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March 5, 1959 35¢

down beat

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the first chorus

By Charles Suber

■ George Wein and the Sheraton hotel people have just warmed up this dismal and frigid season for me. Their announcement of three jazz festivals brings warmth and the promise of a summer soon-to-come.

Last year they tried a three day festival at French Lick, Ind. It was a great success. Fifteen thousand people drove off into the country looking for French Lick and were deliriously happy when they found it. The parquet floors and fluted crystal of that venerable spa will never be quite the same.

"So," thought Sheraton-Wein, "one good success deserves another . . . and another." This year will see French Lick repeated (July 30 for four days), plus Toronto (July 22 for four days), and Boston (August 21 for three days). Already booked are Sarah Vaughan, Basie, and Kenton, with others being signed.

Choosing big cities like Toronto and Boston is a departure for Wein. Heretofore it was thought that jazz festivals must be off into the coun-

try, away from big city distractions. Some place where the sports car ladies could drag off to. Also reckoned was the conversation-stopper appeal of "going to Newport" or "Monterey," or "popping off to Stratford." Whether going to Boston or Toronto will have the same appeal remains to be seen. They should be successful though. There are certainly enough resident cave-dwellers and visiting vacationers to make it pay well. It will make a welcome change from the local summer theater's offering of *Three Cornered Moon* starring a 50-year-old ingenue.

We certainly wish everyone concerned the best of success. After all, there are 52 Sheraton hotels in such far-off exotic places as Australia, Mexico, Sioux City, Iowa . . . and Hawaii. Imagine a big, white cruise ship knifing through the star-reflected waters of the Pacific, a stinger at your elbow, while in the main saloon (salon) you hear the polite strains of the MJQ, Basie, Hilo Hattie, and Alvino Rey. And ahead in the set-

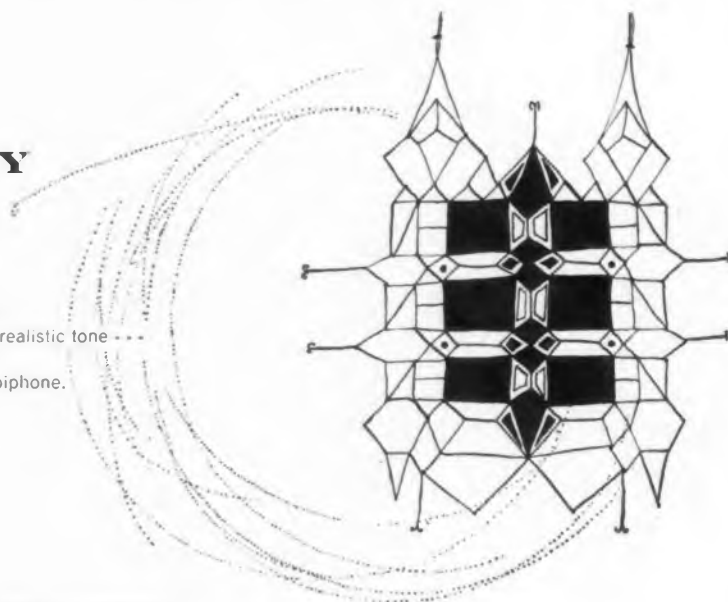
ting sun lies the Sheraton Royal-Hawaiian. Or do you prefer the Monte-Cassino in Mexico City with Catinflas, Rafael Mendez, Chico Hamilton, and Dolores Del Rio? Or the Sheraton Virgin Isle featuring . . . I wish that Conrad would stop building new Hilton hotels just long enough to look across the street. With his high priestess in-charge-of-entertainment, Merriell Abbott, retiring from world-wide booking, Conrad is going to need some new ideas. We suggest more jazz, other than the vaudeville acts (Connie Haines and Sharkey Bonano; Louis Armstrong) used to date. How about Nicky, Jr. stepping in? After all, old man Zeckendorf is letting his son play with his hotels. Here is a natural to start: The Istanbul Hilton featuring Ahmad Jamal, Eartha Kitt, Turhan Bey, and Neshui Ertegun.

So, here is something to while away the winter blues. Visit your nearest travel agent. Ask for the colorful jazz brochure. Plans are actually under way to let you charge your festival tickets, hotel accommodations, and travel to your Diners Club card.

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down beat

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MARCH 5, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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CHARLES SUBER

MANAGING EDITOR

DON GOLD

ASSOCIATE EDITORS

New York:
DOM CERULLI

Los Angeles:
JOHN TYNAN

HIGH FIDELITY EDITOR

CHARLES GRAHAM

PRODUCTION MANAGER

MARVIN MALLMAN

ADVERTISING PRODUCTION

GLORIA BALDWIN

CIRCULATION DIRECTOR

DAVID YANCEY

EXECUTIVE OFFICE:

2001 S. Calumet Ave.
Chicago 16, Illinois
Victory 2-0300

EDITORIAL OFFICES:

370 Lexington Avenue
New York 17, New York
MUrray Hill 6-1833

6106 Santa Monica Boulevard
Hollywood 38, California
HOLlywood 3-6005

ADVERTISING OFFICES:

Mel Mandel
370 Lexington Avenue
New York 17, New York
MUrray Hill 6-1833

The Maurice A. Kimball Co., Inc.
2350 Beverly Boulevard
Los Angeles 57, California
DUnkirk 8-6178

The Maurice A. Kimball Co., Inc.
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IN THE NEXT ISSUE

Highlighting the March 19 issue of *Down Beat* will be the results of our Movie Music poll, with complete results included. Also set for that issue are profiles of two stalwart jazz figures—Roy Eldridge and Vic Dickenson. We'll have another informative *Stereo News* section, plenty of jazz and non-jazz record reviews, our *New Jazz Releases* listing, and an assortment of personal columns, too.

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Timex Comments . . .

Congratulations to Timex for putting on that fabulous jazz show . . . The whole cast was magnificent . . .
Waterbury, Conn. Irene Molaver

Best jazz show I've ever seen on television. Dakota Staton was just great . . . I'd like to see some more shows of this caliber in the future.
Westbury, N.Y. Michael Margolies

. . . Ruth Olay sounded as though she was gargling . . . *Wagon Train* and *The Price is Right* were fine shows . . .
Central Falls, R. I. Donald J. Boland

. . . This show had it all over the last Timex venture into jazz, for this show was not only less commercialized, but had depth . . .
Springfield, Mass. Steve Koffman

. . . Can jazz be allowed to undergo such hideous desecration?
Aurora, Ill. Dick Eriksson

My head is still pounding . . . Please, no more shows like that ever again . . . Let Timex play it safe with westerns, quiz shows, soap opera, anything. But please don't do any more to hurt modern music.
Chicago, Ill. George Milazzo

. . . Many non-jazz fans I have talked to who saw the show are now firmly convinced that jazz means noise and bad taste. I am certain that some of these people would have been pleased and entertained by a jazz show without gimmicks.
Buffalo, N. Y. Richard A. Kamprath

. . . Timex does jazz a great disservice. If these shows have any objective other than peddling watches, it escapes me . . . Hollywood would have handled this mob scene much better . . . From now on we shall have to refer to jazz B. T. or A. T. (before Timex or after Timex).
Ottawa, Canada Roy Griffiths

. . . It was the most disappointing, uninteresting facsimile of a jazz program that I have ever seen. Please do your best to see that this doesn't happen again. Jazz can't take it . . .
Kingsville, Texas Maurice L. Barksdale

Saying Just Enough . . .

With great interest I have just finished reading your recent article on Teddy Wilson . . . Certainly he possesses extreme dexterity; his taste and time are among the greatest. But he has that one quality which sets great jazz performers above mediocre jazz performers: the ability to get in there, say his piece, and get out . . .

In jazz today, traditional or modern, too many players want to say too much . . .

For young musicians who read this, answer this question: Can you play the melody to 10 standards note for note as written? Unless you can, don't go out and look for a job with a jazz band. Stay home and learn those 10 tunes. Chances are if you do learn them you'll be in demand forever.
Rockton, Ill. Joe Levinson

Remember When?

(From The Pages of Down Beat)

Ten Years Ago

Claiming that unruly crowds had damaged furnishings, Hollywood's Shrine auditorium locked its doors to jazz concerts . . . RCA Victor prepared to market 45 rpm discs and turntables . . . Twenty-four-year-old singer Harry Belafonte was the rage of the bop set . . . A crowd of 2,500 persons packed a San Diego ballroom to hear the Benny Goodman band . . . Earl Hines announced plans to reform his big band . . . Jimmy Giuffre replaced Zoot Sims in a tenor chair with the Woody Herman band . . . The Lionel Hampton band played at the President's inaugural ball, giving jazz added prestige value.

Twenty Years Ago

Trombonist Jack Teagarden termed his brother Charlie a greater trumpeter than Bix Beiderbecke . . . Henry Busse's band attracted 10,000 fans to a one-niter in Buffalo, N.Y. . . . Chicago's Panther room created a jungle setting for the wild rhythms of Gene Krupa's group . . . Al Kavelin's "Waterfall in Rhythm" band was on the NBC radio network four times a week . . . Anita O'Day, 19, was one of the attractions at the Off-Beat club in Chicago . . . Duke Ellington wrote in *Down Beat* that swing was stagnant . . . Several members of the Benny Goodman band—including Teddy Wilson, Lionel Hampton, and Harry James—moved out to form their own bands.

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NEW YORK

JAZZNOTES: Duke Ellington's *Jump For Joy*, set to run at least a month at Copa City, Miami Beach, may be recorded by Columbia. A&R man Irving Townsend left for the club late in January with two engineers and 2½ tons of recording equipment . . . The Newport youth band, directed by Marshall Brown, has been added to the roster of jazz attractions at Mrs. Eisenhower's jazz party March 16 . . . Bill Russo is rehearsing his 23-piece band, which was detailed in *Down Beat*, April 17, '58 . . . Everest recorded Fred Karlin's arrangements of swinging opera themes . . . Jazz West Coast, the annual European tour, is starting to work into shape, notes Joe Napoli from Europe. This year's package will probably contain Frank Rosolino, Art Pepper, and the Claude Williamson trio.



Duke Ellington

Erroll Garner's concert at Boston's Symphony Hall broke the house record. His Carnegie Hall concert has not been set yet, but is scheduled for later this year . . . Leonard Feather's fine *Book Of Jazz* will soon be available as a paperback. Meridian Press is publishing it this month, at \$1.35 . . . J. J. Johnson inaugurated the jazz policy at the Back Room, where Bob Krivit presents *Jazz At The Hickory* in Newark . . . Fred Karlin has organized an octet with Gene Quill, Frank Socolow, Burt Collins, Pepper Adams, Billy Byers, Roy Burns, John Knapp, and Dave Pearlman the members . . . Trumpeter Cal Massey was set to unveil his new quintet at Brooklyn's Turbo Village, with tenor man Roland Alexander, drummer Clarence Scobey Stroman, pianist Sadik Hakim, and bassist Leroy



Erroll Garner

Standards aboard . . . While the Dukes of Dixieland were at The Roundtable, Audio-Fidelity president Sidney Frey gave them a check for \$100,000 as advance royalties on their eight LPs for the label . . . General Artists Corp. signed Neal Helti and Sal Salvador, and will work on promoting and placing their bands . . . Highly-touted midwest drummer Marvin Bonessa arrived in New York to wait out his card and get in on the studio scene . . . Jaki Byard's 15-piece band is currently playing Sunday night concerts at Jazz Village in Boston's Kenmore Square . . . Johnny Guarneri has an LP coming from RKO Records.

John La Porta was featured soloist when Bill Russo's music for alto sax and strings, with a 30-piece section, was performed at Cooper Union late in January . . . Coral Records' Burt Korall is set to produce *Jazz Sketches of Great American Composers*, with writing and orchestra directed by George Roumanis. Only Jerome Richardson was definitely set for membership in the 12-piece band . . . Sol Yaged underwent emergency surgery for appendicitis.

(Continued on Page 47)



Frank Rosolino

Down Beat

NEWS

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Down Beat March 5, 1959

Vol. 26, No. 5

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THE WORLD

Teagarden In Japan

Jack Teagarden closed out his final Japan concert in January by telling his cheering audience at Tokyo's Sankei hall that his engagements in Nippon were the most satisfying of his career. He called Japanese audiences the best in the world.

And the feeling was mutual. On the last leg of a grueling 18-week concert tour that opened in Afghanistan and was to close on Okinawa the following week, the Teagarden sextet swept Japan like a typhoon. The group's three Tokyo dates, plus one concert each in Osaka, Nagoya, and Hiroshima were sellouts with standees lining the auditorium walls.

In addition to the scheduled concerts, the unit performed on a 90-minute TV show for KRTV in Tokyo.

Members of the Teagarden group also jammed with local two-beaters at a reception given by the American cultural center at Sogetsu Kaikan hall in Tokyo.

Critics heaped praise on Teagarden and his players and Japanese jazzmen also took note. His appearance in Japan sparked a Dixie revival. Dixie, introduced to Nippon in the '20s, was squelched in the next decade by a militaristic government which damned it as "democratic" or "enemy music." Postwar jazz in the Land of the Rising Sun has wavered between swing and progressive. But the anticipation of the Teagarden sextet's arrival led to the formation of new Dixie groups a month before the cultural carriers landed in Japan. There is little doubt that they will continue wailing long after their departure.

Teagarden In A Diplomatic Role



Jack Teagarden's sextet, on the tail end of an 18-week State Department tour through the Middle and Far East, jammed with Japanese musicians at a reception given by the American cultural center in Tokyo. Shown here are teagarden admirers beaming at a Big T solo, as Ronnie Greb drums along.



A Malay doll was one of the gifts presented to Teagarden and his wife during their stay in Singapore. Miss Maureen Manuel of the Cathay Organization made the presentation to Mrs. Teagarden, with Teagarden and Goh Tuck Chiang, Singapore tourist promotion officer, looking on.

Asked if he thought the musicians of the Orient could take their place with the best in America, Teagarden replied without hesitation. "Absolutely. It's the same language. I think they should do it as soon as possible under cultural exchange. Certainly I'm going to recommend it when I get back—but loud."

With Jack on the tour were trumpeter Max Kaminsky, Jerry

Fuller on clarinet, Don Ewell on piano, and drummer Ronnie Greb. Bassman Stan Puls was flown to a Navy hospital on Okinawa when he suffered an attack of appendicitis after the unit played Korea. Filling in nobly for the Japan performances was U. S. Airman First Class Lee Ivory, otherwise assigned to the composing room at *Pacific Stars and Stripes*.

U.S.A. EAST

Murder at Birdland

Hal McKusick was on the stand at Birdland playing an alto solo of *I'm Through with Love* when a short scuffle broke out near the bar.

After McKusick's solo, Urbie Green's band socked into *Cherokee* for the finale of the set. As the musicians left the stand, they learned that Irving Levy, brother of Birdland owner Morris Levy, had been stabbed to death during the scuffle. Among the unknowing spectators in the club was bandleader Woody Herman.

The murderer and his girl friend fled the club before anyone realized that Levy had been killed.

Levy, 36, was married and the father of four children. He was a partner with his brother and others in Birdland. Police questioned band members, the spectators seated near the incident, and club personnel, but were unable to identify the murderer or his companion.

Another Goodman Telecast

Last year, the CBS-TV show, *Swing Into Spring*, showcased the Benny Goodman band and a batch of soloists.

It went over so well, say the network and the sponsor, the Texaco Co., that this year Goodman will *Swing Into Spring* for them again. And what's more, the hour-long telecast may well become an annual affair.

The 1959 edition, at any rate, is set for April 10 at 9 p.m. It will originate live from New York, and coincide, almost to the day, with Goodman's start in the band business just 25 years ago.

Ella Fitzgerald, who was aboard the first swing, may return for the current show. Other guests will be announced soon.

More Jazz Festivals

George Wein is fast becoming to jazz what Carter's is to liver pills.

The pianist-singer-college lecturer-night club owner-newspaper columnist-impresario-festival producer from Boston moved into the upper echelon of the jazz production field with the announcement that he and the Sheraton hotel chain would co-sponsor three jazz festivals this summer.

The series is in addition to, and not in conflict with, the annual Newport jazz festival, which Wein produces with the Newport festival board.



Frances Langford will be starred in a NBC-TV variety program set for March 15. Among the guests lined up to support Miss Longford are Bob Hope, Julie London, Bobby Troup, the Four Freshmen, Murray McEchtern, and David Rose's studio orchestra.

The new festivals will be held in Boston, Toronto, and French Lick, Ind. The French Lick festival was inaugurated last year, and drew some 15,000 persons for a weekend of concerts and panels. It was staged at the 1,700-acre Sheraton resort.

This year's festival roster, subject to further developments, reads like this:

Toronto—July 22, 23, 24, 25 at Canadian national exhibition park, with festival headquarters at the King Edward Sheraton hotel.

French Lick—July 30, 31, Aug. 1, 2 at the French Lick-Sheraton hotel.

Boston—August 21, 22, 23 at a site not yet established, but with Harvard stadium, Boston college stadium. Boston university field among the prospects; and with headquarters at the Sheraton-Plaza hotel.

All concerts will be held outdoors, with tickets scaled from \$2 to \$5. Afternoon sessions will be free.

Already earmarked for appearance at one or more of the Wein-Sheraton festivals are Stan Kenton, the Four Freshmen, Sarah Vaughan, and Count Basie. Wein promised that each of the festivals would be "different, fresh, and unconnected." He noted that some top artists might play at two or all of the affairs.

Announcement of the venture in Boston was accompanied by considerable fanfare, with Boston's Mayor John Hynes and a representative of Governor Foster Furcolo lauding the sponsors for hyping the region's summer business.

Ernest Henderson, president of the Sheraton Corporation of America, said the organization had gone into the festival realm with Wein "for a number of well-founded reasons, not the least of which is that, as professional hosts, we of Sheraton recognize that jazz definitely has come into its own as entertainment as well as a cultural stimulus."

The Newport jazz festival will be held on the July 4 weekend at the Rhode Island resort center.

Whiteman Hits Jazz Concerts

Paul Whiteman, on the occasion of the ABC telecast of his Aeolian hall concert program dating back 35 years, delivered himself of some opinions on present-day jazz concerts.

The Aeolian hall concert, the first "jazz concert in history," was, according to the bandleader, "a concert done in the symphonic music tradition.

"The thing they do now is pure vaudeville. Each group of musicians plays its own stuff—usually its latest recording. There is none of the cohesion and balance which make a true concert program.

"I'm not criticizing them. I think they're wonderful. I wish there were more of them. I also wish I was getting the money they're raking in."

Ballots For Newport

Marshall Brown is conducting a unique poll.

He is querying the leading jazz critics and writers of the world, with an eye to helping him build the book of his Newport youth band.

Since the band is essentially an educational project, Brown wants the critics and writers to pick big band scores of the past which should be retained in the literature of jazz. In addition to keeping the scores alive, it will also give the members of the youth band a look into the roots of jazz.

In his letter to the critics and writers, Brown urged that they note scores which were representative of great ensemble playing rather than some which were vehicles for outstanding soloists. There is bound to be some middle ground, he admitted, where charts which have great ensemble writing were also fine solo vehicles.

Garner On The Move

Erroll Garner, whose concert tour has been an unqualified success this season, continues to move across the country.

Set for Garner in weeks to come

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are appearances at the Cleveland, Ohio Music hall, Feb. 21; Window Rock, Ariz. Navajo civic center, Feb. 24; Phoenix, Ariz. Union high school, Feb. 25; Tucson, Ariz. Paramount theater, Feb. 26; Pasadena, Calif. Civic auditorium, Feb. 28; San Jose, Calif. Civic auditorium, March 2; San Francisco, Calif. Masonic memorial temple, March 3; Sacramento, Calif. memorial auditorium, March 4, and the Oakland, Calif. Auditorium theater, March 5.

Garner will be the first concert jazz attraction at new auditorium on the Navajo reservation in Window Rock. The California bookings are Garner's first in that state in two years. This summer, Garner will play at special outdoor events and concerts in theater tents. A concert tour of England and the continent for August and September is in the planning stage.

Monk At Town Hall

A full-scale study of the music and the playing of Thelonious Monk is scheduled for presentation at Town hall, New York, Feb. 28.

Hall Overton and Monk have been huddling over scores and records for months, charting many of Monk's tunes for a big band. At the concert, Monk will play with his quartet and with the big ensemble, and current plans call for him to work with the 10-piece organization wherever it can be booked.

Instrumentally, the band will spot Monk at piano, with trumpet, trombone, alto, tenor, baritone, tuba, French horn, bass, and drums. Riverside Records will record the concert.

U.S.A. MIDWEST

A Symphony Setback

The executives of the Ravinia festival, based in summer in the Chicago suburb of Highland Park, were tired of losing money.

One solution, they declared, was to eliminate Sunday concerts by the Chicago Symphony orchestra, confining the orchestra's appearances to three weekday concerts.

The orchestra officials, with American Federation of Musicians backing, refused. Ravinia officials refused to give in. They made this quite clear by firing the orchestra late in January.

One week after the firing, however, the previously adamant orchestra-union faction thought it over and capitulated, agreeing to sacrifice the



During Erroll Garner's recent booking at Chicago's Black Orchid, a group of local jazz disc jockeys presented him with an award for his "service to jazz and to the piano." Among the disc jockeys were (left to right) Mike Rapchak, Dick Buckley, Daddy-O Daylie (making presentation), Bill Fields, and Sid McCoy (not shown).

Sunday performances. It meant a weekly pay cut per man of \$20.

The unconditional victory for the festival authorities means that the six-week festival season, beginning on June 27, will proceed according to plan, with symphony, folk, chamber music, jazz, dance, and special presentations.

More Jazz On The Air

Another Chicago FM station has moved to program jazz.

Station WEBH-FM, primarily a mood music station, has programmed two jazz shows. Disc jockey Bob Thomas is conducting *Jazz in the Night*, a 11 p.m. to midnight Saturday show, emphasizing modern jazz. Thomas, 23, formerly broadcast jazz on student stations at the University of Illinois and St. Louis university.

Jazz with Jack, broadcast nightly from 8:30 to 9 p.m., features discussions of jazz subjects, with musician Jack Targo and disc jockey Ron Peller.

WEBH, on the air since April, 1958, broadcasts on a frequency of 93.9; its studios are in the Edgewater Beach hotel.

Joe Segal's Jazz

Among the most active jazz promoters in Chicago is Joe Segal, whose Gate of Horn Monday night jam sessions have proved to be extremely successful.

For the past seven months, musicians and fans have been flocking to the folk music emporium for jazz sessions. As a result, Segal recently decided to expand his activities.

On Tuesday nights, he is sponsoring big band concerts by Norman

Simmons' band, with guest stars, at the Club Laurel on north Broadway. On Wednesday nights, he is sponsoring sessions at the Disc Jockey lounge at 63rd St. and Cottage Grove.

Segal is looking forward to being able to sponsor Thursday and Friday sessions elsewhere in the city.

Then, he'll be able to term himself a full-time jazz promoter.

A New American Opera

An opera commissioned by the Fromm foundation in Chicago for performance at the University of Illinois in 1957 will be presented in New York in April.

American composer Harry Partch's *The Bewitched*, debuted at the university's Festival of Contemporary Arts in '57, will be presented by faculty and student musicians from the university in cooperation with dancers from the Juilliard school of music on April 10 and 11 at McMillin theater, Columbia university.

The production, under the joint sponsorship of the two universities and the Juilliard school, will be conducted by Prof. John Garvey of Illinois' school of music. Musicians will play instruments designed and built by the composer specifically for the work.

A Call For Singers

A rare opportunity to become a part of a grand opera company is available to singers in the Chicago area—or singers who are willing to travel to the windy city for a shot at the job.

During the period from Feb. 27 through March 4, Lyric Opera chorusmaster Michael Leporte will

be auditioning qualified singers to increase the size of the opera's chorus and to fill the normal openings in the chorus.

Members of the chorus are given professional contracts and are paid for both rehearsal and performance work. Rehearsals during the opera season are arranged so that members of the chorus can retain daytime jobs.

Auditions will be by appointment only. Interested singers can contact the Lyric Opera of Chicago, 20 N. Wacker Drive, Chicago 6, Ill.

U. S. A. WEST

Wanger Defends Mandel

As producer of the film, *I Want To Live!*, Walter Wanger understandably had a large stake in a possible Oscar nomination for composer John Mandel, whose underscore to the film aroused considerable favorable comment among the music fraternity in Hollywood.

When the 140 members of the music division of the Academy of Motion Picture Arts and Sciences last month failed to name Mandel's score in the first 10 preliminary selections for nominations, Wanger had a few salty comments on the situation.

"I don't know what this development shows," Wanger told *Down Beat*, "except perhaps that the musicians in the Academy music division don't care for modern music. They don't seem to be in tune with the public's taste."

Stating that Mandel's music is "... a great contribution to the picture," Wanger opined "... to me it seems a very strange thing that Mandel's music didn't make it in the one area you'd expect it to."

Added the producer, "I think *Down Beat* ought to give Johnny a special award for not making it. The citation might read, 'From the uncommitted music lovers of America.'

"Frankly," concluded Wanger, "I'm pretty disgusted with this situation."

Academy awards, to be formally announced April 6 on NBC network television will include music Oscars in the categories Best Scoring of a Musical Picture, Best Scoring of a Dramatic or Comedy Picture, and Best Song.

Record Industry Awards

For the first time in the history of the phonograph recording industry those who "creatively participate in the production of records" are



Shown here at United Artists Records' recent *Porgy and Bess* session are U-A's Jack Lewis, in charge of the date, singer Diahann Carroll, and pianist Andre Previn. United Artists is one of several firms readying *Porgy and Bess* LPs to coincide with the release of the Hollywood version in the spring.

getting opportunity to vote awards to their own kind.

Televised on a soft drink-sponsored network spectacular set for the end of April, NARAS (National Academy of Recording Arts And Sciences) will make public 26 awards to performers and technicians for their work in the industry during 1958.

When the NARAS membership of several hundred (the exact figure is unobtainable) select winners in all categories on a third ballot, awards will be made in the following categories:

Record of the Year; Album of the Year; Song of the Year; Best Vocal Performance—Female; ditto—Male; Best Performance by an Orchestra; ditto—Dance Band; ditto—Vocal Group or Chorus; Best Jazz Performance, Individual; Best Jazz Performance, Group; Best Comedy Performance; Best Country & Western Performance; Best R&B Performance; Best Arrangement; Best Engineered Record—Classical; ditto—Other Than Classical.

Best Album Cover; Best Musical Composition (first released and recorded in 1958); Best Original Cast Album on Broadway or TV; Best Soundtrack Album—Dramatic Picture Score or Original Cast; Best Performance—Documentary; Best Children's Recording; Best Classical Performances (of orchestras, instrumentalists and, "other than concert scale," chamber music and chamber orchestra); Best Classical Vocal Soloist (with or without orchestra), and Best Operatic or Choral Performance.

A Fullerton Festival

With every jazz promoter from Cucamonga to Cookoo Lake seeking a peg on which to hang a southern California jazz festival this year, the effort most likely to succeed appeared at deadline to be located in the little suburban Los Angeles community of Fullerton.

While the final decision rested with the board of Fullerton's chamber of commerce, which would sponsor the three-day event, at presstime chances seemed good that the chamber would approve festival plans and that the bash would be held in late May.

Guiding lights for a Fullerton jazz festival are Russ Brooks, chamber secretary, and realtor Max Foss.

"We've been looking for something to promote our community," Foss told *Down Beat*, "and we think a jazz festival would be ideal."

Both Foss and Brooks recently consulted with Monterey's Jimmy Lyons, Foss said, following which they approached Hollywood promoter Gene Norman who, after expressing initial interest in handling the affair, later bowed out due to pressure of other business.

Site for the Fullerton festival, according to Brooks and Foss, might be either a ballpark or the local high school football field.

"While the ballpark is pretty close to the railroad," explained Foss, "and might be too noisy, we could seat about 7,500 persons in the football field with ample parking all around. We think a jazz festival would be a financial success," he concluded.

Roy Haynes

'Everybody Should Practice. I Don't'

Roy Haynes, known to many jazz fans as "Little Roy Haynes" through Sarah Vaughan's introduction on her *Shulie-A-Bop*, has been on the scene a long time for a 33-year-old. He started playing drums during his days at James P. Timilty junior high in Boston, where he was a drum major. Before he was out of high school, he was working in Scollay Square spots, and playing with Bostonians, such as Nat Pierce, in the city's clubs.

He worked with Luis Russell's band and scores of small groups on 52d Street in New York when the street was swinging. For a long time he played with Charlie Parker, Lester Young, Miles Davis, and many of the jazz greats. He went with Sarah Vaughan in 1953, and stayed for five years. With Sarah, his popularity as a drummer may have suffered at the polls, but he brought an awareness of polish and taste to small group drumming. He also gained a substantial following overseas, where he recorded while working concerts with Sarah.

Now rooted in New York, he works the jazz clubs with various small groups, many under his leadership; and is in demand for recording work. His first LP as a leader, on Prestige, is scheduled for release soon. Roy's observations on a variety of topics for this *cross section* were given as he prepared to leave for Chicago, where he was scheduled to work the Blue Note with the Lambert, Hendricks, and Ross group. His comments:

SID CATLETT: "He was great. He had a lot of taste and played very relaxed, especially for a big fellow. But then, Tiny Kahn was big, too, and he was relaxed. I knew Sid pretty well on 52d street."

DRUMSTICKS: "Ludwig has a Roy Haynes model, and I use them. I don't know too much about other sticks. But I like a round head on a stick so you get that ping on a cymbal instead of a flat sound. I don't break too many sticks, but when the tips chip I can't use them anymore."

PARIS: "Paris was great! That's the first and only place where I ever had my picture on the cover of a magazine. I didn't get enough of Paris. I'd love to go back again. This goes for all of Europe as well as Paris. The critics and the audience paid attention to what I was trying to do behind Sarah, and they acted as if I were featured and playing a solo. We haven't got that here. Over there, there's a different feeling."

DIXIELAND: "I like Dixieland . . . to listen to. Of course, I played some with Georg Brunis at the old Storyville in Boston. I also did a couple of concerts at the Harvard jazz club in '44, and I guess they played Dixieland."



SARAH VAUGHAN: "The girl who's gone! She's a great vocalist, and a great musician, too. It was great working with her for five years. But I think my standing in the polls was set back, although a lot of people got to know me."

THE TENOR SAX: "I dig it as an instrument. More than the alto. I guess because I worked with Bird but why I don't like too many of the alto players. I've recorded with Pres, Stan Getz, Wardell Gray . . . all good tenor men. I like Coltrane and Sonny Rollins. It seems that Coltrane is really digging into something. What he's doing, when it comes off, is 'something else' on tenor."

PRACTICE: "Everybody should do it. I don't. I guess I'm lazy, but I practice on the job. When I was learning, and I feel I'm still learning, I used to practice until I got tired. I don't like to play on a pad. I like the feel of the skins and the cymbals, and the sound of the drums. Fortunately, I've got a basement I can go to and make noise."

LUIS RUSSELL: "I was working on the Cape (Cod) in '45 and I got a special delivery letter from Luis. I didn't know him and he had never heard me play. He wanted me to join the band. It was the first band job I had, and we opened at the Savoy ballroom. I stayed with him a year, got my 802 card, then went back with him for another year. Then I left and worked 52d Street awhile, and joined Pres. The first job I did with Pres was also the Savoy ballroom."

BIG BANDS: "I'd like big bands every now and then. Like playing a theater for a week. And if it's a band like Basic's. That band can play *without* a drummer. In a big band, the whole approach is different than in a group. It's important for the drummer and the first trumpet to be together. After that, the lead alto player."

KENNY CLARKE: "I like the way he plays in general. At the old Ken Club in Boston years ago, the emcee was introducing Red Allen's group, and when he came to the drummer he said, 'I'm not going to say anything about the drummer. Just ask Jo Jones.' To me, that was the greatest compliment in the world for Kenny. I got to know him real well, and he was always one of my favorites."

He keeps swinging along!

By Jack Lind

Years ago there was a story in one of the Chicago papers to the effect that Gene Krupa burned up as much energy doing his solo on *Sing, Sing, Sing* as a handball player in a fast five-minute game, plus a pole vaulter doing a 14-foot jump, plus a high jumper doing a near seven foot jump.

The writer was so fond of this rather blatant publicity gimmick that he used it several times during the next few years. Finally, after watching a particularly frenetic drum display by the brash young drummer he amended his prose and announced that Krupa now was burning up the energy expended by a blocking halfback during one hour of playing.

Another feature writer—Krupa made good copy in those days—cheerfully informed the world that Krupa ate five meals a day to compensate for the energy he put into his work.

Such was the kind of publicity "America's Ace Drummer" was getting during the late '30s and early '40s when Krupa was a hyperthyroid young man who fronted a big swing band. The band played in such well known jazz clubs as the Panther room in Chicago's Sherman hotel.

The place was filled with screaming teens who held Krupa in roughly the same esteem as today's teens hold some of the redoubtable members of the rock 'n roll set. Krupa put on a show and the crowd screeched with delight and danced in the aisles when Krupa went to work on *The American Bolero*, *Drummin' Man*, *Drum Boogie*, or that perennial vehicle for his special talents, *Sing, Sing, Sing*.

Today, 25 years after Gene Krupa first gained fame and a measure of fortune as a drummer in the Benny Goodman band, he is still pounding away on the same old warhorse, but he is surrounded by a small group and there isn't much of the old flamboyancy and fire left.

keeper, alongside, and reminisced.

Miss Bowler doesn't like jazz, but she takes a fairly tolerant view of it now that she is about to become Mrs. Gene Krupa (Krupa's first wife died a few years ago). "She hums in tune," beamed Krupa.

Krupa has turned his loud garb in for Harris tweeds, blue broadcloth shirts, and discreet ties.

Much has happened since he was the idol of millions of fans. He doesn't get noticeably enthused, though, when he discusses today's trends in jazz.

"I certainly have to go along with progress," he said without any show of real conviction, "but it has to be presented carefully and intelligently. I like any kind of music ably performed. I respect the musicians. But I can't go for the music just because it is a certain type.

"Sometimes you get too far out and you're liable to lose them (the audience)."

Then he added rather wistfully,

GENE KRUPA



"I daresay I've mellowed a bit," said the 50-year-old Krupa, who jauntily mixes the languages of an English country gentleman, a baseball player, and a beatnik. "I'd probably liken myself to a pitcher who used to throw very hard, didn't want to get out of the game, and started to pitch with his bean instead of his arm."

To put it plainly, he is a changed man—in outlook as well as appearance. The brashness and the impression of boundless energy are gone. He is relaxed, unassuming, pleasant, and cheerful. He breaks into a broad grin when a fan his own age comes by to ask for his autograph.

Krupa recently sat down in a comfortable chair at the London House (where he was appearing with his quartet) with a Scotch in hand and his bride-to-be, Patricia Bowler, a 25-year-old Springfield, Mass., book-

"Benny's stuff will never die." (He habitually refers to Goodman as "the old man.")

Actually, it can be debated whether Krupa has progressed much since the old days when he was perspiring profusely during a drum solo as the spotlight picked him out behind a sizable battery of drums. He still plays the same old tom-toms, although he doesn't have as many of them, and bangs away with frequent rim shots. Shadings are few.

But he does have a quality that few of the modern drummers have: an inherent, if often cliché-ridden, concept of showmanship.

And this, presumably, is what people want. An awe-struck middle-aged dowager who saw Krupa in his heyday said recently, "He would have made a fine baton-twirler." Don Elliott, the multi-instrumented jazz man, put it differently in a recent *Down Beat* interview.

"Krupa," he said, "is bridging the

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grinned and replied: "That's fine. When people come to hear me they say, 'Look, he is playing on the drums'."

If you had mentioned classical music to Krupa 20 years ago, you'd have inspired a cool stare or some brisk guff about swing musicians who get old and lame and turn to classical music and symphony, which thereby improved (as he was once quoted).

Today, to the possible dismay of his elderly fans, he finds classical music a new challenge.

"When I'm home in Yonkers and have the time, I go downstairs before dinner and practice. I put the metronome at a good fast clip and try to keep up with it. I have a complete set of tympanies and just about everything that has been written for the drum . . . more than 100 scores and books," he said.

He doesn't have a single jazz LP at home, not even his own, but he speaks knowingly, and with some eloquence of Ravel, Moussorgsky, Villa-Lobos, Toch, and some of the other modern classical composers who employ percussion extensively in their writing.

"Bartok's *Music for (Strings) Percussion and Celesta* is a hell of a thing," he observed with finality and enthusiasm.

Whenever he has the time he takes a lesson in percussion from his friend and neighbor Saul Goodman, one of the foremost percussionists in the country and a member of the New York Philharmonic orchestra.

Krupa, in turn, gives lessons when he is in town, to students at the Gene Krupa-Cozy Cole Drum School in New York, which the two founded in 1953. It now employs 12 instructors, including visiting lecturer Don Lamond.

The school teaches both jazz drumming and percussion. It isn't particularly profitable, but pays its own way. "What field of education is?" Krupa said with a shrug.

Krupa, by the way, is mildly envious of his partner-in-drumming, Cozy Cole, who has been making the Top Forty list with *Topsy*. Krupa hopes to get up there with another version, on a single of *Sing*, etc. etc.

Krupa was born in Chicago in 1909 and did his first stint while still in grammar school, drumming for a group with the improbable name of

Jack Lind is a staff reporter for the Chicago Daily News. A devoted jazz fan, he doubles as music columnist and record reviewer for a suburban newspaper, too.

the "Frivolians" at a Wisconsin summer resort. Later, he went to Bowen high school and for a while he played with the famous old Austin high gang.

"Dave Tough was going to Europe," Krupa recalled, "so they picked me to help out."

The gang included Frankie Teschemacher, Bud Freeman, Joe Sullivan, Jimmie Lanagan (who later played with the Chicago symphony and is now a retired suburban school janitor), and Eddie Condon, now the gin-guzzling proprietor of a New York establishment.

Later, Krupa studied for the priesthood at St. Joseph's college in Rensselaer, Ind., but gave it up after two years for gigs with vagabond bands traveling in the midwest.

In 1929 he joined the Red Nichols band. He stayed with Nichols for two years, and, for a while, they played in the pit for a revue called *Strike Up the Band*.

Then followed jobs with Russ Columbo, Buddy Rogers, and Irving Aaronson, until in 1934 he was hired by fellow Chicagoan Benny Goodman.

He formed his own band on Nov. 16, 1938 and it opened at the Steel Pier in Atlantic City. (Incidentally, that's where he met his fiancée, Miss Bowler, last year in the tunnel of love leading from their hotels to the beach.) His band inaugurated the Panther room at Chicago's Sherman hotel the following spring.

The band featured such talent as Roy Eldridge, Johnny Desmond, and Anita O'Day, all of whom have found fame since.

Later followed the small groups with Charlie Ventura, Teddy Napoleon, and others. Early in 1945, Krupa fronted a short-lived 44-piece orchestra that included 32 strings and two pianos. "I loved it," Krupa said recently, "but people somehow associated me with the role of mad drummer and didn't think I knew anything about music. I started to conduct, but they wouldn't have it. They wanted me to drum."

Krupa has been recording for Verve since 1944 and, along with a great many other musicians, speaks highly of owner Norman Granz for allowing his artists vast freedom in recording sessions. Gene also has been in Granz' stable of artists touring with the Jazz at the Philharmonic show.

Among his favorite JATP artists are Dizzy Gillespie and Oscar Peterson. "Diz is a hell of a trumpet player. He is tremendously interested in

(Continued on Page 52)

SHELLY MANNE

*the
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■ Shelly Manne is at war with an attitude prevalent among many of the younger group of jazz musicians. For want of a better name, it could be called "hipsterism"—and the 38-year-old percussionist expresses very definite opinions on the damage this attitude is doing to jazz today.

When *Down Beat* called on Shelly, he was relaxing in the living room of the contemporary ranch style house he occupies with his wife, Florence (nicknamed "Flip"), their two dogs, and a brace of cats. Out in back, in a stable behind the year-old swimming pool, live three other members of the Manne family, Rose O'Dae, Charlie Brown, and Struttin' Sam—as fine a trio of horseflesh as can be found in the San Fernando Valley community of Northridge, where the drummer has been living for the past 11 years.

Settling into a modern armchair by the glass wall curtained against the hot afternoon sun, Shelly shrugged, "I hate analyzing jazz. Far as I'm concerned, it should be played, not talked about. I mean, this talking about what good the critics are, or who's blowing the

most, that kind of thing. A real jazz musician plays for the sheer love of it. He doesn't play to impress anybody or to be told how good he is. He does it in the hope that somebody will hear him and dig what he's doing."

He knocked his pipe bowl against the side of a large stone ashtray and continued. "Here's what I have in mind, though, about this bad attitude among some of the young guys and the way they seem to regard jazz.

"It seems to me that most musicians, like critics, are very prejudiced in their likes. They get to be too ironclad and bound in their ideas and this leads to a situation I don't think is healthy."

Tamping some tobacco into his pipe bowl, Shelly asked animatedly, "Why should there be such divisions of taste among musicians? Sometimes it seems to me that jazz is becoming divided into little knots of individuals, all pushing their own tastes. The pipestem stabbed the air. "Here you have the guys who see only Miles. Over here are the followers of Monk. And over there are those drummers who only dig Philly Joe. Now you know darn well that Miles and Monk and Philly Joe don't feel that way about themselves—or about anybody, for that matter.

"You're missing the whole point and joy of the music if you close your eyes. Why, you can enjoy all types of jazz. Oh, I don't mean some dumb record, but a person can—and should—dig anything, if it's good."

Because of the prevalence of this closed mind attitude, Shelly concluded, there is much bitterness surrounding playing today.

"I didn't feel any bitterness in the old days when I was playing along 52nd St." he earnestly declared. "Why, I used to have guys like Stan Catlett and Davey Tough come up to me after a number and ask, 'How did you do that?' about some little thing I might have played. Now that was real encouragement for me then. There I was, a young drummer coming up who lacked a whole lot of things . . . To have guys like those express interest was really a warm thing."

Shelly worked on the pipe for a minute, then asked, "How about our talking about some of the young drummers here on the coast?"

With the reporter's ready assent, he began, "First, I guess you know that Mel Lewis is one of my personal favorites, certainly he's one of my favorite big band drummers. Then Stan Levey—and I don't mean to include Stan among the young cats—



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just playing excellently now. Another youngster with great talent is Billy Higgins, and Nick Martinis has fantastic technique and ability. When Nick settles down on his instrument and begins to find his own personality he's going to scare everybody to death.

"Three more I like very much are Chuck Flores—who also has yet to find his own voice—Frank Capp, and Bob Neel. Now Frank is really an excellent drummer and Bob, although I haven't heard him play recently, has shown tremendous advance and a great feel for his instrument."

Absorbed in thought for a moment, Shelly nibbled at the pipe-stem, then commented, "Larry Bunker, of course, is one of the best drummers here. But Larry lately doesn't have enough opportunity to play drums because of all the work he's doing on vibes. He's really building a fine reputation as a vibes player.

"And speaking of vibes players, Victor Feldman could become a wonderful drummer. But Vic's chosen to make vibes and piano his main instruments. And, of course, he's writing an awful lot, too."

Shelly stood up abruptly, strode across the living room toward the kitchen and dining area, then paused.

"Thought I'd go look for a certain photo in my room," he explained. "Think you'd dig it. Come on in and let's see if we can find it."

The reporter followed Shelly into his study, a rather small room taken up principally with a set of drums and chromatically tuned boobams. Adorning one wall were 10 *Down Beat* plaques, a photograph of the late Dave Tough, and a framed certificate presented to him by another magazine.

While the drummer searched through an envelope of photos he nodded to 11 silk rosettes festooning the edge of a protruding ledge. "Struttin' Sam won all those in the past year," he explained. "Not bad for a year, huh? My wife is showing Sam now. He's a five-gaited American saddle-bred horse. Really a beauty."

Shelly finally located the picture. Not surprisingly, it showed a grinning Mr. Manne astride a bareback nag. "That's me in my Sitting Bull role," he grinned.

Back in the living room he resumed his discourse on west coast drummers and drumming.

"There are more good drummers here than ever before," he contended. "Partly this is due to the

influence from the East; Philly Joe and so on. But earlier I was speaking of Mel Lewis . . . Now he's certainly not been influenced by the latest group of so-called "hard" drummers. Mel's influence comes more from Tiny Kahn, I guess. Still, his is more of a way of playing. He's different from most of the young drummers who want to play in the school of Philly Joe, Max, and Art Blakey.

"The way the young drummers



are thinking is reflected, I think, in the fact that you don't seem to hear as much comment or excitement now about guys like Zoot, Lester, even Getz, as you do about the hard players like Sonny Rollins. And with all this, I must honestly say that I find very few good individualistic talents among the new players today."

On the subject of individualism in playing, Shelly is emphatic as to origins.

"Every drummer should have somebody he digs as a starting point," he declared. "But there comes a point in a drummer's career when he's got to realize that he must stand on his own feet, that he cannot keep copying another's playing. It's fine to adopt a model, understand? But eventually the model must take second place to the individual's own style, to his own voice.

"Let me try to make this clear," he continued. "When a young drummer comes up to me and says, 'I want to play like so-and-so; I really feel it that way,' he's talking nonsense. He doesn't feel it that way at all. How can he? He may think he does, but how can he feel the way another plays? He's a separate individual. Certainly this applies in all the arts, but especially in jazz. Consequently, it's very important that a musician should play the way he feels despite what the critics say and, much more importantly, despite what his fellow musicians say."

The current excitement at Contemporary Records over Manne's new album on Henry Mancini's music from the television cops-and-robbers series, *Peter Gunn*, naturally recalled the drummers' first big record success, *My Fair Lady*. Despite the obviously sure-fire commercial peg of interpreting in modern jazz the score of a hit Broadway show, Shelly insisted that the commercial aspect of the album came by sheer accident.

"I had the idea of doing a few show tunes in the album," he confessed, "but it was Les Koenig's idea to record the entire show. Besides, we had fun making the album. Now, I don't say it's the greatest jazz album of all time, but we *did* have fun making it.

"Also," he continued, "it was important that the album was successful because it started the whole show tune trend for jazz groups. It gave other jazz groups a chance to get across to the public and it gave the public a chance to form a nodding acquaintance with jazz."

As an example of the latter benefit, he offered the example of night club customers across the nation approaching him for advice on what other jazz albums they should buy.

"They tell me," Shelly amplified, "that the *Fair Lady* album appealed to them although they never considered buying jazz before. And they want to know where they should go from there. So I tell them to buy Charlie Parker and Miles Davis." He chuckled. "They're becoming educated."

As to his record on the *Peter Gunn* music, the drummer explained that when he replaced Jack Sperling on the show's band (Sperling went on NBC staff) the thought occurred to him that it would adapt perfectly to his own small group, with the addition of vibist Vic Feldman.

(Continued on Page 51)

CONNIE KAY

By John S. Wilson

■ The departure of Kenny Clarke from the Modern Jazz Quartet in 1955 proved to be a turning point in the development of that group.

There are at least two schools of thought on the direction the quartet has taken since then. One school, which has very definite ideas of what the MJQ should be like, felt that with Clarke gone the only hope for the group's jazz salvation lay in Milt Jackson.

"Every since John Lewis got rid of Klook," a bassist, who views Lewis as a sort of sinister Dr. Fugue Manchu, remarked recently, "he has been trying to destroy Milt."

The other and apparently more well attended school holds that the replacement of Clarke by Connie Kay gave the group a unity and flexibility that it had lacked previously, qualities which have enabled it to carve a distinctive niche for itself in the jazz landscape. Unfortunately for the rationale of these who would try to set Milt Jackson apart from this, he is one of those who believes that the quartet has reached its present level of cohesion largely because of Kay's arrival.

"Kenny always wanted to play things his way," Milt has said. "With Connie, if you want a paradiddle right here, you get a paradiddle. And when Kenny had a drum solo, he saw it as just a drum solo. But Connie treats it in relation to the whole piece."

The fact that Connie will play a drum solo at all is an indication of his willingness to provide whatever the quartet believes it needs. He has an objection to drum solos which is exceeded as an influence on his approach to the drums only by his great admiration for the work of the late Sid Catlett. Both tastes came to him gradually.

"When I was a kid," Connie, now 31, recalled, "I liked Gene Krupa, Buddy Rich. *Sing Sing Sing*, and

**one
drummer
who
doesn't
care
to solo**



that kind of thing. Later, when I started playing, Krupa was the biggest thing commercially, but the drummer I liked was Chick Webb."

Whitney Balliett, who shares Kay's devotion to Catlett, has pointed out the similarity between Webb's use of wire brushes and the high-hat and other cymbals and the way Catlett employed them. So Connie's choice of Webb as a practical, playing guide proved to be a natural step to the appreciation of Catlett. And it was through his interest in Catlett that he developed his discriminating approach to drum solos. Catlett, he said, was the only drummer he liked to hear take a solo.

"He seemed to play musically," Connie explained.

His antipathy to drum solos has helped to give Kay the ensemble outlook that is essential in a drummer in as compact, self-feeding a group as the Modern Jazz Quartet. And this, in turn, is a reflection of the broad perspective he has ac-

quired by modeling himself on Catlett. Catlett was one of those rare jazz musicians who knew and appreciated almost every aspect of jazz. He played with equal success with Fletcher Henderson, Louis Armstrong, Benny Goodman, Charlie Parker, Sidney Bechet, Dizzy Gillespie, Ben Webster, and Eddie Condon.

"He was the greatest," Milt Jackson asserted. "Man, I can remember when he was playing with Louis Armstrong. He'd be playing Dixie all night and then he'd come and sit in with Dizzy. He could play *anything!* Connie is like that, too."

The broadness of Connie's scope as a drummer is reflected in the fact that, along with his initial enthusiasm for Krupa and Rich and later sophistication in his taste which led him to Webb and Catlett, his own playing experience embraces the experimental atmosphere of Minton's, the commercial showcasing of Birdland, and rhythm and blues recordings, as well as the re-

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finements in his art that have come about during his four years with the MJQ. Until he joined the quartet, the major part of his professional career had been spent with Lester Young's group. Moving from the relatively free-blowing atmosphere in which Young works to the carefully ordered circumstances of the quartet was not, he said, as much of a change as it might seem to be on the surface.

"When I joined the quartet (in February, 1955) its music was not too much different from what I had been playing before," he said. "The only really different tunes were *Vendome* and a couple of other things like that. For me as a drummer, all I had to do was keep time on most of the tunes. We were just starting to work on *Fontessa* then."

Today, Connie admitted, it would probably be much harder for a new drummer to come into the group. But at the time that he took Kenny Clarke's place, joining the MJQ meant for Connie an opportunity to do things that he had always wanted to do.

"The five years I spent with Lester was good experience," he admitted. "But I always liked to get sounds on my drums instead of just producing a noise. With the quartet I've had a chance to do that for the first time."

Connie's interest in sounds and the potentials of sounds has led him to decorate his drums with the most impressive array of accessories since the days when Sonny Greer sat

several dramatic miles above the Ellington band surrounded by a dazzlingly refulgent display of plangent bang-ware. The most prominent of his off-beat additions are a pair of Syrian ceremonial drums which, attached to the rim of his bass drum, look like a set of madly voluptuous bicycle horns.

"I saw them for the first time when we were in California," he recounted. "We'd been rehearsing all day and as we walked by a music store on the way home I saw these drums in the window. I think what intrigued me was the etching on them—it's sort of like a tattoo."

At John Lewis' suggestion, he bought them. They can be tuned and although Connie uses them much as he would a tom-tom, he thinks they have a better sound. "They have more depth," he said, "more like tympani." The drums are shaped to fit in the crook of the arm and are customarily played with the fingers, but Connie prefers to pelt them with mallets. They made their MJQ debut in the score for the film *No Sun in Venice* on *Rose Truc* and *One Never Knows*.

Another selection in the same score, *The Golden Striker*, led him to acquire a set of Italian hand cymbals. They are about three inches in diameter and, according to Connie, are sometimes used by dancers in the same fashion as castanets. He also has an even smaller set of cymbals—finger cymbals, roughly half the size of the hand cymbals—which he plays with a triangle beater. The beater is always readily at hand because Connie makes more use of the triangle than any jazz drummer who is not reading an Eddie Sauter arrangement.

During the quartet's trip to Germany last winter, John Lewis was given an antique set of leg bells made by the Watusi tribe. These are an early version of jingle bells which are strapped to the leg for ceremonial dances. Lewis passed them along to Connie who now uses them on Lewis' composition, *Sun Dance*, which, as it happens, was derived from a Watusi dance (they are not heard on the recorded version of *Sun Dance*, which was made

John Wilson is the noted jazz critic of the New York Times. In addition, he is regular jazz record reviewer for High Fidelity magazine, conductor of a splendid jazz radio show on New York station WQXR, and author of the recently published volume one of The Collector's Jazz (Keystone Books paperback).

before Kay got the bells).

Despite the temptations offered by his extensive equipment, Connie does not go out of his way to use it.

"If I used things for no reason except to be using them," he said, "I'd wind up with nothing. It should fit in naturally. Whether I use a piece of equipment or not usually depends on whose composition we're playing. If it's John's composition, for example, he tells us what he wants."

Although he is, in his outlook, a departure from most other drummers of his generation, the fact that Connie is a strongly rooted member of the current jazz scene is typified by the fact that some of the most crucial events in his musical career have occurred at Birdland.

It was on a Monday night at Birdland that he played with John Lewis for the first and only time before he joined the quartet—he had known and played with Milt Jackson and Percy Heath for quite a while. This brief meeting may have had a considerable bearing on the group decision to have him replace Kenny Clarke. (The fact that the Modern Jazz Quartet is a cooperative group—that it is, as Connie says, "My quartet, everybody's quartet"—is often obscured to the average listener by the prominence given to Lewis as the group's musical director, composer of most of its original material, and "front man" at concerts).

That decision was made at Birdland on an evening when Count Basie and the MJQ were working there. It was closing night for both of them. Connie was in the audience and during the evening Monte Kay, the quartet's manager, spoke to him about the possibility of working with Sonny Stitt.

"About five or six o'clock the next morning, Monte phoned me at home," Connie remembered. "He told me he had a gig for me. Naturally, I thought he meant the gig with Sonny Stitt. So I said okay. Later I found it was with his quartet. They had a date in Washington and then we went out on some one-nighters."

With equal casualness, Connie accepted the professional name by which he is now known during another evening at Birdland. He was drumming for Lester Young at the time and was using his family name, Kirnon, which had seemed usefully accessible and acceptable until then. But "Kirnon" proved to be too big

(Continued on Page 40)



PHILLY JOE JONES



the return of dracula

"Welcome . . .
"Permit me to introduce myself
. . . I am Count Dracula.
"I am really the bebop vampire . . .
I like the sun to shine . . ."

While Joseph Rudolph (Philly Joe) Jones was in a pitch-black recording studio being Dracula, Riverside's Orrin Keepnews and musicians Nat Adderley, Johnny Griffin, Tommy Flanagan, and others sat in the control room doubled up with laughter.

"Children . . . drink your soup before it clots . . . Now, bite your mother goodnight . . ."

Joe's hilarious 15 minutes as Dracula was edited down to about three minutes for Riverside's *Blues for Dracula*, the drummer's first LP as a leader. In many ways, it sums him up to date as a musician and as a personality.

"Ever since I was a young kid," Jones recalled, "I liked those Bela Lugosi and Boris Karloff horror pictures. Karloff is funny, too. But Lugosi breaks me up. I've seen all his old movies, many times. I started trying to get his way of talking.

"In L.A., I worked at the Gay 90s with Lennie Bruce, and he is the greatest comedian in the world. One

day I pulled this Lugosi accent on him, and he came right back with Bela. We got so we could talk about all kinds of things using Bela's sound and accent. Lately, I talk like Bela to break up the fellows, or to amuse the kids. I had many suggestions to do the voice on records, and I used the voice around the Riverside office, so they said why not record it. The clot gag was Bill Grauer's, but the rest was just ad-libbed."

Jones' study of the late actor's mannerisms and life (he knows more about Lugosi than most movie columnists) are almost as extensive as his probing of jazz drums.

That started in Philadelphia back in 1939, when Joe was 15 years old and interested in learning drums. He received some practical hints from a veteran drummer in Philadelphia but wasn't able to apply what he had learned because he entered the army at 16. The only chances he had to play then were odd bits of time available in off hours.

Joe's formal music education began in 1947, although by that time he had been playing professionally some three years. "I was pretty much self-taught," he recalled. "A friend

had a band in Philly. He needed a drummer, and I could keep rhythm, so I went in."

In 1947, he came to New York on advice of such friends as Max Roach and Art Blakey. He studied with Cozy Cole at the Cole-Krupa drum school and chummed with Sid Catlett and Dave Tough. "I was younger than they were," Joe said, "but we got along. The cleanliness I've tried to develop came from Sid. He was one of the most beautiful drummers of all time. I want to pattern myself that way, and be able to do trio, band, and small-group work."

He received some big band experience with Tadd Dameron, who taught him some writing and harmony. "My secret ambition," Jones smiled, "is to work with a big band."

From Tough, Catlett, and Cole, Joe gleaned "a lot of knowledge." He applied it to what he was doing. In 1951, Philly Joe joined the Buddy Rich band. "This accounted for more knowledge," he said. "Buddy is the epitome of drums. I enjoyed myself every night. I really looked forward to work. And we hung out together." While working and learning with Buddy, Joe had such friends in the band as Allen Eager and Jack Montrose.

And while picking up experience and polishing his technique, Jones was recording for Prestige, where he was virtually house drummer, and where he cut some 45 to 50 LPs.

During this period, too, he worked with many small groups, and "got stronger" through the exposure.

Among them was the group of Miles Davis. Davis had been sent out as a single by his booking office and as a result had often played with many rhythm sections which failed to meet his standards. Miles began to travel with Jones, and Philly Joe acted as advance man when they arrived to play a date. Jones would scout up a good bass and piano man, and generally the quality of the section was better.

Finally, Davis asked for a suggestion for permanent piano in his group, and Joe recommended Ray Bryant and Red Garland. He had worked with Red, Clifford Brown, and Jimmy Heath back home. Red was hired. Paul Chambers came into the group, although Joe noted, "I had heard him but hadn't played with him. I thought he was going to be a good bassist, but I felt he slowed tempos sometimes. But it got so that tempos didn't mean anything to him after awhile."

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recommended

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

LAURINDO ALMEIDA

For My True Love (Capitol PR161) is a lovely album, featuring the superb guitar of Almeida and the airy voice of Salli Terri, as well as Martin Ruderman's flute. The program is drawn from a wide range of material, dating back to the 16th century. Included are de Falla's *Jota, Cancion and Polo*; *Lass From The Low Country*; Bach's *Gigue*—from *Lute suite No. 1 in E*; *Bist Du Bei Mir*; and *Black Is The Color of My True Love's Hair*. The program is handsomely paced and exquisitely performed. (D.C.)

SAMMY DAVIS JR.

Sammy Davis is his energetic self on *Sammy Davis Jr. at Town Hall* (Decca 8811). Recorded at Town Hall, New York, at a benefit concert last May, the LP begins with Jack Benny introducing Davis as "probably the greatest entertainer in the world." It closes with Davis offering impersonations of Nat Cole, Tony Bennett, Louis Martin, Louis Armstrong, and George (Kingfish) Stevens.

Between these two tracks, Davis runs the gamut from ballads to swingers to tap dancing. Among the tunes are *Something's Gotta Give*; *And This is My Beloved*; *Hey There*; *My Funny Valentine*; *It's All Right With Me*; *But Not For Me*; *Chicago*; and six others. There is a splendid "live" quality here, with the audience responding vigorously and Davis pouring it on for the crowd.

There is much enthusiasm here, and plenty of talent, too. Some of Davis' lack of discipline makes a few tracks somewhat rough-edged, but he manages to drive his way through effectively. (D.G.)

DEMI-DOZEN

You can turn your room into a posh East Side club by merely playing *Demi-Dozen* (Offbeat Records O-4015), an abridged version of the wee show holding forth at Julius Monk's Upstairs At The Downstairs. Participants are Jean Arnold, Ceil Cabot, Jane Connell, Jack Fletcher, George Hall, and Gerry Mathews. The sketches are sophisticated, and one involving three Madison Ave. types discussing a new cigarette-cancer report is hilarious. The musical numbers vary from the supper clubbish *You Fascinate Me So* to the rowdy, unsubtle, *Portofino*. It's good fun, and the cast is first-rate. All that's missing

(in addition to several numbers which were cut to fit the show onto one LP) are the red felt walls . . . and the sight of Mr. Monk striding around the room like a man with a purpose, but not an urgent one. (D.C.)

GUITARS, INC.

When five guitarists play simultaneously and don't clog the speakers of one's high fidelity set, that's an accomplishment. That's just what happens on *Soft and Subtle* (Warner Brothers 1246), the second LP featuring the Guitars, Inc. group.

The guitarists are Al Hendrickson, Bob Howe, Bobby Gibbons, Tommy Tedesco, and Bill Pitman. The sounds are relaxed, with a broad array of moods and sources represented. Among the dozen tunes included are *El Cumbanchero*; *Lazy Afternoon*; *In an Eighteenth Century Drawing Room*; *Nature Boy*; *Get Happy*; *Snowfall*; *It Don't Mean a Thing*; *Our Waltz*; and *Goodbye*.

The playing throughout is competent and the blend is pleasing. This is excellent background music all the time and, at times, quite appealing on any level. (D.G.)

CYRIL JACKSON

Afro bulls will have the time of their lives—either in monaural or stereo—with *Afro-Stereo* (Counterpoint CPS 1 5561), a fascinating collection of authentic Caribbean rhythms played by small percussion groups with frequent melodic interpolations by piano, flute, and the crudely timbered voice of Alore Arpoa.

Rhythms demonstrated in these on-the-spot West Indian recordings include the *mambo, guaguanco, cha-cha, didrenouo, rumba, meringue, and conga* intermeshed and interwoven with countless poly-rhythms.

Ethnic sources of these rhythms and melodic strains lie in the peoples of Puerto Rico, Cuba, Brazil's Bahia area, the Ivory Coast of Africa, Trinidad, Haiti, and the Dominican Republic. It's an excellent cross section of a most exciting aspect of Caribbean culture. (J.A.T.)

FRANK SINATRA

For *Come Dance With Me* (Capitol W 1069), Frank delivers a generally good program, but one not up to the pace his earlier LPs have set. Billy May's big, brassy band often intrudes on the singer, and some tracks, most notably *Something's*

Gotta Give, are too up for him. *Day In, Day Out*; *Just In Time*, and *Too Close For Comfort* are excellent. Occasionally Sinatra's hip insertions in a song's lyric are too inside. A good set, but not up to Frank's best. (D.C.)

CAL TJADER

Whoever in the Fantasy Records circle got the idea of recording Tjader with strings is a bright fellow indeed. *Latin For Lovers* (Fantasy 3279) puts the vibist in the same pop rack with Shearing's mood-musings and the album should help introduce Tjader to a much wider public.

In addition to Cal's regular rhythm section (Vince Guaraldi, piano; Al McKibbin, bass; Mongo Santamaria, conga, and Willie Bobo, drums and bongos) and the versatile flute of Paul Horn, he is supported by an intelligently handled small string section playing the arrangements of Jack Weeks and directed by Albert White. The string players are Boris Blinder, Harry Moulin, Frances Wiener, and Eugene Winkler.

A good selection of songs (*I Should Care*; *Spring Is Here*; *Time Was*; *Star Eyes*; *Stella By Starlight*; *Alone Together*; *Ode For Margo*; *Skylark*; *Martha*; *Quizas, Quizas, Quizas*) which stresses the romantic, enhances the LP's appeal to the music-for-late-evening buyer. Settle down with the missus and a jug of Courvoisier and watch everything go misty as you dig this one. (J.A.T.)

KITTY WHITE

In her first album for this label, *Kitty White/Sweet Talk* (Roulette R-52020), Miss White displays highly developed vocal equipment and — eureka! — the good taste to go with it. The sagaciously selected material includes rarely heard goodies like *Please Be Patient* and *When the Wind Was Green*, in addition to delightful new interpretations of more familiar items like *Lazy Afternoon* and *I Know That You Know*.

Miss White's control of breath, pitch, vibrato, and dynamics is a thing of wonder; yet, she almost never abuses her gifts with meaningless exhibitionism. Each liberty taken with melody is related to the lyrics.

The supporting band is ideal for the singer. It is comprised of musicians known for their restraint and grace. Especially effective are the cultured Benny Carter and the elegant Harry Edison. (R.H.)

jazz records

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

Adams-Coltrane-Charles-Hawes-etc.
MODERN JAZZ SURVEY 2/ Baritones and French Horns—Prestige 6 (16 rpm): *Dakar*; *Mary's Blues*; *Route 4*; *Velvet Scene*; *Witches' Pit*; *Cat Walk*; *Ronnie's Tune*; *Roc And Troll*; *A-Drift*; *Lyrists*; *Five Spot*; *No Crooks*.

Personnel: Tracks 1-6: Pepper Adams, Cecil Payne, baritones; John Coltrane, tenor; Mal Waldron, piano; Doug Watkins, bass; Arthur Taylor, drums. Tracks 7-12: Julius Watkins, Dave Amram, French horns; Sahib Shihab, alto; Curtis Fuller, trombone; Hamp Hawes, piano; Teddy Charles (Track 10 only), piano; Addison Farmer, bass; Jerry Segel, drums.

Rating: ★★★★★

Another of Prestige's super-long playing records, this set has some very absorbing work on it, and some tedious stretches. On the whole, the former outweigh the latter. And a strong plus is the organization on both sessions, which were supervised by Teddy Charles.

The French horn group on side two, more tightly organized than the blowing group on side one, has a grey, mournful ensemble sound that is wearing over the course of a full LP side. What saves it from utter boredom is the material, and some good solos. There are spots, too, where the French horn asserts its roughness to handle as a jazz instrument.

At times, the over-all sound of the French horn group is like that of a "modern jazz" movie soundtrack, notably *The Wild One*,

with the alto blowing against the horns and trombone. Watkins has an amazing solo on *Troll*, one of the high spots of the side.

The baritone side has some good Coltrane, some ripping Adams, and some pretty good Payne. I liked *Route 4* and *Velvet Scene* best, although this ensemble, too, at times achieved that Elmer Bernstein small group sound.

The main difficulty with the first side, I found, was that the solos, exciting rhythmically, generally became a clever running of the changes more than units in themselves or parts of the whole. Coltrane maintained the best pace throughout.

The set takes forever to play, and is a lot of music for the money. Sound is uniformly good, and Ira Gitler's liner notes are excellent. (D.C.)

Australian Jazz Quartet

IN FREE STYLE — Bethlehem BCP-6029: *Swingin' Goatshead Blues*; *Bewitched*; *Taking A Chance On Love*; *The Way You Look Tonight*; *I'll Remember April*; *Detour Ahead*; *Too Marvelous For Words*; *Take Three Parts Jazz (Route 4, Lyrists, Father George)*.

Personnel: Jack Brokensha, vibes; Bryce Rohde, piano; Dick Healey, alto; Errol Buddle, tenor; Ed Gaston, bass; Osie Johnson or Jerry Segal, drums.

Rating: ★½

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. Dakota Staton, *Dynamic!* (Capitol 1054)
4. Dave Brubeck, *In Europe* (Columbia 1168)
5. Count Basie, *Basie Plays Hefti* (Roulette 52011)
6. Jonah Jones, *Swingin' On Broadway* (Capitol 963)
7. Ahmad Jamal, *Ahmad Jamal* (Argo 636)
8. George Shearing, *Burnished Brass* (Capitol 1038)
9. Andre Previn and His Pals, *Gigi* (Contemporary 3548)
10. Miles Davis, *Miles Ahead* (Columbia 1041)

..... the second ten

11. Jonah Jones, *Muted Jazz* (Capitol 839)
12. Duke Ellington, *Black, Brown, and Beige* (Columbia 1162)
13. Lambert Singers, *Sing Along With Basie* (Roulette 52018)
14. Modern Jazz Quartet, *No Sun in Venice* (Atlantic 1284)
15. Andre Previn and His Pals, *Pal Joey* (Contemporary 3543)
16. John Coltrane, *Blue Train* (Blue Note 1577)
17. Cannonball Adderley, *Something Else* (Blue Note 1595)
18. John Coltrane, *Soultrane* (Prestige 7142)
19. Erroll Garner, *Paris Impressions* (Columbia 219)
20. Ray Charles-Milt Jackson, *Soul Brothers* (Atlantic 1279)

24 • DOWN BEAT

Even the inclusion of Teddy Charles' suite, *Take Three Parts Jazz*, doesn't do much to liven the proceedings here.

Part of the trouble is that the group members are not very original as soloists, and have such a dour sound as an ensemble. And Rohde's Jolly-like pulsing in the backgrounds only makes things more erratically nervous.

The set is pleasant listening, but in a jazz sense, there's just not much to get into. The most dominant influence on the horn players seems to be Paul Desmond, and this is most noticeable on *The Way You Look Tonight*, which harks back to the Brubeck-Oberlin concert LP.

I don't agree that the AJQ is worthless as a jazz group, because it does have a definitely commercial appeal which could serve to lead a listener into more substantial stuff. But to date, the group's contribution to jazz has been limited to just that role. And that's one, unfortunately, that even glib cocktail trios may perform. (D.C.)

Bailey-Stewart-Wetting-etc.

THE GOLDEN ERA OF DIXIELAND JAZZ, Volume 2—Design DLP 91: *High Society*; *Relaxation Blues*; *South Rampart Street Parade*; *Ja De*; *Jazz Me Blues*; *Yellow Dog Blues*; *Weary Blues*; *Late Date*.

Personnel: Buster Bailey, clarinet; Rex Stewart, cornet; Vic Dickenson, trombone; Arvell Shaw, bass; Marty Napoleon, piano; George Wetting, drums.

Rating: ★★½

On this somewhat curious record one factor becomes quite clear after an initial hearing: when these musicians improvise on the blues, they are superb. When they are running through the Dixieland war-horses, they are uninspired.

That's why I found *Society*; *Rampart Street*, and *Jazz Me Blues* dreary. And that's why *Relaxation Blues*; *Late Date*, and *Yellow Dog* all contain some brilliant playing; and some jazz that lives. The times on those tracks allows for some spreading-out: more than eight minutes for *Relaxation*; seven minutes for *Yellow Dog*; nearly six minutes for *Late Date*.

There's a lot of good-natured fooling around during *Relaxation* which I assume stemmed from the release of the pressure of having to play the Dixie anthems. Stewart plays a growly, cajoling, humorous, muted solo on that track; Buster gives us some soulful low register clarinet; Dickenson some witty trombone comments; and Shaw a couple of good choruses.

Except for the routine standards, this is recommended. At \$1.98, it's a fine buy, and well worth having, as is Vol. 1. If unavailable to you, the firm is located at 33 34th street, Brooklyn, N.Y. Good sound. (D.C.)

Bird Feathers

BIRD FEATHERS—Prestige 8204: *Solar*; *Bird Feathers*; *Interim*; *Airegin*; *Don't Worry 'bout Me*; *Con Alma*.

Personnel: Tracks 1 and 4—Phil Woods, Gene Quill, altos; George Syran, piano; Teddy Kotick, bass; Nick Strabulas, drums. Track 2—Jackie McLean, John Jenkins, altos; Wade Legge, piano; Doug Watkins, bass; Arthur Taylor, drums. Tracks 3, 5, and 6—Hal McKusick, alto; Billy Byers, trombone; Eddie Costa, piano; Paul Chambers, bass; Charlie Persip, drums.

Rating: ★★½

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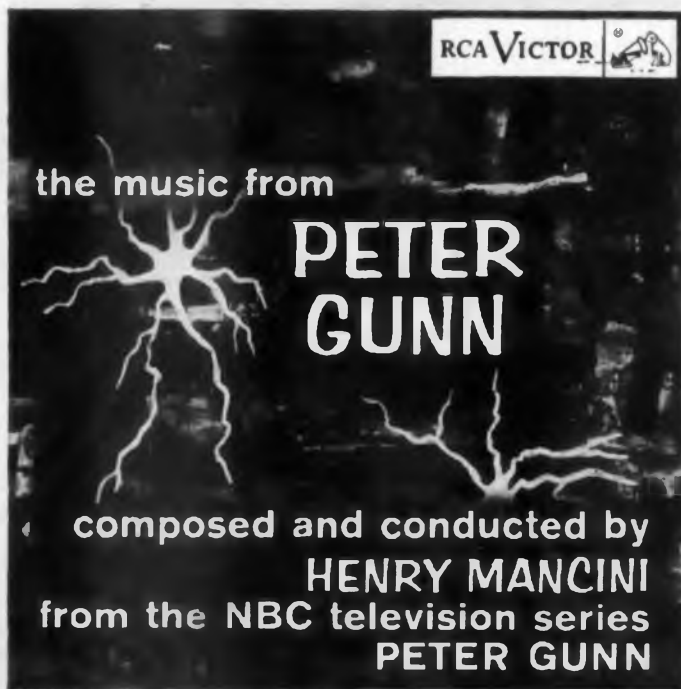
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Quill, and Woods have something personal to say. Prestige is not helping them or us to find out about it with packaging like this. There are, undoubtedly, customers for a platter of leftovers from sundry past ornithological sessions, but I wonder what this music will mean to them after a few playings.

Ironically, if these altoists went after the whole Bird, they might come up with more expressive individual voices. For Bird had strength, lyricism, and a sense of proportion that came from hearing and playing many kinds of music. Suppose Parker's understudies were to emulate his method of ornamentation, for example. This might begin with playing straight melody, cautiously decorating the spaces between natural phrases. Eventually a complex creation could evolve; yet the tune would still be there. In time, the patterns of ornamentation might become unique and personal, though the method would not. The same application of fundamentals could be made to any aspect of playing jazz.

Using the approach of an important creative figure is seldom fatal; the danger lies in mimicking the external devices.

Hal McKusick furnishes the most enduring music in this collection, perhaps because his well-founded personal sense of melody is combined with a cohesive and swinging rhythm section. Phil Woods, too, seems to hover on the brink of individualism.

It is difficult for me to sit through a long-play melee of choruses, unsupported by imaginative design or structure, that frequently seem to have no beginning or end. They are not bad performances, really, but if you should acquire this record, try to avoid playing any Sonny Stitt (let alone Charlie Parker) sides immediately after it.

Perhaps aspiring young altoists should give a listen to Johnny Hodges. (R.H.)

Pee Wee Erwin

OH PLAY THAT THING! — United Artists UAS-5010 (Stereo): *Kansas City Stomps; The Chant; Yaaka Hula Hicky Dula; Temptation Rag; Black Bottom Stomp; Dipper Mouth Blues; Grandpa's Spells; Dill Pickles; Sensation Rag; Big Pond Rag; Jazz Frappe Rag; Georgia Swing.*

Personnel: Erwin, trumpet; Kenny Davern, clarinet; Lou McGarity, trombone; Dick Hyman, piano; Tony Gattuso, banjo and guitar; Jack Lesberg, bass; Harvey Phillips, tuba; Cliff Leeman, drums.

Rating: ★★½

Spirited versions of some out-of-the-usual Dixie fare, led by Erwin's trumpet and McGarity's trombone.

What makes this more than a routine set is the research that went into it, according to the liner; and the zest in the playing.

There are really no outstanding solos, although the work of Erwin, McGarity, and Davern is uniformly good. Erwin's best solo is on *Dipper Mouth*.

Sound is adequate stereo with good centering and no great depth. Leeman's drums, particularly the cymbals, too often dominate the group sound. And those final cymbal smashes!

Worthwhile investigating for the Jelly Roll Morton and George Lewis material. (D.C.)

Larry Fotine

PLAIN VANILLA — Rel Canto Stereophonic Record SR 1001: *Charleston Forever; Driftwood; Chicken Rag; Plain Vanilla; Bushin' On Beale Street; Monkey Shines; Steamboat Rag; Nod Cals Cryin' Blues; Martha My Martha.*
Personnel: Unlisted.

Rating: ★½

A superbly recorded collection of Dixieland that doesn't say too much solo-wise, but has a big ensemble sound. The ensemble is most effective on a moody piece called *Driftwood*, and least effective in the swingy tracks, where it churns rather than swings.

The program is agreeably different fare than the usual Dixieland anthems, but the treatment is virtually cornball on several items, most notably *Chicken; Beale Street; Monkey Shines; and Steamboat Rag*, where the effect is not unlike Pee Wee Hunt's Dixie-for-the-people records of a few years back. *Martha* is dreadful; not even its short solo bursts salvage it.

Nobody knows who Fotine is, or if they do, they're not telling on the liner. I assume he's the clarinetist who shares solo space with a trumpeter and a trombonist.

Pleasant, but except for *Driftwood*, of very limited jazz interest. (D.C.)

Tyree Glenn

TYREE GLENN AT THE ROUNDTABLE—Roulette 25050: *Teach Me Tonight; Sunday; Just A Whypin' For You; There Will Never Be Another You; All Of Me; Royal Garden Blues; Wonder Why; Dear Old Southland; Them Them Eyes; Sweet And Lovely; Marcheta; Limehouse Blues.*

Personnel: Glenn, trombone and vibes; Hank Jones, piano; Mary Osborne, guitar; Tommy Potter, bass.

Rating: ★

In the commercial for a New York restaurant that occupies most of this album's back liner it is carefully explained that the owners of the joint required a very special kind of music-to-munch-by. "The music had to be jazz," it is explained, "but polite jazz, cool jazz, nothing wild, brash or disturbing." (Mustn't disturb the digestive processes, you see.) The musicians got the point, all right—all too well. Of course, they also got the gig, which is the constructive way of looking at it.

Those restaurant owners must have been very contented with their "call brand" music, here presented in album form obviously to lure more customers to the hash-house.

Tyree and his associates did their job so well, they even got away with some good clean fun, as on *Teach Me Tonight* and *Dear Old Southland* during which the trombonist's tongue clearly is in his mouth-piece. He plays a heavily malleted vibes on *Another You; Eyes*, and *Limehouse*, of which the up tempoed latter two bear the closest similarity to the jazz idiom.

Hank Jones, who couldn't play tastelessly if he tried, is suavely polished throughout. Once in a while, though, as if to let the listener in on the entire put-on, he slips in a sardonic wisecrack. His intro to *Royal Garden* is a scream. On *Marcheta*, however, he is not kidding and proves as much by playing a solo of rippling loveliness.

In its way, this is a very funny album. Clearly the musicians (old pros all, who do their bit and do it extremely well) had no delusions about the job at hand. The man in the booth wanted corn. He go it—by the bushel. (J.A.T.)

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28 • DOWN BEAT

Johnny Griffin

JG—Argo LP 624: *I Cried For You*; *Satin Wrap*; *Yesterdays*; *Riff-Raff*; *Bee-Ess*; *The Boy Next Door*; *These Foolish Things*; *Lollypop*.
Personnel: Griffin, tenor sax; Junior Mance, piano; Wilbur Ware, bass; Buddy Smith, drums.

Rating: ★★★★★

I find this set the most satisfying collection by Griffin I've heard to date. He plays here with less of the frantic, hard blowing; and with more of a lyrical sense than he has put onto records in recent months.

His rhythm accompaniment, particularly by Ware, is fine. Ware has a brilliant solo on *Riff-Raff*, and an excellent solo on *Wrap*, which Mance opens with a cliché, one of the few this good pianist lapsed into on the set.

Griffin has a minimum of the resorting to double-time on ballads that many tenor players find necessary. On *Foolish Things*, for example, there are some moments of genuinely passionate playing. And on *Yesterdays*, he plays straight-forward, quite lyrical horn. Mance is fine on *I Cried*.

The originals aren't too original, but the "new" Griffin on the ballads makes this one worth investigating. (D.C.)

Chico Hamilton

THE CHICO HAMILTON QUINTET WITH STRINGS ATTACHED—Warner Brothers B 1245: *Something to Live For*; *Andante*; *Speak Low*; *Pottsville, U.S.A.*; *Don's Delight*; *Strange*; *Modes*; *Fair Weather*; *Close Your Eyes*; *Ev'rything I've Got*.

Personnel: Hamilton, drums; Eric Dolphy, reeds, flute; Dennis Budimir, guitar; Nat Gershman, cello; Wyatt Ruther, bass; with string section on Tracks 1, 2, 3, 6, 9, 10.

Rating: ★★

One might well get the impression from some of these tracks that the title should have been the other way around, *Strings with the Chico Hamilton Quintet*: much of this comes out a kind of mood-music-with-strings in quality. But that is a first impression. The truth is more likely to be that a lot of the music of this group is conceptually so superficial, or overblown, or both (and that is not a contradiction of terms) that the addition of this kind of string playing simply doesn't make that much difference in the effect.

Now Fred Katz, who did the writing and conducting, is much too knowledgeable and sophisticated to indulge in the banalities of *Music for Using Lestail* and such: his musical skills are not confined to the devices of Tchaikovsky-with-dashes-of-Ravel that one usually gets in that kind of string hack work. However, to say that the quality of this music is not very much above that of "mood music" pleasantries, regardless of the devices used, is to overlook only the facts that Katz happens to be more skillful and more pretentious than most of the persons who grind it out.

There are many things here that make one listen attentively, but I think they are matters of fancy and technique, not of imagination or art. And in *Modes*, the shifting from concert style to jazz style (I think that's the best way to describe it) is very much like the stunt of running off the classics straight and then swinging them that second-rate club acts used to use in the '30s.

There are competent jazz solos on most tracks and Dolphy's flattering compliment to Cannonball Adderley on *Modes* and

Ev'rything, along with Hamilton's vigor manage to overcome at least some of the languor. (M.W.)

Johnny Hodges

THE BIG SOUND, Johnny Hodges And The Ellington Men—Verve 8271: 1. *Don't Call Me, I'll Call You*; 2. *An Ordinary Thing*; 3. *Waiting For Duke*; 4. *Dust Bowl*; 5. *Little Rabbit Blues*; 6. *Johnny Come Lately*; 7. *Gone And Crazy*; 8. *Fast Sedoh*; 9. *Viscount*; 10. *Bouquet Of Roses*; 11. *Digits*; 12. *Early Morning Rock*.

Personnel: Tracks 1 through 4—Hodges, Paul Gonsalves, Harry Carney, Jimmy Hamilton, and Russell Procope, reeds; Willie Cook, Ray Nance, Clark Terry, Cat Anderson and Harold (Shorty) Baker, trumpets; Quentin Jackson, Britt Woodman, and John Sanders, trombones; Billy Strayhorn, piano; Jimmy Woode, bass; Sam Woodard, drums. Tracks 5 through 8—omit Anderson, Cook, Baker, and Gonsalves. Track 9 through 12—omit Gonsalves, Woodman, Sanders, Cook and Anderson.

Rating: ★★★★★

This music is dateless. It defies fad and fashion. And the reviewer is supremely confident that this record and others like it will be spinning on turntables long after more pretentious and fancy jazz has gone the way of all impermanent things.

Simply, the set consists of Hodges-guided numbers ranging from the full Ellington band (sans Duke, of course,) to smaller units roughly patterned after Rabbit's combos of the '40s and early '50s.

Despite the dozen tracks on a 12-inch LP (in this day of extended jazz blowing on record) there is never a feeling of musical scarcity or lack of jazz value. These men are masters of the art, saving their valid piece in as brief possible time and then sitting down.

The moments of musical value are many: Hodges' solos throughout are letter-perfect; Clark Terry's clean-toned trumpet on *Digits*; Butter Jackson's plunger-muted trombone on *Little Rabbit Blues*, to mention a scant few.

Hodges' enduring message, couched in the collective voice of his Ellington confreres, is freely shouted here and ranges from the spritely *Johnny Come Lately* and Anderson's stratospheric interpretation of *Don't Call Me*, to the funk of *Little Rabbit* and the easy flow of Hodges' alto on *Gone And Crazy*.

A certain hippie of the reviewer's acquaintance strolled into the office while this record was on the turntable and sniffed. "Man, they're not doing anything." All of a sudden the writer felt very, very old—and it was a great feeling. (J.A.T.)

Ahmad Jamal

AHMAD JAMAL—Argo LP 636: *Taboo*; *Should I; Stompin At The Savoy*; *The Girl Next Door*; *I Wish I Knew*; *Cheek To Cheek*; *Autumn In New York*; *Secret Love*; *Squatty Roo*; *That's All*.

Personnel: Jamal, piano; Israel Crosby, bass; Vernell Fournier, drums.

Rating: ★★

The trouble with this set as jazz, I think, is that Jamal is working an area which Erroll Garner works, but without Garner's wit and drive.

There are basic devices which crop up again and again in his presentations: the long build to a crescendo and the sudden sprinkle of tinkly notes of melody; little bursts of melody separated by rests of several bars; a rather florid embellishment of the melody rather than an exploration of it or the creation of a new melody on it.

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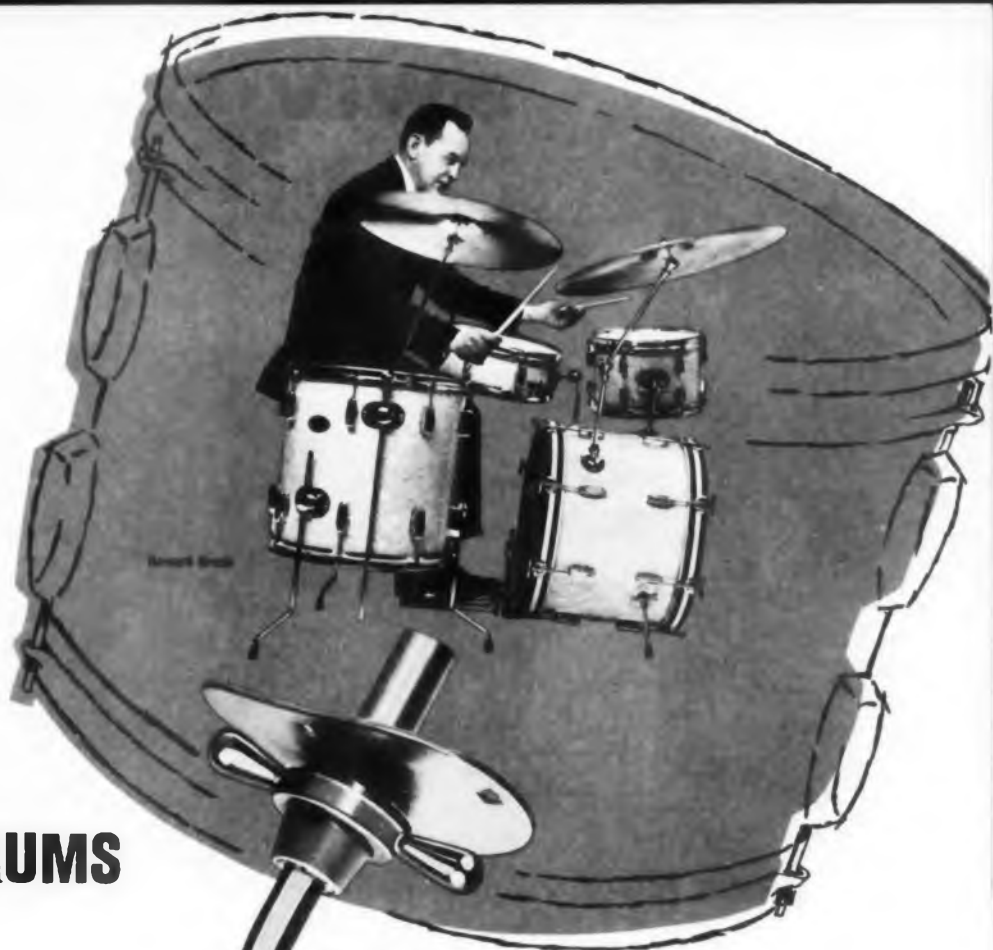
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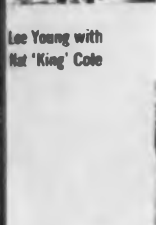
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and a recurrent use of repetition of a figure or phrase.

Illustrating these are *Stompin*, with a long, long, long introduction; *Girl Next Door* with the repetitive hurdy-gurdy effect in the bass hand; *Should I*, with an ornate intro that nearly hangs him up on the melody.

There is a strong element of almost violent contrast in his playing, but he doesn't make the completely charming use of it as would Garner. And that bounce tempo needs some relief by something a bit more up. (D.C.)

Shelly Manne

SHELLY MANNE PLAYS PETER GUNN—Contemporary 3560: *Peter Gunn*; *The Floater*; *Sorta Blue*; *The Brothers Go To Mother's*; *Soft Sounds*; *Fallout*; *Slow And Easy*; *Brief And Breezy*; *Dreamville*; *A Profound Gass*.

Personnel: Manne, drums; Herb Geller, alto; Conte Candoli, trumpet; Victor Feldman, vibes and marimba; Monty Budwig, bass; Russ Freeman, piano.

Rating: ★★★★★

It looks like The Drummer has done it again. From a sales standpoint this modern jazz treatment of Hank Mancini's music from Peter Gunn television crime series is sure to equal, even possibly surpass, the great success of the Manne-Previn *My Fair Lady* enterprise of 1956.

Viewed as a jazz set, moreover, this tenet of tunes and variations is notable for two main reasons: the inspired drive and purposefulness of the group (with guest Feldman added to capture some of the identifying sound of the TV underscore); and the superlative solo work, principally by Geller and Candoli.

Alto and open trumpet achieve a most attractive blend on *Floater*, but it is not until Geller gets moving in his powerful solo that the real excitement begins. The altoist is consistently stimulating throughout the album, reaching an apex of musical achievement with his long, emotional solo on *Dreamville* toward the record's close.

Candoli, also, whether muted (as on *Sorta Blue*) or open (on *Slow And Easy* and others) plays with an authority and sureness of conception rarely heard before in his playing.

Feldman is always effective on either vibes or marimba. The latter instrument is used primarily for effect, which brings one to an essential characteristic of much of the album. There is more than a hint of the exotic to some of the tunes, due to Manne's feeling that Mancini's music demanded special treatment. *Fallout*, for example, is more of a mood piece than a vehicle for blowing. But in the particular instance the idea proves a good one, providing breathing space (via piano and bass dominance) in between the more extroverted tracks.

The title tune is aptly almost rock and roll in basic conception, just as the television theme opens on a heavily accented guitar figure. (Gunn, backed with the slow and funky blues, *Slow And Easy*, has been released by the company in a bid for the single market. For single play, however, the blues was abbreviated.)

Of Manne, Freeman, and Budwig there is little that can be said beyond their ideal function as a rhythm team and their individuality as solo contributors. Manne im-

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pressed with especial brilliance in his playing on *Breezy*, a smeary, dirty line with a rippling, yet somehow angular, solo by Freeman. Budwig has developed into one of the more distinctive bassists in jazz from the standpoint of fundamental tonal quality, which conveys the essence of real jazz sound.

This album could well become one of the top jazz LPs of 1959. (J.A.T.)

Brew Moore

BREW MOORE—Fantasy 3264: *Edison's Lamp; Nancy With The Laughing Face; Rhode Island Red; Marva Moves; Dues Blues; Pat's Batch.*

Personnel: (On all tracks except *Dues*) Brew Moore, Harold Wylie, tenors; John Marabuto, piano; John Mosher, bass; John Markham, drums. On *Dues Moore*: Cal Tjader, vibes; Vince Guaraldi, piano; Deana Reilly, bass; Bobby White, drums.

Rating: ★★

As a general rule, two-tenor albums suffer from a certain monotony-of-tone quality. On this set such is not the case, although there is some similarity in the playing of the two hornmen. What prevents monotony in this case is the relaxed spirit of Moore and Wylie. They achieve a good collective blend and solo in lively and inventive fashion. The missing ingredient, however, that militates against a higher overall rating for the album is, ironically, one of the most pleasant aspects of the playing—relaxation. One is left with the feeling that things were *too* relaxed, and that there was really nothing to get worked up about.

Dues, a slow blues, has some good vibes work by Tjader and a long, moody Moore solo. The track apparently was inserted to fill out the album; it was recorded at a jazz concert at the University of California. Drummer White's frequently tasteless playing does nothing to help an otherwise good track.

Nancy, the sole ballad, is sensitively handled by both tenor men. Their duets on the other tracks have a free-and-easy flow with Brew at his best on *Pat's*, best of the batch. (J.A.T.)

Lee Morgan

CANDY—Blue Note 1590: *Candy; Since I Fell For You; C.T.A.; All The Way; Who Do You Love I Hope; Personality.*

Personnel: Morgan, trumpet; Sonny Clark, piano; Doug Watkins, bass; Art Taylor, drums.

Rating: ★★★★★

Morgan is certainly coming along as a good jazz trumpeter. This collection of tunes, somewhat unusual for a quartet date, is far from "just another blowing session." It is a handsome showcase for Lee's talents.

There are some nods to Diz and Clifford Brown in his playing, but there's also a great deal of his own. He generally manages to steer clear of clichés and the more obvious patterns of improvisation.

The choice of material leans heavily to medium and ballad tempo, and Morgan handles those somewhat tricky paces very well. He makes of the virtual rock 'n roll tune, *Since I Fell*, a piece of singing trumpet work. *Candy* is given a lighter, but equally sensitive treatment. Such *Hit Parade* material as *All The Way* and *Personality* become good jazz vehicles when brightly played. On this set there is what amounts to production, because these tracks don't sound like quartet sides. They have much more to them.

Lee is still emerging, and he is continu-

modern jazz begins on PRESTIGE

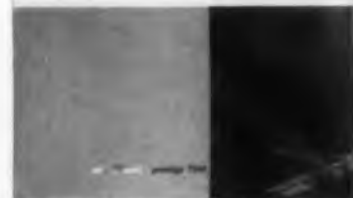


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ing to develop with each LP issued, as well as with each personal appearance I've caught. Recommended. (D.C.)

Jimmy Raney-Geo. Wallington

SWINGIN' IN SWEDEN—EmArcy MG 36121: *Indian Summer; Dawn That Dream; Jumping For Jane; Invention; Round Midnight; Blue Bird.*
Personnel: First side—Raney (Tracks 1, 2, 3, 4), guitar; Sonny Clark (Tracks 3, 4) and Bengt Hallberg (Tracks 1, 2), piano; Goesta Theselius (Tracks 3, 4) and Putte Wickman (Tracks 1, 2), reeds; Simon Brehm (Track 4) and Red Mitchell (Tracks 1, 2, 3), bass; Elaine Leighton, drums.
Second side—Wallington, piano; Lars Gullin, baritone; Arne Domnerus, alto; Aske Persson, trombone; Simon Brehm, bass; Jack Noren, drums.

Rating: ★★

Aside from the Raney guitar and the Wallington piano, neither of which is in the artist's top form; this set is a pretty humdrum affair.

The Raney sides have a dull ensemble sound, although Wickman plays some quite good clarinet in solos. But at best, the level of improvisation is not very high.

Wallington's side has a few high spots during *Bird*, but these stem largely from the leader's piano work. *Midnight* is paced very slowly, and always threatens to become a dirge. (D.C.)

Pee Wee Russell

PEE WEE RUSSELL PLAYS PEE WEE — Stereo-craft RTN 105: *Muskegie Blues; Pee Wee's Song; Exactly Like You; I'd Climb The Highest Mountain (two takes); Over The Rainbow; I Would Do Anything For You; I'm In The Market For You; The Lady's In Love With You.*
Personnel: Russell, clarinet; Nat Pierce, piano; George Wettling, drums; Walter Page, bass; Steve Jordan, guitar.

Rating: ★★★

The gentle, feathery, oddly brash sound of Pee Wee as a jazz clarinetist is handsomely caught on this set which places him with kindred spirits. The set is obviously more than a year old (Walter Page is in the rhythm section, so it was cut before his tragic death last year).

There's a lot of interest, I found, in the successive versions of *Mountain*. The first, taken at a quietly bouncing clip, emerges as a relaxed piece of blowing on a ballad. The second, with a somewhat firmer beat, comes through with more of a ballad sound. I can't explain this, and I doubt if any of the participants can, but it is delightful to have both versions.

Pee Wee's Song, a pretty little melody, and *Muskegie* are fine samples of his style. There's a boisterous feel to *Exactly Like You*, particularly in the wrap up, where Wettling nails down the last half-chorus with a series of hammer-shots that are just right. In fact, those two words personify Pee Wee for me. A Reginald Kell or Benny Goodman he's not. A sensitive, gentle, twinkling sort of a person he certainly is. And these are the qualities that come through in his playing. You dig them or you don't. But you can't ignore them, in fairness to an interest in jazz.

Nat Pierce plays with less of the Basic feel that has been virtually thrust upon him of late. At slower tempos, he plays in a style reminiscent of Waller; and this is magnified at the brisker tempos. Page has a couple of vigorous breaks and solos, and Jordan mostly comps. Page's arco work behind Nat in *Market* is surprisingly fresh.

Stereo sound is good, with the piano and Pee Wee more noticeably on the right, and Wettling on the left.

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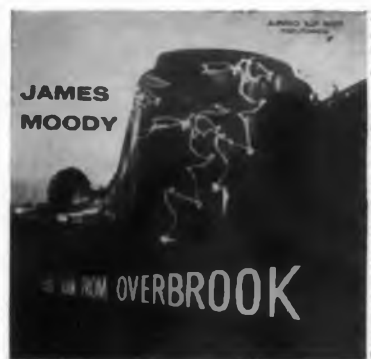
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The liner says these are some of Pee Wee's best recordings. I'm inclined to believe it. The way he digs grittily into *Lady*, for instance, should warm the cockles of any jazz fan's heart. His very personal mixture of whimsy, humor, beauty, and swing have weathered the years, and the jazz trends, so well. (D.C.)

Tony Scott
52ND STREET SCENE—Coral CRL 57239:
Blues for "The Street"; Love Is Just Around the Corner; Body and Soul; Mop-Mop; Lester Leaps In; Lover Man; Woody 'n' You; Round Midnight; Ornithology.

Personnel: Scott, clarinet, baritone. Tracks 1, 2, Joe Thomas, trumpet; J. C. Higginbotham, Wilbur DeParis, trombones; Pee Wee Russell, clarinet; Sonny White, piano; Donzil Best, drums; Oscar Pettiford, bass; Al Casey, guitar. Tracks 3, 9, Coleman Hawkins, tenor; Jimmy Knepper, trombone (Track 9 only); Tommy Flanagan, piano; Gene Ramey, bass; Walter Bolden, drums. Tracks 5, 6, 7, 8, Al Cohn, tenor; Red Rodney, trumpet; Knepper; Pettiford; George Wallington, piano; Roy Haynes, drums; Mundell Lowe, guitar.

Rating: ★★ ★
The idea of this set was to offer a kind of historical reminiscence of the music heard on 52nd St. As the listings above will show, recording contracts and an emphasis on the 1944-46 period being granted, those in charge approached the task well. But it is, as the notes announce, a series of "blowing sessions," and its success depends on how good the solos are. A lot of these men would find it hard ever to be dull, but the really good solos here are few.

One thing is sure: Hawkins and the men on the first two tracks play with a sureness about what they are doing that makes the work of some of the younger men seem a confusion of purpose. On the *Blues*, Thomas and (except for a sloppy ending) Higginbotham make lovely, unfolding, and complete statements, and it is a great pleas-

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At Presstime

As this issue of *Down Beat* went to press, the ballot-counters for our *Movie Music* awards competition were busy, preparing final tabulations in our annual movie music poll.

At presstime several races were neck and neck.

Old Man and the Sea; Vertigo, and *Some Came Running* were at the head of the pack for the best motion picture underscore of 1958 title. *Gigi* and *South Pacific* were contesting for honors as the best musical motion picture of 1958. The title song from *Gigi* was leading in the race for best original movie song of 1958. Maurice Chevalier, with competition from Nat Cole and Johnny Mathis, was leading the field for the award for the best movie vocal performance of the year. Andre Previn and Dimitri Tiomkin were in a dead heat for honors as the movie personality of the year.

Complete official returns will appear in the next issue of *Down Beat*, on sale March 5.

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ure to hear the even and steady work of Denzil Best.

There and on *Love*, the juxtaposition of Scott and Pee Wee Russell decidedly dramatizes the way the former can force himself and even affect emotion, and Russell, for all his twists and tangents, knows how to let it happen.

Otherwise, a nearly brilliant Pettiford solo doesn't salvage a sloppy and cliché-ridden *Leaps*. Nor does very good Knepper do that for *Lover Man*, nor very good Flanagan and good Hawkins for *Ornithology*.

The implication in the notes that nothing much happened on the street until 1912 and that the practice of writing new lines on old chord structures began with bop both are arguable, to say the least.

And as long as we are being so scholarly about the tunes, Benny Harris' point of departure for *Ornithology* was Parker's solo on *The Jumpin' Blues*—so there. (M.W.)



Jazz Reissues

Jelly Roll Morton

THE KING OF NEW ORLEANS JAZZ—RCA Victor LPM-1649; *Black Bottom Stomp*; *The Chant*; *Snake House Blues*; *Steamboat Stomp*; *Sidewalk Blues* (No. 2 and 3); *Dead Man Blues* (No. 1 and 2); *Cannon Ball Blues*; *Grandpa's Spells*; *Doctor Jazz*; *Original Jelly Roll Blues*; *Jungle Blues* (No. 2 and 3); *The Pearls*; *Beale Street Blues*; *Kansas City Stomp*; *Shoe Shiners' Drag*; *Georgia Swing*.

Another in the RCA-Victor *Down Beat* Jazz Milestones series with excellent annotation by George Hoefer, conductor of this magazine's *The Hot Box*. Titles stem from 1926, '27, '28, when Morton was at his peak. Among the Red Hot Peppers were such as Omer Simeon, Johnny St. Cyr, Kid Ory, Baby Dodds, George Mitchell, and others. Sound is quite good. Recommended. (D.C.)

Mulligan-Coltrane-Rollins

SAXOPHONE REVOLT—Riverside 12-284; *Rhythm-a-ting!* (Gerry Mulligan-Theolonius Monk); *Monk's Mood* (John Coltrane-Monk); *Woody'n You* (Johnny Griffin); *Think Deep* (Coleman Hawkins); *A Little Taste* (Julian Adderley); *Mood Judo* (Johnny Hodges); *Namely You* (Benny Golson); *Cutie* (Sonny Rollins).

Eight of the outstanding sax men in jazz today are represented in samples generally quite excellent on this LP. All tracks have been pulled from previously issued Riverside LPs, but the anthology is well worth owning even if you already have one or two or more of the original sets. (D.C.)

Joe Newman-Sir Charles Thompson
BASICALLY SWING—American Recording Society G-447; *Close Quarters*; *Jazz Beginnings*; *Blue For Slim*; *The Sleeper*; *Boj This*; *Oh Jo! Memories Of You*; *For The Ears*.

The first four tracks are by a Newman group, including Franks Foster and Wess, Matthew Gee, Eddie Jones, and Osie Johnson. The other side is by Thompson, with Benny Powell, Newman, Pete Brown, Gene Ramey, and others. Substantial swing, culled from early Vanguard records. Good sound. (D.C.)

Artie Shaw

THE GREAT ARTIE SHAW—Camden CAL-465; *I Can't Get Started*; *Scuttlebutt*; *A Room With A View*; *Blues In The Night*; *Rosalie*; *A Foggy Day*; *What Is There To Say*; *My Heart Stood Still*; *Smoke Gets In Your Eyes*; *The Man I Love*.

A cross-cut of Shavian bands and groups covering 1938 to 1945, and including bands in which Hot Lips Page, Billy Butterfield,

and Roy Eldridge were starred. *Smoke* and *Scuttlebutt* are Grammercy Five sides, the former with Butterfield, Johnny Guarneri et al; the latter with Roy, Doclo Marmarosa, Barney Kessel, among members. An excellent buy at Camden's \$1.98 tag.

Cootie Williams-Rex Stewart

THE BIG CHALLENGE—American Recording Society G-448; *I'm Beginning To See The Light*; *Do Nothing Till You Hear From Me*; *Alphouse And Gaston*; *I Got A Right To Sing The Blues*; *Walkin' My Baby Back Home*; *When Your Lover Has Gone*; *I Knew You When*.

A ★★★★★ LP the first time around on Jazztone. An excellent investment for members of the mail-order society. Also on hand are Coleman Hawkins, Bud Freeman, Lawrence Brown, J. C. Higginbotham, Hank Jones, Billy Bauer, Milt Hinton, and Gus Johnson. Hawkins is excellent on this set. (D.C.)

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heard in person

ERROLL GARNER

Symphony Hall, Boston

Erroll Garner arrived at Symphony hall in Boston on Jan. 17 with bassist Ed Calhoun, percussionist Kelly Martin, and his favorite telephone book. He promptly broke box office attendance records at the hall for the second consecutive year.

Symphony hall was sold out long before the concert and approximately 200 persons ringed the musicians onstage, where chairs were set up to accommodate the overflow crowd.

The two hour-plus concert, promoted by George Wein, was divided into three sections, with brief intermissions.

It was a perfect evening for devout Garner fans. From the opening moments, Erroll owned the audience, which remained hushed throughout his playing. At the end of each number, they roared more like a sports event crowd than a concert hall audience.

The program was a succession of

familiar songs, many of which are now identified with him. Included in the 30-song performance were *Foggy Day*, *Lover, I Get A Kick Out Of You*, and *Misty*, one of the three original selections.

As usual, Erroll fingered his way through intricate introductions before getting into the theme of each piece. These introductions, almost complete enough in themselves to be separate compositions, kept the audience working a sort of musical "20 Questions" until they heard familiar notes of the song and established recognition.

One comment that came out of the concert was that Garner writes such good music himself, he should play more of it at these events.

—george forsythe

HARRY JAMES ORCH.

Palladium, Hollywood

With arranger Ernie Wilkins in tow and the addition of new singer

Ernie Andrews, the James band returned to the Hollywood Palladium for four weekends in January and February before hitting the desert trail back to the Las Vegas Flamingo where the trumpeter and his men are now guaranteed some six months annually.

Added to the book are three new charts by Wilkins: *Doodlin'*; *End Of Town Blues*, and *M Squad*. Much tighter knit since the Monterey festival, although the rhythm section still is rather weak, this band now shapes up as one of the country's best, both in its overall untrammelled enthusiasm; shouting, well-drilled sections, and frequently exciting soloists (James, altoist Willie Smith, trombonist Ray Sims, and tenorist Sam Firmature). Although clearly in a Joe Williams groove, singer Andrews registered solidly with the record crowd of dancers. Andrews, incidentally, is the first Negro vocalist to appear with a white band at the Palladium—a record in itself. Femme vocal numbers are handled capably, as usual, by attractive Jilla Webb.

—tynan



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4. Victor Feldman Faro, b



the blindfold test

Miles Ahead

By Leonard Feather

Barry Miles is the kind of phenomenon that occurs about once in a generation. In fact, the last time it happened in jazz was Victor Feldman, who, coincidentally, also happens to be a drummer who doubles on vibes and piano.

Barry has been playing since the age of about three (he was born in Newark, N. J., March 28, 1947); was heard half a dozen times keeping up with the big timers who surrounded him in six appearances on the Art Ford TV show; played vibes with Andy Williams on the Chevy TV show, and currently has his own swinging adult quartet, which includes Vinnie Burke on bass.

In addition to his uncanny beat, Barry can claim a pretty keen ear, as I found out recently when he became the youngest candidate ever to take a *Blindfold Test*. Among the items selected for his scrutiny were a couple involving drummers who are old enough to be his grandfather. Barry was accompanied on this visit by his salesman father, but was given absolutely no prompting whatever, and no information, either before or during the test, about the records played.



The Records

1. Chico Hamilton. *Andante* (World Pacific, stereo). Nat Gershman, cello; Eric Dolphy, saxophone.

Well, it was nice and pleasant . . . I think it was Fred Katz on cello. It was good for listening to . . . I liked the part where the sax and a few other instruments came in. I'd say it was a very slow and relaxed type of jazz. I'll give it three stars.

2. Art Blakey. *Cubano Chant* (Columbia). Ray Bryant, comp.; piano; Jo Jones, Art Blakey, drums; Candido, Sabu, bongos.

Very good! I don't know who it was on piano and bongos, but they were fine. The piano man took a nice chorus when he came in—kinda jumpy, but it was okay . . . I didn't care too much for the singers when they came in with a few words, but all in all I think it was fine. I'll give it three-and-a-half.

3. Max Roach with Howard Rumsey's Light-house All Stars. *Swingin' the Blues* (Liberty). Roach, drums; Frank Rosolino, trombone; Bill Perkins, tenor sax; Conte Candoli, trumpet.

I think it was Max Roach on drums. I didn't care too much for the trombone, sax, and trumpet players. I don't think they had too much to say, although the trombone player played some nice things sometimes. But it was too skimpy for my liking. I think it was pretty good—sometimes they were a little too loud and sounded ragged. The arrangement was pretty good . . . I never heard the tune before. I'll give it two-and-a-half stars.

4. Victor Feldman. *Bebop* (Contemporary). Feldman, vibes; Stan Levey, drums; Scott La Faro, bass.

I think that moved well and it was very fast . . . It was a good approach to whatever they were trying to do. I'm not sure, but I think it may have been Red Norvo. The bass player was very good . . . I liked how the drums came in and out—it may have been Jo Jones, but whoever it was, it was very good. At the beginning it may have sounded too fast, but after a while, as they got into it, the tempo didn't matter too much. It could have been a little bit slower . . . I'll give it four stars.

5. International Youth Band. *Don't Blame Me* (Columbia). Rec. at Newport Festival, 1958. Andy Marsala, age 15, alto sax.

I didn't like that at all. They sounded like they were trying to be modern but they sounded out of tune, and they were ragged in spots. The alto sax player I didn't think did anything—he just played some notes that didn't mean too much. He was trying to be fairly modern, but he didn't sound too good to me. It didn't move at all, and they were trying to play those wild chords but nothing happened . . . It was just all out of tune. I'll give that one star.

6. Gene Krupa. *Fish Fry* (Verve). Arr. Manny Albam; Roy Eldridge, trumpet.

That was nice. I don't know who it was — it sounded like a lot of bands. When the drummer was on the sock cymbal I didn't care too much for the way he played it or for the sound out of it. It sounded like one trumpet player playing the different choruses—whatever it was, it was fair. The arrangement was

pretty good, and I think he was a good drummer for what it was. I'll give it three stars.

7. George Wettling. *Hindustan* (Stere-O-Craft, stereo). Wettling, drums.

I didn't like that too much. I guess that was Dixieland, and it was fair for what it was . . . I don't care for Dixieland in general. The drummer's drums sounded nice, but I don't think *he* sounded nice. It was the same thing over and over on those two drums there, and the breaks he took. I didn't care for the record at all, the choruses or anything. I'll give that one-and-a-half stars.

8. Philly Joe Jones. *Trick Street* (Riverside). Jones, drums; Owen Marshall, comp.-arr.; Nat Adderley, cornet; Johnny Griffin, tenor sax.

I like that. It had a nice, swinging beat. I like the arrangement a lot . . . The trumpet player was on the Kenny Dorham kick, you'd call it, and he sounded very good. I don't know who the sax player was, but it sounded like Sonny Rollins. The drum player, I don't know who it was, but he had a good beat. I'll give that four stars.

9. Music from Peter Gunn. *Peter Gunn* (Victor). Comp.-cond. Henry Mancini; soloists not credited.

That was fair . . . The theme of *Peter Gunn*. I think it's another version of it; I don't think it was Ray Anthony's band. Parts of it sounded rock-and-rollish, I'm afraid . . . It seems too loud an arrangement and I don't think the sax player did too much. I'll give it three stars.

George Auld



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Connie Kay

(Continued from Page 21)

a mouthful for Birdland's confederer, Pee Wee Marquette. After Pee Wee had misfired on it repeatedly, Connie suggested that he give up trying and settle for the first letter. Connie has held to the oversimplified form ever since.

It is typical of Connie Kay that he should go along good naturedly with a change in his name or the discovery that a gig with Sonny Stitt turns out to be a Washington date with the MJQ. He is amiable in most circumstances and he is flexible in adjusting to the needs of a situation, but in matters which he views as consequential he takes a firm stand. He will, as Milt Jackson says, give you a paradiddle if that's what someone in the quartet wants. But it would take a great deal more than one of his colleague's whims to get him to take a solo.

And similarly, although he has had a long standing offer to make an album of his own, he has not yet done it.

"I'd like to make an album," he admitted. "But as a drummer this is a hard thing for me. What can a drummer do? A whole album of drum solos gets pretty monotonous—maybe not for other drummers, but everyone isn't a drummer. I'd like to do something different, something musical. I've been thinking about it for over a year. But I haven't come up with anything yet."

Hard To Get

Hollywood — Though this little tale has been making the rounds for some time, the facts, ma'am, are straight life:

A well known trombone player with one of the nation's most prominent big jazz bands was informed by the contractor for one of the biggest radio-TV networks that there was a much-coveted spot open in the ranks of the Hollywood staff orchestra. The contractor offered the job to the trombone player.

"Well, man," was the trombone player's response, "like I'd have to come down and dig the band."

radio and tv

By Will Jones

Dear Don,

I'm not griping or anything, understand, and those checks you send me do come in handy; but I don't think it hurts, either, to remind you what I go through sometimes in your behalf. And that is what I am about to do.

For weeks I had been running across little mentions of NBC's plans to put on a TV show something like ABC's *Dick Clark Show*.

The NBC show was going to be run by Buddy Bregman, who I understand has something to do with the music on the Eddie Fisher show.

Finally the Bregman show turned up on the schedule on Sunday nights, titled *The Music Shop*, in competition with Jack Benny and the first half of *Maverick*.

I made a conscientious effort to watch the first one, Don. I mean, I really did. I would sit there watching *Maverick*, knowing full well there was this music show on the other channel that I should be watching in your behalf, and my conscience bothered me. It really did, Don.

Then one Sunday I just gritted my teeth, Don, and I said to myself, "Jones, this is the night you watch Bregman."

In making that decision, I had overlooked the fact that that was the night Ernie Kovacs was scheduled to be on the Benny show. What also had slipped my mind was the fact

New Stars?

Hollywood — From Eddie Kafaian's *Clef Dwellers* column in *Daily Variety* Jan. 21, 1959 (the italics are ours):

"Adolph Deutsch's all-star 66-piece orch for the scoring of Billy Wilder's *Some Like It Hot* includes such jazz greats as Shelly Manne, Gus Bivona, Felix Slatkin, Barney Kessel, Johnny Williams, *Eudice Shapiro*, and Red Mitchell."

We hear on good authority that Slatkin and Shapiro are slated to make the next JATP tour.



that *Maverick*, the same evening, was offering Marion Hargrove's western version of Richard Brinsley Sheridan's *The Rivals*.

When these two bits of news came to my attention again, Don, I must admit I almost chickened out on you.

But I didn't.

I was loyal to you, Don. I watched *The Music Shop* all the way through.

And as if that weren't proof enough of my loyalty, Don, I'm now going to try to make a report on the show without letting it be colored by my bitterness at having missed both Kovacs and the first half of the

Sheridan-Hargrove piece.

You've had some harsh things to say about Clark, Don, but even you will have to admit, I think, that he has a fantastic degree of rapport with the young persons in his audience.

Up to a certain point, Bregman's copy of the Clark show is pretty accurate. Musically, I could detect little difference. Bregman, too, relies heavily on delinquent-looking little gangs who percuss their guitars near-synchronization with phonograph records.

One such pantomime was offered

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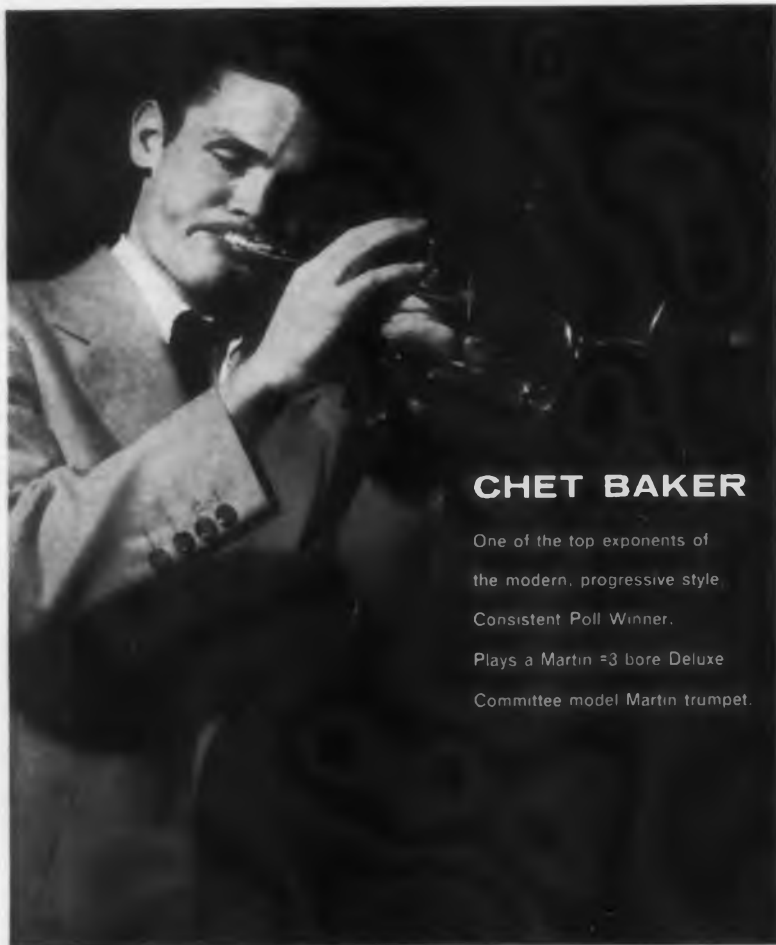
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in response to a demonstration by Bregman's audience that had all the appearances of being carefully staged, Don.

All the young persons had yelled, in unison, "Hi, Buddy!"

And Bregman had yelled "Whad-dye want?"

And the young persons, again in unison, had yelled, "Music!"

And then they dutifully settled for something less.

It was after one of the pantomimes that the careful training of the audience broke down, Don, and the bogus nature of Bregman's rapport with them became apparent.

Bregman announced, "Tha' wazza Champs again, ju's like we promised, with their new number, *Beatnik*, and it looks like a hitnik."

Bregman waited, and there was only stony silence. Then—cued in several beats too late—came a cheer. Bregman looked startled. Before this had happened, of course, Don, I was already bothered by a kind of air of shifty-eyed delinquency about Bregman himself. But after careful analysis, I decided I was being too harsh; Bregman simply was having trouble reading his TelePrompTer. This became apparent during interviews with two guests, Craig Stevens of the *Peter Gunn* show, and Eddie Fisher, who both had the same trouble.

In short, Don, I think the Bregman show is great. Absolutely great. Even the teen-age mentality, I'm sure, will be able to detect that he's pushing hard, to suggest a degree of communication with his audience that he really doesn't have. And there is no danger of his becoming a second Dick Clark and serving as another force to promote the sort of ersatz music that was offered on the show.

Yrs.,
Jones.

Like Wow

Hollywood—Following is the lead paragraph from a recent NBC television publicity release:

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No? Well, it scares the hell out of us!

charivari

By Dom Cerulli

■ I took an excursion into the recent past one night not too long ago.

I went to the Apollo theater in Harlem, one of the few theaters — if not the *only* theater — in the country still presenting live stage shows.

The Apollo continues the tradition of the '30s and '40s by presenting movies and stage attractions. And that this tradition has survived a world war, a police action, changes in administration, television, boom times, business recessions, the lure of clubs and the concert and festival scenes is a tribute to the loyalty and hipness of the theater's regular patrons.

Its movies, to paraphrase Pearl Bailey, are very unusual. Invariably, Pearl will mention the Apollo's movies during her supper club shows all over the country. She'll tell her audience that the pictures that play there are too old for television, or are pictures no one has ever heard of. And among the patrons who get a kick out of this, all over the country, are some who cut their first classes to make a show at the Apollo.

For many of these youngsters in recent decades, the Apollo meant seeing — in person — a week-after-week parade of the best in America's Negro talent, as well as a good many of the nation's best white musicians. The bands that have roared from that stage are a who's who of jazz.

The theater's famed Wednesday night amateur shows have been the first public airings for many young persons who have gone on to stardom: to return, of course, as headliners to the Apollo. Ella Fitzgerald and Sarah Vaughan are just two of many, many jazz and pop artists who made it first at the Apollo.

To see Basie at the theater is to see the band as it's rarely ever seen in clubs and concerts. The Apollo audience, as critical as it is hip, just won't stand for anything less than a best performance. With such enthusiastic response from out front, it's small wonder that bands and groups play as if possessed.

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What I think I'm driving at is that the Apollo is our only living memento of an era that was very wonderful for young persons.

I can remember making the first Thursday stage show at the RKO theater in Boston because it would be longer and more vigorous than others until the weekend nights (the Boston movie critics attended that first Thursday stage show, so all stops were pulled for decent reviews).

I can remember trekking to New York where the highlight of a weekend trip or a 72-hour liberty would be the succession of stage shows caught at the Paramount, the Capitol, the Roxy, plus as many visits to places on 52nd St. as the wallet would allow.

It was an era when bands could make hit records. It was a time of glamour and excitement in music. Many sidemen were as well known as the popular singers of the day.

We've lost more than just the good old days, I'm afraid. One of the first real thrills I ever experienced in jazz was hearing a band for the first time, live, playing its theme song as the huge curtains parted in a theater.

And if this little curtsy to the Apollo sounds like the mutterings of someone growing old and counting his memories, perhaps it is.

All I know is, I felt that same kick the other night when the band roared and the curtains parted at the Apollo. But more than sadness at those days gone by, it was also a feeling of loss for so many kids growing up without this kind of live experience in their listening.

It must be the same feeling an old-timer gets trying to tell his grandchildren about vaudeville.

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Philly Joe Jones

(Continued from Page 22)

"And when Miles wanted a partner," Philly said, "another voice in the group, Red and I hollered, 'Coltrane.' Miles had heard him with Diz and liked him. We had a band, and we went on the road."

The group traveled, and Joe kept meeting drummers and adding to his store of technique. He continued to record for Prestige but "kept asking to do a date of my own," he said. "It would be yes until we got down to brass tacks, then it would be no. So I stayed away from Prestige for awhile. Thelonious Monk and Kenny Drew suggested I go to Riverside. In fact, Drew said he'd use me on his date."

Keepnews, one of the guiding lights at Riverside, admits he was appalled when Jones' name was forwarded as drummer for Drew's date. "I didn't want him," Keepnews recalled. "I didn't know too much about his work. But I went along with the musicians."

"It's a good thing, too. Joe has become Riverside's house drummer. He has appeared on our LPs more than any other drummer, and mostly because leaders ask for him or assume that they'll get him. And he's wonderful at a session. He has the knack of knowing how to play for whatever we're doing."

Part of the secret behind Joe's dynamic sense is his method of practice. When he works steadily in a club, he doesn't practice because he finds that "it puts too much pressure on you, and your hands can stiffen up. Sometimes your hands won't answer. You can overdo practice. Maybe get so you lose your loose feeling."

"When I'm not working, I keep in shape by doing things out of books by Gene, Cozy, and Wilcox. I do about an hour a day."

"I don't use a practice pad. I practice on a pillow. I do this for strength. If you drop that stick on a pillow, it falls dead. If the stick bounces up, it's because you lift it . . . there's no rebound. A friend of mine in Detroit, Leon Rice, practiced on the back of a dinner plate. For me to do this is very difficult. My hands were strong, but the surface is too hard. Your hands have to be powerful to make things come out clean on a hard surface. But he couldn't handle a pillow, and I could get a roll and stick sound."

(Continued on Next Page)

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"I'm using things I learned from Buddy for speed, to develop my hands and make them fast. It's very tedious and easily becomes tiresome . . . but when it really gets on my nerves, that's when I know I should keep on with it. It's a slow method of turning the wrists. Buddy, Moon-dog, and myself used to discuss rhythms backstage at the Apollo when Rich's band was there. This came out of that.

"Most of these things I don't develop myself. I get them from being with other top drummers. Some guys may not want to humble themselves by asking about things they don't know. But the average drummer friend is glad to exchange information.

"Kenny Clarke and I used to go through a thing called pyramiding. Max does it. You warm up with pyramids. All this is good, but you have to apply yourself.

"My real foundation came from Joe Morris' rhythm and blues band.

I worked with it while I was studying with Cozy in the late '40s. That's where I met Johnny Griffin. The band had Howard McGhee, Elmo Hope, Percy Heath . . . it had two books, the rhythm and blues book and a good, swinging book. I drove the car, played drums, and kept an eye on Johnny Griffin, who was 17. But I really got my power in this band.

"Joe and Johnny had left Hampton to form their own group. And in Hamp's band, the drummer worked to death. That's the way it was with this band. When you have eight fellows and four of them are soloists, you play shuffle at bright tempos . . . That makes your hands really strong."

Subsequent work with Bull Moose Jackson's band and many small groups, Jones said, helped him grow stronger, and he learned the different ways of swinging to satisfy the soloists.

Although Joe has some private students, he soon will branch into the instruction field in a big way . . . via a forthcoming Riverside LP.

"Joe's LP," said Keepnews, "will be one of a number dealing with the jazzman's approach to his instrument. A sort of how-to-play-jazz record, which will be valuable for a

beginner because it applies the rudiments to a jazz sense but also valuable to an advanced drummer because of the technique explained. It will contain excerpts of actual records with Joe playing the kinds of things he talks about on the LP."

In addition, Philly Joe has another project he wants to get on record, a set he calls *Drums Around the World*. "It's been pending since I came to Riverside," he said. "I have the music . . . some by Benny Golson, Tadd Dameron, Yusef Lateef, and some my own. But new ideas keep coming along and changing what I've already got down.

"I want to use the boobam drum and play the different rhythms of the countries this album will go through. I'll play the way the natives play their rhythms. We'll start and end in Africa, and in between we'll cover India, Latin America, Cuba for the Afro-Cuban influence, the American Indian, and the swinging modern drums of today. Some close friends from Ghana and Liberia have helped me with rhythms."

Is there another *Dracula* album in Jones' future or perhaps more use of the Lugosi voice?

"But, of course," Joe replied in pure Transylvanian. "*Dracula is still with us . . . and swinging . . .*"

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Strictly Ad Lib

(Continued from Page 8)

citis. Charlie Shavers spelled Sol at the Metropole . . . There's a CBS-TV show called *20th Century* that will present two consecutive half-hours March 1 called *Generation Without Cause*. One of the half-hours was shot at the Five Spot while Thelonious Monk was there . . . Charles Buchanan plans another Savoy ballroom at a new address in Harlem next year.

Erroll Garner is scheduled to go overseas in August . . . John Lewis will do an Atlantic LP with a 14-piece brass band . . . Prestige Records is set to record Arnette Cobb . . . Warner Brothers Records has a huge jazz LP release scheduled for next month, including sets by Chico Hamilton, Ruby Braff, Bob Prince, Fred Katz, and others . . . Lee Davis has a total of seven hours a week on WBAI-FM, with United Artists, Blue Note, and Riverside as sponsors . . . Among the sidemen in Urbie Green's band at Birdland: Billy Byers, Eddie Bert, Burt Collins, Hal McKusick, Pepper Adams, Rolf Kuhn, John Bunch, Nick Stabulas, Teddy Kotick, Johnny Carisi, John Frosk, Irvin Markowitz, and singer Marilyn Moore.

Dizzy Gillespie became a member of ASCAP . . . Paul Knopf has two LP's, *The Outcat* and *Enigma Of A Day*, coming soon on Playback Records . . . Peter Appleyard and his group cut LPs for Roulette and Audio Fidelity.

Don Shirley's *Symphony in B Flat Major* will be performed by Shirley with the string section of the New York Philharmonic at Town Hall March 8. Also on the program will be Shirley's *The Recorso of Finegan's Wake*. Both are world premieres.

IN PERSON: Al Hibbler is due at Birdland Feb. 6 through March 4, at which time Dakota Staton comes in. The club seems bent on a vocalist policy, finding the draw good . . . Turk Murphy's band comes into the Roundtable for four weeks March 9, continuing that club's policy of traditional jazz . . . Dorothy Donegan shares the stand at the Embers with Frank Ortega through March . . . Mary Lou Williams and George Wallington share the piano at the Composer, with their trios, through the first two weeks of March . . . Blossom Dearie holds through the middle of March at the Versailles . . . Thelonious

Monk is booked indefinitely at the Five Spot . . . The Apollo is swinging: Feb. 6 for a week—Dakota Staton, Art Blakey, and Ahmad Jamal; Feb. 20 for a week—Dave Brubeck, Chris Connor, and Machito . . . Marian McPartland returned from a holiday in England and flew to Palm Beach for four weeks at The Taboo. Marian, incidentally, has written articles for inclusion in two forthcoming jazz books: one by Ken Williams, and the other, volume two of *Just Jazz*. She also subbed for *Melody Maker* columnist Max Jones . . . Boston's Storyville booked Sarah Vaughan and Lou Carter through Feb. 22, and Roberta Sherwood with Carter through March 1. *Roberta Sherwood?* . . . Lambert, Hendricks, and Ross broke it up at the Village Vanguard before moving off to Chicago. Sonny Rollins, the Three Sounds, and Bill Henderson shared the Vanguard stage following the singers . . . Bobby Short opened the Weylin early in February.

ADDED NOTES: Tommy Leonetti signed with RCA Victor. He was once with Vik, its subsidiary label . . . Carol Channing will record for Vanguard and Caedmon . . . Lee Castle and the Jimmy Dorsey band signed with Epic . . . Jaye P. Morgan signed with Victor . . . Matt Dennis switched from Victor to Jubilee . . . Jonah Jones has a contract with the Embers running through 1963 . . . Vaughan Monroe sold *The Meadows* in Framingham, and was signed for another six months of RCA commercials.

Chicago

JAZZNOTES: The Bill Russo-directed contemporary jazz concert sponsored by Contemporary Concerts, Inc. is set for Fullerton hall on March 3, as reported here earlier. Tickets are available from Contemporary Concerts, Inc., 159 E. Ontario St., Chicago, 11 . . . Frank D'Rone, whose Mercury LP is due out soon, continues to captivate crowds at San Francisco's Hungry i. D'Rone headed west after a successful extended stay at Dante's Inferno here . . . CBS staff trumpeter Don Jacoby has signed for an appearance at the high school band festival to be held at Notre Dame high school for boys in Niles in late April . . . Larry Royster has joined the writing brigade for the Bob Centano band; John DeRoule, another Centano arranger, has branched out to write for other local bands . . . Plans for a course in jazz appreciation at the University of Chicago's downtown campus fell through for lack of student interest.



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Pianist Eddie Baker, scheduled to teach the course, hopes for a better turnout next quarter . . . Jam sessions continue on Friday afternoons at both Northwestern university and the U. of Chicago; both sessions begin at 3:30 p.m., the former in Scott hall in Evanston, the latter at the Reynolds club on the south side campus.

IN PERSON: The enthusiastic Dukes of Dixieland are parading around the Blue Note these cold evenings. They'll be warming the premises through March 1 . . . Jonah Jones' best selling quartet is back at the London House. The group will be exploding its hit record repertoire Wednesday through Sunday until March 18, when Carmen Cavallaro's group returns. Eddie Higgins' trio continues at the steak palace on Monday and Tuesday nights, doubling at the Cloister on the Wednesday through Saturday shift . . . Chico Hamilton's group is at the Sutherland lounge; Chico will lead his men back on the road in a few days to make way for the return of Billy Taylor's trio on Feb. 25; Taylor's group will linger through March 15. Max Roach's quintet, which includes several young jazzmen previously based in Chicago (George Coleman and Booker Little), will move into the Sutherland on March 18 for a five week stand . . . Ella Fitzgerald, in all her versatile glory, is in complete command of the stage at Mister Kelly's these evenings. Kaye Ballard and David Allen are set to succeed her on March 2. Dick Marx, John Frigo, and Gerry Slosberg, as ever, are the Monday-Tuesday house group at Kelly's, with Marty Rubenstein's trio taking over for the rest of the week.

Franz Jackson's Dixieland group, which just concluded cutting a Mercury LP, is the weekend attraction at the Red Arrow in Stickney . . . Georg Brunis continues at the helm of the Dixie group at the 1111 club . . . Art Hodes is at Rupneck's on the north side . . . Dixie rules, too, at Jazz Ltd. on Grand Ave. . . Dave Remington's versatile group continues to be firmly entrenched at the Wagon Wheel in Rockton . . . Ann Marie, former vocalist with Bob Centano's band, is appearing nightly at the Airport lounge on south Cicero.

Jerry Lewis is at the Chez Paree, cavorting in customary fashion. Xavier Cugat and crew, including Abbe Lane, open at the Chez on March 15 . . . Joe Parnello's trio continues as house group at the Black

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Orchid . . . Pat Moran's trio and singer Amanda Ambrose are regulars at the Cafe Continental on Walton . . . Gene Esposito's group, with Esposito, piano; Joe Daley, tenor; Le Roy Jackson, bass, and Hal Russell, drums, are working Sunday afternoons at the Pigalle lounge on north Ernst Court. The sessions are from 4 to 8 p.m. and there's no admission charge . . . Leigh Travis is singing at Dante's Inferno on Monday and Tuesday nights, with Johnny Janis warbling the rest of the week . . . The Blue Angel, now in its seventh year (without one night off), is presenting a calypso anniversary revue, with Phyllis Branch and Osborne Smith featured.

ADDED NOTES: Folk singer Oscar Brand will appear in concert at Illinois Tech on Feb. 21 . . . Upcoming Orchestra hall concerts include the Robert Shaw chorale and orchestra, March 8; Jussi Bjoerling, March 21; Andres Segovia, March 29, and Marian Anderson, April 5 . . . The Feb. 25 Roosevelt university free chamber music concert will feature works by Profkofief, Tansman, and Rieger; the concerts are held in the Ganz recital hall at 12:45 p.m. . . . The University Extension Conservatory of Chicago, a music correspondence institution, has added a marching band arranging course to its curriculum; Dr. Ervin H. Kleffman is the instructor . . . A high school band contest in Cleveland recently produced six winning dance bands; The Musical Kounts from Brush high school won top honors. Prizes were distributed by the H. N. White musical instrument company.

Los Angeles

JAZZNOTES: New switches in recording have Harry James pacted with M-G-M, for which label he'll record both albums and singles with singer Ernie Andrews; the band will back the vocalist on Roulette and GNP Records . . . Jimmy Giuffre signed with Verve as artist and album producer.

Insiders in the west point out that it was Bob Yorke (abetted by Steve Sholes) who was responsible for those first Shorty Rogers sides on Victor. Chief insider Yorke recalls that Jack Lewis' part in the endeavor consisted of an introduction of Rogers to Yorke — period. Oh, the heck with the whole migillah.

Johnny Mandel looks set to score Stanley Kramer's upcoming picture, *On The Beach*, Nevil Shute's novel about the atomized end-of-it-all . . . Latest word from Columbia is that

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the *Gene Krupa Story* should be ready for release in late spring or early summer. The drummer's soundtracking for Sal Mineo in the flick will be released on Verve. George Duning is cleffing underscore.

With the 1959 Lighthouse inter-collegiate jazz festival now all set for Easter week (the end of March), Howard Rumsey for the first time has thrown open the lists to college groups all over the U.S. . . . Don't miss the Stan Kenton-George Shearing bash March 6 at Santa Monica Civic auditorium, promoted by Concerts, Inc. . . . Harry Klusmeyer's Promotional Productions is angling for a bite in the hoped-for Southern California jazz festival this summer. No location as yet.

Jack Teagarden is recouping from minor surgery he underwent last month . . . Pianist Buddy Cole similarly on the mend from sudden illness . . . The Chuck Marlowe book has been augmented by several Ernie Wilkins charts . . . The new Ray De Michel band cut a jazz-dance album for Challenge . . . Steve Allen wrote lyrics to an original song by pianist Pete Jolly, *Run To Me* . . . Tenorist Bill Perkins, bedeviled by an ulcer, took leave of the Stan Kenton band. . . . A jazz workshop for singers has started at Drum City's school of percussion under tutelage of Harry Babasin; it's a 10-week course . . . Music Corporation of America got all het up about the new Si Zentner band, so the trombonist signed on the dotted line with the proviso that the agency pull out all stops to build the aggregation. Modesto Bursano, saxist with the Modern Jazz Sextet, joined Zentner on bary . . . Lionel Hampton has four months annually at the Las Vegas Riviera shaping up. Riviera prez, Ben Goffstein, recently presented to record-buster Hamp one \$2,000 watch in good operating condition . . . Terry Gibbs is prepping another road trip with a quartet comprising himself on vibes; Benny Aronov, piano; Charlie Hayden, bass, and Gary Frommer, drums.

IN PERSON: There's a new bandstand in the Lighthouse, in case you haven't dug, and a new lighting system which bassist Howard Rumsey controls with his feet! . . . Si Zentner's crew returns to the Hollywood Palladium the weekend of Feb. 27-28 . . . Ella Fitzgerald plays a March 13 concert at the L. A. Philharmonic for the Delta Sigma Theta sorority . . . Two steadiest duos in town: Claude Williamson and Curtis Counce at Sherry's and Pete Jolly with Ralph Pena at the Ram's Horn.

That on-again-off-again arrival of Count Basie at the Crescendo is—that's right—off again till "some-time in March." And the same goes for Sarah Vaughan's stand there . . . Calvin Jackson remains at the Key-noter on Santa Monica Blvd. till May 26 when he and family embark for permanent residence in England . . . The Bob Rogers quintet reopened a jazz policy at the Topper club in the Pico-Rivera area . . . Hawaiian singer Ethel Azama opened at Ye Little Club in BevHills bolstered by an initial Liberty LP, *Exotic Dreams* . . . The Harry James band is back at Las Vegas' Flamingo for a six-weeker which commenced Feb. 12 . . . Tony Ortega's quartet plays weekends at the Club El Sereno on Huntington Drive; drummer Paul Togawa oversees the session there Sundays . . . *Les McCann Ltd.* (that's fancy for Les' trio) is swinging unlimitedly at the Jazz Internationale club on Cahuenga as well as filling in at the Lighthouse on Sundays and at the Hillcrest Tuesdays . . . The Rene Touzet band plays its first Hollywood Palladium date the weekend of March 6-7.

Philadelphia

JAZZNOTES: Pianist Don Shirley's *Symphony for Strings*, his first symphony, was performed in January by Joseph Primavera and the University museum's Gallery Concert orchestra. Primavera will premiere Shirley's work based on *Finnegan's Wake* in several months. Don's father, Dr. J. W. Shirley, practices medicine here . . . Singer Dodie O'Neill, once with the bands of Artie Shaw and Jack Teagarden, is recovering from a throat operation . . . Herb Keller has installed a new sound system at his Showboat. The spot was closed for a week while the job was being done . . . Henry Pleasants, who was a music critic for the Philadelphia *Bulletin* before embracing jazz, visited relatives here recently. The author of the controversial *Agony of Modern Music* is working on two new books, one a sequel to *Agony*. Pleasants now is stationed with the State Department in Austria . . . Trumpeter Red Rodney is leading the band at the Rathskeller, now featuring stripper Julie Gibson. The club had a short run a year-and-a-half ago as the Bandstand jazz room.

IN PERSON: Sal Salvador's big band and the Ramsey Lewis trio have been booked for February dates at the Red Hill inn. Recent

attraction have been Mulligan, Peter Applegate followed the Show played a tured night so Rendezvous ny Dorha Woody Jan. 30

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attractions at the Jersey jazz spot have been Ahmad Jamal, Gerry Mulligan, Duke Ellington, and Peter Appleyard. . . Ethel Ennis followed Dinah Washington into the Showboat. Art Blakey also played a recent date there. . . Featured recently at the Wednesday night sessions at the Suburban Rendezvous were Buddy Savitt, Kenny Dorham, and Georgie Auld . . . Woody Herman was booked for Jan. 30 dance at Broadwood hotel

. . . Warren Covington and his Tommy Dorsey crew were featured recently at Wagner's ballroom . . . Lester Lanin followed Louis Armstrong and Buddy Morrow into the Sunnybrook ballroom at Pottstown . . . Milt Buckner opened a two-week date Feb. 2 at Pep's. Coatesville Harris played the rhythm and blues spot in January . . . The Latin Casino, closed for a month or so, reopened in February with Jimmy Durante.

—dave bittan

Shelly Manne (Continued from Page 19)

Regarding the practice of giving specialized material modern jazz treatment, Shelly summed up, "The vital thing is to do these things without sacrificing integrity."

Why doesn't Manne take his quintet on the road more frequently?

With only the barest indication of exasperation, Shelly replied that it was not only the fact of his own heavy studio activity, but that the other musicians in the band all have their homes in the Los Angeles area.

"Within a six or seven-week period," he declared, "I'm perfectly willing to play a string of club dates back east; make cities like Boston, Philly, Detroit, and so on. But the office can't always book a string of clubs one after the other. I can't afford to lay off for a week or two on the road with my guys on weekly salaries. And," he emphasized with pointed finger, "I will not take my musicians on the road and not have them on weekly salaries. Another factor is that we always fly to other cities. I don't believe in driving all those miles. It's too dangerous. When a tour is set up in good order, I'm perfectly willing to go. Usually this happens once a year and it's fine with me. It fits in with my studio schedule here. Otherwise—that is, if MCA can't line up a satisfactory string of dates—it's just not financially feasible."

As Manne reasons it, it is silly to go out on the road and sacrifice the steady money from his studio activity. And that activity is, as Damon Runyon put it, more than somewhat.

Impulsively, Shelly pulled out his date book. He chose at random an average week's work.

"Here," he said, indicating the week of Jan. 5. "Look at this. Monday—a date at Contemporary with Helen Humes and Benny Carter. Tuesday—a vocal background date with Jack Marshall at Capitol. Not

jazz, but okay; good musically. Tuesday night I went on the Larry Finley television show in connection with my new album. Wednesday I had off. Thursday—an 11 a.m. jazz concert at San Bernardino Valley college followed by a 3 p.m. date at Republic to do a TV film score. Friday—a 9 a.m. studio call on the Al Capone picture and a 1 p.m. date at Master Recorders for Dot. Then, at 8 that same evening, I had a Max Factor jingle at MacGregor studios. Saturday—an afternoon date for the second session of the Dot thing at Master. Sunday I had off," he concluded.

Admittedly this constituted a better than average week for Shelly, but he'd made his point. Moreover, he was quick to emphasize that ". . . In between all this I'm still playing jazz with the group." On the four days immediately preceding *Down Beat's* visit, for example, he'd been out on a quickie tour with Irving Granz' *Jazz A La Carte* package which included Anita O'Day, the Kingston Trio, and others.

Unexpectedly reverting to the subject of drumming, Manne remarked with an amused expression, "You know, drummers have a way of judging each other's work by observing little things another does that they can't figure out. Davey Tough brought this to mind," he explained in reference to Tough's picture in the other room.

"I remember once a drummer told me he'd been to some club to dig Davey but, he said, 'Davey didn't do anything.' He meant that that there were no fireworks on the stand that he could see. Well, I told this guy, 'But, man, that's what's beautiful about Davey. How does he make it move without doing anything?'"

And that, to judge from Shelly's expression after he had told the anecdote, appeared to probe to the bone and marrow of good jazz drumming.



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Gene Krupa

(Continued from Page 17)

rhythms and he works out such interesting figures."

An indication of how time has been flying by for Krupa is his comment on Stan Getz, another musician he admires, one he'd like to have in his ideal all-star group.

"Stan is great," said Krupa. "He is new, but he knows what the score is."

Down Beat pollwinner Getz can hardly be considered an upstart, but he is a relative newcomer compared to most of the other guys Krupa would pick for his all-star group: Teddy Wilson on piano; Milt Hinton, bass ("I think he's the greatest bass player alive."); Roy Eldridge, and clarinetist Buddy De Franco, who could be considered a new man by Krupa's venerable standards.

Among Krupa's ambitions today is to get a chance to take up Leopold Stokowski on an offer made many years ago to play the snare drum in a symphonic orchestra.

Meanwhile, he is busier than ever with nightclub engagements, recordings, and movie and TV work. A new big band Verve record, *Gene Krupa Plays Mulligan*, is due for release any day. Krupa also has been hired to do the soundtrack for *The Gene Krupa Story* scheduled to go into production soon (Sal Mineo will play Krupa.)

Krupa is a regular guest on the *Timex TV* show. "I'm sort of a utility man on the show," he said.

How does he remain on top of the heap? He won't get dragged into a long discussion.

"I'm just active," he said. But there are those who think that he is as much of an institution as the Hershey bar and DUZ.

Composition ➔

The composition *False Alarm* on pages 53, 54, and 55, is another in a series of originals. This one, by Art Dedrick, is designed to be played by rhythm section and a combination of B \flat and E \flat instruments, including the trombone.

Best results will be obtained from these pieces if dynamics and markings are carefully observed and if a serious attempt is made to blend the wind instruments.

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By Art Dedrick

False Alarm

Drums

By Art Dedrick

False Alarm

Piano

Musical score for Drums. The score consists of six staves of music. The first staff is marked 'Medium Fast' and 'derek'. The second staff is marked 'mf'. The third staff is marked 'f'. The fourth staff is marked 'f'. The fifth staff is marked 'f'. The sixth staff is marked 'f'. The score includes various drum notations such as snare, bass drum, and cymbal.

Musical score for Piano. The score consists of six systems of music. The first system is marked 'MELODY GROUP'. The second system is marked 'SMALL INSTRUMENT ST. BASS'. The third system is marked 'HARP'. The fourth system is marked 'SOLOS'. The fifth system is marked 'TIMPANS'. The sixth system is marked 'CODA'. The score includes various piano notations such as chords, scales, and dynamics.

Musical score for Coda. The score consists of three staves of music. The first staff is marked 'CODA'. The second staff is marked 'D.S.'. The third staff is marked 'D.S.'. The score includes various piano notations such as chords and dynamics.

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tangents

By Don Gold

■ **RANDOM THOUGHTS:** Some efforts should be made to schedule bookings in this country for leading European jazz groups, singers, and big bands. Apart from the sporadic and often disorganized tours, there is little interaction in jazz on an international level. And far too few foreign jazzmen have the opportunity to work here. I'd like to hear French pianist Martial Solal, the big bands of Harry Arnold and Kurt Edelhagen, and the Hans Koller German jazz group, among others. I don't know if I'll be able to, the way such bookings have been avoided.

Then there's the one about the jazz record reviewer who was obsessed with "dragging" rhythm sections. One fine evening, he discovered that his turntable was revolving at 28 rpm. Naturally, he didn't work for *Down Beat*; our turntables are straight, man.

Some talent to watch:

Frank D'Rone, an extremely able singer-guitarist, who opened an eight-week booking at the Hungry i in San Francisco in January, after a

long reign at Chicago's Dante's Inferno. He sings imaginatively, in tune, and understands what he sings . . . The Dave Lambert Singers — Lambert, Annie Ross, and Jon Hendricks — whose Basie-based LPs are delightful. The group, I'm told, is taking to the road, departing the east coast for a cross-country tour . . . Fred Karlin, a creative composer-arranger now living in New York. The ex-Chicagoan was listed on Everest Records' recent Woody Herman LP as assisting Nat Pierce with the arranging chores. He should be heard from in big band circles in months to come, as his compositions creep into the books of several key bands, including that of Harry James.

IDLE CHATTER: The trouble with big band writing is that there isn't any big band writing. Most of the arrangements being performed by big bands today are orchestrated riffs, with little attention being paid to a composition as a cohesive whole . . . Unless there is a return of concern for melody in jazz, we may be surrounded by all-drummer quartets

soon . . . One of the major record companies should record an album of Bart Howard tunes. He's one composer, unfortunately neglected, who deserves the sort of promotion record companies normally provide for shrieking quartets . . . I object to Lawrence Welk and Dick Clark with equal vigor. Blandness is as offensive as stridency . . . Many of the regularly-scheduled jazz shows on TV (local variety) have perished. Perhaps eventually some of the stations will hire jazz-oriented time salesmen.

I wonder what sort of reaction one of the philanthropic foundations would have to a request from a band leader for funds to both commission new works and keep the band performing at locations of his choice . . . The New York cabaret card situation, apart from its moral and ethical implications, seems to me to be a faulty substitute for normal law enforcement procedures under a non-card atmosphere . . . Seen the Top 40 lately? Don't . . . Dinah Shore and Pat Boone should be named the most sickeningly sweet performers on television . . . Jazz needs a James Thurber . . . Steve Allen needs a rest, to do more of the things he can do well and fewer of the things he doesn't.

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