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February 5, 1959 35¢

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## the first chorus

By Charles Suber

■ As the new year takes hold, here are some trends that bear watching.

Live music will be healthier for many reasons. Lowered ballroom tax (now in effect) will increase the operators' profit margin resulting in long overdue modernization, bigger band budgets, and better promotion. More realistic leadership from the AFM will result in more musicians appearing on radio and TV for performances and interviews, more remote broadcasts from ballrooms and hotels, and better promotion of live music by the performance trust fund. Increasing competition between cities for conventions will stress entertainment advantages, while the conventions and sales meetings will use more music than ever to capture and keep the delegates happy. Similar pressure will open more hotels (and even motels) to live entertainment policy.

Jazz groups will continue to have strong appeal to colleges for both mid-week and week-end dates while the name dance bands play the proms. The big sound bands—Les

Brown, Kenton, Tommy Dorsey (Warren Covington), the Elgarts—will get most of big money dates, with perhaps Maynard Ferguson making it as a new band.

Jazz concerts will continue to have their troubles . . . apathy to names sans showmanship, poor advance promotion, segregation, and shortage of fresh box office names.

The *intime* night club will mushroom as young bloods on the town seek offbeat entertainment. Mort Sahl, Irwin Corey, Shelly Berman, Cindy and Lindy, etc.—all are building up an impressive list of "repeat" bookings that form the base for steady bookings. Similar mood appeal will continue to favor groups like Billy Taylor, Barbara Carroll, Oscar Peterson, and Jonah Jones.

As we have said several times in this space, jazz festivals will grow and prosper (with so many communities looking for that extra bit of culture . . . and tourist dollar. Music via TV will swing (wrong word?) from Welk to Timex. Some good moments will probably emerge

but another *Seven Lively Arts* jazz classic is unlikely. Guest singers will make with the stools and melodies, with Dinah Shore continuing to outclass herself.

Hollywood will take stock of the successful *I Want to Live* jazz score and commission more of the same. *Porgy and Bess* will bring raves . . . and more talk (and less action) for American opera.

Off-Broadway cultists and balletomanes will help push for jazz in the musical comedy and musical drama. Bill Russo's symphony, to be introduced by Leonard Bernstein and the N.Y. Philharmonic, will meet with mixed reviews and a clamor for more. With jazz becoming so socially acceptable, look for more Hurok-type Erroll Garner bookings in the community concert field.

With Top 40 record programming losing ground, your AM record listening will improve slightly. FM will make greater strides to keep the classical and jazz listener . . . especially as stereo (and multiplexing) becomes more general. Records themselves will come hot and heavy as stereo hits the mass market. Instrumentals should make it as stereo accents their dynamics and tone more vividly than vocals. Now, let's watch it happen.

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# down beat.

VOL. 26, No. 3

FEBRUARY 5, 1959

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## IN THE NEXT ISSUE

The Feb. 19 issue of *Down Beat* will be highlighted by a backstage interview of Louis Prima and Keely Smith, the husband-wife team that's been stirring up unprecedented activity on the music scene in recent months. Also set for the Feb. 19 issue are a profile of pianist Meade Lux Lewis, who recalls some illustrious moments in jazz history for *Down Beat* readers; a feature on modern trumpeter Kenny Dorham, and the work of cartoonist-satirist Jules Feiffer. The Feb. 19 issue, too, has another informative *Stereo News* section.

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February 5, 1959 • 5

## chords and discords

### Jazz From Poland . . .

We are extremely glad that the news of the development of Polish jazz is spreading . . . We also greatly appreciate the fact that more and more space is given in your periodical to letters from Poland . . .

We only have one objection: Is it really necessary to speak of "jazz behind the Iron Curtain" at nearly every mention of Polish jazz?

It seems to us that in the realm of art the idea of a curtain is somewhat fictitious. The very fact that the monthly of which I am the creator and editor will soon celebrate the third anniversary of its existence, is proof enough of a certain liberalism existing in this country . . .

We should be very grateful if you would influence the musicians and packaged tours to come to Poland. I heard from Norman Granz a few months ago that he was intending to come to Poland with his group and that "financial questions were not of the greatest importance."

We really hope that this promise will come true.

Gdansk, Poland

J. Baliz

(Ed. Note: *Down Beat* thanks the editor of the Polish jazz monthly publication for his sincere letter. We hope that the future holds closer cooperation between the jazz worlds of both nations.)

### The Good Words . . .

If only more jazz fans would enjoy jazz . . . Jazz could use some goodwill-spreading by its own fans.

If those people who like good jazz would only stop dissecting it and have themselves a good time, they might be inclined to tell others of the entertainment value of jazz, instead of debating with each other over classifications.

Modern, mainstream, cool, schmoool. Have a ball.

Hartford, Conn.

Jack Bishop

### No Good Words . . .

I am sick and tired of the critics' praise and the public sentiment for those shouters . . . So many wild notes, saying little or nothing at all.

Why no more whispering trumpet men and non-guttural tenor men?

Let's get back to sincere sounds.

Portland, Me.

Al Deacamam

### Record Collecting . . .

I have a Fletcher Henderson record made in February, 1921. It's in good condition. I've got a Bessie Smith and some Isham Jones, too. If you know of anyone interested, have them contact me.

Belle Rose, La.

Russell Fernandez

(Ed. Note: *Record collectors can contact Fernandez at Box 14, Belle Rose, La. First come, first served.*)

### Wild About Harry . . .

I enjoyed reading your fine story on Harry Carney. This was the first article on him I've seen in the last eight years. It seems to me that such a great jazzman deserves much more recognition from the writers and critics.

Furthermore, when is he going to get a chance to record under his own name? Tacoma, Wash.

William C. Liegeon

(Ed. Note: *A reliable source reports to Down Beat that a Harry Carney LP may be on the market very soon.*)

### No Slur Intended . . .

In the Oct. 30 *Down Beat*, there appeared a letter from G. S. Keeler, mentioning one source of lip slurs.

In the new American edition of Arban's Complete Conservatory Method for Trumpet (Cornet), pages 38 to 56 are devoted to this, including quite an extensive explanation of the slur and its purpose. Just thought I'd mention this for those interested.

Milford, Pa.

Merril Zissman

(Ed. Note: *Trumpet students take note.*)

### For Erroll 'n Chris . . .

I don't play an instrument and I don't sing. But just being a good listener is important, I believe.

Among my favorites are Erroll Garner and Chris Connor. I would be so pleased to read a little about them in future editions . . . What is *Down Beat's* opinion? Norfolk, Va.

Mrs. Max E. Menius

(Ed. Note: *Features on both Garner and Miss Connor are being prepared. They'll be appearing in Down Beat soon.*)



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## strictly ad lib

### NEW YORK

**JAZZNOTES:** Count Basie's band will play a week in Switzerland before opening its tour of Britain Feb. 7 . . . Most of Count's band was behind Sarah Vaughan when she cut an LP for Mercury late last year. Ernie Wilkins did the writing for the date, except for a blues, which was improvised by everybody, Sarah included . . . There's a movement afoot to bring Chuck Wayne's music for the stage version of Tennessee Williams' *Orpheus Descending* to the attention of the producers of the movie. It was solo guitar and mandolin music, played live at every performance by Wayne . . . Gerry Mulligan's quartet may head for the west coast early this year. The group was scheduled to cut an LP for Columbia, its first recording with Art Farmer except for some tracks on a World Pacific Annie Ross LP.



Gerry Mulligan

Ernie Wilkins went out to Las Vegas to huddle with Harry James and to meet vocalist Ernie Andrews . . . Jimmy Cleveland cut an LP for EmArcy's Jack Tracy with Jerome Richardson, Ernie Royal on Flugelhorn, Ray Copeland, Art Farmer, Don Butterfield on tuba, Junior Mance, Art Taylor, and Bill Crow. Wilkins did the writing . . . Jazz LPs of the Rodgers-Hammerstein musical *Flower Drum Song* are due soon from ABC Paramount, Westminster, and Roulette. Johnny Smith did the Roulette set . . . United Artists cut the Martin Williams *History of the Jazz Trumpet* LP, with scoring by Bill Russo and blowing by veteran Ed Allen, Joe Thomas, Emmett Berry, Kenny Dorham, Jimmy McPartland, and Art Farmer.



Bill Russo

Prestige launched a new label for 1959. In addition to regular Prestige jazz LPs, the New Jazz Records label will issue 12-inch LPs regularly. First releases were *Midnight Oil* by Jerome Richardson; *Reflections (Steve Lacy Plays Thelonious Monk)* by Lacy; *Mal/4* by Mal Waldron, and *In a Minor Groove* by Frank Wess and Dorothy Ashby. Prestige had another *Basie Reunion* set also scheduled for release, with Paul Quinichette, Buck Clayton, Shad Collins, Freddie Green, Jo Jones, and Nat Pierce among the participants . . . British tours are being set up for Louis Armstrong, the Clara Ward Singers, Anita O'Day, Carmen McRae, the Modern Jazz Quartet, Buck Clayton's all-stars, and Ella Fitzgerald . . . Tom Wilson, late of Transition Records, joined the United Artists A&R staff.



Louis Armstrong

In the French film, *Les Tricheurs*, a jazz at the Philharmonic unit supplies background music. Included are Coleman Hawkins, Roy Eldridge, Herb Ellis, Oscar Peterson, Stan Getz, and Ray Brown. An LP has been made and may be issued here.

(Continued on Page 38)



# music news

Down Beat February 5, 1959

Vol. 26, No. 3

## NEWS HIGHLIGHTS

- Congressional Jazz
- The Booming Pianos
- Krupa To Marry
- Fountain Runs Dry
- The Union Strife

## U. S. A. EAST

### A Formal Affair

There'll be jazz at the Sheraton-Park hotel in Washington, D.C. at 8:30 p.m. on March 16.

The guests, seated at cabaret-style tables, will include many government figures. Among the patrons for the affair—known as the Washington Jazz Jubilee—are Mrs. Dwight D. Eisenhower, Mrs. Richard Nixon, Mrs. Earl Warren, and Mrs. John Foster Dulles.

The Jubilee, a benefit for a Washington settlement house, will feature a history of jazz presentation, produced and narrated by Willis Conover, conductor of the Voice of America's *Music U.S.A.* show. Conover will be aided by jazzman Dick Cary and his group.

Sponsors and members of the committee to raise funds for the Congressional Circle of Friendship House are drawn from administration, diplomatic, congressional, social, and community groups.

One appropriate note: the Chicago chairman for the fund-raising affair is Miss Mary Condon. Naturally, she's Eddie's cousin.

### Another Iron Curtain

Widespread discrimination against Negro musicians exists in New York's symphony orchestras, Broadway shows, and radio-television networks, a survey by the industrial relations department of the Urban League disclosed.

The report noted that the Philharmonic Symphony Society of New York and the Metropolitan Opera orchestra never have employed a Negro professional musician.

In radio-TV, the report disclosed that NBC and the Blue network



One of the members of the Baldwin Piano Company's stringing department had a distinguished guest recently when pianist Erroll Garner dropped in for a visit. Garner, a Baldwin artist, visited the company's plant before a recent concert in Cincinnati.

hired two Negro musicians as staff men in 1942, but there have been no Negro musicians on the staff since 1943. ABC, which purchased the Blue network, has hired one Negro musician since 1947. CBS, on the other hand, currently employs five Negro staff musicians, and most TV shows with regular bands on all networks employ Negro musicians because contractors select the men and usually hire from the viewpoint of experience and dependability.

Radio City Music hall, the report continued, never has hired a Negro musician on a permanent basis but has used four Negroes as substitutes on several occasions.

The report noted that the Little Orchestra society employed a Negro woman violinist for one season, the City Center New York Ballet orchestra and the City Center New York Opera orchestra has employed one Negro musician in its history, a woman tympanist hired during the 1949 season and employed with the opera orchestra for nine seasons and with the ballet orchestra for three.

The Symphony of the Air orchestra hired three Negro musicians for one concert during 1956.

Negro musicians are playing or have played in symphony orchestras in Boston, Brooklyn, Buffalo, Cleveland, Los Angeles, and in the states of Rhode Island and Vermont.

Broadway musicals during the last two seasons have employed a total of 650 musicians for 26 productions. Of that total, 14 musicians were Negroes.

Mrs. Sophia Yarnall Jacobs, president of the interracial social service agency, said an industrywide committee was being formed to correct the conditions outlined in the report.

### Keys No End . . .

Pianos are booming again. At least, that's what the American Music conference reports.

In a spot check of key cities in 33 states and Hawaii and the District of Columbia, the AMC estimated that more than 20,000,000 of the nation's 30,000,000 amateur musicians were playing piano.

The survey indicated that nearly 1,500,000 persons were playing and studying organ, nearly 4,500,000 studying guitar, more than 3,000,000 pursuing violin and other related string instruments, and nearly

3,000,000 studying brass instruments. Woodwind students were pegged at more than 2,500,000 and accordion at 1,500,000.

In addition, the AMC estimated that a total of 30,550,000 musical instruments were owned in the United States, a 70 per cent increase over figures for 1936.

### Our Hip Defenders

Every member of the U.S. armed forces spends an average of \$8 a year for phonograph records, a survey by *Army Times* disclosed recently. In all, record purchases by servicemen at post exchanges and ships stores total some \$15,000,000 and amount to some 20,000,000 records. Mail orders account for another \$5,000,000.

Mostly, the survey revealed, servicemen buy LPs. The ratio of buying is pop about four to one over classics. Jazz LPs are very popular.

Because so many servicemen have no permanent home while under arms, a record collection becomes an integral part of their possessions, the survey disclosed. As a result, they may put off purchasing furniture and major appliances until they are discharged or located at a post permanently, but they continue to buy records.

### That Grey Flannel Rag

One of the highlights of the annual bash thrown by the advertising men's post of the American Legion in New York is the yearly jazz concert by groups of pros, former pros, and dedicated amateurs.

Their recent affair, presented for the benefit of the *Hevald-Tribune's* Fresh Air fund, feature Jimmy Rushing singing with a group consisting of two former critics, two A&R men, an ad executive, and a couple of musicians.

Former critics Bill Simon, now with Book-Of-The-Month club's record division, and George Simon, now with Bouree Productions, were on tenor and drums, respectively. Columbia A&R man Irving Townsend and his assistant, Bob Morgan, were on clarinet and bass, respectively. Tony Piano was on trumpet; Leighton Guptill, publisher of *American Artist*, was on piano; and Bernie Myerson played guitar.

The program included some blowing by the group, and standard Rushing items such as *I Want A Little Girl* and *Sent For You Yesterday*. In addition, Rushing sang a couple appropriate to the occasion: *Harvard Blues*, and George Simon's *Batton, Barton, Durstine & Osborne Blues*.



Tahir Sur (right) of the Voice of America's Turkish desk presented bandleader Herb Pomeroy Down Beat's award to the Berklee school of music at a recent Boston concert. The special award was given for "outstanding achievement in furthering international understanding and interest in jazz." The Boston school has been extremely active in promoting jazz throughout the world.

## U. S. A. MIDWEST

### The Drummer Takes A Wife

Drummer Gene Krupa had been considering the sale of his 10-room home in Yonkers, N. Y.

He changed his mind recently.

The reason: Krupa announced that he would "soon" wed Pat Bowler, a bookkeeper for the Goodyear Tire Co. in Springfield, Mass.

Krupa's first wife, Ethel, to whom he had been married for 25 years, died three years ago.

The drummer currently is on tour with his own quartet. He announced his upcoming marriage during a booking at Chicago's London House, where old fans and friends have been making Krupa feel at home.

### The Little League

Little league baseball proved such a success that a group of Chicago area businessmen have decided to launch a little league football organization.

And they've turned to music for assistance.

Ray Anderson, president of the Junior Football Leagues of America, told reporters recently that approximately 600 teams will compete in the leagues, from coast to coast. In the Chicago area, the program to

support the league is to be initiated at a Jan. 31 benefit at Thornton township high school in Harvey, Ill.

Set to appear at the concert, to be emceed by WCFL disc jockey Dan Sorkin, are the Warren Covington band, singers Andy Williams and Betty Martin (Mrs. Sorkin), and others.

In addition, members of the Chicago Cardinals professional football team will attend. Team members are set to serve as advisors to the league teams.

Proceeds from the concert will go to purchasing uniforms, equipment, and band equipment for the 9 to 13-year-olds in the league.

### A New Concertmaster

After 22 years as concertmaster of the Chicago Symphony orchestra, John Weicher is stepping down.

During his 22 seasons as principal violinist with the orchestra, Weicher has worked with five of the six conductors who have headed the orchestra since its founding in 1891: Frederick Stock, Desire Defauw, Artur Rodzinski, Rafael Kubelik, and Fritz Reiner.

As soloist with the orchestra, Weicher introduced violin works by Bartok, Bloch, Walton, Piston, and others. In all, Weicher has been a member of the orchestra for 35 years.

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Succeeding Weicher as concertmaster is Sidney Harth, concertmaster and assistant conductor of the Louisville orchestra since 1953. Harth, 32, is Cleveland-born. He has been a member of orchestras assembled for the Casals festivals in both Prades and Puerto Rico.

### Children, Gather 'Round

A total of 1,823 teenage musicians will meet at the University of Illinois, Urbana-Champaign, Ill., at the end of January.

The purpose is not to record a big band in stereo, but rather to celebrate the annual Illinois all-state music activity. The young musicians, junior and senior high school students, were selected by the university to perform in various vocal and instrumental groups during the Jan. 29-31 festival.

Five visiting conductors and two faculty members will conduct the youngsters in the following groups:

The senior high school chorus—821 voices; the high school orchestra—173 members; the junior band—175 members; the junior orchestra—135 members; the junior chorus—311 members.

The junior all-state orchestra, band, and chorus will perform in concert in Huff gym on Jan. 30; the senior counterparts will appear in Huff gym the following afternoon.

## U. S. A. WEST

### Enough Gin For Fountain

"Jazz is jazz, and square is square, and never the twain shall meet" was the only moral arising from New Orleans jazz clarinetist Pete Fountain's decision this month to leave the Lawrence Welk band after 20 months of blowing champagne bubbles.

When Fountain joined the Welk "family" in April, 1957, it was a music news event that raised many eyebrows in the industry. With an established reputation as one of the better jazz clarinetists in his bailiwick of the Crescent City, Fountain nevertheless decided it was time he had a go at the commercial big time when he received Welk's offer to join the corn-fed orchestra.

After a sampling, however, Fountain's champagne turned flat. "I tried," the clarinetist told *Down Beat*. "I gave it almost two years. But now I find that I just can't live that life. Jazz is what I was born for, I guess, and there's no use kidding myself. I guess bourbon and champagne don't mix."

After he sells his house in the San



Boy Scouts Jim Gysel (right) and Chuck Cherney (left) were among the 3,000 Scouts who served the Jazz-Lift organization in Battle Creek, Mich., during its drive to collect jazz records for shipment to Iron Curtain countries. The organization's president, Theo. R. Grevers (center) reported to *Down Beat* that the total number of records collected during the one-day drive was 1,481.

Fernando valley, said Fountain, he will head home to New Orleans next April and "... open a little jazz club." He'll continue recording for Coral Records under his present exclusive contract, he said.

"I know I'll be happy in my home town," Fountain asserted, "because people go there to hear jazz anyway. And playing in my own club will be a ball."

He dismissed the idea of remaining in California, pointedly declaring, "Gimme a rainy day in New Orleans to two sunny, smoggy days in California."

As for his former boss, Fountain says simply, "I still respect the man. He did a lot for me, and I appreciate it."

And the new Dodge automobile, which Welk bandsmen annually are lent free of charge?

"As far as I'm concerned, they can have it," Pete said.

### The Strife Remains Rife

As Los Angeles musicians remained torn by divided loyalties in the AFM-MGA tussle for the driver's seat, new developments sharpened the struggle. Items:

• Los Angeles Superior Court Judge Rex Hardy upheld the election of the seven board members of the Musicians club who had been denied office by the Eliot Daniel administration of Local 47.

The new board, held by many to be sympathetic to Cecil Read's Musicians Guild of America, consists of Warren Barker, Marshall Cram, Vince DeRosa, Virgil Evans, Sinclair Lott, Ray Toland, and Lloyd Ulyate. They were ordered restored to full union membership after nine months of suspension by Daniel.

All books, money, and assets of the Musicians club were, on the order of Judge Hardy, turned over to the new board members. The Musicians club, a subsidiary of Local 47, owns the huge pink Vine St. local building and adjacent property.

• In a hotly fought election battle Dec. 15 a new, pro-AFM slate of union officers headed by John Tranchitella was elected in a two-to-one victory to run the Los Angeles local. Tranchitella was vice-president under Daniel in the previous administration.

Former recording secretary Max Herman, a Bob Crosby trumpeter of the '30s, became new vice president. Other officers elected were Lou Maury, recording secretary, and Leroy Collins, financial secretary.

The Tranchitella bandwagon swept clean, carrying into office all the trustees, board members, trial board, and delegates to the convention.

Defeated in the Local 47 election was a slate headed by Toland. Toland's slate averaged less than 35 per

cent of the total vote. Tranchitella polled 2,604 to Toland's 1,359. Daniel did not seek re-election.

● Results of this election were seen as a rejection by the majority of Local 47 membership of the MGA and its sympathizers. In a pointed postelection statement, Tranchitella saw the result as "... the most eloquent testimony Hollywood musicians could give to their desire for a strong union within the family of labor."

Obviously slapping at Read's guild, he declared, "We will not compromise the rights of musicians for expediency and will not surrender basic union principles in order to gain favor with employers."

He also saw "... a tremendous vote of confidence in the administration slate ..." and a "... repudiation of the announced plans and policies of the Musicians Guild."

● In his first report on charges by the AFM against seven Los Angeles musicians accused of ties with MGA, referee Benjamin Aaron found Barker, Cram, DeRosa, Evans, and Ulyate not guilty.

Aaron, hearing cases against more than 100 musicians charged with disloyalty to the AFM, found Gareth Nuttycomb guilty on one count and Sinclair Lott guilty of several of the charges. Regarding the seven, suspended from the AFM since last April, Aaron recommended no further penalties and restoration to full membership.

### Metro's Berlin Bash

In the 1961 Oscar Derby the big money at Metro-Goldwyn-Mayer for the music Academy Awards will be on an internationally flavored Irving Berlin musical titled, *Say It With Music*.

Produced by Arthur Freed, who turned out *Gigi* in '58 and is now preparing *Bells Are Ringing* for his first picture of '59, the Berlin music fiesta is expected to be in production by summer.

All the songs will be new and the film's theme is to be pegged on the truism that music is an international language. On hand to carry the Berlinage, according to producer Freed, will be a high-powered covey of American stars supported by international personalities.

### What's In A Name?

In his own estimation "Mambo King" Perez Prado's good name is worth \$100,000.

That's the amount the high-kicking bandleader is demanding from San Francisco promoter Jimmy Jones



Trumpeter-bandleader Leon Merian worked under a handicap recently, as the result of an accident he suffered in the kitchen of his home. Shown here fronting his band at a party at New York's Hotel Stotler, Merian illustrates how he overcame the injury by wearing an eye patch.

and the Mark Anthony agency of the same city in a lawsuit charging fraud, misrepresentation, and invasion of right of privacy.

Through his attorney, Morton E. Feiler, Prado claims the defendants wrongfully advertised and publicized four personal appearances by himself and his band last summer in the four California cities of Stockton, Tulare, Pismo Beach, and Sacramento, without having secured a contract. The suit continues that, as a result of the misleading promotion, riots broke out at the various auditoriums as angered audiences protested Prado's absence. This made it difficult to book other dates for the band, it is charged.

According to the attorney, promoter Jones signed an admission of guilt in the affair which Feiler now possesses. Feiler noted further that Rene Block, whose Los Angeles-based band actually was contracted to play the four dates, refused to perform until Jones signed on the back of his contract a statement freeing Block of all responsibility in the matter.

### And All That KJAZ

In the San Francisco bay area this year, spring will be a swinger. The long pending all-jazz FM radio outlet (*Down Beat*, July 10, '58) will begin broadcasting in March, accord-

ing to David D. Larsen, partner in the venture with disc jockey Pat Henry. It is to be powered by 1,000 watts and will bear the inevitable call letters, KJAZ — if the Federal Communications Commission approves.

Larsen, formerly promotion director of Los Angeles' KNOB-FM ("World's only all-jazz radio station"), acknowledged that a programming pattern similar to KNOB's will be followed. But, he qualified, "... we'll be a little more 'egg-head' than KNOB in our approach." S. I. Hayakawa, he revealed, has been invited to conduct a regular jazz-and-semantics program as a public service on the station.

Regular disc jockeys on KJAZ, according to Larsen, will be bay area jazz columnists Ralph J. Gleason, Russ Wilson, and C. H. Garrigues. He added that it is hoped to get the three together on regular panel programs.

Other program features, Larsen revealed, will be Nat Hentoff's *Scope of Jazz* show, which originates on New York's WBAI; a public service program announced by the *Voice of America's* Willis Conover, and a taped show by southern California disc jockey Frank Evans. San Franciscans Wally Ray, John Hardy, and Phil Elwood also will have their own shows, he added.

## Cross Section

# Stan Levey

### 'Alaska Is The Biggest Thing Going'

■ Towering, ambidextrous Stan Levey, 33, since the mid-'40s has been recognized as one of the outstanding modern jazz drummers.

One of the early bebop explorers, Levey worked and developed close personal relationships with many giants of the new music then concentrated on New York's 52nd St. A native Philadelphian, he went to New York in 1942 after working with Dizzy Gillespie in his home town; straight away he joined Oscar Pettiford's group at the Onyx club.

After some years with the big bands of Charlie Ventura, Georgie Auld, Freddy Slack, and Woody Herman, Levey joined the Stan Kenton orchestra in 1952. He remained with Kenton two years, leaving to replace Max Roach with Howard Rumsey's Lighthouse All-Stars at Hermosa Beach, Calif.

Still resident at the Lighthouse, Levey is settled with his wife, Angela, and sons Chris and Dave, in neighboring Manhattan Beach. Extremely active as a recording musician in Hollywood, he is one of the first drummers on call for better jazz dates.

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

**BOXING:** I used to be a fighter . . . It's a great sport for the young and hungry — which is what I used to be. But today it's all big business.

**MODERN JAZZ QUARTET:** I love those four people. They demonstrate musical knowledge bolstered by deep roots in jazz.

**52ND ST.:** This brings back fond memories of the early '40s . . . I made enduring friendships there — musically and socially — with Dizzy, Parker, Max, Miles. Great years and great people.

**BEACH LIVING:** It's fine for the kids in summertime, but sometimes the fog is a little depressing in the winter.

**JAZZ FESTIVALS:** I think they're overpaced; that is, there's not enough time devoted to the individual groups — which makes it hard for the listener really to digest the music.



**PHOTOGRAPHY:** Been doing it for 10 years now — album covers, etc. Just recently I did my first high fashion assignment, a line of pictures for *Harper's Bazaar* magazine. Photography, like music, is an art.

**BIG BAND OPPORTUNITIES:** Big bands must wait for the dancers to patronize the nation's ballrooms again. Doesn't look like there's going to be much happening in this field for quite a while.

**ALASKA:** The biggest thing going.

**THE RENAULT DAUPHINE:** The smallest thing going.

**STEREO SOUND:** It's fine if the speaker adjustment is correct. But I've heard some setups in which one speaker was too loud, out of proportion. I think, though, that stereo should have the same impact on the record as did the 33-rpm disc.

**COMMERCIAL TELEVISION:** The advertising agencies claim that they read the nation's pulse. Sometimes I wonder if they shouldn't take their pre-med over again.

**JAZZ MAGAZINES:** On the whole they're very informative — if at times a little behind jazz developments. Then, they're opinionated according to the personal tastes of the writers — which is healthy. Their biggest weakness is that they're not co-ordinated editorially, as they could be.

**BUDDY RICH:** An amazing drummer; machinelike . . . no malfunctions at all.

**DR. JONAS SALK:** Thank you, doctor; my kids are safe now.

**ROAD TOURING:** I'm staying home if I can help it. Touring can become a trap if you're not careful.

**JAZZ CRITICS:** Obviously, they criticize — sometimes well, sometimes carelessly.

**MAX ROACH:** He's the epitome of everything a drummer should be; a deep well for all drummers to draw from.

**JAZZ POLLS:** Polls, too, are supposed to reflect the jazz pulse of the nation. I don't think, though, that they encompass all the jazz audience.

**COMEDIANS:** Aside from Julie Gubenko, my favorite comedian is Menasha Skulnik.



THE  
WEST COAST  
OF JAZZ



SHORTY  
ROGERS



■ Arms dangling, head bent and bobbing to the beat, fingers snapping and jaws chomping gum, the short, dark-bearded trumpeter stood alone in the center of the recording studio listening to a playback.

Shorty Rogers had left his horn at home for this particular record date. In his capacity as west coast supervisor for RCA-Victor jazz albums his job in this instance was in the booth, overseeing the performance of a small group, led by tenorist Jack Montrose, which included Red Norvo (Shorty's brother-in-law), Barney Kessel, Red Wooten, and Mel Lewis.

"Swell, fellas," Shorty drawled as the playback ended, "let's go on to the next one."

Back at his bench in the booth, Rogers lit his tenth cigarette since the session began, took a swig from a bottle of coke and, when the musicians were ready, cued them on the first take of the next number.

During Montrose's solo, Shorty nodded repeatedly, a broad smile on his face. "The closer Jack gets to the shape of a pretzel," he grinned, "the funkier he plays."

"The Kenton guys used to call Jack 'George Washington' because he looks just like him. See?" Impulsively he pulled out a dollar bill, blocked off Washington's head, triumphantly repeating, "See? The cover of this album's gonna be a dollar bill," he chuckled.

With an unusually generous capacity for fun and laughter, 34-year-old Milton Rogers, late of Great Barrington, Mass., has much to enjoy these days.

Now solidly established at Victor's Hollywood office as jazz chief, his arranging chores know little letup as he churns out endless charts for record dates that range from his own swingers to the most commercial pop singles.

Shorty works all hours of the day or night, when he has a deadline to meet, in a large, untidy work room in back of his redwood-and-brick ranch style Van Nuys, Calif., home. Here an old upright piano stands in a corner adjacent to the large

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draftsman's table on which he writes. The rest of the space is taken up by a clutter of papers, a guitar and miscellany on a low table, old magazines and a variety of bricabrac. On the far side of the room four multi-colored mobiles dangle and stir restlessly in perfect balance.

"I shut the door and make these," he laughed, "and my wife thinks I'm writing."

Marge, Shorty's pretty, blond wife, functions in the very positive capacities of wife, mother of three sprouting children and intelligent manager of her husband's business affairs.

Tangible results of Mrs. Rogers' skill in management are evident in many corners of Shorty's demesne. Not only is his back garden graced by a large swimming pool, but he has had built two poolside Polynesian-type grass huts, one for changing clothes, the other a cabana with table and chairs.

Here his three children, Michele, 11; Mike, 9, and Marshall, 7, romp to their hearts' delight while Mom and Dad relax in the cabana enjoying the fruits of a successful career in music.

A typical week's activity for Shorty was the seven-day period preceding *Down Beat's* interview. Monday he had a record date with a vocalist; he wrote four arrangements for that. The next four days were spent locked in his study, completing charts for his own big band date, *Chances Are - It Swings*, set for April release. Saturday Shorty spent in the studio, recording the album till the early morning hours.

On the day of rest, the trumpeter-arranger lounged around his home in a grey, terrycloth playsuit while wife and children visited relatives. Most of the afternoon he spent sprawled in the rumpus room watching a basketball game on one of three television sets in the house.

There is no question of *Will success spoil Shorty Rogers?* It hasn't — personally nor musically. While his backbreaking writing chores are accepted as a happy vocation, he enjoys more than ever, he says, playing trumpet or Flugelhorn.

"It's really a gas blowing now." He tugged at the short, curly beard, eyes twinkling. "I get the same feeling playing now as I used to get when I was real young. Today, when I get a club gig with the group, I feel like I'm back in high school when I play. It's my getting a chance to blow . . . a fresh feeling. Playing for enjoyment's sake, that's a groovy thing."

Shorty, who plays only on his own dates now, admits the tension and

clinical atmosphere of a recording date puts somewhat of a strain on his own playing.

"There's such a lot to think about," he explained. "You're concerned with the writing, balance, kicking off the tempos, and all the rest of it. But in spite of all the hassle, when you get your horn up and blow, it's a relief from all the other complications."

Rogers' records have enjoyed particular success on the Victor label, and the sales statistics account for his being the only jazz artist on the west coast under long term contract to the Little Dog.

Though in charge of Victor jazz recording on the coast, Shorty spreads his talents to encompass much writing in the pop field, too. He doesn't feel that this versatility will work to his detriment with fans and buyers of his jazz albums and cites the activity of arrangers such as Neal Hefti and Al Cohn to support his contention. Besides, he argues, his connection with non-jazz record production provides additional work for the many jazzmen he calls to do the pop sessions. "My using the jazz cats on these dates gives them a chance to prove to everybody that they're very good musicians who can handle any style music with ease," he stressed.

As the acknowledged first High Lama of modern jazz on the west coast, Rogers feels that if coast jazzmen are playing differently from

value and most important quality as a teacher is that " . . . he tries to teach the *technique* of writing. Just as a pianist works to develop his fingering, La Violette encourages his students to develop their personal writing technique. And within that lies the development of what you might call the 'inner technique' to be yourself and to express yourself."

As proof of the soundness of La Violette's method, Shorty cites the fact that none of those musicians who have studied under the white-haired maestro write alike.

Looking forward to touring Europe in the spring, Rogers said simply, "I'm a bug on the *National Geographic* and I'm dying to see some of those places I've been reading about." Originally, he said, the tour was planned for last October but the promoters, changing their minds, felt that the hornman would encounter better weather in six months.

One of Shorty's favorite enthusiasms is the husband of his sister, Eve, Red Norvo. During the Montrose date red-headed Norvo was relaxing on a chair by the piano, arm propped on the chairback and his little cap tilted over one eye. Watching him from the booth, Shorty grinned. "Look at Red. He looks like a cross between Hemingway and Burl Ives." Then, he added, "For all the years Red's been around, it's really great to see his records doing so well for Victor."



their brothers in the east " . . . it's not because of their more stable, domesticated lives, but because they're listening more . . . to *all* music."

"Jazz is constantly changing," he averred. "It's changing so rapidly that what's valid today might not be valid three weeks from now. So musicians have got to go on developing with it and, in turn, change the music to fit the time."

Shorty's efforts in this direction are due principally, he feels, to study under Dr. Wesley La Violette, Los Angeles teacher whose students include Red Norvo, Jim Hall, John Graas, and others.

To Rogers, La Violette's main

Shorty and Red are inveterate football fans. "When we go to a game together, Red is jumping up and down like a yo-yo, tearing his cap off his head, slapping it on again, yelling at the plays. And the cap is waving in the air like a flag. He's cute."

Of Bob Yorke, the RCA-Victor executive to whom Shorty is directly responsible, the trumpeter waxed eloquent. "He was the cat I did my first Victor albums for. Remember? He's a wonderful guy and a great friend to jazz musicians. Having him here is crazy for us because now he's in charge of everything. Yeah, it's a real break for jazz."



The session began at 10 p.m., with an harmonica note and a wave of Thielemans' right arm. It was a typically casual, shirtsleeves session.

The early takes brought smiles to Thielemans' face, as his own efforts meshed with those of the rhythm section.



# Time Out For Toots At Argo

It happened on a mid-winter Chicago evening. Jean (Toots) Thielemans, guitar and harmonica in hand, had a night off from his work with the George Shearing quintet. He spent the evening at Argo Records, recording part of an LP to be released in the spring.

Joining Thielemans for the date were Lafayette Leake, piano; Willie Dixon, bass, and Al Duncan, drums. Argo's Dave Usher was on hand to inspire and guide the participants.

Thielemans had recorded as a leader before, for Decca and Riverside. This session marked his debut simply with rhythm section for an entire LP. It was an opportunity he had awaited eagerly.

Covering the session for *Down Beat* was young Vytas Valaitis, an extremely able photographer now studying at Ohio university. Valaitis spent three hours observing, understanding, photographing the session. The layout and photos on these pages are the result of his efforts.



Bassist Willie Dixon watched and waited for his cue, poised for a strong entrance.

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From the control room, Usher observed the progress of the session. Here Thielemans warmed up with the rhythm section.



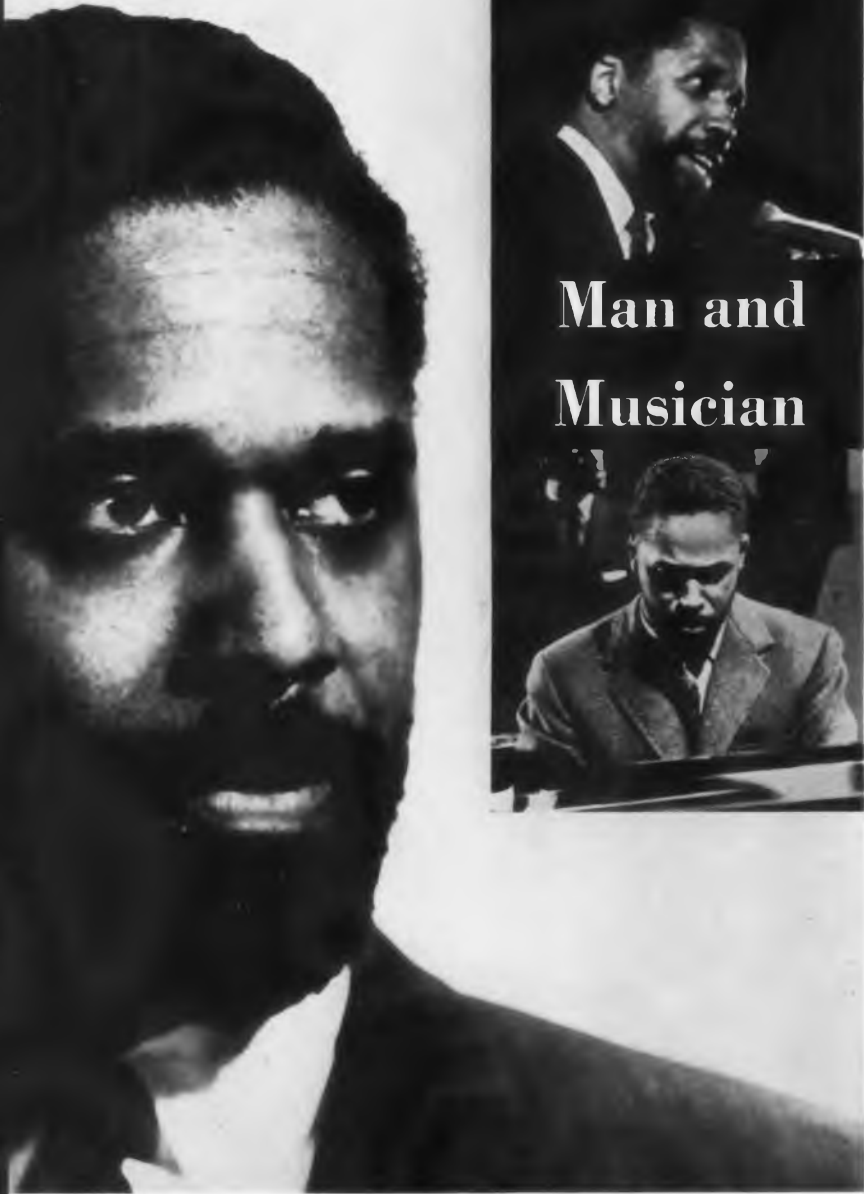
Usher listened studiously to a playback of a take, as Thielemans indicates dissatisfaction. Another take of the same tune followed.



A satisfying take brought a smile and a shout from Thielemans, as the session neared completion.



When the session ended, and the pressure evaporated, Thielemans dashed for the control room, to listen to playback of the entire three-hour effort. One segment of the LP was completed.



## John Lewis

## Man and Musician

By Ed Sachs

■ There was noise and confusion in the lobby of Chicago's Morrison hotel on a recent Friday afternoon, but no music.

A group of small town conventioners was checking out. Another, more urbane collection of badge wearers, was attempting to check in. The scene had some of the elements of Custer's Last Stand with bellboys, clerks and other hotel employees failing to effect a truce by serving both groups.

Through the door, in the mortician's uniform of the Modern Jazz Quartet, stepped arranger, composer, and pianist John Lewis, a pair of black and white shoes dangling from one hand.

He looked — at least to an observer perched behind a bogus plant in the lobby — as though he had just undergone an unpleasant and harrowing day. Dots of perspiration covered his face, and occasionally they would blend into little streams dipping into his beard. With his somewhat hesitant walk (*"John always seems to approach a mike as though it might fight back,"* one person close to the MJQ has observed), he skirted the battle, vanished into an elevator, and in a short while reappeared. He was smiling, calm, poised, and agreeable, eager for dinner and table talk (*"John is somewhat of a gourmet, in wines and beers as well as food but an ostentatious one,"* another follower of the MJQ commented).

The MJQ had been in rehearsal most of the afternoon, working on new material to be introduced at the then pending Monterey, Calif., jazz festival.

Lewis had been trying to get a new stand for Milt Jackson, and he had been toying with purchasing a small tuba for a work he plans to write. Any of these matters might have been the seeds of his earlier discontent, but he shrugged off discussion of whatever had troubled him. In an oblique reference to the problems of that day, he said, "The older I get, the more I realize that the musician doesn't run this whole show. God," and the Lewis shoulders moved in a shrug, "or someone does." And, he indicated, it was up to the musician to learn to adjust and anticipate the daily difficulties of getting the work done.

(*A New Yorker*, a person close to jazz, said of John, "If he were a woman, he'd always carry an extra pair of nylons for that one time

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there was a run in a stocking. Someone told me that on one tour he carried a hand warmer just in case one of the rooms he was to play didn't have enough heat.")

(In Chicago, an acquaintance of Lewis reported that John carried in his pocket a package of washcloths that cleaned hands without requiring water. Plus a packet of a half-dozen individually wrapped containers of hand lotion.)

An urbane, much-traveled man of 38, Lewis was born in LaGrange, Ill., a suburb of Chicago. He was moved to Albuquerque, N. M., when he was a few months old. His mother's family had lived in New Mexico for four generations. "They came out in a covered wagon," John said. "My grandfather had a hotel there. A big place with white walls . . . It was a pleasant place to grow up."

Music came early to him. "We were in the Kansas City orbit," he said. "And we heard the radio and we listened to records. I remember hearing the music of Lunceford, Hines, Henderson, Andy Kirk, and, yes, Goodman and Tommy Dorsey."

However, it was the music of Duke Ellington and such Ellington records as *Ko Ko*; *Conga Bravo*; *Sepia Panorama*, and *Jack the Bear* that had the greatest impact on the young Lewis. The man at dinner in Chicago said that what had influenced most the boy in New Mexico had been the fact that Ellington had achieved a role that was more than that of an entertainer, the pigeon-hole for most jazz musicians of that period. Ellington was accepted as a creative musical talent.

"Ellington had great stature in 1937 and 1938," Lewis emphasized, "and it made every Negro proud. Take me, for example, I am an American Negro. I'm proud of it, and I want to enhance the dignity of that position." (A man who knows much about Lewis and jazz, said of him, "John is quite free of the anti-white feeling that in smaller or larger parts is fairly prevalent among many Negro musicians. One reason may be that he ran into practically no race friction in New Mexico while he was growing up. Another is that by now, he is so internationalized, that he has experienced and enjoyed people and social contexts in many areas where race doesn't count.")

Lewis discussed many of his European experiences, for the MJQ has received constantly favorable critical and audience response overseas, but added, "This is the country

where I want to live, and I want to live in this kind of a democracy."

(Once again, outside views of Lewis: "He could be called a Social Democrat. His beliefs are somewhat like that of the British Labor party. He is much, much more politically informed than most jazzmen, than most people.")

"Did you know that the quartet gave a concert in Buffalo recently with Ellington and his band?" John asked. No, he hadn't talked at any length with Ellington. Perhaps, he indicated, too close contact might have marred the vision of the man he had had in New Mexico. Perhaps, he indicated, the time wasn't right.

"Concert stages are too big for our group," he volunteered on another subject. "And concerts are too short. That first number . . . well, if you get off to a bad start with that first number, you never seem to recover. And you never get a chance to play a number over. One time, and it's gone. Of course, night clubs aren't the answer either. They're noisy, and the acoustics are bad, and you always have the conflict between the music and the selling of drinks and food. And the clubs are expensive for the people who want to hear music.

"What would be nice is a small room, maybe holding 900 to 1,000 people, where jazz could be played without the liquor or food. A place where you'd pay a small entrance fee at the door and hear two or three concerts. In Sweden they have something like it in their folk parks where the music is not involved with all these other things."

The conversation turned to jazz used as background music for motion pictures, and Lewis speculated on whether this might prove to be a major outlet for jazzmen.

"Jazz hasn't been used yet to fill all of the needs of the motion picture," he said. "You haven't heard jazz used with love scenes or certain dramatic situations. There is an answer. Improvisation. Improvisation could be as tender or as dramatic as the scene demands."

John considered some of the difficulties facing the jazzmen and specifically some of the negative influences shaping his personality and behavior.

"Take Charlie Parker . . ." he said, and lapsed into a musing silence.

"Would there be a place in the MJQ for him if he were alive now?" he was asked. "Of course," he answered quickly. "The talent was



there . . . I don't sit in judgment of the man. Who knows what a man must do when the musical imagination starts to run thin, what stimulus is needed?"

He considered the question of whether he would take the same course of action some musicians have taken, claiming that they needed stimulants to restore musical imagination.

"I can't tell," he replied. "My imagination hasn't given out. I've no need for anything."

It was time for the first set at the Blue Note, and Lewis left, leaving most of his dinner unfinished. ("He isn't vain, but he worries about his weight; on one tour he carried barbells or something like that with him and exercised every morning," a professional Lewis-watcher has said.)

After the first set, Lewis was asked how the music had sounded to him.

"Good, good," he nodded. "It's hard to tell what happens sometimes. Sometimes we play well and sometimes we don't play quite so well. You have to figure out why it happens. And then we've just got to work it out. This is a group effort, you know. I hope the Modern Jazz Quarter just goes on and on. There could even be a different piano player if there was a need, but at the present time there is no need." He repeated the statement, adding, "It could go on without me, but I hope it just goes on and on."

(A well-known jazz commentator said of John, "He is fiercely honest. He was commissioned to do a work this summer, but he couldn't find time and played instead a new, rather slight piece he'd introduced in Europe. He could have palmed that or something else off as the commissioned work but instead returned the money.")

Chris Connor was sharing the bill with the MJQ, and Lewis listened to her set. "No," he said in answer to a question. "I see no point for a

vocalist ever joining the quartet. I enjoyed playing as an accompanist to Ella before the MJQ was formed. That was a very enjoyable part of my life. It was hard to leave her. Ella hates to see people leave."

The second set of the MJQ followed, and the Blue Note began to fill. The crowd was listening to the music, but the crowd noise was growing, too.

"Someone asked me if I thought the perfect life for a musician would be to be subsidized and not have to go on the road," Lewis said. "But I don't think that's the answer. As far as the composing and arranging, I never need to hear my music to know how it sounds. But, I like to go on the road. I enjoy this, I enjoy the challenge. You have to have the right preparation, of course. When I was young, even back in New Mexico, we could sit in with visiting musicians, but now, of course, you can't. Schools where musicians can work with professional musicians are the only answer. There a musician can get the advice and attention he needs.

"I was fortunate in attending a good school, the Manhattan school of music," said Lewis, a former student at the University of New Mexico, and now executive director of the School of Jazz at Lenox, Mass.

"When the MJQ was formed, I found that because of this schooling and training the other members leaned on me for certain things. This was good, of course. It meant that I was an instrument to be used and that's why I have certain responsibilities with the group. But it has proven the value of training for the musician."

A blonde asked Lewis if the group would play a number she had heard once on a television show. After much discussion, Lewis, smiling and very patient, decided that the number she wanted to hear was the *Golden Striker*.

"It gets down to this," he returned to the subject. "When you do what you want to do, you have to do some things you don't want to do. I'm single. I have few responsibilities. I go where I want to go and a long tour on the road is just part of the work. Our bassist, Percy Heath, is married, and I suppose these tours are difficult for him. I suppose that a lot of things that have happened to me have been easier because I was



single and didn't have a lot of responsibilities."

"Take Dizzy's band in 1946," he smiled and shook his head. "I had met Kenny Clarke in the service, and Kenny got me to do an arrangement for Dizzy when we got out. Dizzy liked it, and then after a while when Monk left, I took over the piano. Dizzy's band was such a good idea musically, but it was botched up by appearing in the wrong places . . . And there I sat at the piano and could see the whole thing happening, and I knew what was wrong, and I couldn't do a thing about it."

Of Clarke, a charter member of the MJQ, Lewis said, "A great musician."

Lewis thought again of the problems of the contemporary musician and said, "I don't know." He shook his head. "We've all got things to watch. Take me, I don't have any business sense. I know I don't handle business matters as well as I should. I don't take care of my money . . . And I get mad. It takes

me a long time to get mad, but when I do . . ."

*(Two views of the Lewis temper. An arranger: "I wish John would argue more. He doesn't commit himself too often in discussion. I get sort of tired of that Gandhi approach of his." A writer on jazz subjects: "I've never seen John lose his temper, but I've seen him get very angry. This almost invariably happens when something he is responsible for isn't going well, usually because someone along the line has goofed. He has a fierce sense of responsibility, and when this happens, he either makes it clear to the offender what his error was, or, if all is lost, he is apt to just leave. I remember he did this once during a panel discussion of music which he thought was getting out of hand.")*

"And the musician has to keep himself informed," Lewis continued. "There are a lot of other considerations. Faubus and China . . ." He was watching a middle-aged man in a bright blue suit who was getting noisy.

"And on beer," Lewis said, shaking his head. "How do they get that way just on beer?"

He began to look as tense and worried as he had when he had entered the Morrison lobby earlier in the day. The Lewis hands made sudden, abrupt little movements, and he said, "Oh, my, I hope we don't have trouble with him."

He was asked what he would do if the drunk became louder.

"I'll stand up and tell him to shut up," Lewis smiled, but his face remained tense. "I've done that before."

The MJQ began its last set with Lewis conscious of the drunk all during the first number. The drunk appeared to like the music and listened peacefully. The tension left the Lewis face, and the smile returned as he was free to concentrate on the music.

*Ed Sachs, who profiled John Lewis for Down Beat, is an active free lance writer. Living in Chicago with his wife and children, Sachs is constantly at work on fiction and non-fiction assignments. One of his short stories appears in Music '59, Down Beat's annual publication. Also, he currently is at work on two novels, one for possible Hollywood use.*

# music in review

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## recommended

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

### OSCAR BRAND

Vaudeville has perished, but its memory lingers. Assisting in this nostalgic battle is Oscar Brand, one of the most versatile folk singers. In *Give 'im the Hook* (Riverside Specialty Series 12-832), he explores a wide array of "songs that killed vaudeville."

Among them are *Oh, Don't Go Near the Lion's Cage Tonight*; *Mrs. Murphy's Chowder* (but not the familiar one); *The Syme The Whole World Over*; *Little Annie Rooney*; *The Bowery*; *The Band Played On*; *After the Ball*, and *Good Night, Ladies*.

Throughout, Brand is assisted by Robert Abramson, piano; Michael Cohen, banjo, and Bradford Spinney, percussion. Together, the quartet members manage to bring back the good old days for those who appreciate them. (D.G.)

### CHARLES BYRD

Charles Byrd, 33, has been studying the guitar for 23 years, including a period with Andres Segovia in 1954. He is an excellent classical guitarist and an active jazz guitarist as well, popular in Washington, D. C., jazz circles.

In *An Anthology of Music for Guitar—The Sixteenth Century* (Washington 411), Byrd performs music published in Spain between 1536 and 1576, music written for the vihuela, a guitar-like instrument. The works, transcribed by scholar-guitarist Emilio Pujol, include those of Valdeerrabano, Milan, Mudarra, Pisador, and DeNavarez.

Byrd plays fascinatingly, illuminating the already interesting compositions. He is, in every sense, intensely familiar with his instrument. His efforts here indicate this rewardingly. (D.G.)

### GIOVANNI GABRIELI

The work of Giovanni Gabrieli, a 16th (and early 17th) century Venetian composer and organist at St. Mark's, is among the most genuinely thrilling of liturgical literature.

In *Processional and Ceremonial Music* (Vanguard Stereo Lab BGS-5004), the choir and orchestra of the Gabrieli festival, conducted by Edmond Appia, perform several of Gabrieli's most forceful works. Passionate, fascinating church music, all of the selections included are performed vigorously. The recording, in sensible stereo, is brilliant, bringing the Renaissance-Baroque era to life meaningfully.

The cover, a reproduction of Gentile Bellini's painting, *Procession in St. Mark's Square*, is precisely appropriate. In fact, this entire package is a valuable addition to any record library. (D.G.)

### MINNEAPOLIS SYMPHONY ORCHESTRA

Stereo makes sense when it's used intelligently. One example of the astute use of stereo techniques is contained on a recent Mercury LP, *The Minneapolis Symphony*, conducted by Antal Dorati, performing Offenbach's *Gaite Parisienne* and Strauss' *Graduation Ball*.

The orchestra works over these two war-horses with little complacency, and the stereo equipment does its work quite well. The net result is an LP of light, but enjoyable, music — heightened by the strength of stereo. This is an excellent buy for stereo owners who are tired of ping-pong games or railroad trains. (D.C.)

### CARLOS MONTOYA

RCA Victor set up recording equipment in Madrid in March, 1958, and emerged with a *You Are There* Flamenco LP, *Flamenco Festival* (RCA Victor LPM 1713).

Featuring guitarist Carlos Montoya and his Flamenco group, the LP is rich with the rhythmic adventures and warm emotion so much a part of Flamenco. Assisting Montoya are singers Felipe el DeTriana, Emilia DeCordoba, Pepe el Poli, Adela Escudero, and Tere Maya; guitarist Pepe Bandajoz; dancers Juanele Maya, Tere Maya, Rosita Montoya, Paquito Maya, and Salome DeCordoba.

There's plenty of action and earthy sound throughout for Flamenco aficionados. And Montoya is one of the great guitarists. Hear this. Now. (D.G.)

### CHET ROBLE

An ingratiating voice and a pleasant, relaxed style are Roble's chief assets. He shows them to advantage on *Chet Chats* (Argo LP 616), an unpretentious, often witty collection of Roble's vocals and piano accompaniment. Among the tracks are quite personal versions of *Sugar*; *Easy Living*; *L'il Augie Is a Natural Man*; *Judy*, and an amusing *First Baseball Game*. (D.C.)

### BOBBY SHORT

Bobby here presents another fine collection of tunes in a swinging mood, titled *Sing Me A Swing Song* (Atlantic 1285). Among the seldom-heard tunes: *It's Bad For Me*; *How Can You Forget?*; *Some Fine Day*; *Duke and Strayhorn's I'm Checkin' Out*; *Goodbye*; *Ebony Rhapsody*; *Rock In My Bed*, and *For No Rhyme Or Reason*. Backing is appropriately swinging, with medium-sized groups including such as Bernie Glow, Nick Travis, Joe Wilder, Don Elliott, Barry Galbraith, Warren Covington, Urbie Green; and with writing by Phil Moore. A very happy record. (D.C.)

### SHIRLEY TEMPLE

More than almost any one the whacky '30s were best personified by Shirley Temple and picture after picture with her dancing and singing and dimples. Perhaps the middle class was not so sophisticated then, or maybe the depression made people want to believe in fairland, or perhaps gobs of both were combined with her undeniable charm to make her a household name.

At any rate, *Shirley Temple's Hits* (20th Century Fox 3006) brings back 19 of her songs, pulled from the soundtracks of such pictures as *Bright Eyes*; *The Littlest Rebel*; *Poor Little Rich Girl*; *Captain January*; *Curly Top*; *Stowaway*. The songs include *Good Ship Lollipop*; *Polly-Wolly-Doodle*; *At the Codjish Ball*; *Oh, My Goodness*; *Animal Crackers in My Soup* (who else could dare rhyme "I stuff my tummy like a goop" with that title?); and *That's What I Want for Christmas*.

These are the performances that made a nation laugh and cry. The sound is remarkably good, and if you remember seeing these pictures the first time around, the set will make you suddenly feel like an elder statesman. Your children ought to dig it, too. (D.C.)

### CLARA WARD GOSPEL SINGERS

The tumultuous excitement of a swinging gospel recital is hard to beat for a raw emotional kick. In this *Gospel Concert* (Dot 3138), recorded at New York's Town Hall, Clara Ward and her singers almost swing out onto the sidewalk as they romp through songs such as the opening *Didn't It Rain?* and the wildly exciting closer, *The Old Landmark*.

Somewhere in the midst of the ruckus there's an organ, a piano, and a guitar in addition to the tambourines of the singers. Solely on the basis of competition against the awesome power of the massed voices, the guitarist comes off best. But his presence there is a bit of a puzzle; there's no need at all for any instrumental accompaniment other than, say, the organ.

For this reviewer the high spot of the concert is a moving *Sometimes I Feel Like a Motherless Child*, accompanied only by Herman Stevens' organ. If any piece of music may be described as "spiritual experience," this surely is it.

On the liner, writer Dick Gehman notes that on *Wonderful Feelin'* and *Packin' Up*, Milt Hinton and Osie Johnson sat in on bass and drums. Swingers though they assuredly are, it would be quite impossible for them not to swing with this volcanic vocal ensemble. (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.

### Joe Albany

**THE RIGHT COMBINATION**—Riverside 12-270: *Daahoud*; *Angel Eyes*; *I Love You*; *Body and Soul*; *It's You or No One*; *All the Things You Are*; *The Nearness of You*.

Personnel: Albany, piano; Warne Marsh, tenor; Bob Whitlock, bass; unidentified drums.

Rating: ★★★★★

Albany is a jazz legend the way some jazz legends are made. He has a great reputation among the musicians who have heard him ("Bird's second favorite pianist", etc.); he has made few records (four sides with Lester Young and two on a Georgie Auld big band date in the mid-'40s), and he apparently has no eyes for public following or success. These recordings were made at a rehearsal in the studio of engineer Ralph Garretson in Long Beach (Albany works in the L.A. area—when he works), and it is even possible that Albany didn't know they were being made.

The balance is not good, lots of editing was done—(*Body and Soul* starts at the bridge, *Daahoud* as Marsh is playing a note, etc.), there is a bit of noise, a muffled sound. Never mind, the music can be heard and it is music to hear.

The playing is relaxed, there are no really "up" tempos, and the musicians let their imagination flow easily. A lot of what happens is, of course, a matter of

"trying things out" (much of *I Love You* is that I think). Some of the things tried don't lead to much, but they are never dull and there is no faking or bluffing.

Albany has an exceptional imagination; he is seldom at a loss for ideas. The liner speaks of his "sense of texture," which is excellent. One constantly has the feeling that an instrument is being played beautifully full, not that two separate hands are making related parts on a keyboard. As *Body and Soul* especially makes clear, in this full texture and in care with voicings, Teddy Wilson is an important influence. And Albany is obviously not the least interested in the kind of hipness that pre-determines what kinds of things a "modern" pianist is supposed to play. He accompanies Marsh briefly on *Daahoud* with a riff that was trite 15 years ago and with a touch of stride. And on *Angel Eyes* he comes very close to rhapsodizing piano without falling into any bathetic trap. All of this he holds together and makes work as Joe Albany. Finally, it is particularly interesting to see a style obviously formed in the middle and late '40s and obviously mature, occasionally entering the rhythmic and harmonic territories of more recent developments we might associate with Monk, Evans, and Solal.

Marsh's temperament fits well and I think he plays with more sureness and firmness than his most recent recordings have shown. And when, like Albany, he is trying something out, he is trying something out, not losing his way or searching around for an idea. *Hear Body and Soul*.

Interesting, enlightening, and rewarding music, and a rare chance to hear improvisation taking place for its own sake rather than for microphones, polls, or somebody's beer license. (M.W.)

### Dave Brubeck

**JAZZ IMPRESSIONS OF EURASIA**—CL 1251: *Nomad*, *Brandenburg Gate*; *The Golden Horn*; *Thank You*; *Marble Arch*; *Calcutta Blues*. Personnel: Brubeck, piano; Paul Desmond, alto; Joe Benamin, bass; Joe Morello, drums.

Rating: ★★½

Probably Brubeck's great popularity is not too hard to understand. His playing has a "nice guy" quality that many people would be pleased to have around the house. So, he becomes an acquaintance with a talent he handles with a warm modesty and friendliness. It would be foolishness to accuse him of any deliberate effort to cheer people up with blandness or superficial reassurance. He projects what he projects with complete honesty, and what he projects seems neither disturbing nor falsely reassuring. It is, well, it is genuinely nice. And it is good to hear that such niceness can be real; hearing Brubeck one can't doubt that it is real. The fact that art may have different purposes may be beside the point.

In general, and especially on this set, one can't avoid the question of his swing. A lot of what he plays in person nowadays is very infectious rhythmically (yes, I agree, Joe Morello is largely responsible), but not much of what he plays here. *Nomad* has some of the counter-rhythmic pounding that used to characterize so much of his work. In it, the placement, accentuation, and shading of the notes doesn't make them swing. He begins to swing on *Horn* and very soon abandons it. On *Arch* he again opens with swinging (if not very original) phrases and abandons again. There is a section later in *Arch* of apparently written, Baroque-like "fours": Desmond places his notes with swing, Brubeck doesn't. Morello and Benjamin swing no matter what happens.

But this could perfectly well be good music, swing or no swing. Is it? *Thank you* is a kind of rambling "in the style of Chopin" (with a dash of Borodin) that I believe a well-trained vaudeville-cocktail pianist might do better and more interestingly—assuming such things are worth doing. And I think that a student of Baroque music with a talent for improvising might easily come up with a better light pastiche than *Gate*. *Blues* is his best track: as light, unpretentious piano playing, one could hardly argue with it, and to point out that a "crude" ginnill blues man in 1929 might make more meaningful music would be mere churlishness. Furthermore, Brubeck is there less hampered by the unusual time signature than Desmond seems to have been. But Desmond wants to swing.

Desmond's other improvisations are another matter. Besides having his kind of swing they are musically interesting and show a melodic imagination that is rare. He is especially good on *Nomad* and his

## 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, *Jumpin' With Jonah* (Capitol 1039)
3. Dave Brubeck, *In Europe* (Columbia 1168)
4. Jonah Jones, *Swingin' On Broadway* (Capitol 963)
5. Miles Davis, *Miles Ahead* (Columbia 1041)
6. Dakota Staton, *Dynamic!* (Capitol 1054)
7. Count Basie, *Basie Plays Hefti* ((Roulette 52011)
8. George Shearing, *Burnished Brass* (Capitol 1038)
9. Jonah Jones, *Muted Jazz* (Capitol 839)
10. Shelly Manne and His Friends, *My Fair Lady* (Contemporary 3527)
11. Erroll Garner, *Paris Impressions* (Columbia 219)
12. Duke Ellington, *Black, Brown and Beige* (Columbia 1162)
13. Andre Previn and His Pals, *Gigi* (Contemporary 3548)
14. Modern Jazz Quartet, *No Sun in Venice* (Atlantic 1284)
15. Erroll Garner, *Concert by the Sea* (Columbia 883)
16. Ray Charles - Milt Jackson, *Soul Brothers* (Atlantic 1279)
17. Count Basie, *Basie* (Roulette 52003)
18. Andre Previn and His Pals, *Pal Joey* (Contemporary 3543)
19. John Coltrane, *Blue Train* (Blue Note 1577)
20. Ella Fitzgerald, *Cole Porter Song Book* (Verve 4001)



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stop-time breaks on *Arch* are commendable. Desmond seems to be able to have it both ways. If you don't listen, you might think his work is as blandly pleasant as anyone's. But very soon, without shouting, he is making you listen. Then you hear something. (M.W.)

**Duke Ellington**

**NEWPORT 1958—Columbia 1245: *Just Scratchin' the Surface; El Gato; Happy Reunion; Multicolored Blue; Princess Blue; Jazz Festival Jazz; Mr. Gentle and Mr. Cool; Juniflip; Prima Para Dabla; Hi Fi Fo Fam.***

Personnel: Ellington, piano; Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney, reeds; Ray Nance, Cat Anderson, Shorty Baker, Clark Terry, trumpets; Britt Woodman, John Sanders, Quentin Jackson, trombones; Jimmy Woode, bass; Sam Woodyard, drums; Ozzie Bailey, vocal on *Multicolored*. Gerry Mulligan, guest artist on *Prima*.

Rating: ★★ ★

Though it has its moments of light-fingered artistry, this record is not, alas, an important Ellington album. It is, however, the sum of the band's performance at the Newport jazz festival last July when the Duke and his men played under reportedly trying circumstances.

Yet, the actual execution of all the pieces is first rate. It is in the quality of the music performed that disappointment lies. Only *Multicolored* approaches the spirit of Ellingtonia, and that is a rather pallid example of Billy Strayhorn's great ability as contributor to the legend.

*Scratchin'* is aptly titled, having more the texture of Basie than Duke in terms of compositional effect. *El Gato* is a vehicle for the powerfully superficial Anderson, who, along with the other trumpeters in four-bar turns, tries to generate a Latin-flavored explosion that turns out to be merely brilliant flash.

*Multicolored* is characterized by a rather sugary Bailey vocal and a long, excellent Hodges blues solo. *Princess*, for all its dedication to the comely tenant of Buckingham Palace, is merely the blues dressed in tulle. Still, Woodman (despite the pointless down-smear at the close of his solo) and Hamilton are heard in good solos. The third track, *Reunion*, is simply Gonsalves and rhythm section in a very pleasant tenor piece, prettily played, which the audience received enthusiastically.

*Festival*, which opens the second side, has some good Terry and Gonsalves but is quite trivial writing. And the hoked up "hot jazz" section may have been fun for Jackson, Nance, and Procope but appears pretty nebulous on record.

*Mr. Gentle*, a colloquy between Baker's muted trumpet and Nance's fiddle, is most charming and imaginative. To these ears it is the freshest thing on the record and was written by Baker. *Juniflip* is an up-tempo jumper featuring the very fine, loppish fluegelhorn of Terry and some concerted ensemble playing.

*Prima* has Carney and Mulligan blowing a rather ponderous routine in which little of interest happens, and *Hi Fi* is a long and very fancy drum solo.

Though the pieces presented at Newport were not as "important" as most earlier Ellingtonia, the fact remains that Duke's is the only band today playing music of an order that is uniquely reflective of its director's personality, attitudes, and temperament. And Duke is a musician of many fascinating moods. Take him or leave him. (J.A.T.)

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Art Blakey needs no introduction. One of jazz's greatest personalities, he is in a class by himself. Art and his new band—Lee Morgan, Benny Golson, Bobby Timmons, Jymie Merritt—have just returned from a highly successful tour of Europe. Here is their first album: *Moonin'*, *Blue March*, *The Drum*, *Thunder Suite*, *Along Came Betty*, *Are You Real*, *Come Rain Or Come Shine*.

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## Tiny Grimes

**CALLIN' THE BLUES**—Prestige 7144: *Callin' the Blues*; *Blue Tiny*; *Grimes' Times*; *Airmail Special*.

Personnel: Grimes, guitar; Eddie (Lockjaw) Davis, tenor; J. C. Higginbotham, trombone; Ray Bryant, piano; Wendell Marshall, bass; Ossie Johnson, drums.

Rating: ★★ ★

Notwithstanding the fact that youngsters of our rock 'n' roll generation who might pick up this album by mistake will probably ask, "Callin' the blues what?" There is much within its grooves that ought to strike a response within their teenage breasts. This is due to something we have begun to term "the influence of rock 'n' roll for the advancement of good jazz," or something like that. But any teenager who is moved so far as to sample the title track is bound to dig that afterbeat and the dirty sound of Tiny's guitar. He may even buy it.

This is mostly unabashed, unrefined blues of the old style. The most modern of the soloists is pianist Bryant but he doesn't let those "newer concepts" get in his way too much. *Blue* is a slow, low-down ramble; *Grimes'* is fast boogie-woogie with Tiny picking hell-for-leather while Marshall and Johnson lay down a swinging four-four beneath him. Davis blows robustly on this as on the others, but it is Higgy who steals the show with a solo that ought to open the eyes of many who think Bill Harris came up with his style by accident.

*Special* is a fast run-through of Hampton's anthem with Higgy, Davis and Bryant in good solos.

This album is not for Cool-ies, perhaps, but blues fans should dig it. (J.A.T.)

## Becky Hall

**A TRIBUTE TO BESSIE SMITH**—Ampco ALP-324: *Lectric Chair*; *After You've Gone*; *Down and Out*; *Whisper Daddy*; *It's Your Turn*; *Spirit Blues*; *Lost Your Head*; *Empty Bed Blues*; *Back Water*; *Preachin' the Blues*.

Personnel: Miss Hall, vocal, with unidentified accompaniment.

Rating: ★

At late entry in what is surely one of the strangest sweepstakes in the history of the record business.

Both *Whisper* and *Your Turn* are ringers and both show what kind of singer Miss Hall is. The former is a medium, the latter a slow blues in the big-band style of the '30s and both shouted in that style, but with a lot of almost blatant melodrama. None of the Bessie Smith numbers get away without some of that kind of mannered self-dramatization. The contrast to the way Bessie handled these same things is as deep a tribute to her artistry as one could imagine.

Some of the charts (*Lost Your Head*, for one) are good big-swing-band-style writing, and that on *Spirit* has a nicely restrained wit. I might guess who some of these players are, but a trumpeter and tenor player should be complimented on solos at any rate.

There are only 10 tracks here; there is no composer credit given anywhere on liner or label; and a price-tag reads \$3.98. (M.W.)

## J. C. Heard

**THIS IS ME, J.C.**—Argo LP-633: *For You My Love*; *Coasting with J. C.*; *Nightingale*; *Heard the Word*; *Cuban Chant*; *Blues for Sale*; *Idaho*.

Personnel: Heard, drums (conga and timbales on Tracks 1, 3, 5), vocals on Tracks 1, 3, 6; Frank Weas, tenor, alto (and flute, Track 3); Joe Newman, trumpet; Bennie Powell, trombone; Charley Fowlkes, baritone; Ronnell Bright, piano; John-

nie Pate ("Pat Johns"), bass; Dave Head, drums. (Tracks 1, 3, 5).

Rating: ★★ 1/2

Heard seems to have tried almost everything here. He does some respectable jump blues singing on *For You* and *Blues for Sale*, and on a ballad in *Nightingale* (for which someone lifted an intro pretty directly from the Neal Hefti-Charlie Parker *Repetition*). *Cuban Chant* is out of Gillespie's *Cubano Be* via Art Blakey's *Ya Ya*.

The other tracks are more to the point and an exceptional point it is. The fine, even, swinging "four" of Heard's brushwork on *Coasting*, the steadiness of his cymbals plus snare accents on *Idaho* and *Heard* (the latter with a solo that makes up for what it may lack in imagination with clean articulation), and he certainly swings the Cuban percussion when he uses it.

Heard has managed to retain all the warmth, evenness, and swing of the drum style of the late '30s, incorporating just enough modifications from subsequent styles not to produce a hash or lose his identity. And, even if one had some reservations about his volume, his work might serve as a model of professionalism and rare sureness of effect.

Weas (on alto) and Newman contribute good solos on *Heard*, but the full title of that piece might apply to some of the solos on some of the other tracks. (M.W.)

## Woody Herman

**THE HERD RIDES AGAIN . . . IN STEREO**—Everest SDBR-1003: *Northwest Passage*; *Caldonia*; *Wildroot*; *The Good Earth*; *Blowin' Up a Storm*; *It's Coolin' Time*; *I Cover the Waterfront*; *Crazy Rhythm*; *Sinbad the Sailor*; *Fire Island*; *Black Orchid*; *Bijou*.

Personnel: Woody Herman, leader, clarinet, and alto; Sam Marowitz, Al Cohn, Sam Donahue, Paul Quinichette, Danny Bank, reeds; Ernie Royal, Benjie Glow, Al Stewart, Nick Travis, Irving Markowitz (Burt Collins and Bernie Privin replace Glow and Travis on unspecified tracks), trumpets; Bob Brookmeyer, Frank Rehak, Billy Byers, trombones; Nat Pierce, piano; Billy Bauer, guitar; Chubby Jackson, bass; Don Lamond, drums.

Rating: ★★ ★★

This mixture of Herman alumni and compatible souls, headed by Woody, produces one of the BIGGEST sounds yet heard in stereo.

Although the band is a bit ragged in parts, the characteristic spirit of Herman bands is there and it's an exciting thing to behold. Memories of the first Herd illuminate the scene, as the band charges through the familiar material by Neal Hefti, Woody, Al Cohn, Ralph Burns, and Johnny Mandel.

The solos, most of them very brief, are of a generally high quality. And there is an abundance of solo space, for Pierce, Woody, Donahue, Cohn, Brookmeyer, Byers, Royal, Travis, Markowitz, Rehak, Quinichette, and Bauer. Brookmeyer, filling Bill Harris' chair on *Bijou*, does so with originality and authority.

This band retains the individual sound of the first Herd. It's an exuberantly flag-waving outfit and a joy to hear in this era of big band sameness. The writing is as fresh now as it was when it inspired the original Herd.

If Woody had this band today, he wouldn't have to work with a small group. And the jazz public would benefit. (D.G.)

## Barney Kessel

**THE POLL WINNERS RIDE AGAIN**—Cap temporary C 3556: *Be Diddle Dee Do*; *Folery*

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*Spring is Here; The Surrey With the Fringe on Top; Custard Puff; When the Red Red Robin Comes Bub Bob Bobbin' Along; Foreign Intrigue; Angel Eyes; The Merry Go Round Broke Down.*  
Personnel: Kessel, guitar; Ray Brown, bass; Shelly Manne, drums.

Rating: ★★★★★

In discussing the members of this elite trio in the liner notes for this album, Contemporary's Les Koenig states, "Each is not only an acknowledged master of his instrument, but also a versatile and experienced ensemble player. There is an un-self-consciousness about each as a performer which enables him to be himself. He retains his identity, and at the same time helps enhance the identities of the others."

There is an atmosphere of total improvisation here; no written arrangements were used. Yet a uniformly high level is maintained.

As Manne notes in the album notes, "You know the minute you do something, they (Barney and Ray) are going to be aware of it, and pick it up and make something out of it."

It is this spontaneous interaction that makes this LP a delight.

There are extended solos and vital, meaningful contributions by each member. Taste, originality, artistry, and unity are some of the elements which elevate this LP among most being sold today. There is little technique for its own sake.

Two tracks, *Deedle* and *Custard*, are blues-based; the blues knowledge of the trio makes them fascinating. *Volare* is melodic and charming; it could be, of all things, a successful jazz single. *Spring* is appropriately balladic, as is *Angel*. *Merry* is a witty frolic at up-tempo, indicating how a creative group can illuminate essentially trite material.

This LP is a follow-up to the original *Poll Winners* LP (Contemporary 3535), which received ★★★★★, too, when reviewed in *Down Beat* early in '58. It is in keeping with the atmosphere of the first volume. For the infinite abilities of the members of this trio, it is wholeheartedly recommended. (D.G.)

**Yusef Lateef**

YUSEF AT CRANBROOK—Argo 634: *Morning; Brazil; Let Every Soul Say Amen; Woody'n You.*

Personnel: Lateef, tenor; Bute, percussion, argol; Frank Morelli, baritone; Terry Pollard, piano; William Austin, bass and reeb; Frank Gent, drums and percussion.

Rating: ★★½

When Lateef was William Evans and played with Dizzy Gillespie, he was exposed to an effort to enrich jazz with Afro-Cuban rhythms. Whatever was said then, it now seems clear that the presence of Chano Pozo in that band was an added (perhaps inspirational) "effect" that made little intrinsic difference in the way the music was played. More important was something that Dizzy had already done to his own style: he had absorbed a lot from "Latin" trumpeters. He had also done what those trumpeters had done before and what jazzmen had done before: he had reformed rhythmic patterns into melodies. And, after all, in just such acts as that lies much of what jazz has achieved as a music.

Lateef is interested in Near Eastern music, in its rhythms and in its scales and melodic patterns. The latter are apt to sound more exotic than interesting at first,

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★★★★★—*Down Beat*

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but either might enrich jazz, and I have heard Near Eastern improvisational music that was close enough to blues but different enough so that the possibilities for fruitful exchange seemed great.

What are the results of this effort so far? *Morning* seems the most ambitious piece. But it is actually a 16 bar blues of a kind old as the hills, also the basis for dozens of pop tunes in the '20s, recently reintroduced by Silver, Adderley, and Hawkins on records. The Eastern-ish rhythms are kept going throughout. I cannot tell you whether or not they are authentic, but I can tell you that the musicians seem to have made a slight and immediate adjustment in their metres and proceeded as usual to play 16-bar blues choruses with a lot of real and communicated feeling.

*Woody'n You* is simply a straight jazz performance, introduced and followed by a percussive interlude and cadenza, long enough, I think, to pall. The other two tracks are brief and apparently largely preset. *Brazil* reorganizes a pop tune over percussion, and not very strikingly. *Amen* is out of tempo and very movingly played.

The improvisations? Good enough mostly. Lateef plays well but not very originally (one of his favorite runs is also one of Illinois Jacquet's and is all over *Woody'n You*) and he was not showing much variety in harmony or line. Morelli seems to have good mobility. For ideas and melodies, Terry Pollard (not too well recorded but this was a public concert) makes it. (M.W.)

**Dee Lawson**

"ROUND MIDNIGHT — Roulette R-52017: *'Round Midnight*; *Unforgettable*; *In Other Words*; *All Day Sunday*; *If the Moon Turns Green*; *Bewitched*; *You Stepped Out of a Dream*; *A Ballad at 5 A.M.*; *You Can't Hardly Get Them No More*; *Lost Within a Dream*; *It Was Nice While the Money Rolled In*; *Mountain Greenery*.

Personnel: Miss Lawson, vocals; Doc Severinsen, trumpet; Jimmy Cleveland, trombone; Al Klink, tenor; Artie Baker, bass clarinet; Steve Uliano, piano; Eddie Sefranski, bass; Howard Collins, guitar; Willie Rodriguez, drums; Don Lamond, drums and vibes (Track 1 only).

Rating: ★★½

"Dee Lawson is a new voice, a voice with a flair for the dramatic, the strange, the exotic. It is a voice you won't easily forget, for Dee Lawson exudes a haunting quality, a whispering passion that lodges in the innermost recesses of your brain and stays there," the liner notes for this LP state.

Miss Lawson's debut LP is less hypnotic than all that.

But it isn't as much a fiasco or failure as some of the "first" LPs.

Miss Lawson is out of the O'Day-Christy-Connor mold. She sings with little originality, apart from that tradition, but manages to sing inoffensively within it.

Generally, she has less intonation difficulty than many of her compatriots, although *Ballad* wouldn't be evidence for that statement. At times, there are indications that she understands what she's singing, a step forward these days.

There is hope for her; on a few tracks she indicates that she can wander from the norms of the cult. But she must shatter the mold that tends to envelop her if she is to attain any individuality.

The notes refer to drummer Don Lomond. I wonder if he's any relative to Loch, the piper who worked with Basie for three weeks in 1938? (D.G.)

**Phineas Newborn**

FABULOUS PHINEAS — RCA Victor Stereo LSP 1873: *Sweet Lorraine*; *What's New*; *Lamela*; *45-degree Angle*; *No Moon At All*; *I'll Remember April*; *Cherokee*; *Back Home*.

Personnel: Newborn, piano; Calvin Newborn, guitar; George Joyner, bass; Denzil Best, drums.

Rating: ★★½

What is it that prevents obvious talent from maturing?

The hectic, competitive nature of the music business? The damaging bluntness of critics? The fads and fashions of jazz? An inability to assert one's self despite these obstructions?

Phineas Newborn, with impressive technical ability and unlimited potential, has been faced with a series of obstacles. This LP, recorded in early 1958, indicates that at that time he hadn't yet overcome them.

His approach is as pianistic, and commendably so, as ever. There is a stiffness, a hesitancy, here that mars his performance. The technical equipment exists and is vividly apparent. But he continues to search for a way to use it individualistically.

Brother Calvin isn't much help, but Joyner and Best support tastefully.

Two tracks, *Moon* and *Home*, come close to the individualism Newborn seeks. The rest are cluttered by devices and heavy-handed lyricism. Gargueresque effects creep in, too.

Despite the flaws apparent here, I must encourage Newborn. He has obvious talent. I hope he continues to pursue the elusive goal. (D.G.)

**Harry Arnold-Quincy Jones**

HARRY ARNOLD PLUS BIG BAND PLUS QUINCY JONES — JAZZ — EmArcy 36139: *Quincy's Home Again*; *The Midnight Sun Never Sets*; *Cherokee*; *Count 'em*; *Brief Encounter*; *Room 603*; *Kinda Blues*; *Meet Benny Bailey*; *Doodlin'*.

Personnel: Arnold, leader; Sixten Eriksson, Weino Renlid, Bengt-Arne Wallin, Arnold Johansson, Benny Bailey (Tracks 8 and 9 only), trumpets; Ake Persson, Andreas Skjolk, George Vernon, Gordon Ohlsson, trombones; Arne Donnerus, Rolf Backman, Bjarne Nerem, Rolf Blomquist, Rune Falk, saxes; Bengt Hallberg, piano; Lars Pettersson, bass; Egil Johanson, drums. On Tracks 3, 5, and 7—Carl Henrik Noren replaces Blomquist; Johnny Ekh replaces Falk; Simon Brehm replaces Pettersson; Rolf Berg, guitar, is added.

Rating: ★★★★★

Recorded in Stockholm in March and April, 1958, this material originally was on the Swedish Metronome label. EmArcy's Jack Tracy, realizing the value of this, had it issued here.

Quincy Jones contributed three originals, several arrangements, and apparently supervised the date. His touch is evident.

The band itself is a disciplined one, like several of the European jazz bands. It has several key soloists, including Persson, Wallin, Donnerus, and Hallberg. There is an overall high level of solo strength. This is a band conditioned to dynamics and precision, yet a band capable of fervent performance.

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A lovely ballad by Jones and French singer Henri Salvador, *Midnight*, featuring Domnerus on alto. A Basicish Jones original, *Count 'em*, with an appropriate, muted solo by Wallin. Arnold's *Encounter*, for the alts of Domnerus and Backman. Horace Silver's *608*, excitingly arranged by Jones. Arnold's Basic-influenced *Blues*, with a series of attractive solos by Persson, Hallberg, Nereim, and Blomquist. *Benny Bailey*, by Jones, spotlighting the trumpeter, a teammate of Jones' in the Lionel Hampton trumpet section. Jones' arrangement of Silver's *Doodlin'* is a relaxed delight.

This is a splendid band. With a diversified book and this personnel roster it would play an important role in the development of jazz on an international level.

Why not bring it to Newport? (D.G.)

**Stan Kenton**

**LUSH INTERLUDE**—Capitol T1130: *Interlude; Collaboration; Opus in Pastels; A Theme for My Lady; Artistry in Balero; Concerto to End All Concertos; Machito; Theme to the West; Lush Waltz.*

Personnel: Kenton, piano and leader; Milt Bernhart, Kent Larsen, Jim Amlotte, Bob Fitzpatrick, Kenny Shroyer, trombones; George Spelvin, flute; Laurindo Almeida, guitar; Red Mitchell, Joe Mondragon, Don Bagley, bass (no tracks specified); Shelly Manne, Larry Bunker, Frank Flynn, drums (no tracks specified); plus a string section.

Rating: ★★½

The alluring aspect of Stan Kenton's music is that his individualistic efforts often defy classification. This means that listeners must devote some thought to his work.

This latest chapter is no exception, although it is less successful than past Kenton ventures. Here, Pete Rugolo has orchestrated, for trombones, strings, and rhythm section, material from the Kenton library, much of which Rugolo originally composed.

There are few solos and an abundance of weaving string lines. The strings carry the load throughout, which lends a sameness to many of the tracks, a sameness which wasn't present originally. Although the strings are slickly handled, there is a studied air in many places that exists apart from the improvisational zest of the Kenton band.

Much of the content is strikingly melodic, indicating, at least to me, that there is material for many jazz groups in the Kenton book. Although this isn't a set for the hard boppers, the melodic worth of the compositions makes it of interest. (D.G.)

**Washington-Gibbs**

**NEWPORT '58**—EmArcy 36141: *Lover, Come Back to Me; Back Water Blues; Crazy Love; All of Me; Backstage Blues; Julie and Jake.*

Personnel: Dinah Washington, vocals; Blue Mitchell, trumpet; Melba Liston, trombone; Harold Ousley, tenor; Sahib Shihab, baritone; Wynton Kelly, piano; Harold West, bass; Max Roach, drums (Tracks 1, 2, 3); Terry Gibbs, vibes; Don Elliott, mellophone and vibes; Urbie Green, trombone; Kelly, West, and Roach (Tracks 5, 6). Miss Washington with Gibbs' group on *All of Me*.

Rating: ★★½

Assuredly, this is Dinah's record. On the final (Sunday) night of Newport '58 the wailing one was in great voice with spirits to match. *Lover* is a fast belter with some



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fine Kelly piano; *Back Water* is the most impressive track on the record with the singer paying deep tribute to Bessie Smith in most moving fashion.

*Crazy* is a distinct bringdown after the magnificent blues, being a not especially distinguished sample of Dee's ballad style, but things pick up again on *All of Me* (which actually was the set's final number) as Dinah pours it on in that molten manner of hers.

As might be expected, the rhythm section is powerfully propulsive with Roach the principal stimulant. He gets so stimulating at times, however, that he tends to overpower. This is particularly noticeable on the second side, which consists of a pretty wild session, high on obvious excitement but rather low on musical accomplishment. The rating is for Dinah's great performance. (J.A.T.)

### Randy Weston

**LITTLE NILES**—United Artists 4011: *Earth Birth; Little Susan; Nice Ice; Little Niles; Pam's Waltz; Babe's Blues; Let's Climb a Hill.*

Personnel: Weston, piano; Johnny Griffin, tenor; Ray Copeland (replaced by Idrees Sulieman on Track 6 only), trumpet; Melba Liston, trombone; George Joyner, bass; Charlie Persip, drums.

Rating: ★★ ★

I'm convinced that Randy Weston is one of the few key figures in modern jazz. If he is encouraged and provided with the opportunities to express himself (in person and on records), I feel assured that he will be influential in the evolution of this music.

There is infinite charm in his playing and composing, and apparent skill, too. This LP provides a glimpse into Weston's waltz-filled world and, in many ways, it is a rewarding experience.

Since Weston is of substantial stature, it is difficult to find musicians who will prove compatible with him. That is the case here. Griffin and Copeland do not contribute effectively. The former, in fact, solos generally out of the context of Weston's efforts. On *Ice*, for example, his solo is tasteless. Often, Griffin and Copeland scatter segments or notes apart from the overall structure or mood of the composition. Sulieman's only solo, on *Blues*, is closer to Weston than any of the horn solos.

Miss Liston arranged all the Weston tunes. Her work is of interest, but it is hampered, too, by an inadequacy in the front line. Her trombone playing is of limited value here.

Joyner and Persip support Weston intelligently.

The compositions provide, for the most part, a glimpse at Weston's perception of children. Langston Hughes' notes point this out rather eloquently and the music supports his feelings. *Birth, Niles, Pam's, Blues, and Hill* all reflect Weston's impressions of childhood. They do so quite effectively, without at any time being pretentious. *Hill*, a trio track, is delicate and intriguing, with Joyner contributing impressively.

Next time, I hope, United Artists will allow Weston to record in a trio format or will supply him with soloists of equal stature. That the misguided horns here do not destroy the LP is an indication of Weston's strength and value. (D.G.)

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## the blindfold test

# Astute Zoot

By Leonard Feather

The last year has been a peripatetic one for Zoot Sims. Last May he took off for Europe with Benny Goodman, winding up the sideman stint with a week at the Brussels World's fair. When Benny went home, Zoot stayed on, moving to Germany where he lived with his continental counterpart, Hans Koller, and appeared on some German radio concerts.

Later in the year he spent a couple of months at the Blue Note in Paris, blew at the Cannes and Knocke festivals, and then toured England and the Continent with the *Jazz at Carnegie Hall* show, along with J. J. Johnson, Kai Winding, and Lee Konitz.

Since returning home in October, Sims has been seen again at the helm of his own quartet. The following *Blindfold Test* was conducted not too long after his return and was based mainly on very recent releases I felt might interest him as a guide to some of the developments that have taken place during his absence. Zoot was given no information before or during the test about the records played.



### The Records

1. Johnny Richards. *Estoy Cansado* (Capitol). Frank Socolow, tenor solo; Ray Copeland, trumpet solo.

I've got no idea who it is, but the band sounded very professional—it was well played. Some parts sounded like Maynard Ferguson . . . The solos were good. I'd give it about four stars, for a good band. I liked the different kind of rhythm . . . A nice feeling.

2. Ornette Coleman. *The Sphinx* (Contemporary). Coleman, alto; Don Cherry, trumpet.

The way I feel about that is: I like the tune—the little line. But first off, the alto player sounded like he was playing *slide* alto! Both he and the trumpet player sounded like the changes were too much for them, and the tempo . . . They never got off the ground.

But before I criticize anymore, if I had to play it, I don't think I could play it either. They didn't seem to be ready for it yet . . . The rhythm sounded good . . . I'll give that about two stars, I guess.

3. International Youth Band. *Too Marvelous for Words* (Columbia). Adolph Sandole, arranger; Albert Mangelsdorff, trombone; Bert Rosengren, tenor; Dusko Gajkovic, trumpet.

I thought the band was pretty out of tune. I didn't care for the trombone solo much . . . The tenor and trumpet sounded like maybe they could make it if they had a chance, but they didn't really have much of a chance on this tune. They'd just get started and then the band would come in.

I didn't care for the arrangement

either—too much stop and go, loud and soft . . . It just didn't swing. Give it one star.

4. Maynard Ferguson. *Tag Team* (Roulette). Ferguson, valve trombone; Carmen Leggio, tenor; Willie Maiden, arranger.

I like that—especially the second trombone soloist and the second tenor sax soloist. They seemed to have the right idea—at least for me . . . It sounded good. The arrangement was good, and the soloists got a chance to show themselves.

The band was a little stiff in places, but it was a professional band. Sounded a little like Ted Heath in places. I liked the solos, and the ending was nice. I'll give that about four stars.

5. Randy Weston. *Pam's Waltz* (United Artists). Weston, piano, composer.

Very beautiful. I wonder if I can hear in the middle there again where the band comes back in . . . Yeah, that's a beautiful record, very unusual.

I liked the mood of it, and the piano player played it very well. There's only one thing—when the horns come in behind the piano—in relation to the piano they sound maybe a little out of tune or something.

Of course, when you hear something for the first time, maybe you just don't hear it right. I really enjoyed that record—a beautiful piece of music. It was waltz time all the way through. I was thinking maybe it could be Bill Evans, but I don't know. I'd give this four stars anytime.

6. Sonny Rollins. *Grand Street* (Metrojazz). Rollins, tenor, composer; Rene Thomas, guitar; Roy Haynes, drums; Nat Adlerley, cornet; Ernie Wilkins, arranger.

I love that—it's a great band, and the soloists were perfect! It sounded like Coltrane to me . . . He sounded great on that, whoever it was. I liked the guitar player but didn't recognize him. The band is great—sounded like one of those New York get-together studio bands. The drummer was great, too, and the trumpet was swingin'. I'll give that five stars.

7. Interplay for 2 Trumpets and 2 Tenors. *Light Blue* (Prestige). Kenny Burrell, guitar; Bobby Jaspar, John Coltrane, tenor; Idrees Suliman, Webster Young, trumpets.

I didn't particularly care for the way it started out with the rhythm guitar . . . I don't think rhythm guitar belongs in there. The solo guitar was good, though. I'll give it four good stars for some of my favorite musicians. It sounded like Coltrane to me, and I thought I heard a little bit of Miles in there. Some of the others I don't recognize.

8. Duke Ellington's Spacemen. *Body and Soul* (Columbia). Paul Gonsalves, tenor.

I'll have to give that four stars for the tenor player. Although I can't really say who it is, to me it sounded like a little bit of Lucky Thompson or Eddie (Lockjaw) Davis.

I couldn't say who it is, but he was swingin' anyway. I liked the doubled-up chorus better than the slow one . . . I thought he played very well—I like that style tenor. He played everything and didn't hesitate.

## tangents

By Don Gold

■ Organist Bill Doggett is a realist.

Although the 42-year-old musician has worked with the bands of Lucky Millinder, Louis Jordan, and Jimmy Mundy, and arranged for Count Basie, Louis Armstrong, and Lionel Hampton, he has found a most comfortable niche in the rhythm and blues world.

"The money making seems to be in the particular field I'm follow-

ing," Doggett said to me recently.

"In the playing of it, I don't actually enjoy it. If I had my choice, I'd play the stuff my background equipped me to play. But music is my only means of livelihood. This is what I have to do.

"Youth is supposed to follow a creative feeling. But when you reach my age . . ." he said, leaving the obvious unstated.

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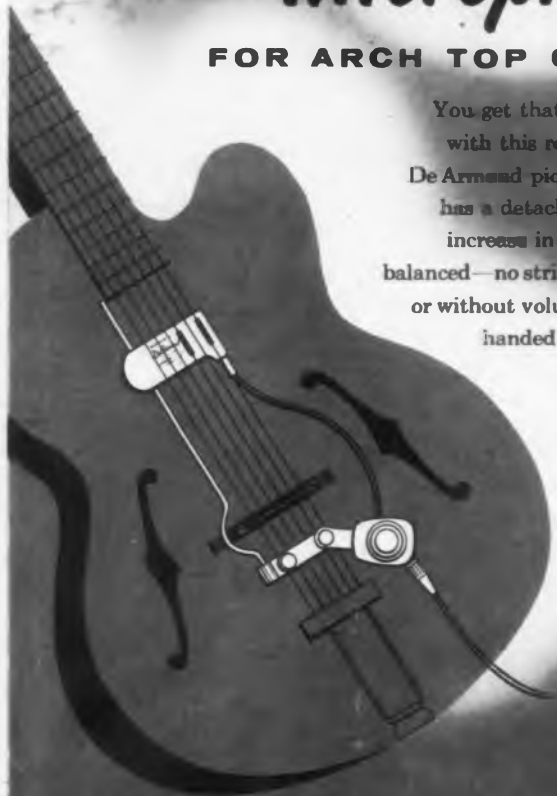
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Doggett heads one of the highest paid rhythm and blue instrumental groups. Recording for the King label, he has turned out more than 120 singles, with total sales of more than 8,000,000, during the past five years. The Hammond organist, working successfully with his group for six years, keeps a watchful eye on the entire music business.

"Music as a profession has reached a low level," Doggett said. "A hit record makes a guy an artist, if he can honk a few notes. It's a shame.

"And the jazz instrumentalists lost out to rock 'n roll when they began to play music the audience couldn't remember. If you listen to Monk, for example, you can analyze him and can see his plan. But the public is impatient. They can't catch on to many things because they don't have the listening experience," he added.

"Jazz lost an audience. It has to find it again. I know too many fine musicians working in the post office or subway.

"Both the artist and the audience must mature. A little paper-hanger in Germany captured a nation with propaganda. We need some good propaganda for music.

"The jazz musician has fallen, due to his attitude, dress, and deportment off the job. The jazzmen often idolize certain wrong guys for the wrong reasons. Music is a profession to me, but some jazzmen disgust me. We've got to build character. Now, when you hire a musician, you don't ask how well he plays, but what his habits are.

"Jazzmen must create fans or kill them off gradually," Doggett emphasized.

"Most guys today take a solo, then stand there like a zombie. Music is supposed to make you happy. And some guys won't even crack a smile for applause. The word spreads about those people. I've watched a lot of guys slip," he added.

Doggett buys very few rhythm and blues records. He does buy jazz records. He is ready to rejoin the jazz ranks when he can profit from doing so.

"When the cycle moves from rock 'n roll, I'll move with it," Doggett stressed.

"But the musician's survival depends on getting with the people who pay him," he concluded.

Doggett likes to eat. When jazz can feed him regularly, he'll return to it. Until then, the beat's the thing for him.

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## radio and tv

By Will Jones

■ A busy woman I know has developed what I consider a healthy attitude toward television. She seldom watches it. She is somewhat in a class with that horsey girl in those snobby ads in the New Yorker, the girl who says, "I never watch television, but when I do..."



Yet the woman I speak of is not a television snob. She is, rather, a great believer in the medium. She goes beyond believing merely that television occasionally has worthwhile things to offer.

She operates on the theory that when television has anything worthwhile to offer, television will offer it *twice*. Thus, she never looks at anything the first time it is shown on TV. She looks only at programs that are repeated.

Her theory will work pretty well for her this month, when the Fred Astaire hour is repeated Feb. 11.

That Astaire show is expected to get a few million more viewers the second time around than it did the first. And after all the brand-new first-time viewers get a look, it's just possible there may be a demand for yet another repeat. Such quality is so rare on TV, Astaire's hour could perhaps get to be the *Amahl* or the *Peter Pan* of its kind.

(And speaking of *Amahl* and *Peter Pan*, couldn't that lead to an even more highly refined form of television snob—persons who look at programs only after they're repeated three or even four times?)

Of course, there's the possibility that a person seeing the Astaire show for the first time, after hearing all the raves, may feel that he's been oversold a little.

Except for the opening number, it was a disarmingly simple-looking show. The atmosphere was different for the first presentation. Here was an aging favorite making his first try in a new medium. His old dancing partner, Ginger Rogers, already had tried the same thing and goofed.

Astaire had for seven weeks as a sign of success his brilliant.

When Astaire great on the first time.

Those who be working time around have to measure value.

It will.

It has shown the a really show on time watch few thousand and trying.

It's all divided the more than one claimed.

Who could with seven.

Speaking bit of corner wood music busy work just after the air.

"You know rehearsal for said. "He

"Sure," Fred Astaire

"You the musician in Fred Astaire any musician him. He could keep a beat get a number and rehearsal

"When he's got track to name."

"But how

"Talent assisted. "A

A San Francisco The New York "critical flute, clarinet piano performance Well, open .



Astaire had insisted upon rehearsing for seven weeks. This was taken then as a sign of unconfidence; since his success has been proved, it is a sign of brilliance.

When Astaire turned out to be so great on TV, everyone looking for the first time had a feeling of identification, of personal rediscovery.

Those emotional elements won't be working for Astaire the second time around. This time the show will have to make it on sheer entertainment value.

It will, of course.

It has remained for a hooper to show the TV business how to put a really successful popular musical show on TV. Among the second-time watchers, I'm sure, will be a few thousand TV executives looking and trying to puzzle out the formula.

It's all there to be copied, provided the copier has more perception than one TV executive who exclaimed, "Seven weeks rehearsal! Who couldn't do a great TV show with seven weeks rehearsal!"

\*\*\*

Speaking of rehearsal, I got this bit of conversation from a Hollywood musician, one who has kept busy working around the studios, just after the Astaire show was on the air.

"You know why Astaire had to rehearse for seven weeks?" the man said. "He can't keep time!"

"Sure," I said. "Everybody knows Fred Astaire can't keep time."

"You think I'm kidding!" the musician insisted. "I'm telling you, Fred Astaire can't keep time. Ask any musician who's ever worked with him. He drives you nuts. He can't keep a beat. The only way he can get a number right is to rehearse and rehearse and rehearse."

"When he's working in a movie, he's got those clicks on the sound track to help him, like a metronome."

"But how—"

"Talent he's got," my friend insisted. "A beat he hasn't."


## A Sailor's Life

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# charivari

By Dom Cerulli

To: Will Jones  
From: New York  
Dear Will,

I figured I'd drop you a line or two now that I've got a TV set and have been digging all the jazz shows and those crazy old movies. You see, we never had a set before late 1958, so this is all new . . . even the commercials.

What has been of primary interest to me has been the *Art Ford Jazz Party* on WNTA, Channel 13; but I don't think you can dial it in where you are. I'd heard so much about how ratty the show was and

how it was either a plantation scene with everybody doing the good old Dixieland favorites, or that Ford was so garbled in his introductions and comments that he made the show a sort of parody of a Timex spectacular, if there could be such a thing. And without that underwater skiing, of course. You know what I mean, Will. You're a long-time viewer.

Anyway, I watched my first *Jazz Party* late in October, I think. I didn't put the date on my notes but did write Nov. 9 as an upcoming date on which Ford would bring

a jazz group to play a benefit for the Riverdale Neighborhood house. So, it must have been a bit before that.

Among the participants were Roy Eldridge, Stuff Smith, Georgie Auld, Emmett Berry, Urbie Green, Roll Kuhn, Dick Hyman, Osie Johnson, and Harry Sheppard. There were a couple of others, but I didn't recognize them (there are times when the lighting is rather bleak), and I tuned in late because I wasn't used to living with a TV set on the premises.

Briefly, the show went like this: Eldridge played *Tea for Two* with the rhythm section; Dick Hyman played organ on Fats Waller's *Jitterbug Waltz*; Berry did *Perdido*; Urbie Green did *I Had the Craziest Dream*; Sheppard did *Get Happy*; Auld played *What's New*, and at 10:10 (I forgot to tell you, this is a 90-minute show) the ensemble kicked off *One O'Clock Jump*. They were still jamming it when the show's end titles rolled on at 10:30.

I loved the show. I thought there were high and low spots, but you can understand how it is with some guys, they have a great night or they coast a little, depending on how they are feeling at that particular time.

Ford's part consisted of brief biographies of the persons involved and commercials for Viceroy and Westinghouse. When I talked to the guys on the corner (in New York, most of the critics meet on the corner because no room is really big enough to hold them), they told me I just happened to see the best show of the year by Ford.

The following Sunday, I tuned in on a heart fund TV program and saw several groups play, with Ford and columnist Bob Sylvester as co-emcees. They kept their talk to a minimum, and the music took up the better part of the show.

They had Red Allen's group with J. C. Higginbotham, Pee Wee Russell, Willie (The Lion) Smith, George Wettling, and Vinnie Burke. Another group had Ben Webster, Cootie Williams, Mathew Gee, Roland Hanna, Mundell Lowe, Milt Hinton, and Osie Johnson. Mary Lou Williams' trio, singer Bill Henderson, Eddie Heywood's trio, and a group consisting of Gerry Mulligan, Jimmy Cleveland, Art Farmer, Bill Crow, Dave Bailey, and others, also did tunes.

I loved this show, too. On the corner they said that I was having a run of luck.

On Nov. 13, it was sort of United Artists night on the show. They had Gerry Mulligan's quartet, Morgana

## 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 not 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.

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King (a wonderful singer, Will. You should dig her recent LP, *Let Me Love You*; it's lovely), and a group with Kenny Burrell and Jimmy Jones featured.

The Mulligan quartet played *Blueport*; *Moonlight in Vermont*, and *Bernie's Tune* among the numbers in its set. Mulligan was on camera for a good half-hour, at least, and it was the closest thing I've seen to digging his group in a club. The quartet was joined by Candido, Gigi Gryce, Jimmy Cleveland, Hank Jones, and Burrell to play tunes from *I Want to Live*.

I didn't go down to the corner the next day.

Instead, I went to the studios a week or so later and was at the show for a firsthand look at things. They had Paul Quinichette and Bobby Brookmeyer and Pee Wee and J. C. and a lot more guys. It was a good show, although they had to cut Brookmeyer's tune in the middle of his solo because they were running short on time.

Since then, I've seen only one other *Jazz Party*, and it had Mose Allison, J. J. Johnson, Quinichette, Cutty Cutshall, Vinnie Burke, and Al Hibbler, and the format was the same: the musicians played, and talk was at a minimum.

What I'm trying to say, Will, is that the show (which has since moved into prime time, 8 p.m. to 9:30 p.m. Thursdays), from what I've seen, has been presenting groups just about the way they'd make it in a club. A lot of the booking has been done by a very sharp young woman named Deedee Daniels, who is hip and intelligent in assembling kindred spirits.

And, from what I've seen, the show makes a lot more sense as a jazz show than some others on the tube. And you know *them*, Will. You're a long-time viewer.

Next time you're in New York, give me a call, and we'll catch the show together. You'd better hurry, though, because I hear the management over there doesn't dig the modern stuff and the show may go back to what the guys on the corner told me about.

In fact, I've heard that they're worried about ratings and all, and that unless things improve, there might not even be a *Jazz Party* on TV before long.

This worries me more than how much they'll cut out of the Marx Brothers' *Big Store* next time around. Thanks for your ear.

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## take five

By John Tynan

■ **RANDOM RIFFS:** Once upon a time, there were two brothers who led a band together. But there was abroad in the land a terrible hex on big dance bands and, instead of making money, they found their wallets malnourished.

Their booking agency, though, was very understanding. The well-fed men behind the big desks said they realized how things were and not to worry and said they'd take care of the worries—which meant the money.

So the brothers went along with their understanding agency. They sweated the one-night stands, made the disc jockey route, tried to keep the sidemen reasonably contented and smiled pretty for the people. (After all, this was "show biz" and they were bandleaders.)

Pretty soon the financial situation was critical. Business became worse than bad. One day the sympathetic man from the booking agency called up. "Boys," he told them gently, "it looks like the end of the line. We love ya here, y'know? But instead of the band making money for us, we find we keep losing money on it. You owe us so much now that, frankly, fellas we can't go on. How about paying up . . . somehow?"

The brothers were aghast. "Hold the phone," they told the man behind the desk. They pooled their joint assets. The total amounted to just enough to pay their breakfast check. "We gotta have time," they said, and hung up.

Finally the hipper of them staggered under the wallop of a bright idea.

"Brother," he said to his sibling, "I believe I've got it . . . We lead this band together, right?" His brother nodded. "What dough we owe the agency we owe together. Right?"

"What's mine is yours and what's yours is mine, pops," responded his brother emotionally.

"Okay," declared No. 1, "here's what we do: As of now, the brother routine is out. We're strictly on our own. The partnership is herewith dissolved. There's no more corpora-



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tion or business tie-up. Our agreement and our band are kaput — and so are our debts," he chuckled.

And as they went their separate ways, now brothers by blood only, the sound of shredded contracts could be heard from the booking agency's basement.

"Oh, well," sighed the agencyman resignedly as he winced from the first bite of his newest ulcer, "that's show biz."

And the brothers lived precariously ever after.

Then there's the tale of the shaky west coast jazz club reduced to operating only a few days weekly. The owners could not afford to bring from the eastern Mecca the Big Names deemed necessary to make money. Transportation costs would cripple them, they moaned, and the booking agencies' prices for the Big Names surely would deal the coup de grace to their open-door policy.

Then, as if by providence, they suddenly had a Very Big Name right in their laps. He was in town to make some records and, having a few days to kill, agreed to work the waning spot at a not unreasonable figure. His opening gave cause for much local rejoicing, and the owners even remembered how to smile. 'Twas a touching occasion.

Though brief, the west coast appearance of this Very Big Name brought more business into the club than it had enjoyed in many moons. There was only one drawback, a minor matter, really, and it soared right over the pates of the contented owners: The Very Big Name played horribly!

And his performance was more than esthetically unsatisfying. Musicians and fans who came to listen, learn, and adore, quickly felt the uncomfortable sensation that the Very Big Name was putting them on. (Whether deliberately or not, nobody could figure.) Oh, one never would have suspected by observing his conduct onstand. He was businesslike, courteous, scrupulously observant of the duration of his sets. Still, this growing sensation of a subversive put-on became almost tangible after a few sets.

Finally, it became sorrowfully evident to the more perceptive in the audience that their Very Big Name just didn't care. And when they couldn't stand it anymore, they paid their checks and left.

You see, their god had chosen to pretend his spiritual chops were of clay. For that is the inscrutable way of the gods.



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**Strictly Ad Lib**

(Continued from page 8)

Sol Yaged's group at the Metropole now has Benny Moten on bass and John Bunch on piano . . . J. C. Higginbotham went back with Red Allen's group at the Metropole. His doctor gave an okay . . . Erroll Garner is being sought to headline the Monterey, Calif., jazz festival next October. He also has bids from festivals in Sao Paulo, Brazil; England, and France, plus his regular Sol Hurok concert tour bookings . . . Radio got hip again New Year's eve, with NBC carrying Count Basie, Duke Ellington, Woody Herman, Dave Brubeck, Stan Kenton, Les Brown, Ted Heath, Bobby Hackett, Teddy Wilson, and Phil Napoleon. If New Year's eve only came more often.

Jazz disc jockey Bob Allen is now on WNCN-FM Fridays at 10 p.m. His show may go network, with FM tie-ins to Boston, Hartford, and Providence . . . Television got a little hip at year's end, too. Tony Scott made Sid Caesar's show, the Lambert Singers and Clara Ward made Steve Allen's shows, and Red Norvo appeared on Dinah Shore's.

**IN PERSON:** Dizzy Gillespie and the Signatures rang in the New Year at the Village Vanguard . . . Johnny Richards is at Birdland . . . Max Roach and his group brought jazz back to Boston's High Hat at year's end. Max did a week at the Apollo late in January and is set for the Half Note this month . . . The Dukes of Dixieland and Tyree Glenn shared the stand at the Roundtable through most of January . . . Sonny Rollins went into the Half Note for an indefinite stay, with Henry Grimes on bass and Pete LaRocca on drums . . . Sal Salvador debuted his brass band at the Bankers club in New Jersey early this year . . . Jackie Paris is at the Debonair.

**ADDED NOTES:** The Manie Sacks spectacular is now set for March 3 on NBC-TV, with Frank Sinatra, Perry Como, Dean Martin, Dinah Shore, Eddie Fisher, and many more set to participate . . . The National Academy of Recorded Arts and Sciences' first annual award for achievement in recorded music will be telecast, probably on NBC, in mid-April, with Pepsi-Cola probably sponsoring, and an LP to come from the affair . . . *The Billboard's* DJ poll picked Frank Sinatra and Doris Day as top vocalists, George Shearing as top instrumental group,

Les Brown as top band, and Domenico Modugno's *Volare* as their favorite single record of the year . . . Herb Jeffries signed with M-G-M . . . The New York newspaper strike had its effect on the music business. No one knew what shows had opened, who was playing where, or even if we were still at peace. The Record Hunter record shop gave away a copy of the *New York Times* to all purchasers of LPs as long as the *Times* printed . . . Reports from RCA Victor indicate that the label will not release any new reissue packages. Camden, then, may start issuing the treasures in Victor's jazz vault.

**Chicago**

**JAZZNOTES:** Contemporary Concerts, Inc., an organization devoted to the presentation of contemporary chamber music, has a jazz program set for Fullerton hall at the Art Institute in February. Composer Bill Russo will supervise the program which will include works by several modern jazz composers . . . Trumpeter Louis Gasca, who won a special *Down Beat* scholarship to the Berklee school of music in Boston, reports that he has had the scholarship renewed for continued study. Gasca is from Jefferson Davis high school in Houston, Texas . . . CBM staff trumpeter Don Jacoby will serve as a clinician at the National Stage Band camp at Indiana university from July 26 through Aug. 1. Stan Kenton will be among those conducting clinics at the camp . . . The university jazz societies have resumed festivities after the year-end vacation break. Friday afternoon jam sessions take place at 3:30 and both Northwestern (Scott hall) and the University of Chicago (Reynolds club) . . . Joe Segal's Monday night Gate of Horn sessions have become the thing for visiting jazzmen. A recent Monday night session packed the club.

**IN PERSON:** The Count Basie band, in all its rollicking glory, is at the Blue Note. Joe Williams is aboard, too, for blues and ballad vocals . . . Jonah Jones' quartet returns to the London House on Feb. 4 for a six-week stay. Carmen Cavallaro's trio returns when Jonah vacates. Ed Higgins' trio continues on the Monday-Tuesday London House shift . . . Julie Wilson is at Mister Kelly's. Ella Fitzgerald returns in mid-February, with Kaye Ballard and singer David Allen set to open on March 2 for three weeks. Dick Marx, Johnny Frigo, and Gerry Slosberg continue to rule as house

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group at Kelly's on Monday and Tuesday, with Marty Rubenstein's trio taking over for the remaining five nights . . . Franz Jackson's Dixie group is at the Red Arrow on weekends . . . Georg Brunis continues at the 1111 club on Bryn Mawr . . . Dixie is filling Jazz Ltd., too, as ever . . . Ted Buttermen's Dixie group is at the 12 West Maple club on Friday and Saturday nights . . . Frank D'Rone is at Dante's Inferno, singing better than ever . . . Amanda Ambrose is the regular at the Cafe Continental's Embassy room, where Pat Moran's trio holds down the house chores . . . Dave Remington's versatile group is set comfortably at the Wagon Wheel in Rockton . . . Ed Higgins' trio (Wednesday and Thursday) and Ramsey Lewis' trio (the rest of the week) share the assignment (backing singers) at the Cloister. Lewis' EmArcy I.P., due for release soon, is reported to be his best yet.

Sammy Davis Jr. is at the Chez Paree. Jerry Lewis is set to follow on Feb. 18, with Xavier Cugat and Abbe Lane due in town March 15 . . . Audrey Kirby is headlining the current calypso review at the Blue Angel.

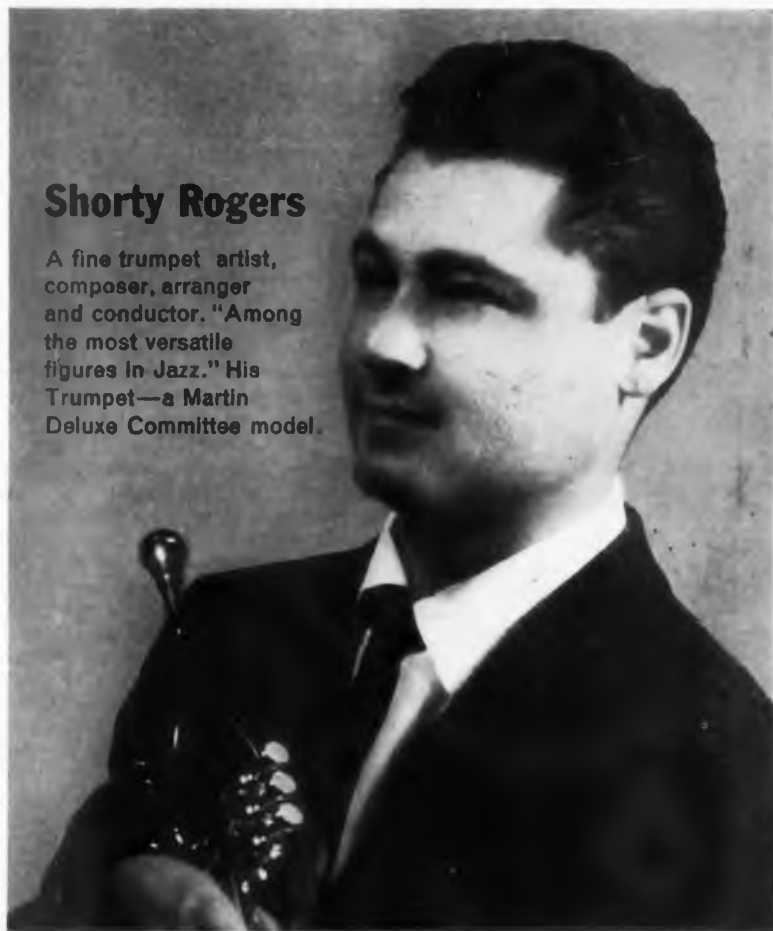
**ADDED NOTES:** Sir Thomas Beecham will be guest conductor with the Chicago Symphony on Jan. 27, 29, and 31. The latter will be a special "Lollipops" program . . . The music of 17th and 18th century Italy will be recreated by I Musici when they concertize at Orchestra hall on Jan. 24 . . . Claudio Arrau is set for a Feb. 1 Orchestra hall concert: Jean Casadesus will appear on Feb. 8 . . . The chamber music series sponsored by the Chicago Musical college of Roosevelt university will feature works by Prokofief, Tansman, and Rieger at its Feb. 25 concert. The concerts are held at 12:45 p.m. at the Ganz recital hall.

(Continued on Page 40)

## Political Action!

Hollywood—The most trenchant comment on last month's lively election of a new administration for Los Angeles' AFM Local 47 was dropped by drummer Frankie Capp after his trip to the polls.

"I wish there was an election held every week," he said wistfully. "Just went down to the local to vote and I picked up three record dates and two casuals."



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**Los Angeles**

**JAZZNOTES:** For the first time in many years, there is *not one* full-time jazz club operating in Hollywood. Jazz Cabaret, last of the holdouts, closed late in December; it will reopen Jan. 30 with reportedly two truck drivers behind the wheel. Top east coast groups will be booked.

Gene Norman's Crescendo continues to feature jazz attractions mixed with "show biz" at large. But the closest jazz spots now are the Hillcrest and the Masque on Washington Blvd., where the Dave Pike quartet and the Paul Bley quartet, respectively, are playing.

Manny Shribman, whose last association with the music business was as band manager for Glenn Miller, is active again at the head of the walloping new big band of Si Zentner. The band plays the Hollywood Palladium Jan. 24 and 25 with the Four Freshmen and Castle Air Force base in Merced, Calif., Feb. 14 . . . Red Norvo's quintet goes into S.F.'s *Easy Street* Jan. 30 for a month after a stand at Zucca's Cottage in Pasadena . . . Stan Kenton recorded a Capital album with strings during his Crescendo stint. He plays a Claremont college concert March 7 under the auspices of Lou Robin's Concerts, Inc., produced by Big-Man-on-Campus Tom Pierce . . . Stan Freberg's flap-doodlin' *Green Christmas* 45-rpm single (which satirizes the pants off the ad agencies) reportedly was banned (once more!) on S.F.'s KGO, so all the station's employees pooled their pennies to buy time to have it played.

Singer Ruth Price returned from a wailing holiday engagement at Bill Brennan's club in Dayton, Ohio. She's due soon to marry bassist Bob Whitlock . . . Look for Shorty Rogers in NBC-TV's *The Alphabet Conspiracy* (the story of linguistic science) 7:30-8:30 p.m. PST Jan. 26 when he's featured with Dr. Frank Baxter, Hans Conried and Buster Keaton on the Bell System science series.

World Pacific Records grabbed a plum contract from the Seeburg Corp. to produce several thousand stereo 45-rpm singles for their stereo jukes. Split-sound artists will include Gerry Mulligan, Chet Baker, Gil Evans, the Mastersounds, Freddie Gambrell, and Charlie Mariano . . . Speaking of Gambrell, the piano discovery, with bassist Ben Tucker, played a string of dates in California cities during the month along with the Four Freshmen. He's got a new

album out, *The Mikado*, featuring reedman Paul Horn.

**IN PERSON:** Somebody goofed on that Basie-Vaughan booking at the Crescendo. They definitely come in Feb. 12, *not* March 12 as previously reported . . . Lennie Niehaus' small group worked the east L.A. Digger the 16th and 17th . . . Pianist Dutch Pons and the Pacers are still laying down the word six nights a week at the Red Barrel in Norwalk . . . Joe Albany's trio remains at the *Mi Casita* in the same community. His album on Riverside with tenorist Warne Marsh has been released . . . Ronnie Donith has replaced Rick Dinardi on piano with the Freddie Gruber trio at the Caprice in El Monte. The face is the same, it's just that Ronnie and Rick are one and the same . . . Concerts, Inc., threw a riotous Dixie bash in Santa Monica Civic auditorium Jan. 16 with groups led by Turk Murphy, Pete Fountain, Nappy Lamare, and Ray Bauduc, plus the Firehouse Five Plus Two augmented by blonde blues hollerer Barbara Dane.

**San Francisco**

**JAZZNOTES:** The Dave Brubeck quartet, interrupted its traditional winter vacation in San Francisco to play the Palladium in L.A. New Year's eve . . . Banjoist Dick Lammi left Turk Murphy's crew to have some minor surgery performed . . . Disk jockey Pat Henry is pumping for a San Francisco jazz festival at the Cow Palace, but some observers believe it would be a flop there . . . The Sail'n club has been sold, with the fate of its two traditional jazz bands looking grim . . . The Mills Brothers, whose four good weeks at the Fairmont hotel ended Jan. 15, perked up Ernie Hecksher's house band with their Sy Oliver book . . . Peggy Tolk-Watkins, who went broke with the late Tin Angel club, is planning another pub, her third so far . . . A scheme is shaping up to bring riverboat jazz to the Bay area, with bands playing for cruises on the old paddle wheeler Mansion Belle.

**IN PERSON:** Bob Hodes was followed at the Kewpie Doll by Jack Buck, who retained Bill Napier on clarinet . . . Sonny Stitt was held over at the Jazz Workshop until Jan. 14, then replaced by Johnny Griffin. Stitt used drummer Chuck Thompson and the talented Eddie Kahn on bass . . . Kahn also plays after hours at Bop City with alto and flute comer Leo Wright, who in turn works a regular second job at The Cellar . . . The Modern Jazz Quartet

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—dick hadlock

### Philadelphia

**JAZZNOTES:** Doug Arthur, for 20 years a top disc jockey at WIBG, quit the station rather than follow policy of spinning rock 'n' roll records. Arthur, a former guitarist, featured jazz on his Saturday night show. He joined WCAU, which frowns on R 'n' R . . . Billy Krechmer's Jam Session jazz cub celebrated its 20th anniversary recently . . . Tenorman Billy Root, formerly in the Stan Kenton sax section, has rejoined Kenton on the west coast . . . Jazz programming at WHAT-FM has been extended another half-hour, bringing the daily total to 1 1/2 hours.

**IN PERSON:** Local trio of Harold Corbin, piano; ex-Ellington drummer Butch Ballard and bassman Steve Davis backed up Sonny Stitt in his recent Showboat date. The following week, the trio, minus Stitt, was featured. Ex-Dizzy Gillespie trombonist Melba Liston, featuring several other girl musicians in her quintet, was at the Showboat Christmas week . . . Maynard Ferguson closed out the year at the Red Hill, playing New Year's eve and the weekend of Dec. 26. He followed Kai Winding and Dizzy Gillespie into the Jersey jazz spot . . . Max Roach was featured at the new Suburban Rendezvous, which spotlights jazz sessions Wednesday nights . . . Pep's reopened with Tiny Grimes and his combo . . . Savannah Churchill sang for a week at Sciolla's . . . Warren Covington and the Tommy Dorsey band played a one-nighter Dec. 23 for Pearl Buck's Welcome House at Warrington country club in Bucks county . . . The Jimmy Dorsey orchestra, led by Lee Castle, played New Year's eve at Pottstown's Sunnybrook ballroom. Charley Spivak was featured there on Dec. 27.

—dave bittan

### Boston

**IN PERSON:** Illinois Jacquet and his band opened at the new Hi-Hat, recently reopened with a "big name" policy . . . Jimmy Rushing and the Lambert-Hendricks-Ross modern jazz singers continue at Storyville . . . Mahogany Hall reopened for the holidays with Dixieland. Vic Dickenson and Pee Wee Russell were featured . . . Erroll Garner had a one-only concert at Symphony Hall on Jan. 17 under the auspices of Sol Hurok.

—george forsythe

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## heard in person

**Personnel:** Mahalia Jackson, with Mildred Falls at the piano and the Third Baptist church choir under the direction of Jules Haywood.

**Reviewed:** Oakland auditorium and San Francisco Opera house concerts.

**Musical Evaluation:** Miss Jackson's participation in, first, a resounding Sunday revival meeting and, second, two days later, a recital in the marbled insulation of San Francisco's Opera house served, by contrast, to point up some vital ingredients of her art.

Most essential is the spirit of worship and the kind of joyful vocal spontaneity that it engenders. Gospel music, like jazz, is a matter of immediate personal persuasion, which, structural or technical flaws notwithstanding, stirs the listener to emotional response. Miss Jackson communicated to her small Baptist audience in Oakland; she performed for her sophisticated fans in San Francisco.

Hearing and sensing audience re-

actions and molding her program accordingly, Miss Jackson held the whole room in her hand for two hours as she sang with overwhelming power and conviction. Here was a setting that permitted Miss Jackson to sing freely, knowing that her enthusiasm and robust litany would not be judged as folk-art or jazz or concert music, but as spiritual exaltation.

Because her congregation could take rhythm and improvisation for granted, turning its attention instead to the words she sang, Miss Jackson extended her improvisatory scope, drawing upon the same musical rudiments that are heard in jazz and blues.

In the San Francisco Opera house, she self-consciously circumscribed her performance by restraining a fervor that might have been misinterpreted as pagan fun. Perhaps the more guarded second concert proved more satisfactory as art music to some listeners (one learned critic documented his disregard for the

artist's aims by suggesting she change to songs with less banal lyrics!) but they missed the creative, living force of Mahalia Jackson conducting a religious revival through song.

Whatever the circumstances of presentation, Miss Jackson possesses an untrained voice of astonishing beauty over which she has absolute control throughout its natural, wide range. Her authoritative handling of time, dynamics, timbre, and showmanship frequently resembles the elegant music characteristics of fellow New Orleansians Sidney Bechet and Louis Armstrong. Though Miss Jackson is unwilling to relate gospel singing to jazz, the common denominators are too apparent to be denied.

**Audience Reaction:** In view of Miss Jackson's popularity and her infrequent visits to this area, it was surprising that both concerts were not completely sold out. The small audience in Oakland exhibited its enthusiasm from the start, but half of the evening was required to unbend those who paid higher prices in San Francisco.

Both audiences were reluctant to see the program end, calling for encores and requests beyond scheduled termination points.

—dick hadlock

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