleans. Henry senior played cornet and was a contemporary of the fabled Buddy Bolden.

"My father had me in his band as early as 1916," Red said. "He gave me a peck horn and carried me around with the band. He'd stand me on a street corner, and I'd play. The people applauded, so I guess I was doing what I was supposed to do. Or else the people were getting a kick out of that peck horn. It was a trick mellophone with the bell sticking straight up."

Allen joined King Oliver's Jazz band in 1927 while the King was in St. Louis. He had been playing on the Island Queen riverboat with Fate Marable and decided he would like to travel around on dry land for awhile. Oliver was on the road at the time.

"Many old jazz fans seem to think I joined Oliver in Chicago because Oliver played so long at the Royal Gardens, Lincoln Gardens, and Plantation," Allen said. "Man, I never saw Chicago until I went there with Fletcher Henderson in 1933."

At this point an extraneous thought came to Red: "Hell, I've never been out of the United States, except for Canada. With all the cats that are going to Europe these days, everyone thinks I'm a world traveler."

By the time Oliver decided to go to New York City, trumpeter Allen was too lonesome and wanted to go back to New Orleans. He couldn't resist the urge and went back to join Walter (Fats) Pichon's band at the Pelican dance hall.

Even though Red didn't go to New York, his reputation did, and some of his friends saw to it that his name was mentioned when a horn man was needed in a band.

Soon after returning to the delta country, Allen received offers from Duke Ellington and his old friend from home, pianist Luis Russell, to go to New York. Asked why he didn't join Ellington, he replied, "In those days Duke wasn't so great, and

besides I knew more cats in the Russell band."

Allen soon was well established in New York. When Oliver, who had been having a tough time in the big city, wasn't able to play trumpet on his own record, because of dental trouble, Red stepped in and played some fine choruses on the Oliver Victors in 1929-1930.

Allen also made records under his own name for Victor and teamed up with Hawkins for the Allen-Hawkins Vocalion slides.

This period in the early 1930s found him playing with such big groups as Henderson's, Teddy Hill's, and the Mills Blue Rhythm band. The arrangers for the latter group put together the famous riff tune *Ride, Red, Ride*, expressly as an Allen feature. He also was a regular in the Russell band fronted by Louis Armstrong.

Beginning about 1940, Red started leading his own small units on 52nd St. and spent two years at the Onyx and a year at Kelly's Stables. Another long engagement in New York was at Cafe Society Downtown. On the west coast, his longest stay was at the Hangover in San Francisco, where he put in four years.

Allen said he still gets lonesome for New Orleans.

"Down there, you're kin for a long time—you've got fourth, fifth, and even sixth cousins," he observed. "Up here, you're lucky to be a grandfather. I am a grandfather. My son, Henry Allen III, is married and lives here in New York and works on the police force. He's got a 4-year-old daughter named Alcornette. She's sort of named after my wife, whose name is Alcorn, and my cornet—good deal."

Red makes regular trips back to Algiers to see his cousins and to pick up a load of red beans.

"Man, I bring back as many as I can get in the back of my car," he said. "But they don't taste the same when I get 'em up here . . . It's the salt water down there, I guess, makes 'em taste right."

On the subject of the young jazz musicians, Allen has mixed feelings. He admires the techniques and ideas of the good ones, but finds a great many who make it by learning a 12-bar blues and blasting away on a single note.

"Those cats play what they want, good or bad, and they tell guys like Coleman Hawkins off," Red said. "Some of them would sound better if they lay on their backs and played with their toes."

there. Man, I didn't remember him, but it was sure nice seeing him."

Another reason for Allen's long, uninterrupted engagements is his ability to get on friendly terms with the operator-boss.

He has an especially kind feeling for ex-pug Joe Sherman, for whom he worked from 1942 to 1945 in a dark basement on Randolph St. in Chicago. When the Down Beat room wasn't packed tight, Joe would station himself at the street door and literally pull in customers by the arm until even the breathing space was filled.

Of the band Allen had at the Down Beat, trombonist J. C. Higginbotham and bassist Benny Moten still play with him occasionally at the Metropole. Altoist Don Stovall is around New York but out of the business as a regular. When asked about the other member of the group, pianist General Morgan, Red remarked, "Sad news . . . Just the other day Stovall phoned to tell me . . . the General drowned in Lake Michigan."

Many illustrious single acts worked with Allen during the Down Beat days. There were Billie Holiday, Alberta Hunter, and tenor man Ben Webster, among others.

Red recalled, "I kept telling Joe (Sherman) the lady wash room attendant could sing real good. I called her Dinahmite, and one night we had her sing for Lionel Hampton.



## TOP BRASS

■ The scene was the exclusive Woodmere country club on posh Long Island.

The band playing for the well-dressed dancers was Maynard Ferguson's, a crew believed to be more at home roaring on the stand at Birdland than playing softly pulsing dance music.

But, there they were, playing for dancers. And the floor was filled. Then Maynard began to receive requests for "a little concert of jazz."

He and the band obliged, and the dancers gathered around to listen to the 12-piece band play some rocketing, brash music at tempos and volumes they quite probably had not heard since the last time Stravinsky was scheduled at the Philharmonic. They huddled together as rain started falling, and cheered every number.

After the concert, an elderly gentleman approached Ferguson, thrust

his hand at the bandleader's, and declared, "That was wonderful . . . simply wonderful. Why, this band is as hot as . . . as the Casa Loma band."

Said Ferguson, "That may have sounded strange at first, but actually it was the highest compliment that man could pay us. I was delighted."

The dance and impromptu concert is typical of the way things are breaking for the band these days. To support the band's swinging presentations, Maynard has had to gather a suitable dance book for college and private dates. But inevitably requests start coming in for a concert as the dancers seemingly wait for the band, and its leader, to cut loose.

"If we can do a three hour dance with a concert," Ferguson said, "that's a great opportunity to make new friends for jazz . . . especially among the younger students. The dance book doesn't mean we've gone commercial.

"What it is, is a means to an end. We are limited, very definitely, for places to play. There are a lot of good jazz rooms in the country that just cannot take a big band.

"All that's really required to keep a band together is to keep working, and we are fortunate in that we seem to be doing better and better."

Somehow, since the Ferguson band came into being in 1956, it has managed to keep alive and to weld a more and more distinctive sound. Times have been lean, though, and there were stretches where the only appearances the band made were at rehearsal studios, and its members—Maynard included—had to make studio dates to keep ends together.

Maynard's LPs were generally cut with studio bands, and the emphasis was on his spectacular abilities. The earliest version of the band, *The Birdland Dream Band*, was recorded in two volumes on Vik, and the current version of his organization was represented with Mercury's *Boy With A Lot Of Brass*. But in neither case were the LPs representative of the band as it is today.

Closest is the Roulette *Message From Newport* set, the band's Newport program cut in studios shortly after the festival. Highlighted here are some of the band's strengths: the raw, almost primitive power of the ensemble when it roars; the always impressive use of dynamics; Maynard's brilliant horn works; the writing by members of the band; and a feeling that Ferguson can

(Continued on Page 44)

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# CONN SALUTES

## '58 POLL WINNERS!

### BEST DANCE BAND



LES BROWN

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DON ELLIOTT

### CONN TRUMPET



MAYNARD FERGUSON

### CONN TROMBONE



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# music in review

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- 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

### THE AXIDENTALS

Although the music world is over-populated with vocal groups, few of these groups make musical sense. Among the groups that do is the Axidentals: Ann Bohigian, Bob Summers, Milt Chapman, and Sandy Rogers. Four music school graduates (San Francisco state college), they manage to sing in a versatile, fresh, appealing manner.

On *The Axidentals* (ABC Paramount 232) the group is backed by Kai Winding's trombone corps on a tour of a dozen tunes, including *Day In, Day Out*; *The Gypsy in My Soul*; *No Moon at All*; *Walkin'*; *Flamingo*, and *Out of This World*. All the tunes are performed with a satisfying awareness of both music and lyrics. Other groups should listen to this one. And so should plenty of record buyers. (D.G.)

### BOB CENTANO

*First Time Out* (Stephens 4006) is precisely that for the big band of Bob Centano, 21-year-old Chicagoan. The band, which existed in the rehearsal state for months, began acquiring jobs on the basis of its versatility and accumulated talent. It is a jazz-based concert and dance band; this LP includes typical selections from both parts of the book.

Among the tunes included are *Centano's Theme*; *Taboo*; *Something Else*; *I'll Remember April*; *Slow Stroll*; *I'm Always Chasing Rainbows*; *Come Rain or Come Shine*; *El Sueno de Centano*; *Secret Love*, and *I'm Glad There is You*.

Despite some rough edges, this band is a shouting unit. It's refreshing to learn that a record company will invest funds in recording a local band in its debut. This band deserves to be heard. And judging from this LP, more may be heard from it in months to come. (D.G.)

### PERRY COMO

Perry turns his hand to religious-type songs, and does them very well, indeed, in *When You Come To The End Of The Day* (RCA Victor LPM-1885). I liked particularly the beat and the feeling of *He's Got The Whole World In His Hands* and *Scarlet Ribbons*. In addition to the title song, there are *In The Garden*; *Only One*; *All Through The Night*, and *May The Good Lord Bless And Keep You*, among the tracks. A very tastefully done set, with backing by Mitchell Ayres and the Ray Charles Singers. (D.C.)

### GEORGE CORDOBA

Lovers of the simple tonal beauty of the unamplified guitar should find immense satisfaction in this internationally flavored set, titled *Guitarra Exotica* (Dot 3134), by California-born George Cordoba.

The guitarist has selected folk and semi-folk themes from Spain, Italy, Mexico, the Philippines, Algiers, Greece, Colombia, Portugal, France, China, and Brazil — dances, love songs, marches — and accords them an individuality of interpretation marked by gorgeous purity of tone and an amazingly fast technique. In *Zacatecas* (Mexico), for example, he simulates a lively marching band with a digital dexterity that is bound to cause widespread dismay among guitar students — or send them running back to the woodshed.

In *Casbah* and *Macao* (Algiers and China) Cordoba evokes impressions Moorish and Oriental; *Brazil* is given a rapid, if rather conventional, dance treatment.

This is a superior guitar album which, despite the lack of other accompanying instruments, holds the interest throughout. Next time it might be interesting to hear 35-year-old Cordoba go to work on some classical material. (J.A.T.)

### BING CROSBY-ROSEMARY CLOONEY

*Fancy Meeting You Here* (RCA Victor LPM 1854) is an unqualified delight. Blending the talents of Crosby and Clooney on a global tour format proves a rewarding listening experience.

The LP is based on an idea by Sammy Cahn and Jimmy Van Heusen, who contributed two tunes which serve as a framework: *Fancy Meeting You Here* and *Love Won't Let You Get Away*, and revised lyrics on some of the other tunes included. Among them are *On a Slow Boat to China*; *I Can't Get Started*; *Hindustan*; *It Happened in Monterey*; *You Came a Long Way From St. Louis*; *How About You*; *Brazil*; *Isle of Capri*; *Say Si Si*, and *Calcutta*.

This is a wonderfully casual tour, with a good time had by all, including Crosby, Clooney, and Billy May's hard-charging studio band. The high point for me was the genuinely incomparable *St. Louis*, which may well become the definitive pop version of that tune.

Si Rady, who produced this for Victor, deserves a bonus. It's a splendid album, one you should add to your collection without reservation. (D.G.)

### JACQUELINE FRANCOIS

Miss Francois, currently working in New York with Don Elliott among her musical cohorts, presents an excellent set of French songs on *L'Air De Paris*, (Columbia CL 1200). In one instance, at least, *L'Air de Paris* is filled with American jazz. One track, titled *Le Piano de Mauvaise Vie*, is Gerry Mulligan's *Jeru* set to words. There's also a fine version of Kurt Weill's *Bilbao-Song*, and a series of enchantingly melodic French tunes. Recommended heartily for Francophiles. (D.C.)

### JUDY GARLAND

Judy Garland possesses the ability to project which dwarfs that of most pop singers. She manages to communicate with her audience without utilizing gimmicks or studied methodology. In *Judy in Love* (Capitol T 1036) she indicates that she has lost little of the incomparable charm and talent associated with her, despite the ravages of career and personal frustrations.

Backed by Nelson Riddle's studio band, she weaves her way through an 11-tune set, including *I Can't Give You Anything But Love*; *More Than You Know*; *I Concentrate on You*; *I'm Confessin'*; *Do it Again*, and *Day In, Day Out*. She fondles *Anything But Love* in a rare, perceptive ballad interpretation. She projects contagiously on *This is It*. The final bars of *I am Loved* are as evocative and pointed as possible.

A genuinely vibrant, original talent, she is one of the few moving singers around today. (D.G.)

### GATEWAY SINGERS

Competing with the Weavers in the folk music field is like trying to outdo the Ellington band on its home ground. The Gateway Singers, an ambitious, able group, are attempting precisely that these days. On *The Gateway Singers in Hi-Fi* (Decca DL 8742), the group indicates that it doesn't have to rely on the Weavers for inspiration in order to project effectively.

The members of the group: Jerry Walter, Ernie Sheldon, Travis Edmonson, and contralto Elmerlee Thomas, are capable musicians-singers. There are traces of the Weavers' repertoire and style throughout this album, but there are moments of individuality as well. Among the tunes included are the gospel-flavored *All Over the World*; Edmonson's *Rollin' Home*; *Big Rock Candy*

*Mountain; Colorado Trail; Shenandoah; Hey-Li-Lee; the Negro spiritual, Let Me Thy Kisses Sweeter Than Wine; Malaguena Salderosa; and four others.*

The performances are satisfying, on a more modest level than that maintained by the Weavers. However, the group manifests enough potential here to discard the Weavers' influence and head out on its own merits. With obvious commercial orientation, the group should do well. This LP is worth hearing. (D.G.)

#### EYDIE GORME

For *Gorme Sings Showstoppers* (ABC-Paramount 254), Eydie lets loose that big warm voice of her's, and covers a wide range, from the belting of *I Cain't Say No* and *Johnny One Note* to the warm and throbbing *My Funny Valentine* (she's superb on this one) to the haunting *Hello, Young Lovers*. There are more, and she does them all with a sure sense of time, musicianship, and, when called for, humor. Eydie has the voice and the professional approach. She's easily among the few very best pop singers. But when is she going to have either a regular TV show or a Broadway vehicle for this grand talent? (D.C.)

#### JULIETTE GRECO

In *Juliette* (Columbia WL 138), Miss Greco continues to add to her reputation as a singer. She may now have that side of her career overshadowed by her movie work, but she remains a splendid singer of French songs, who has a wide range of emotional expression at her command. On this set, she sings an enchanting *Musique Mechanique*; a piquant *La Valse Des Si* (the waltz lyric consists of one word, *si*, in a variety of acquiescent inflections); a haunting *Java Partout*, and a mournful *La Complainte*. Her voice is a perfect vehicle for the peculiarly Gallic construction and verve of the songs. (D.C.)

#### WOODY HERMAN

Woody Herman, torch singer, is the possessor of an almost indefinable charm, a wistful, tender quality that invests his renditions of the dozen love ballads in *Love Is the Sweetest Thing—Sometimes* (Verve 2096) with something of the unforgettable.

He sings in a relaxed, nasal, almost world-weary manner, redolent of a 1,000-and-one nights on the Greyhound, such nostalgic chestnuts as *Darn That Dream*, *The Folks Who Live on the Hill*, or *Something I Dreamed Last Night* to sensitive, almost unobtrusive accompaniment by Frank DeVol's orchestra.

Pertinent, sentimental obbligati are played principally by Bill Harris' trombone, Georgie Auld's tenor and Ted Nash's alto.

Nor are all the songs romantically slow-tempoed. *You're Blase* is a slow rocker with hefty brass; *Pardon Me, Pretty Baby* is medium-up and swinging all the way as Woody injects a note of his own special brand of humor.

Recorded in the spring of 1957, this album is a most welcome addition to Hermania. (J.A.T.)

#### MORGANA KING

Miss King has a big, healthy voice which can become a tender, passionate voice on demand. She illustrates this emotional range very handsomely on *Let Me Love You* (United Artists UAL-30020-S, also available monophonic). Backed by a group including Chuck Wayne, Chauncey Welsh, Johnny Cresci, Jimmy Jones, Ernie Furtado, and Sam Most is sensitive, and swinging, when needed. Wayne, particularly, plays beautifully behind her on several tracks. Among the tunes: *I'll Never Smile Again; I'll Remember April; The End Of A Love Affair*, and two versions of *I've Found A New Baby*. In addition to using her voice intelligently, Miss King sings with a throbbing warmth that is very satisfying in this day of voiceless singers. Stereo sound adds richness, and isn't gimmicked. (D.C.)

#### MIKE NICHOLS-ELAINE MAY

Mike Nichols and Elaine May are members of a valuable, small group of contemporary satirists. Their first LP, *Mike Nichols and Elaine May* (Mercury MG 20376) reflects some of their talent and basic appeal.

The twosome's initial LP was a completely improvised session. Without scripts or rehearsal, the pair managed to ad lib in characteristically pointed form. With Marty Rubenstein contributing appropriate background piano, they weave their way aleptly through eight dialogues, all related to the often absurd life of Modern Man and Modern Woman.

Included are a cocktail lounge discussion between a favor-seeking boss and his naive, if cautious, secretary; a conversation titled *Bach To Bach*, which is a demolishingly effective approach to psychiatrically-oriented couples, and a *Spellbound*-type sequence, right out of a Freud textbook.

Both members of this inimitable team are extremely perceptive, able actors, and adept wits. They have a well-developed sense of improvisation and proper development and timing. This LP should serve as an introduction for them to many fans, and a vigorous introduction at that. (D.G.)

#### SY OLIVER

A generation of Americans grew up dancing to the arrangements of Sy Oliver, played by the Lunceford and Tommy Dorsey bands. In the liner notes for *Sentimental Sy* (Dot 3132) the point is aptly made that "... They used to say that the Lunceford and Dorsey bands had a built-in beat. And indeed they did. Sy Oliver built it in with every arrangement he wrote."

That quality is constantly evident throughout this album, a representative collection of the arranger's best known charts. The band is a romping, top-caliber studio aggregation the personnel of which unfortunately is unlisted on the liner. (For the record, with strings omitted, lineup is: Charlie Shavers, Ernie Royal, Ray Copeland, Reunald Jones, and Jimmy Nottingham, trumpets; Frank Saracco, Bobby Byrne, Vincent Forchetti, and Tom Mitchell, trombones; Phil Bodner and George Dorsey, altos; Sam Taylor and Babe Fresk, tenors;

Dave McRae, baritone; Hank Jones, piano; George Barnes, guitar; Sandy Block, bass; Jimmy Crawford, drums.

Not all of the tracks are jumpers. *Star Dust* and *Without A Song* are smooth ballads warmly sung by Keith Texer and Lilian Clark (Mrs. Oliver). Other singers on the different tracks are Sy himself, (*Yes Indeed; Chicago; Blue Skies*), Jerry Duane, Sylvia Texer, Robert Bollinger, and Dave Vogel.

This is a happy and successful recreation of the great days of Dorsey. That stratospheric trumpet "battle" between Shavers and Royal on *Well Git It* is just as frenetic as ever. (J.A.T.)

#### ANN RICHARDS

Mrs. Stan Kenton, known on LP covers as Ann Richards, makes her LP debut on Capitol T 1087, titled simply *Ann Richards*. Backed by Brian Farnon's studio band, playing Warren Barker arrangements, Mrs. Kenton works her way through the customary dozen tunes. Among them are *Moanin' Low; Poor Little Rich Girl; Should I; I'm in the Market For You; Lullaby of Broadway, and Will You Still Be Mine*.

Although this is not an astonishingly impressive debut, it is on a professional level. Interestingly, she manifests little dependence on the O'Day-Christy-Connor tradition. Rather, she is a straightforward pop vocalist, devoted, apparently, to singing with an obvious effort to remain in tune. At times, her restraint lends a rather bland air to the proceedings, but she manages to emerge at times to indicate that she could occupy a niche among the more able pop singers. (D.G.)

#### GEORGE SHEARING

You, John Doe, Mainstreet, U.S.A., are lounging on a marble balcony overlooking Rio's Avenida Atlantica. It is dusk and the young lady by your side is something of a cross between Brigitte Bardot and Maria Schell. You sip your martinis and gaze out over the shimmering South Atlantic. Somewhere beyond the harbor mouth a school of flying fish scatter a momentary iridescence in the tropical twilight. From somewhere far away the quiet pulse of a samba seeps into your very being. Your young lady nuzzles close, coaxing, "Let us go inside, my darling. It's such a drag out here..." You do.

Well, that's how the dream goes and it is the mood engendered by George Shearing's *Latin Lace* (Capitol T1082). Backed by a throbbing Afro-Cuban rhythm section, the piano-vibes combination weaves magic about such songs as *Serenata; Tu Mi Delirio; Cali Mambo; Sand In My Shoes; Mambo Caribe, and It's Not For Me To Say*. It's Shearing in a lush, romantic mood that never gets farther out than a fast-moving, exotic mambo. Breathlessly recommended for inveterate balcony-loungers, martini-sippers, or just summer evening dreamers.

Meanwhile, back on that Rio balcony... (skip it, just dig the cover instead. You may get the idea.) (J.A.T.)

## 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.

### Manny Albam

**JAZZ NEW YORK—Dot 9001** (Jazz Horizons Series): 1. *Thruway*; 2. *They All Laughed*; 3. *In a Mist*; 4. *Fresh Flute*; 5. *Dot's Right*; 6. *Hebe, the Cups Please!*; 7. *The Nether Regions*.

Personnel: Gene Quill, alto, clarinet; Al Cohn, tenor; Pepper Adams, baritone; Bernie Glow, Ernie Royal, trumpets; Bob Brookmeyer, Jim Dahl, trombones; Tommy Mitchell, bass trombone; Osie Johnson, drums. On Tracks 1, 7 add Donald Byrd, trumpet; Zoot Sims, tenor; Dick Katz, piano; Milt Hinton, bass. On Tracks 3, 5, 6 add Art Farmer, trumpet; Frank Socolow, tenor; Eddie Costa, piano, vibes; Hinton, bass. On Tracks 2, 4 add Jerome Richardson, flute, tenor; Nick Travis, trumpet; Katz, piano; Joe Benjamin, bass.

Rating: ★ ★ ★ ★

For a late starter in the modern jazz field, Dot lost no time in assembling a first-class catalog, as varied as it is worthwhile. This latest view of the jazz horizon is seen through the prismatic lenses of arranger Albam, who here has written a very good set indeed for these New Yorkers.

*Thruway* and *Laughed* are rousing openers, with Byrd's trumpet featured on the former and Quill's alto in forceful evidence along with the equally vigorous baritone of Adams on the second track.

Beiderbecke's *In a Mist* is a delicately woven release spotlighting Costa's soft vibes

and ensemble writing as colorful and supple as Bix' trumpet.

*Flute* again underscores the varying texture of this album and forcefully reminds one of the fact that Richardson is much too seldom recorded a flutist.

The second side consists of three tracks separately moving down in tempo to the closing *Nether*. "... where the dark, low beings dwell," according to the notes. Written to feature the bottom horns, the piece becomes a solidly grooving vehicle for baritone, trombone, and the tenors, all of whom, in company with Katz' basic piano, sound comfortably at home with Albam's chuckling theme.

This is a successful album on several counts. First, because of the superlative writing and second, because of the enthusiastic solos. Make this one. (J.A.T.)

### Chet Baker

**IT COULD HAPPEN TO YOU: CHET BAKER SINGS.** Riverside RLP12-278: *Do It The Hard Way*; *I'm Old Fashioned*; *You're Driving Me Crazy*; *It Could Happen To You*; *My Heart Stood*

*Still: The More I See You; Everything Happens To Me; Dancing on the Ceiling; How Long Has This Been Going On?; Old Devil Moon.*

Personnel: Baker, vocal and trumpet (Tracks 3, 5, 6); Kenny Drew, piano; George Morrow (Tracks 1, 2, 5, 7, 8) or Sam Jones (all other tracks), bass; Philly Joe Jones (Tracks 1, 2, 5, 7, 8) or Danny Richmond (all other tracks), drums.

Rating: ★

Can you carry a tune? Is your time all right? Sing! If your voice has hardly any range, hardly any volume, shaky pitch, no body or bottom, no matter. If it quavers a bit and if you project a certain tarnished bovish (not exactly adolescent, almost child-ish) pleading, you'll make it. A certain kind of girl with strong maternal instincts but no one to mother will love you. You'll make it. The way you make it may have little or nothing to do with music, but that happens all the time anyway.

And if the whole thing frustrates you a bit, there's the trumpet. If you have a talent for lyric variations, use it a bit. Just employ a knowledge of modern jazz harmonies. And you can borrow someone else's style. Of course, you may not develop your own talent or even discover what it's like, but that goes on all the time too. Anyway, you've got a large following and you've won a lot of polls, so who needs to develop his talent?

And by all means get good rhythm sections.

There are improvisations, "scat" choruses, on *Hard Way* and *Ceiling* where that fragile, melodic talent that Baker has, but has hardly explored, comes through the piping voice. What happened to that talent, and why has he almost given it up for imitation? Was it over-praise? Was he worried about whether he was playing jazz the way it was fashionably acceptable to play it? Whatever it was, at least some of the talent (maybe all of it) is still there. And it's his own. (M.W.)

### Count Basie

**BASIE PLAYS HEFTI—Roulette R-52011:** *Has Anyone Here Seen Basie? Cute; Pensive Miss; Sloo Foot; It's Awful Nice to Be With You; Scoot; A Little Tempo, Please; Late Date; Count Down; Bag-A' Bones; Foxy Tail.*

Personnel: Basie, piano and leader; Billy Mitchell, Marshall Royal, Frank Wesco, Frank Foster, Charlie Fowlkes, reeds; Joe Newman, Thad Jones, Wendell Culley, Snookie Young, trumpets; Al Grey, Bennie Powell, Henry Coker, trombones; Freddie Green, guitar; Ed Jones, bass; Sonny Payne, drums.

Rating: ★ ★

The Basie band has a drive that's difficult to restrain. Yet this array of Hefti charts is disturbingly bland. Most of the charts are based on dull riffs, which the band exploits as well as possible. However, there's very little to exploit in this collection of trifles.

Since there is little challenge here, the solos are not up to par. There's simply very little to explore. *Cute* and *Scoot* are "cute", gimmicked charts, lightweight in every sense. Young's playing almost saves *Pensive*, an uninspired ballad line. *Nice* sounds like something out of a junior college musical production. *Count*, which opens with the band counting down in recognition of antiseptic radiation, becomes a Wes-Foster note throwing contest. *Bones* is an exercise for the trombone section, based on a series of dreadfully monotonous figures.

(Continued on Page 28)

## jazz best-sellers

Here are the 20 best-selling jazz record albums in the country. This bi-weekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

1. Ahmad Jamal, *But Not For Me* (Argo 628)
2. Jonah Jones, *Swingin' on Broadway* (Capitol 963)
3. Dave Brubeck, *In Europe* (Columbia 1168)
4. Dakota Staton, *The Late, Late Show* (Capitol 876)
5. Jonah Jones, *Jumpin' With Jonah* (Capitol 1039)
6. Shelly Manne and His Friends, *My Fair Lady* (Contemporary 3527)
7. Erroll Garner, *Concert by the Sea* (Columbia 883)
8. Miles Davis, *Miles Ahead* (Columbia 1041)
9. George Shearing, *Burnished Brass* (Capitol 1038)
10. Jonah Jones, *Muted Jazz* (Capitol 839)

### the second ten

11. Count Basie, *Basie Plays Hefti* (Roulette 52011)
12. Dakota Staton, *Dynamic!* (Capitol 1054)
13. Erroll Garner, *Paris Impressions* (Columbia 219)
14. Duke Ellington, *Black, Brown, and Beige* (Columbia 1162)
15. Modern Jazz Quartet, *No Sun in Venice* (Atlantic 1284)
16. Ramsey Lewis, *Gentlemen of Jazz* (Argo 627)
17. John Coltrane, *Blue Train* (Blue Note 1577)
18. Ray Charles-Milt Jackson, *Soul Brothers* (Atlantic 1279)
19. Andre Previn and His Pals, *Gigi* (Contemporary 3548)
20. Ella Fitzgerald, *Cole Porter Song Book* (Verve 4001)



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UNEXPECTED  
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THELONIOUS  
MONK  
!**

Results of the 1958 Down Beat Readers' Poll included one thoroughly *unexpected* and unprecedented set of results—a new record for close finishes in the voting, as Erroll Garner, long recognized as a popular favorite, topped the list of pianists by the remarkably slim margin of just 3 votes more than Thelonious Monk.

But such an *unexpected* twist is thoroughly in keeping with the Monk tradition. Since the earliest years of modern jazz, Thelonious has been creating the most provocative and *unexpected* of contemporary music. For much of this time, he has been considered too “far out” and esoteric for many listeners. But recently...*unexpectedly*...with no change at all in Monk's own uncompromising creativity, the public has come to Thelonious—to a rapidly growing appreciation and enjoyment of his complex, significant musical accomplishments.

The most dramatic indication of this change is in Down Beat poll results of the past three years: in 1956...Monk was a distant 17th among pianists in 1957...he had climbed to 6th place and in 1958...an inches-from-victory 2nd place finish.

**RIVERSIDE Records** joins Thelonious in thanking Down Beat readers for their ever-stronger stamp of approval, and **RIVERSIDE** is proud to remind you that Monk is an exclusive **RIVERSIDE** artist. He can be heard at his challenging, consistently creative best on these eight outstanding albums:

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**MONK**  
QUARTET  
misterioso

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Monk's Music (12-242) . . . with Hawkins, Coltrane.

Thelonious Himself (12-235) . . . solo piano.

Misterioso: Thelonious Monk Quartet (12-279).

Brilliant Corners (12-226) . . . with Rollins, Roach.

The Unique Thelonious Monk (12-209) . . . with Blakey.

Thelonious Monk plays Duke Ellington (12-201).

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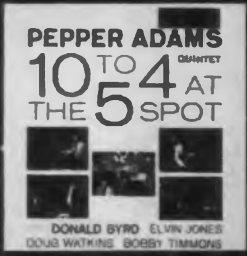
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## Jazz Record Reviews

(Continued from Page 24)

This is a band capable of quite vigorous expression, a band with a justifiably sound reputation. It operates impressively in the blues world and in tangential areas, with soloists who can speak with more authority than many big band soloists. Here, however, Hefli has written 11 superficial charts for the band. Even this band, which can "swing" in terms of any definition of that verb, has a tough time confronting them.

This might be decent music for very respectable dance dates, but it is little more than that. The band's rhythmic pulse and overall professionalism prevent this from becoming a total loss, but Basie has done much better than this.

There's no need for the Basie band to perform concertos, suites, or similarly constructed works. However, the band does require charts of some imagination. Hefli has not supplied them this time around. Come back, big Quincy. (D.G.)

### Chris Connor

**CHRIS CRAFT**—Atlantic 1290: *Moonlight in Vermont; Blow, Gabriel, Blow; Here Lie! Love; Be a Clown; Good For Nothin'; On the First Warm Day; Chinatown, My Chinatown; One Love Affair; The Night We Called It a Day; Johnny One Note; Lover Man; Be My All.*

Personnel: Miss Connor, vocals; Tracks 2, 3, 7, and 9—Bobby Jaspar, flute; Stan Free, piano; Mundell Lowe, guitar; Percy Heath, bass; Ed Shaughnessy, drums. Tracks 5, 6, 8, and 12—Al Epstein, English horn and bass clarinet; Free, piano; Lowe, guitar; George Duvivier, bass; Shaughnessy, drums. Tracks 1, 4, 10, and 11—Free, Lowe, Duvivier, and Shaughnessy.

Rating: ★ ★ ★ ½

Miss Connor's latest LP is representative of her efforts these days. There is a characteristically splendid selection of tunes, including three by the able Bart Howard (*Warm, Affair, and All*). The backing is tasteful. Miss Connor sings in her moody fashion and manages to project lyric content rather well. Technically, she is a limited singer. Her voice is not an accurately flexible instrument.

Among the high points here are Howard's *Warm*, a kind of modernized English folk song in a simple, lightly romantic vein; the racing *Chinatown*; Howard's balladic *Affair*; an illuminated *Night*, with Tom Adair's lyrics interpreted effectively, and the stunning Howard ballad, *All*.

All the arrangements were done by Miss Connor's accompanist, Free, who manages to inject several aimless solos, too. For the most part, his arrangements complement the singer's approach, without intruding.

The recorded sound, by the way, is excellent. It's probably because the "transfer from master tapes to master lacquers is made from the Ampex to a Scully Variable Pitch Lathe with Cook Lateral Feedback cutterhead," as the notes state. (D.G.)

### Bert Dahlander

**SKAL**—Verve MG V-8253: *How Do You Do; Johnson's Wax; When Lights Are Low; Hip Soup; But Not For Me; Room 608; Medley—Everything Happens To Me, Moonlight In Vermont, Flamingo.*

Personnel: Dahlander, drums; Howard Roberts, guitar; Curtis Counce, bass; Victor Feldman, vibes.

Rating: ★ ★ ★ ½

A very pleasant, and often stimulating set

of tunes in varying tempos is gathered here by a compatible group with drummer Dahlander (also known as Bert Dale) at the helm.

Although Feldman is not so credited, he is probably the pianist heard at times. The overall mood of the set matches the atmosphere set up by Red Norvo in his small group sessions. There is a similar quietly polished sense of direction.

I particularly liked Feldman's vibes on *Room 608*, and the fine comping of Roberts throughout. Counce is steady and affirmative, and the leader does something curious for a drummer: keeps himself subordinated as a soloist to the group sound. (D.C.)

### Kenny Dorham

**THIS IS THE MOMENT**—Riverside 12-275: *Autumn Leaves; I Remember Clifford; Since I Fell For You; I Understand; From This Moment On; This is the Moment; Angel Eyes; Where Are You?; Golden Earrings; Make Me a Present of You.*

Personnel: Dorham, vocals and trumpet; Curtis Fuller, trombone; Cedar Walton, piano; Sam Jones, bass; Charlie Persip (Tracks 1, 3, 4, 6, 7, 8, and 10) and G. T. Hogan (Tracks 2, 5, and 9), drums.

Rating: ★ ½

Apparently one of Riverside's Major Bowes series (which includes a recently issued Abbey Lincoln LP, too), this excursion by trumpeter Dorham into the vocal realm is a dreadful waste of valuable time and money.

Dorham, an important trumpeter, is a poor singer. His phrasing is stiffly monotonous. He has some intonation difficulty. His pronunciation is grotesque.

Fortunately, there are a few instrumental choruses on this LP and Dorham shines on them. But there is a vocal on each track, too, and these are discouraging, to say the least.

Dorham, according to Riverside exec Orrin Keepnews' liner notes, is "a new, different, and wonderfully swinging jazz singer."

New and different, yes. As far as I'm concerned, however, the time Dorham spends away from his trumpet in instances like this one is not well spent. (D.G.)

### Art Farmer

**MODERN ART**—United Artists UAL 4007: *Max Nix; Fair Weather; Darn That Dream; The Touch Of Your Lips; Jubilation; Like Someone In Love; I Love You; Cold Breeze.*

Personnel: Farmer, trumpet; Benny Golson, tenor sax; Bill Evans, piano; Addison Farmer, bass; Dave Bailey, drums.

Rating: ★ ★ ★ ★ ★

Here, through eight tracks covering two sides of an LP, is a set that must rank among the finest, most musical, most stimulating, and most satisfying of the year.

Three *Down Beat* new stars—Farmer, Golson, and Evans—literally shine with a creative brilliance that, at times, is just unbelievable. I found, too, that this quintet greets a ballad not as something to be bulled through or played with, but as a vehicle for lyrical expression. In fact, if there is one word which sums up this LP it could well be "lyrical."

Some tracks are simply beautiful. Farmer, Golson, and Evans play with warmth and deep feeling on *Darn That Dream, The Touch Of Your Lips, and Like Someone In Love*. Every track has some superlative playing, but I found that these were extraordinary. Perhaps because the tunes are ballads and are treated as such. When

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jazzmen can make their horns sing as these men do, it is a rare and moving experience in jazz. The older generation of players could do it, and very well. Some of our generation can, but mostly they tend to fall into devices or tricks with time to get through the tune.

Hear, for instance, the lovely muted fills Art blows behind Golson's soulful, melodic playing of *Someone in Love*, then Farmer's flowing muted solo, and Benny's Hawk-like coda.

Farmer has been maturing steadily as a musician. He is interested in music and in learning. He absorbs and builds on what he has absorbed, rather than parroting it back because it happens to be hip or in the current idiom. I feel, on the basis of his performance here and of in-person hearings lately, that he is certainly one of the very few young players today who will have a great deal to do with molding the future of jazz. The often abused phrase, a major talent, must be applied to this man.

Golson, too, has come along handsomely in the last year or so. His one written contribution here, *Fair Weather*, is another of those melodic, oddly nostalgic themes which he creates so well. His playing is imaginative and bright, and he turns what could be a hip phrase into something quite fresh almost as a matter of course.

Evans, yet another increasingly important jazzman, displays again the workings of a creative mind. Note his solos on *Weather*; *Breeze*, and *I Love You*.

Addison Farmer and Dave Bailey give the soloists firm and pulsing support. Bailey, as usual, is tasteful and affirmative in his work.

The stereo version just brings more life into this excellent performance. Don't miss this one. (D.C.)

**International Youth Band**

NEWPORT 1958 — THE INTERNATIONAL YOUTH BAND—Columbia CL 1246: *Don't Wait For Henry*; *Don't Blame Me*; *Jazz Concerto for Alto Sax*; *Too Marvelous for Words*; *Swingin' the Blues*; *Imagination*; *Newport Suite, Opus 24*.

Personnel: Marshall Brown, director; Palle Bolvig (Denmark), Roger Guerin (France), Dusko Goykovic (Yugoslavia), Jose Manuel Magalhães (Portugal), trumpets; Christiana Kellens (Belgium), Kurt Jarnberg (Sweden), Erich Kleinschuster (Austria), Albert Mangelsdorff (Germany), trombones; Bernat Rosengren (Sweden), Jan Wroblewski (Poland), tenors; Hans Solomon (Austria), Wladimiro Bas Zabacho (Spain), alto; Ronnie Ross (England), baritone; George Gruntz (Switzerland), piano; Gabor Szabo (Hungary), guitar; Rudolph Jacobs (Holland), bass; Gilberto Cuppini (Italy), drums; Andy Marsala (U.S.A.), alto soloist (Tracks 2 and 3 only).

Rating: ★ ★ ★

The concept of an international jazz band is a wholesome one in diplomatic terms. It tends to indicate, as Marshall Brown sought to indicate, that jazz can be an international language.

Unfortunately, in execution the idea is less effective than it is in theory. The hazards of extensive travel, cramped rehearsal time, nervousness, and less than top level musicianship (with certain exceptions) are apparent.

The band sounded (at Newport and on this LP) sluggish and somewhat ragged. The solos are weak, with just a few exceptions, which contributes, too, to the less than successful performance. This may well be due to the fact that the best jazzmen in Europe couldn't or wouldn't join the

band. According to several reliable sources on European jazz, most of the jazzmen selected for the band were talents not comparable to better musicians in the same countries.

The opener, *Henry*, is a blues-based composition with a series of fair-to-stumbling solos. *Blame and Concerto* are vehicles for 16-year-old alto saxist Marsala; the youngster plays in a studied manner on both compositions. I would have preferred another tune from the band's book to one of Marsala's tracks.

*Marvelous* contains some interesting writing by Adolph Sandole, but is hampered by a string of inept solos. On *Blues*, Ross and Guerin, two of the outstanding talents in the band, solo appropriately, with inspired conception. *Imagination* (arranged by Turkish composer-arranger Arif Mardin) is a Kentonish setting for trombonist Kellens, who plays pleasantly.

The final track, the lengthiest in the LP, is a performance of Bill Russo's *Newport Suite*. Although it was a difficult work for the band to perform after a minimum of rehearsal time, it seems to me to be the best executed of all its efforts, with Guerin, Jarnberg, and Salomon particularly effective in solos. In two parts, the work consists of *A Blues*, somewhat stiffly conceived, and *A Dance*, an exuberantly developed and performed segment. The latter, by the way, is an expansion of a combo composition of Russo's which appeared in the March 20, 1958 *Down Beat*.

In one sense, Brown did an astounding job within the existing limitations. The formation of the band, in itself, served a distinct purpose. But I believe that Brown should have been given more funds, more time, and more commissioned compositions to work with. Bolvig, Guerin, Kellens, Jarnberg, Mangelsdorff, and Ross could have provided the nucleus of a cohesive, driving band. Perhaps, however, there'll be a next time. (D.G.)

**Mahalia Jackson**

NEWPORT 1958, MAHALIA JACKSON—Columbia CL 1244: *An Evening Prayer*; *I'm On My Way*; *A City Called Heaven*; *It Don't Cost Very Much*; *Walk Over God's Heaven*; *The Lord's Prayer*; *Didn't It Rain*; *God Is Real*; *He's Got The Whole World In His Hands*; *I'm Going To Live The Life I Sing About In My Song*; *Joshua Fit The Battle Of Jericho*; *His Eye Is On The Sparrow*.

Personnel: Mahalia Jackson, singer; Mildred Falls, piano and organ.

Rating: ★ ★ ★ ★ ★

At one point early Sunday morning at Newport, Mahalia Jackson raised her hand to stem the wave after wave of delirious applause sweeping toward the stage from a damp but still enthusiastic audience. "You make me feel like a star," she cautioned.

Looking back, Miss Jackson emerges as the single truly outstanding star of Newport, '58 and '57. And her attempts to turn back that applause were as futile as Canute's attempts to turn back the sea.

In every way, this set is a superior recording. All that is missing is the visual impact of Mahalia's singing. Those who have seen her can easily picture her as she sings. Those who haven't will have to rely on their ears until they get to see her.

The program was excellent, and Mahalia, spurred by her audience, gave deeply of

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herself. There are moments during this set when the audience is so still it is hard to believe this was cut on a foggy night, outdoors, with some 10,000 persons in attendance.

I doubt that you are likely to hear a more moving version of *The Lord's Prayer* than the one on this set. It was powerful that night at Newport, and it retains that power on the LP.

Of all of the volumes recorded at Newport in recent years, this is the one that stands head and shoulders above the rest. (D.C.)

### Jonah Jones

SWINGIN' AT THE CINEMA—Capitol T1083; *True Love*; *Tammy*; *A Gal In Calico*; *Around The World*; *Love Is A Many-Splendored Thing*; *Colonel Bogey March*; *An Affair To Remember*; *Secret Love*; *Three Coins in the Fountain*; *Fascination*; *All the Way*; *Lullaby of Broadway*.

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

Rating: ★★★

Admittedly a gimmick record, this latest Jones pitch at the money league is more a tribute to his considerable versatility and awesome courage than to his prowess as an excellent jazz trumpet man.

Why courage? Well, anyone who thinks it simple to play such masterworks as the *Colonel Bogey March* or *True Love* should try it. It's difficult enough to play such musical pap with anything approaching jazz feeling, but the task of improvising jazz on the melodies approaches the impossible. Yet, Jonah does just that, and if his efforts show some strain at times it certainly is not that he's not trying.

Withal, the trumpeter rides on top of the excellent rhythm section to blow very good muted and open horn on the lot of them. *Secret Love* is one of his better efforts and, as he finishes the take with a muted bravura flourish, one is moved to applaud heartily. He sings slightly grated lyrics on a too-fast *Gal* and, to his own over-dubbed obbligato, *Coins*.

The back liner dubs Jonah ". . . the trumpet man with the catchiest sound of all . . ." and ain't it the truth. (J.A.T.)

### Abbey Lincoln

IT'S MAGIC—Riverside 12-277; *I Am in Love*; *It's Magic*; *Just for Me*; *An Occasional Man*; *Ain't Nobody's Business*; *Out of the Past*; *Music, Maestro, Please*; *Exactly Like You*; *Love*; *Little Niles*.

Personnel: Miss Lincoln, vocals; Tracks 3, 4, and 7—Kenny Dorham, trumpet; Curtis Fuller, trombone; Benny Golson, tenor; Jerome Richardson, flute and baritone; Wynton Kelly, piano; Paul Chambers, bass; Philly Joe Jones, drums. Tracks 1 and 9—Art Farmer replaces Dorham; Sabih Shibab replaces Richardson; Sam Jones replaces Chambers. Tracks 5 and 8—Dorham, Golson, Kelly, Chambers, and Jones. Tracks 2, 6, and 10—Farmer, Golson, Kelly, Jones, and Jones.

Rating: ★

'Round and 'round she goes and where she stops nobody knows.

Miss Lincoln is an attractive woman. Her singing is quite poor. She sings irritatingly out of tune. She owns a voice of limited range, power, and dramatic impact. Her approach is ploddingly studied and her sense of rhythm often disagrees with that of the rhythm section. When her tone isn't monotonous, it's often quite strident.

The jazzmen used here are not effective

encouragement or inspiration for Miss Lincoln. Benny Golson's arrangements are not among his best. As a result, this is a rather hideous episode.

"Tonal qualities and phrasing and a remarkably swinging beat are all important parts of her style," annotator Orrin Keepnews says in his liner notes.

I hear none of these.

The unfortunate aspect of issuing LPs like this one is that they serve simply to clog an already overflowing market. Genuinely talented singers (like Johnny Hartman, for example) can't record successfully, but record companies seem eager to waste their facilities and funds on farces like this.

All I ask is that ability be made the criterion for cutting a vocal LP. (D.G.)

### Warne Marsh

WARNE MARSH—Atlantic 1291; *Too Close For Comfort*; *Yardbird Suite*; *It's All Right With Me*; *My Melancholy Baby*; *Just Squeeze Me*; *Excerpt*.

Personnel: Marsh, tenor; Paul Chambers, bass; Ronnie Ball, piano (Tracks 1, 3); Philly Joe Jones (Tracks 1, 3) or Paul Motian (Tracks 2, 4, 5, 6), drums.

Rating: ★★½

To be sure I wasn't being misled by Paul Chambers' and Philly Joe's fine musical energy, I played Tristano's *Marionette* again. There, and here on *Comfort* and *It's All Right*, Marsh approaches a balance between coolness and liveliness which Getz has, in his different way, achieved. Admitting that such reactions can be highly subjective, I think the other tracks here sometimes come close to ambling reticence or



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ervation. Certainly his work on Charlie Parker's *Yardbird* dramatizes the rhythmic problems of this branch of "cool" playing; imposing an occasional foray into a more bopish rhythmic territory on a basically quarter-note rhythmic conception is not always successful. And although *Melancholy Baby* opens very well, Marsh's return after Chamber's solo sounds almost like a retreat—melodically, rhythmically, and emotionally veiled.

Perhaps on the whole, and despite what Philly Joe seems to have induced, Marsh chose his company badly. His setting on the Tristano Capitols was nearly ideal; but his style was less personal then. Now that it is more personal it seems less assured. But it needs the right setting still.

And by assured, I don't mean hard, aggressive, hostile, or any of those descriptions that are now being spuriously thrown around, with disgruntled inflections, by musicians of the cool style. Prez, Getz, Pepper, Desmond, can walk their own way with their own assurance: fashions and styles don't make art. *Excerpt* seems to show that Marsh could, too. (M.W.)

**Gerry Mulligan**

**THE JAZZ COMBO (FROM I WANT TO LIVE)**—United Artists UAL-4006: *Black Night*; *Theme From I Want to Live*; *Night Watch*; *Frisco Club*; *Barbara's Theme*; *Life's a Fanny Thing*.

Personnel: Mulligan, baritone; Art Farmer, trumpet; Frank Rosolino, trombone; Bud Shank, alto and flute; Pete Jolly, piano; Red Mitchell, bass; Shelly Manne, drums.

Rating: ★ ★ ★ ★

The United Artists film, *I Want to Live*, represents one of the few examples of the intelligent use of jazz in films in our time, thanks to the work of composer Johnny Mandel. This LP contains the combo soundtrack material from the film.

The scores, according to Mandel, are intentionally conventional, to become parts of scenes in the film in which the music is injected into live action, as opposed to the entire underscore, which often is quite moody in nature. The use of the jazz combo sound contrasts with the big band intensity of the overall score.

The content of the combo tracks consists of basic themes and source music from the entire score, but is treated differently from the large band versions.

The performances throughout are excellent. The solos are of a uniformly high quality. Mulligan and Farmer are outstanding, but all the members of the group play in inspired fashion. The rhythm section is superb.

From the ominous *Theme* to the bopish *Frisco* to the eerie *Barbara's*, the solo work is impressive. Only the lack of thematic strength, an intentional deemphasis, hampers the complete success of this LP. Today, however, many non-film LPs possess that flaw. As a blowing session, this surpasses most of its type produced today. (D.G.)

**MUSIC OF NEW ORLEANS**

**THE MUSIC OF NEW ORLEANS** (Music of the Dance Halls)—Folkways 2463: *Bie Mamou*; *Road of Sunshine*; *Anytime*; *Married Man Blues*; *Careless Love*; *Shake It and Break It*; *Nellie Gray*; *Blues*; *Gettysburg March*; *Jimmy's Blues*; *Corrine Corina*; *In the Groove*.

Personnel: Track 1—Deedee Pierce, trumpet; Billie Pierce, piano; Harrison Brazlee, trombone; Albert Jiles, drums. Track 2—Charlie Love, trum-

pet; Israel Gorman, clarinet; Joe Avery, trombone; Louis Galleaud, piano; Sam Charters, banjo; Jiles, drums. Track 3—Kid Thomas, trumpet; Louis Nelson, trombone; Ruben Roddy, alto; Joe James, piano; Burke Stevenson, bass; Sammy Penn, drums. Tracks 4, 5—B. Pierce, piano, vocals; D. Pierce, trumpet. Track 6—B. Pierce, piano, vocal; Lawrence Toca, trumpet; Brazlee, trombone; Emile Barnes, clarinet; Albert Glenn, bass; Josiah Frazier, drums. Tracks 7, 8—Love, cornet; Barnes, clarinet; Billy Huntington, banjo; Glenn, bass; Jiles, drums. Tracks 9-12—Jimmy (Kid) Clayton, trumpet, vocals; Avery, trombone; Albert Barbank, clarinet; George Guesnon, banjo, vocal; Emma Barrett, piano; Sylvester Handy, bass; Alec Bigard, drums.

Rating: ★ ★ ★ ★ 1/2

This material, much of it valuable, was recorded in New Orleans, during the 1951-58 period, by Samuel Charters. The liner notes booklet by him is a detailed, yet fascinating, account of the music and its history. The material itself was recorded on location. The sound quality is not up to stereo quality, but listeners with matched ears should be able to appreciate it.

Essentially, this is an attempt to document the remnants of the dance hall music of New Orleans. Three tracks were recorded (in 1951) at New Orleans dance halls: *Mamou* at the Luthjen's; *Road of Sunshine* at the Happy Landings, and *Anytime* (yes, the same one Eddie Fisher confronted) at the Moulin Rouge.

The remaining tracks include performances by the Pierces (a husband-wife team inhabiting the blues realm for more than 30 years); *Shake It*, by a group of inspired musicians performing in jazz tradition; *Nellie Gray* and *Blues*, by a group of men performing in a pre-World War I style (Love began playing in 1900, Barnes in 1910), and four tracks by a group of New Orleans contemporaries playing a form that envelops the brass band, dance hall, swing band, and blues traditions.

There is not sufficient space to analyze all the performances. They vary in quality, as performances in such an anthology generally do, from quite primitive sounds to the more precisely executed sounds of the Clayton group.

Probably the best comment on the perpetuation of this facet of jazz is in the liner notes, concerning the Love-Barnes group: "Of the five men in this group only one, Albert Jiles, the drummer, is still playing. Love has had a stroke and will probably never play again. Glenn and Barnes are both in retirement, and Glenn has sold his bass. Billy Huntington is no longer interested in traditional music."

Those who do not share Huntington's view will find this LP of value, as an important document in the jazz archives. Folkways, once again, deserves credit for issuing this kind of material in the face of the record company power struggle. (D.G.)

**Marty Paich**

**MARTY PAICH**—Cadence 3010: *From Now On*; *Walkin' on Home*; *Black Rose*; *Tommy's Toon*; *New Solt Shoe*; *What's New?*; *Easy Listnin'*; *Martyni Time*; *Nice and Easy*.

Personnel: (Small group) Marty Paich, piano, arranger; Jack Sheldon, trumpet; Herb Geller, alto; Bob Enevoldsen, tenor, valve trombone; Bob Cooper, tenor; Marty Berman, baritone, bass sax; Buddy Clark, bass; Mel Lewis, drums. Brass section: Pete Candoli, Buddie Childers, Frank Beach, trumpets; Ray Sims, Dick Nash, trombones; Vince De Rosa, French horn.

Rating: ★ ★ ★

Released some time before Bob Cooper's *Jazz Rolls Royce* Lighthouse album (*Down*

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an excellent cross section of that range, from the shouting richness of full-blown brass to the multi-shades of grey in muted and creatively-voiced horns.

One of the moments of sheer delight occurs on *Periwinkle Blues*, when guitar and tuba swap fours and twos.

The soloing is not generally up to the level of the writing and ensemble playing. But the ensembles, particularly those calling for the trumpet section to drive, full-throated, straight ahead, are inspired.

It may be a quibble over a half-star for the full five, but the set is so close to being ★★★★★ that it merits a hearing by anyone who digs brass. The year-end releases from almost all the companies have been particularly good in the big band field, as present and forthcoming reviews, indicate. This set is one of the standouts. If this band comes into being, we shall have another working group with the shouting and the swinging qualities we need in large ensembles today. (D.C.)

**Joe Turner**  
ROCKIN' THE BLUES—Atlantic 8023: *We're Gonna Jump For Joy; Teen Age Letter; Love Roller Coaster; Lipstick, Powder and Paint; Morning, Noon and Night; Blues in the Night; After A While; World of Trouble; Trouble in Mind; TV Mama; You Know I Love You; Still In Love.*  
Personnel: Turner, vocals, with various unidentified groups.  
Rating: ★★½

I can't get used to Joe Turner in this context. There is not only all the banal rock 'n roll claptrap most of the time, but often it is not even modified to allow for the special quality of Turner's voice and art. And on the most obvious level, Turner's way of singing is not so churchy as the usual R & R singer's is. Even when some damper is put on the gimmicks (*World of Trouble*, say, or the "country" blues guitar on *TV Mama*) the result can still be rather stridently contrived.

I must say Turner seems a lot less bothered by all this than I am. He overrides it with sureness of a master, and it doesn't bother him in one area where he is so good—in phrasing. His way of transforming *Blues In The Night* out of the show-biz "torchy" thing it is into a blues is a lesson and a delight. Even when handling the rather involved and prosaic narrative of *You Know I Love You*, he is convincingly dramatic. And *Jump* (née *Roll 'Em Pete*) and *Mama* is done with that special combination of salty irony and joyful affirmation that Turner has made his own province in the blues. "Charles Calhoun" (i.e., Jesse Price) has provided some very good lines for *Morning, Noon and Turner*, of course, sings them so you know what they're all about.

I have reservations about *Red Sails* and about *Still In Love* (based, like *Roller Coaster* on the sequence of a K. C. favorite, *Morning Glories*); there, Turner seems a little forced—but not as much as some of those backgrounds. *Letter* is a combination of smugness, biblical quotations, and a lot else that would be hard to believe if one hadn't heard Joe Turner hold it all together just by being Joe Turner. (M.W.)

(Continued on Page 36)



**The Rec**

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## the blindfold test

# Pal Previn



### By Leonard Feather

During André Previn's recent jazz sabbatical in New York I was able to fulfill an ambition that began to stir as soon as the flood of jazz show tune LPs hit the market last year. It had seemed likely that André would have some strong reaction to the innumerable imitations of the idea he and Shelly Manne had started with their now-famous *My Fair Lady* album for Contemporary just two years ago. Therefore, why not a *Blindfold Test* composed entirely of records from other show tune sets?

As can be seen from the variety of sides reviewed below, a concept originated by Lester Koenig of Contemporary and carried out by Manne and Previn has been extended far beyond expectations, and with a curiously varied level of results. Since André is never one to pull punches on a *Blindfold Test*, this provided him with a fine opportunity to sound off honestly about these sides.

André was given no information, before or during the test, about the records played.

### The Records

1. Tony Scott. *I'm Gonna Wash That Man Right Out of My Hair* (ABC-Paramount). From *South Pacific*. Scott, baritone; Dick Hyman, organ.

I've never heard this record. I'll have to take a blind guess—Tony Scott. I'll give it three stars for the organist. It's a remarkable approach to playing organ . . . Whoever it is is a first-rate musician and keyboard player. I don't know if it's really an organist or a pianist who is familiar with the organ, but I liked it very much. The baritone I can do without, more than happily, on this particular record. I'll give it three for whoever the organist is.

2. Pee-Wee Hunt. *Oklahoma* (Capitol). From *Oklahoma*.

You mean that's the whole record? No solos, just once through the chart? I don't know what possessed them to make that. It's awfully good natured . . . I don't see the sense in doing the tune that way—there are no solos. They just had the idea "Let's play *Oklahoma* with a Dixieland band." Frankly I have no particular comment. I think it's harmless and pointless. That's the kind of thing I hear in elevators of good hotels. One star.

3. Jazz Messengers. *I Could Have Danced All Night* (Vik). From *My Fair Lady*. Bill Hardman, trumpet; Art Blakey, drums.

Again I haven't heard this. This is in a way even more incongruous than the last one, because I think it's Art Blakey, or Art Blakey *Pulverizes Lerner and Loewe*. I like the trumpet player . . . If it wasn't Donald Byrd it sounded like him. That one chorus with the trumpet player was

all I care for on that record. I think this approach is fine for certain standards, and certainly great when applied to originals; however, applied to show tunes that are *not* standards, but more or less current show tunes, it is a mistake. I think many of the records Shelly and I make are incongruous enough, but this is stretching a point. One star. I don't think she could have danced all night to that!

4. Jimmy Giuffrè. *The Wells Fargo Wagon* (Atlantic). From *Music Man*.

I'm in a very small minority—I was abysmally bored by the show *Music Man*, and I think that this record has more humor and captures more successfully what the show tried to do than anything I've heard from or about *Music Man*. I think if the show had been this good it would have delighted every musician. I'm crazy about this record . . . Obviously it's Giuffrè and I'll give it five stars — the top rating.

5. Feather-Hyman All Stars. *Femininity* (MGM). From *Oh Captain*. Dick Hyman, piano; Harry Edison, trumpet.

I don't think the pianist who's doing that Garner imitation at the beginning usually plays like Garner, because he doesn't sound comfortable doing it, and on the other hand he plays very, very well behind the vocalist . . . so I think it's a very good pianist who's not happy doing Garner. I've never heard the tune and I didn't see the show. I think the tune's dreadful . . . Everybody plays well—is that Thad Jones? I liked that little trumpet playing. But I think because the material is so

nothing I can't give this more than two stars and that's for the professionalism of the musicians.

6. Manny Albam. *I Feel Pretty* (Coral). From *West Side Story*.

That's the first record you've played that I knew I'd heard before. First of all, *West Side Story* is the best musical I've seen in I don't know how many years. Second, Manny Albam is one of my all-time favorite arrangers. These tunes don't lend themselves very easily to standard jazz construction or jazz playing, and I think that considering that, it's a remarkable job. I don't think Manny can do any wrong. This is five stars for me.

7. Wilbur De Paris. *It's All Right With Me* (Atlantic). From *Can-Can*.

Take it off . . . you don't have to play this all the way through. That's a new high in incongruity. I think Cole Porter would go back to the Ambulance Corps, or whatever he was in during World War I, if he heard this. No stars at all . . . I have no idea who it is, but that's absolutely ridiculous.

8. Mastersounds. *Baubles, Bangles and Beads* (World Pacific). From *Kismet*. Monk Montgomery, Fender electric bass; Buddy Montgomery, vibes; Wes Montgomery, guitar; Richie Crabtree, piano.

It must be the Mastersounds, although I didn't know they'd made a *Kismet* album. I think it's a lovely record. I like the vibes player, the guitar, and Monk. I don't particularly care for the piano. I think overall it's a good approach to the tune. It's a very pleasant record . . . About three-and-a-half stars.

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## Jazz Reissues

### Operation Jazz

OPERATION JAZZ—Roost OJ1: *Potter's Luck* (Stan Getz—Horace Silver); *Crossing the Channel* (Kai Winding—Gerry Mulligan); *Flying Home* (Art Tatum); *Sancho Panza* (Sonny Stitt—Johnny Richards); *Oriental Cello Blues* (Oscar Pettiford—Billy Taylor); *Bud's Bubble* (Bud Powell—Max Roach); *Air Conditioning* (Charlie Parker—Miles Davis—J.J. Johnson); *Frankie & Johnny Fantasy* (Erroll Garner); *Chris and Dix* (Dizzy Gillespie); *Conversation* (J. J. Kai); *Cava* (Johnny Smith—Stan Getz); *Lean on Me* (Harry Belafonte).

A generally interesting sampler of the Roost line, a good jazz bargain at \$1.98. Sound is a bit mushy on many tracks. Good Tatum, Bud, early Garner. Worthwhile investment, at the price. (D.C.)

### Duke Ellington

DUKE ELLINGTON AT THE COTTON CLUB—Camden CAL 459: *Cotton Club Stomp*; *Jungle Nights in Harlem*; *Saratoga Swing*; *Stevendore Jump*; *Haunted Nights*; *Hoi Fei*; *Creole Rhapsody* (Parts 1, 2); *Shout 'Em, Aunt Tillie*; *Arabian Lover*; *Ring Dem Bells*.

Run, right now, for this bargain at \$1.98. These sides are new to LP, with the exception of *Creole Rhapsody*, an earlier version of which appears on Brunswick's *Early Ellington* set (Brunswick 54007) and was cut about six months before this one. Extremely valuable Ellingtonia, dating from March 7, 1929, to June 11, 1931. Sound is very good and very clean. (D.C.)

### Glen Gray

THE GREAT RECORDINGS—Harmony HL 7045: *Smoke Rings*; *The Lady from St. Paul*; *Blue Prelude*; *Panama*; *For You*; *Casa Loma Stomp*; *It's the Talk of the Town*; *Wild Goose Chase*; *Narcissus*; *I Got Rhythm*.

Early Brunswick sides dating from 1932-1934, if research is accurate, and featuring one of the bands of historical value in setting ensemble and arranging standards for many white dance and swing bands that followed. Sound is good, performances dated. (D.C.)

### Artie Shaw

A MAN AND HIS DREAM—RCA Victor LPM 1648: *'S Wonderful*; *A Man and His Dream*; *April in Paris*; *Summertime*; *I Cover the Waterfront*; *Blues*; *I Could Write a Book*; *Don't Take Your Love from Me*; *Beyond the Blue Horizon*; *The Maid with the Flaccid Air*; *Time on My Hands*; *Deep Purple*; *Prelude in C Major*.

A set in Victor's continuing *Down Beat* series that makes available to LP again the extended works, *Blues*, *Summertime*, and *Maid*. The last two, arranged by Eddie Sauter, feature Roy Eldridge, whose horn is also heard on *Time on My Hands*, and *I Could Write a Book*. A generally interesting swing set, with generally excellent sound. (D.C.)

### Billie Holiday

LOVER MAN—Decca DL 8702: *Lover Man*; *That Old Devil Called Love*; *My Man*; *You're My Thrill*; *Crazy He Calls Me*; *Weep No More*; *There Is No Greater Love*; *This Is Heaven to Me*; *Solitude*; *Porgy*; *Girls Were Made to Take Care of Boys*; *Please Tell Me Now*.

Some quite good Billie, singing material ranging from fine to mawkish, backed by generally drab groups. The voice and the inimitable Holiday feeling manage to shine through. With only trio backing, she breathes life into *My Man* and *Porgy*. Vocal group backing on *Weep No More* and *Girls* is dreadful. (D.C.)

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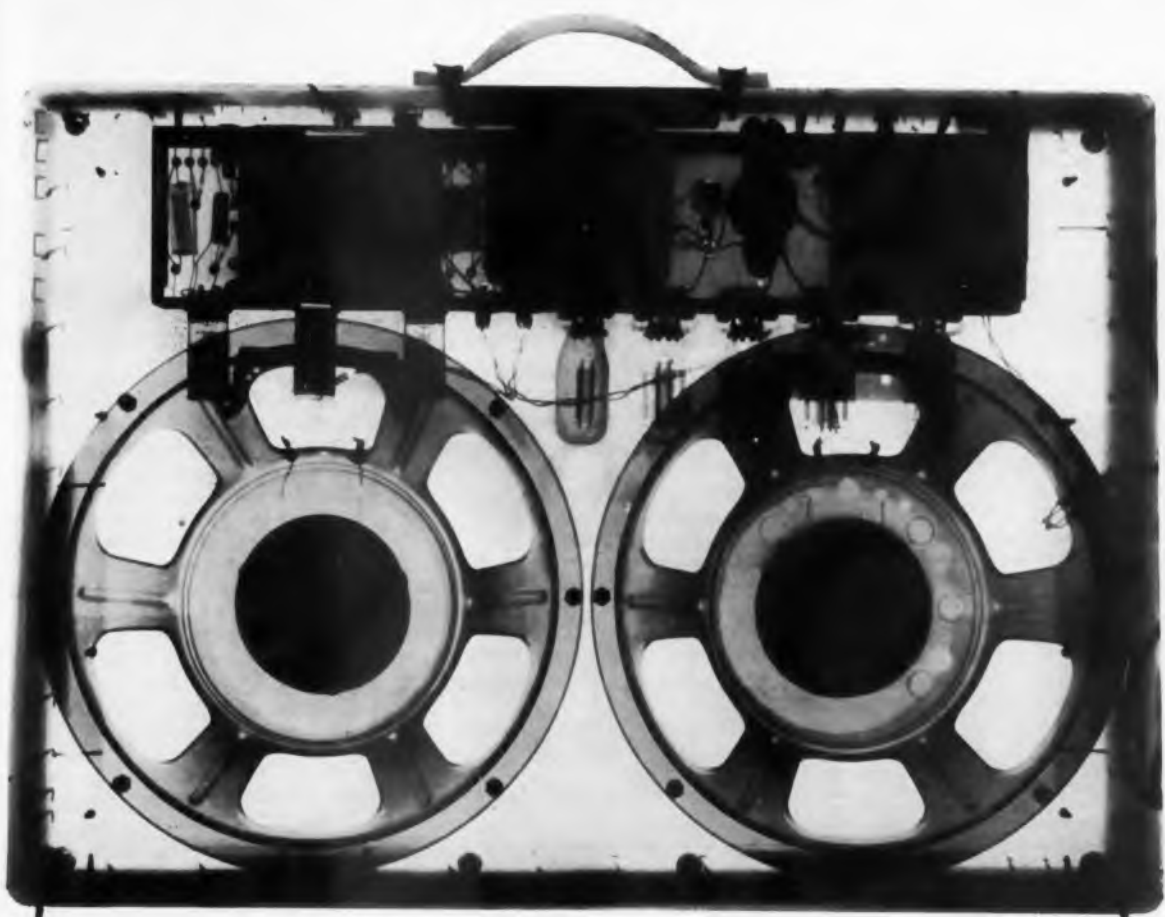
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## THE INSIDE STORY

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Shown here and above: the Fender Twin-Amp

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## charivari

By Dom Cerulli

### ■ Who wants Ruby Braff?

No one, apparently.

One of the peculiarities of jazz is that a player can too often be typed into obscurity. Or he can be bypassed for a new movement, even though he has much to say and is saying it well.

Some of this has happened to Ruby.

For anyone who might not be acquainted with him, he is a 31-year-old former Bostonian who plays lyrical, full-toned trumpet. He likes to vary his tone texture, and plays a ballad so intelligently and so warmly, that you may wonder in the back of your mind how it happens you're not hearing the words. There's a very definite vocal quality about his playing.

If anything, his music is strongly melodic. He fits in well with the generation of players to whom melody is something to sing, not embellish. He is capable of being raucous and belligerent, and consequently, fits in with such rowdy com-

panions as Bud Freeman and Pee Wee Russell. But this company does not necessarily a Dixielander make.

He likes the work of many of the modern players, and would enjoy looking horns with them if the opportunity presented itself. This, too, does not guarantee him a modern tag.

He was being booked by the largest agency handling jazzmen in the world. He is a *Down Beat* New Star. He was "discovered" by John Hammond. He has played with Benny Goodman, raffish K.C.-type groups, his own fresh-sounding octet, and has some splendid LPs available on at least four major labels.

He is extremely popular in England, but he has never been over there to play for his fans. He could work with a rhythm section and do the Jonah Jones-Tyree Glenn scene with infinite grace, taste, and imagination.

He hasn't worked more than a few weeks of 1958 and the outlook for 1959 isn't any brighter.



A rare Ruby

If there's someone who wants Ruby Braff, he'd better start thinking now about contacting him.

For you can get awfully discouraged and terribly frustrated just keeping in shape and waiting for the next weekend job to come along.

You can begin to doubt that you have talent. You can begin to wonder whether jazz is worth devoting more than 20 years of a young life to.

You can lose your confidence, then your ambition, and, finally, perhaps even your talent.

Then music, particularly jazz, is the loser.

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## tangents

By Don Gold

While the record industry strives to move rapidly from one development to the next, often with little regard for the quality of the products involved, a few companies manage to retain sanity and manifest intelligent planning.

One of these companies is Folkways Records.

In recent weeks, I've received some Folkways LPs. All merit mention and recommendation here.

*Gazette* (FN-2501), features the virtuosity of Pete Seeger, one of America's outstanding folk singers. Seeger, accompanying himself on banjo and 12-string guitar, sings a collection of topical songs, some with controversial lyrics. Among them are *Pretty Boy Floyd*; *State of Arkansas*; *Then We'll Have Peace*, and *Talking Atom*.

On *Cisco Sings* (FA-2346), Cisco Houston sings 13 American folk songs in spirited fashion. Included are *Old Dusty Road*; *Ramblin' Gambelin' Man*, *Drill Ye Tarriers*, *John Hardy*, *Midnight Special*, and *Great July Jones*.

Langston Hughes and Jobe Huntley are represented on *Tambourines to Glory* (FG-3538), a set of gospel songs written by the pair, performed by the Porter Singers at the Second Canaan Baptist Church in Harlem. There are 11 songs in all, including the title selection, from the novel and play of the same title by Hughes.

Geula Gill, accompanied by Dov Seltzer's group, performs *Holiday Songs of Israel* (FC-7738). Melodies associated with Rosh Hashana, Sukkot and Simchat Tora, Chanuka, Tu-Bishvat, Purim, Shabat, Pesach, and Shavuot are among those sung by Miss Gill in appropriately sensitive fashion.

Alfonzo Cruz Jimenez sings 16 *Folk Songs of Mexico* (FW-8727), recorded in Oaxaca, Mexico. Among them are *Carinito Azucarado*; *Merecumbé*; *Cachito*, and *Suriana*.

Detailed descriptive booklets are tucked neatly alongside each LP. The packaging at Folkways has improved too, with excellent covers designed by Ronald Clyne and Irwin Rosenhouse. The Seeger LP is partially illustrated by a striking woodcut by Antonio Frasconi, for example.

A postcard to Folkways, 117 W. 46th St., New York 36, N. Y. will bring a catalog. Try it. It's an enlightening experience.

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## radio and tv

By Will Jones

Minneapolis, Minn.

Dear Don,

I don't want to appear to be gloating or trying to be One Up or anything, understand, but I do want to let you know what is going on in this stereophonic-mad community.



You can get

Lawrence Welk in stereophonic sound on your TV set, Don. Up here in the snow country, where folks have stereophonic sound even in their cars, we have been presented a new Saturday-night treat.

We can get the Mighty Wurlitzer Pipe Organ from the Paramount theater in St. Paul in stereophonic sound on our TV sets. Not only can we hear *Nola* coming at us from two sides, but we can watch Leonard Leigh sitting at the Mighty Console flipping control switches and bouncing in on his stool. Sometimes we get views of this Mighty Sight from directly overhead, thanks to a mirror that has been installed Mighty Ingeniously directly above the organ.

When I say we get the Mighty Wurlitzer Pipe Organ from the Paramount theater in St. Paul, Don, I don't mean the telecast comes from the theater. The organ is from the theater. It was dismantled recently and moved to the studios of KSTP, where a special two-story concrete

## Pizza Man

Hollywood — Following the splitup with his candelabra illumined brother, orchestra leader George Liberace recently sent an official communique to the music business at large refuting rumors that he is currently earning his livelihood by endeavors "... foreign to show business."

"Finally, everybody knows that I am no longer with my brother Lee," the dispatch read in part, "but let it not be said that I make my living selling Frozen Pizza Pies."

*Pizza ... Schmizza, George— a buck is a buck!*

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building was put up to house the pipes, the trumpets, the pumps, the Chinese gong, the xylophone, the bells, the vibraharp, the snare drums, the plumbing, the flywheels, the leather belts, the honky-tonk piano, the French horns, the Persian cymbals, that go to make up the works of a really *mighty* Mighty Wurlitzer.

All these were put into a separate building, Don, because the engineers at KSTP were cagy enough to realize they were going to have problems of pick-up and balance if they installed the pipe-organ works in the TV studio itself.

All that's in the studio is the console and a set of loudspeakers.

Leigh is photographed at the console. Unfortunately, we at home never get to see the plumbing in action in that monster of an outbuilding. Four Telefunken microphones out there pick up the sounds, and the organ music comes back into the studio over the loudspeakers. Before the music gets back to the studio from that sound-deadened outbuilding, however, it passes thru an electronic echo chamber which the WSTP engineers have devised to restore the sound of the St. Paul Paramount. The echo chamber is adjustable for vastness. If Leigh feels he wants to play in an auditorium bigger than the St. Paul Paramount, all he needs to do is turn a dial and pretend he's in Radio City Music Hall. He can choose echoes anywhere from one to seven seconds.

What we have here, in effect, I believe, Don, is the world's largest electric organ.

In the air-conditioned, specially humidified, dust-free, air-filtered room where the pipes are kept, there's a wall of soundproofing dividing the pipes and other gadgets in the middle. There are separate microphone pick-ups from each side of the soundproofing for the stereophonic effect.

And here the KSTP engineers have done another cagy thing, Don.

When you're listening to Lawrence Welk on TV, Don, and haven't bothered to tune in your radio, too, to hear him stereophonically, have you noticed a brassiness as a result of getting only one stereo channel? I've heard that complaint from a number of people, Don.

Well, the KSTP engineers anticipated that kind of complaint from viewers. And they rigged a special

switch that they throw every now and then to reverse the stereo channels.

You may sit there listening to the French horns coming out of the TV speaker and the Chinese gong out of the radio speaker, and all of a sudden the gong is coming out of the TV speaker and the French horns out of the radio speaker. That's electronic democracy in action, Don. It's done so that the guy listening on a car radio gets a taste of everything

the Mighty Wurlitzer has to offer. He doesn't get cheated of French horns in favor of Chinese gong. The lazy slob who doesn't bother to tune in his radio to listen stereophonically gets the same sort of benefit. It is, of course, confusing to the person who is listening on a stereophonic rig. But hell, Don, that's what makes life interesting up here on these cold winter Saturday nights.


Yrs. Mightily,

Jones.

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**Jack Russell**

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## take five

—BY John Tynan

■ When John Mandel wrote his modern jazz underscore for the motion picture, *I Want to Live!* (*Down Beat*, Sept. 4, Nov. 27), he made a significant contribution to the history of films, but not because he wrote jazz into the background music; this certainly is not new to the medium.



Mandel's departure from the practice of other movie composers was that he has elevated jazz from stepchild status to that of only son. With his jazz underscore and source music as an indispensable ally to shot and mood, Mandel has developed in films a new, dynamic element.

What is *not* new in this use of modern jazz, unfortunately, is that once more the music is coupled with society's sordid, seamy side. The dive with its depraved habits: jazz. The amoral criminal Barbara Graham: jazz. An underworld of murderers and junkies: jazz.

This is not accidental, of course. The first page of the shooting script calls for a neurotic setting and specifies that the mood be created by contemporary jazz music. And, as the entire story of crime and punishment unfolds, jazz follows along. The music has been type-cast.

This is a trap for the jazz composer writing for films out of which Mandel is striving to break. He sees small limitation for the use of jazz in pictures and says he believes there is no human emotion that cannot be captured and given expression by careful employment of the music. He believes that jazz has an enduring future in important, adult motion pictures.

In violent disagreement with Mandel's position is veteran screen composer Dimitri Tiomkin, whose underscore for *The Old Man and the Sea* is viewed by Hollywood insiders as probably the best bet for an Academy Award.

Oscar-grabbing is nothing new to Tiomkin—he won two for his score and title song in *High Noon* (1952); two years later he snagged another for the music on the soundtrack of

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John Tynan

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*The High and the Mighty.* Where music in motion pictures is concerned, it might reasonably be assumed that this colorful Russian knows what he is talking about.

"I strongly disagree with Mr. Mandel," said Tiomkin in his fascinatingly rich accent. "Jazz is a certain form of impressionism in art, and I think its use in pictures to a large extent would be tremendously monotonous."

He admits, however, that use of jazz—what he terms "progressive jazz"—can be used interestingly in films. "I think that even in a western movie jazz can be used in an interesting manner. But to say that motion pictures may be revolutionized by the use of jazz is a very naive point of view.

"You must remember," he stressed, "that progressive jazz basically is amateurish writing. These jazz composers are trying to imitate form in serious music. They're like people collecting pipes or something. No, there's no question that this music is amateurish. It's the dessert of serious music."

Though Tiomkin admits not having heard Mandel's music for the Barbara Graham picture, he holds tenaciously to his opinion that "... progressive jazz definitely suffers from an inferiority complex. It protests against the old forms of classical music, yet seeks to use them."

The idea of a jazz score for an entire picture seems absurd to Tiomkin. "The monotony!" he exclaimed.

Elaborating on his point, he asked, "You like caviar with a meal sometimes, yes? It gives variety . . . Well, progressive jazz has tremendous limitations. Besides, it's for specialists, and you don't write movie music for specialists.

"You see, music is not an independent part of a picture. You cannot compose picture music as selfish art. It's not music for a concert. It has to be written to settle frame and mood as much, or as little, as the picture needs or requires.

"I love modern things. I write modern things . . . But as to jazz as motion picture music—in my opinion, it will be forgotten."

It is too early, of course, to determine whether Mandel's beliefs will be vindicated by time and practice—and Tiomkin's work undoubtedly has been appreciated, as the three Oscars testify.

But we would venture to conclude that, given a film to write for outside the criminal frame, Mandel might surprise Hollywood.

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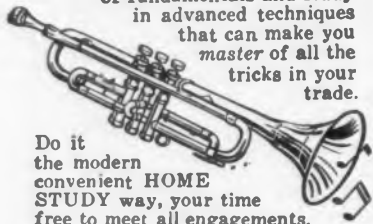
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**Maynard Ferguson**

(Continued from page 20)

best describe only as "esprit de corps."

The trumpeter has been applying his efforts lately to working on one of the band's weak spots, its lack of change-of-pace material. About the only adverse comment steadily made of the Ferguson band was that it opened like a jackhammer and belted, without let-up, through the remainder of the set. Lately, with special scores by Bill Russo and other writers, the band has taken on a valuable pace-change that enables an audience to prepare for the next peak of excitement.

For Maynard's band is built on excitement: on the exhilarating sound of his trumpet, on the band's ability to rocket through furious tempos, and on the ensemble's ability to build to a crescendo like a juggernaut rolling downhill. Now Maynard is tempering this excitement with material which will give the band greater depth and a wider range of mood.

Part of this process, in addition to acquiring new material, is increasing the color possibilities through doubling. Right now, Maynard plays trumpet and valve trombone. He is working on the baritone horn, and will be playing that as well. Trombonist Slide Hampton, who does a good deal of the band's arranging with section-mate Don Sebesky and tenor man Willie Maiden, is doubling on tuba and working that instrument into the book. Trumpeter Jerry Tyree doubles on Flugelhorn, and Sebesky also plays bass trombone.

"We're trying to get a big, fat, low sound," Maynard says. "It also gives a natural pitch to the band and will be in sharp contrast to the things I do on trumpet."

The things Maynard does on trumpet have long been awesome, since his early days on the Charlie Barnet band, through his top-of-the-register times with Stan Kenton, to the present.

Ferguson and his brother had an 18-piece band in their native Canada, and Maynard decided to come to the states when he felt he had gone as far as he could at home. At the time, he had a choice of going with Boyd Raeburn or Ted Heath, and he chose Raeburn. From Boyd's '48 band, he went to Barnet (where the trumpet section read: Ferguson,

John Howell, Ray Wetzel, Rolf Ericson, and Doc Severinsen!), and, finally, to Stan.

While he was the spectacular high-note man with these powerhouse bands, Maynard was constantly thinking of having a band of his own. When he left Kenton for movie studio work in Hollywood, he experimented with Willie Maiden on a book for the band he would have one day.

"We have a complete book for a band of seven pieces, nine pieces, and a half book for a band of 23 men," Maynard smiled. "Willie and I experimented for three years while I was at Paramount.

"We settled on 12 as the number of men for the band. It wasn't for economic reasons, but it turned out that way," he laughed.

"Unlike in years past, almost every swinging jazz musician today wants to be a soloist and play jazz. When you have 12 pieces, everyone can get a chance to express himself. There are no fourth and fifth trumpets and no third, fourth, and fifth trombones to sit around and wish they were blowing.

"My conception of an ensemble is that everybody must really be enjoying what they are doing and be happy on the band.

"Modern music has become more intricate and technically a challenge. The smaller the band, the easier it is for a rhythm section to help it swing."

Maynard furrowed his brow, then laughed. "Now that I've said all this," he chuckled, "The swingiest bands I know are from 18 to 22 men."

But the band's size has proved to be virtually no limitation on its book. Maynard constantly is told by listeners that they just cannot believe there are only 12 men playing.

"Once again," he said, "I'll say I'd rather have 12 enthusiastic men playing than have seven bored men and 12 enthusiastic musicians."

The Ferguson band is a sort of family affair. The bulk of the writing comes from within the band. And Maynard's wife, Flo, is business manager and bookkeeper.

The band began as an all-star organization with a book including scores by nearly every writer of reputation in jazz. Investment by Ferguson in his band was heavy; and disappointments, even heartbreaks, were constant. For example, Maynard invested \$3,500 which his wife had received as a traffic accident settlement in two new station-wagons

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because "with new cars we wouldn't have any troubles." Within 2,500 miles, every tire on each car, a total of 10 tires in all, had blown out. One of them, in fact, in the town where the tires were manufactured.

Another thing Maynard had to overcome was his own ability on trumpet. Because he has phenomenal command of his instrument, he has found it difficult to sell the band to people who have come to dig his pyrotechnics. His latest recordings, including his upcoming LP, *Swinging My Way Through College* (the dance album), have helped sell the band. Maynard still soars into the stratosphere, but he plays some full and rich middle register, and some peppery valve trombone as well.

"I've asked the record company to concentrate strictly on the band," he said. "In the future I want to do things that the band does. I'm a believer in doing things that can be done in person. After all, people pay a cover or a minimum to hear what they heard on records."

The band carries 110 working arrangements, many of which are pulled out and re-worked from time to time. "We try to improve the book rather than to add to it," Maynard notes.

During a normal week, when the band is working up to six nights, it manages at least one good, long rehearsal of about four hours duration. In between, the section members work on things that bother them.

While working, Maynard admits he doesn't have enough time left for practice. "When we lay off," he added, "I try to get in as much practice as possible. I practice legitimate exercises for fingering, tonguing, and breathing."

Somehow, Maynard has managed to keep his band together and add it to the diminishing ranks of working, touring jazz bands. He has pieced together a week here, a weekend there, a festival appearance, some college dates, and has kept the band busy enough to survive. The November tour he did with Sonny Rollins, Dave Brubeck, Leonard Feather, and the Four Freshmen was the longest string of one-nighters the band has had to date. It did much to bring the orchestra to audiences outside the general east coast area. Maynard hopes his college dates can add to this exposure.

Among the things he would like to do with the band are: a tour of Europe ("Actually, a tour of the world. The guys in the band and myself all feel we have something



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Urbie Green in Action by Charles Stewart

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of our own to say musically, and feel the orchestra would be a great thing to represent jazz in foreign lands because the only qualification you need to be a member is talent."); experiments in modern music ("We would like to show every form of flexibility in modern music, and play contemporary, non-jazz works."); and do some TV work ("I've been thinking of doing an album called *Maynard Ferguson and the only orchestra that's never been on TV*. I think we're ready. We've had plans for two years for a TV show for the band. I believe the band has proved itself to be an entertaining unit to the general public as well as the jazz public.")

Ferguson is one of a seemingly fading breed: the strong instrumentalist-bandleader. But of the two facets, he places more stress on being a bandleader. Onstand, he communicates a sense of excitement to his audience by the enthusiastic way he kicks off the band and leads it. It's a type of showmanship which isn't showy, and which stems from a natural excitement within him.

"I consider being a bandleader one of the most creative things a guy can be," Maynard said earnestly. "It's very rewarding to be at the head of something trying to be musically creative.

"I also derive great pleasure from seeing guys develop as soloists on the band. I feel then that the band has helped them as much as they have helped the band.

"Someday, I'd like to be in the position Benny Goodman and Stan have been in, when most of my competitors came out of my own band," he concluded.

## Over And Out

Hollywood — From *Daily Variety* of Nov. 4: "*The Roger Williams Story*, biopic of founder of Rhode Island colony, is being developed for 1959 filming by Romina Productions... and film will be first feature-length treatment of the early religious leader."

From *Hollywood Reporter*, same date: "John Wayne's *Batjac Prods.* is wrapping up a deal to biopic Roger Williams, jazz pianist. Film would be titled simply *The Roger Williams Story*."

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## Strictly Ad Lib

(Continued from page 8)

Frank Rehak is a member of the studio band on the Arthur Murray TV Dance Party.

Tony Scott cut an LP with Steve Allen . . . Victor plans to release, this month, a set called *The Music Of Peter Gunn*, based on the TV series. Henry Mancini did the writing, and the 12-piece band includes Ted and Dick Nash, Jack Sperling, Ronnie Lang, Vic Feldman, and Pete Candoli. One of the tunes is called, *The Brothers Go To Mother's* . . . Les Davis conducts *Jazz In Hi-Fi* on WBAI-FM every Saturday from 2-4 p.m. . . . Herbie Mann wrote a session for Machito at Roulette, with himself, Johnny Griffin, and Curtis Fuller soloing. The Mann octet is booked for Wagner junior college's prom in April.

**IN PERSON:** Jackie Paris opened at the Debonair early in December for an eight-week stand, with Ralph Martin on piano and Sonny Dallas on bass. He'll play some guitar as well as sing . . . Tony Scott's group finished out the year at the Half-Note . . . Boyd Raeburn is emceeing at the Drake hotel, Nassau, where pianist Roy Frazee leads a jazz trio, and Boyd's wife, Ginnie Powell, sings . . . Art Ford is reported seeking a spot for a jazz club in the Times Square area . . . Roy Haynes has been working with Curtis Fuller, Hank Mobley, Richard Wyands, and Ahmad Abdul-Malik in his group . . . Kenny Burrell and Muriel Roberts brought their groups into the Composer in December. Kenny worked with George Tucker, bass; and Percy Bryce, drums . . . Tony Scott's group was featured at the Nonagon's second concert in the *Jazz Profile* series in mid-December. Upcoming in the series: concerts by the Charlie Mingus, George Russell, and Jimmy Giuffre groups. The Nonagon's second concert in the *Composer's Showcase* series, scheduled for Dec. 21, featured Vivian Fine and Vittorio Rieti . . . The Signatures went into the Village Vanguard late in December. The group cut an LP for Warner Brothers, and four singles, as well . . . Bobby Hackett finished out 1958 working with his quartet at the Embers . . . Ruby Braff hasn't done any club work in ages, but he cut an LP for Warner Brothers, a jazz treatment of Gershwin's *Girl Crazy* . . . Maynard Ferguson's band played the holiday weekends at the Red Hill Inn . . . Horace Silver had a rough time in Indianapolis, where

his group did a concert. Someone broke into his station wagon and stole the group's wardrobe. Silver did a week at the Apollo early in December, followed by a week at the Howard theater, Washington, D.C., and is scheduled to start a European tour Jan. 14 . . . Rex Stewart has been doubling between Condon's and some college concerts with his band. He did a pair in upstate New York during December . . . Pee Wee Irwin's gang is at Nick's . . . Teddy Wilson is sharing the bandstand at the Embers . . .

Morgana King, backed by Bill Pemberton and Chuck Wayne, played the Versailles in December . . . The Weavers kick off their spring concert tour in Philadelphia Feb. 22. Vanguard has two new LPs by the group ready for release.

### Chicago

**JAZZNOTES:** WBBM-FM is carrying Jim Lowe's *Jazz is My Beat* show. It's on five nights a week from 7:35 to 8 p.m. Elliot Lawrence heads the house group on the show . . . *Music for Bang, Baaroom, and Harp*, a new

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RCA Victor LP, features the talents of Chicago's Dick Shory and his percussion ensemble. Shory, under contract to Victor as conductor-arranger, doubles as educational and ad director for the Ludwig Drum Co. in the windy city . . . Bob Centano's big band and a variety of local groups will participate in a jazz concert at the University of Illinois' Navy Pier branch on Jan. 18 . . . Also on the university scene, jam sessions continue at both Northwestern and the U. of Chicago on Friday afternoons at 3:30. In Evanston, the sessions are held in Scott hall; they're at the Reynolds club on the south side campus.

Greg Harris, TV-radio editor of the Chicago *Daily Defender*, has formed Magnum Talent and has entered the personal management field. The firm will act as a TV and radio program packager, too, with a jazz package among the shows it's selling . . . Tourists passing through Mansfield, Ohio these days will want to listen to Dick Dennis' *Jazz File* show on station WMAN; the show is on every Wednesday night from 8:30 to 10 p.m. . . . A new record label, Jar Records, has been organized in Joliet, Ill.; the label's first release features the Varju Brothers harmonica team.

**IN PERSON:** The Duke Ellington band, recently returned from a tour of Europe, is comfortably at home again at the Blue Note. Count Basie's band will be playing songs of Basie at the Note beginning Jan. 14 for two weeks. Joe Williams, of course, will be on hand with well-tempered blues messages . . . Gene Krupa's quintet is at the London House. Eddie Higgins' trio hold the fort on Monday and Tuesday evenings . . . Phineas Newborn, a brilliant technician, is at the piano of the Sutherland lounge. He'll be there through Jan. 4 . . . Ernestine Anderson is at Mister Kelly's through Dec. 28. Cindy and Lindy, plus a comedian to be named, open Dec. 29. Julie Wilson is set to open Jan. 19, with Ella Fitzgerald scheduled to follow on Feb. 2 . . . Franz Jackson's Dixie group is no longer at the Preview lounge; it's still at the Red Arrow in Stickney on weekends, however . . . Georg Brunis and cohorts are enjoying their Dixie work at the 1111 club, as ever . . . Dixie continues to reign at Jazz Ltd. . . . Dixie is king, too, at Basin Street, at Western and Lunt . . . Ted Buttermann's Dixie group is at the 12 West club on Maple every Friday and Saturday from 9 p.m. to 2 a.m. . . . Frank

D'Rone, whose Mercury LP is set for February release, continues at Dante's Inferno . . . Johnnie Pate's trio is on the Thursday-Friday-Saturday shift at the Mardi Gras on Rush St. . . . Trombonist-pianist Dave Remington's versatile group is at the Wagon Wheel in Rockton . . . Four trombonists and rhythm section are in session at the Abstract Lounge on Monday nights . . . Mary Ann McCall is at the Cafe Continental on Walton, along with Pat Moran's trio . . . Jeri Winters is at the Sahara, at 5220 N. Sheridan . . . Ramsey Lewis' trio, on a Friday-through-Tuesday basis, and Ed Higgins' trio, on the Wednesday-Thursday shift, are supplying the background sounds at the Cloister . . . Buddy Laine's band will be at the Chevy Chase country club in Wheeling for a week, beginning Dec. 26.

Red Buttons and Cathy Crosby are at the Chez Patee. Sammy Davis follows on Jan. 16 for a month . . . Calypso rules at the Blue Angel, where Helen Ferguson is the featured vocalist . . . Jimmy Nuzzo's group is at the Club Laurel on north Broadway . . . Bobby Christian's band is at the Martini-que, on the southwest side.

**Los Angeles**

**JAZZNOTES:** Blues singer Ernie Andrews has joined the Harry James band at the Las Vegas Flamingo. James plans to feature the singer, a la Joe Williams with Basie, and has signed him exclusively for a year . . . Betty Jane Roberts is working on a second Newport jazz festival—at Newport Beach, Calif. What with every promoter on the coast hungering for the swelling festival business, 1959 should be pretty lively . . . Sammy Davis Jr. bought a chunk of Jack Denison's on the Strip. He must know something . . . Drummer Jack Sperling joined the NBC staff; Shelly Manne replaced him on the *Peter Gunn* telethriller soundtrack ork . . . Barbara Dane signed with Joe Glaser's Associated Booking. The blonde blues-folk singer is scheduled to work the NBC Timex jazz show Jan. 7, and will appear as part of a whopping Dixie package at Chi's Palmer House in the spring . . . Jonah Jones signed a long-term exclusive renewal pack with Capitol . . . The English Chris Barber band, which is spotted in Warner Bros.' movie *Look Back In Anger*, will tour the U.S. in April as result of the National Jazz Federation's proposal to attempt to work out a permanent Anglo-American band exchange . . . Buddy Cole, Bing Crosby's longtime pianist, will or-



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ganize a band for a spot in Phil Waxman's *Gene Krupa Story* . . . Fred Katz scored a 50-minute film, *Never Alone*, for the American Cancer society. The cellist is partnered with Irv Goodman (B.G.'s brother) in Ad Lib Records, a music educational line for beginners . . . Terry Gibbs has four of his own tunes and one of Steve Allen's included in his new *More Vibes On Velvet* LP for Mercury.

As tipped in this space in *Down Beat*, Oct. 16, Les Brown left Capitol in late November. He rejoined Coral, his alma mater . . . Ernie Carson, trumpeter at Pacific Ocean Park's Limelight club, is being hailed as an important jazz find . . . Promotional Productions' Harry Klumeyer is setting up three spring tours to encompass five western states.

IN PERSON: The Harry James band will be waiting at Las Vegas' Flamingo through Jan. 14 after which it goes into the Hollywood Palladium the 16th for four weekends through Feb. 14 . . . NBC Monitor's New Year's Eve broadcast will be from the Crescendo with Mort Sahl emceeing and the Stan Kenton band onstand. Operator Gene Norman signed the Count Basie band, paired with Sarah Vaughan, to do two weeks in the room beginning March 12 . . . Peggy Lee went into the Moulin Rouge Dec. 10 . . . Pianist Calvin Jackson and bassist Don Bagley are back at the Keynoter on Santa Monica till May 26 . . . Vibist Dave Pike (late of the Paul Bley quartet) took his own group into the Hillcrest to replace the Paul Bley quintet—if you dig . . . Pianist Freddie Gambrell and bassist Ben Tucker are on indefinite holdover at the Cyclops in San Jose where they're packing in the students from the college there . . . The Ash Grove coffee house is swinging these nights in every direction—blues, Mexican music, Flamenco, and classical guitar. You name it, they've got it, it seems.

## Philadelphia

JAZZNOTES: Now it's the "baritone sex" that Gerry Mulligan plays, according to a typographical error in a Trenton newspaper. The blooper appeared in a story on the redhead's Nov. 22 jazz concert at Princeton university. Princeton is going in for jazz in a big way, Sarah Vaughan and Count Basie being featured in a recent dance there. Howard Lanin played for dancers only . . . The Free

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Library of Philadelphia is presenting a series of "history of jazz" lectures at its branches . . . Jazz writer Bob Reisner lectured at a recent forum in nearby Levittown, Pa. . . Jazz disc jockey Sid Mark staged a one-man radio appeal for muscular dystrophy over WHAT-FM, raising more than \$1,000 . . . Modern pianist Russ Freeman got the biggest audience reaction as Benny Goodman played to a capacity house at the Academy of Music on Nov. 14.

**IN PERSON:** Red Norvo and his west coast combo were in for a full week over the Thanksgiving holiday at the Red Hill Inn. The New Jersey spot featured George Shearing, Ahmad Jamal, and Chico Hamilton in recent weekend dates . . . Hamilton also played a week recently at the Showboat. He was followed by Carmen McRae, Lester Young, the Mastersounds, and Phineas Newborn, all of whom played full weeks at the jazz room . . . Stan Kenton played two one-nighters recently in the area. He was featured on Nov. 18 at a dance at Fort Dix, N.J., and played four days later at Pottstown's Sunnybrook ballroom. Harry James also played at the ballroom recently and the Dukes of Dixieland made their first area appearance there

on Nov. 28 . . . Woody Herman played a one-nighter on Nov. 21 at the Boulevard ballroom, which has been bringing big name bands in occasionally . . . Philadelphia pianist Al Governor is playing the Eden Roc with a trio he brought in from Palm Springs, Calif.

—dave bittan

#### San Francisco

**JAZZNOTES:** Dinah Washington attracted large crowds to Oakland's 53 club in early December with her curious mixture of blues and Betty Boop . . . Dick Oxtot is scheduled to cut an LP for Delmar with a band that will spotlight veteran New Orleans clarinetist Clem Raymond . . . Ralph Sutton ended a long stint at Easy Street in favor of winter work at Squaw Valley . . . Saxophonist-arranger Dave Mathews, a top swing-era sideman, is still very active in Reno . . . Duke Ellington is included in Monterey's blueprints for 1959. Edward Kennedy boosters are hoping a *COMPLETE Black, Brown, and Beige* might be heard at last . . . Charlie Sonnanstine and Robin Wetterau, co-leaders of the Great Pacific jazz band, have started an harpsichord manufacturing business . . . Local sages are watching Barbara

Dane to see whether a writeup in *Time* can do for her what it did for Ernestine Anderson . . . Pianist Horace Randolph, outstanding young Florida pianist, divides his time between Ann's 440 club and Eddie Hammond's trio at Coffee Dan's, an after-hours joint . . . Clarinetist Bob Helm rejoined Turk Murphy . . . Peter Phillips, the bassist and composer whose *Monterey Concerto for Percussion and Max Roach* was enthusiastically received at October's festival, joined Bob Hodes' Dixieland group in November . . .

**IN PERSON:** Virgil Goncalves' much-improved small band was held over, adding two weeks to its successful Jazz Workshop run. Sonny Stitt replaced Goncalves in mid-December . . . Earl Hines, whose two-month vacation from the Hangover ends January 16, accepted a gig in Toronto during the shutdown . . . George Shearing is slated to open at Fack's II Jan. 29 . . . Harry The Hipster returned to the scene with an engagement at the Airport lounge . . . The Mills Brothers replaced Gogi Grant at the Fairmont hotel in December . . . Marty Marsala took his swinging sextet to Sacramento in early December.

—dick hadlock

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