

SUMMARY OF SUMMER JAZZ FESTIVALS

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*The Kingston
Trio Story*

**Is TV
Helping Or
Hurting Jazz?**



**West Coast
Band Wins
AFM Contest**

Plus

Record Reviews

Thelonious Monk

Count Basie

Benny Golson

Sonny Rollins

Dakota Staton



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Here's Ed Thigpen...

Edmund Thigpen, born in Los Angeles, started playing drums at the age of eight. Last summer, he was voted #2 among the world's New Drummers in Downbeat's poll of international jazz critics.

In between these momentous points in his career, Ed's had wide and varied experience. It included teaching himself to play, with some help from Chico Hamilton, Jo Jones, and his father, Ben Thigpen. It spread out through engagements with the Jackson Brothers, George Hudson, Cootie Williams, Dinah Washington, Johnny Hodges, Bud Powell, Jutta Hipp and the Billy Taylor Trio.

Ed's drumming experience has culminated in his present spot—touring Europe with Oscar Peterson's trio. There, he's setting new standards with a technique that calls into play not only sticks and brushes, but hands, fingers and elbows.

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By Charles Suber

■ The results are in on the first annual New Dance Band Contest organized by the American Federation of Musicians. Here is the post mortem.

A fine band won. Claude Gordon lived up to his advance notice, "... one of the best modern dance organizations in the country." (John Tynan's *Take Five*, Oct. 30, 1958, *Down Beat*). In the finals at the Roseland, N.Y., he beat out the excellent, new-sounding dance band of Ronnie Drumm of Springfield, Mass.; Dr. Gene Hall's talented North Texas State College laboratory band; and the Chicago entry, experienced Johnny Lewis.

The contest itself was ragged. Obviously, the best thing about it was that it was held. Herman Kenin, president of the A.F.M. is to be congratulated again for taking this positive step to bring new bands to the public and opening new job opportunities for his musicians. It is just too bad that all his locals did not respond with the same clear thinking and cooperation. Kansas City just did not bother; Chicago

needed strong prodding even to hold the local contest. Because of this, Chicago, with its big band background, mustered only nine bands. Tuscon had 21, Los Angeles 20. But in spite of some locals dragging their feet, a total 181 bands competed in United States and Canada.

The ballroom operators cooperated well enough for a first year effort. Thirty ballrooms were made available and worked together with their locals in harmony, which is a good thing in itself. The operators were weak on promotion, however. For example the Aragon had only 574 paid admissions for the semi-finals in Chicago. Newspaper ads were okay, but disc jockeys and feature writers did nothing. Nobody asked them.

As a matter of fact, the national publicity was weak. The public was unaware that the contest was on. Some of this can be laid to the poor press inherited by this administration of the A.F.M. But most blame must be placed on late starting and lack of adequate staff. The union

had only one press relations man on the contest, and he had to split his time with the Congress of Strings program.

The booking offices did nothing, as usual. Just sat carefully by and waited for something to become commissionable. Decca didn't help much either. You would think that with the winning band consigned to them they would have had the disc jockeys stirred up.

The results? Well, Claude Gordon is well on his way with four weeks at the Roseland, plus a string of one niters, several national TV shows, the Decca contract, and a complete set of Conn instruments for the band ... plus the aroused interest of MCA, which providently had him signed before the contest began. Ronnie Drumm is getting dates he only dreamed about. He used to work once a week ... maybe. Now the summer looks green. Dr. Hall has the satisfaction of seeing his musical pedagogy vindicated. The other contestants learned a lot.

Herman Kenin is evidently pleased. He has announced that the contest is on for 1960. Now, if *everyone* will just help ...

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down beat.

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JUNE 11, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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IN THE NEXT ISSUE

On the cover, photos of some of the great guitar men of our period. For this will be the annual guitar issue, and critic John S. Wilson will examine the influences that have acted upon modern jazz guitar styles. Phineas Newborn will take the Blindfold Test.

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(adv.)

education in jazz

By Quincy Jones

The Berklee School is my musical Alma Mater.

That's where I learned how to use the tools of my trade.

In Berklee classes and musical labs, I found many of the practical applications of musical theory, and



QUINCY JONES

learned many of the practical uses of instruments. I learned by doing. And I worked in school the way I later worked as a professional musician, and the way I'm working today.

The writing and arranging work at Berklee is especially valuable because it's a part of music that a young player either has to learn hit-or-miss by himself, or through study with private tutors, or through experience on the road.

I've run into many young musicians in cities all over the world who have not only heard of the Berklee School, but who want one day to go there. Its reputation has spread through the work of its graduates.

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Quincy Jones

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chords and discords

A Creeping Trend

I am a high school student, entering college in the fall, and an enthusiastic fan of all good music . . . Jazz is my favorite.

(But) there seems to be a sad lack of intelligent writing about jazz. There has been a creeping trend in the past few years to use the term "jazz" . . . to suggest anything sophisticated or dirty or illegal or immoral or "far-out." It has been hung on a new Debbie Reynolds record. It has been used as synonymous with rock 'n' roll, Ricky Nelson, et al. I resent the urbane, highbrow, noncommittal approach of (certain magazines). Public opinion toward jazz gleaned from a Timex fiasco is all wrong, as you know.

I find *Down Beat* is consistently the best in reporting the news and impressions on the current scene. I am most interested in the letters column as an opportunity to find out what other enthusiasts are thinking, and in the reviews as a chance to read who's doing what and how well, in one qualified opinion . . .

My humble encouragement in your lofty and laudable venture.

Rochester, N.Y.

Paul Blair

Sigh from Canada

We in Montreal have little enough to be happy about. Every club along the drag has a girlie show with a mediocre alto saxophonist panting through *Night Train* . . . So kindly do not take from us that little which we have. In your April 30 issue you refer to Oscar Peterson as Toronto-born. And an editor's note on the mail page gives the impression that Maynard comes from Toronto. Both are Montrealers . . .

I read every issue of your book, think it is getting better all the time, and I feel like a rat.

Montreal

William Baker

(Sorry, Bill, but neither Maynard nor Oscar is actually a native Montrealer. Maynard was born in Verdun, Que.—though that makes him more or less a Montrealer. The editor's note referred to the period when he led a band in Toronto. Peterson was born in Toronto 8/15/25, and later moved to Montreal.

Because of the long rivalry between Toronto and Montreal, rather like that between New York and Chicago, we almost hate to tell you that Georgie Auld, the brothers Robert and Dennis Farnon, and Gil Evans were also born in Toronto.)

Cheer for Quincy

I noted with interest that Quincy Jones had returned to the United States after a stint in Paris with Barclay records. As most jazz fans do, I have picked one person to attach my enthusiasm to: Quincy.

He is a gas! After hearing his work, I can see why he has remained in the running for jazz composer and arranger. Here is hoping you run a feature article or *Cross Section* on him real soon.

Thanks for those features on John Lewis and Shorty Rogers. One on Quincy similar to the one on Shorty would be swinging.
USAF Thomas J. Howe

(An article on Quincy is in the works.)

On German Jazz

Regarding your April 30 article on (jazz in) Germany . . .

I returned from Germany last summer, and I was also in the Seventh Army soldier show company in Stuttgart. I travelled every chance I got to the little bar on a sidestreet, where I could hear one of the swinging groups. The group I heard didn't sound like Mulligan though. It . . . was the sound of Michel Naura quintet—a group consisting of piano, vibes, alto, bass and drums. On vibes was one of Germany's leading musicians: Wolfgang Sehlter, who has been mentioned in your International Jazz Critics poll (Aug. 21, 1958). This group did swing, hard, honest, and for the love of jazz . . . The group is recording for Telefunken, working at one of Germany's leading radio stations, doing jazz concerts and club dates.

I'm glad to see that somebody started realizing that Germany is no square country. It swings some too—and hard . . .
Dorchester, Mass. Ronald Gill

More from Abroad

I beg you for a big kindness. For jazz musicians is inevitable the *Down Beat* magazine, which is impossible to buy in our country. Therefore I beg to ask you if you could send me always one copy of *Down Beat*. I'm a drummer of modern sextet Studio 5. I haven't the opportunity to correspond with a friend drummer.

Czechoslovakia

Ivo Dominak

(Drummer Dominak, who goes on the *Jazz List* list, can be reached at Prague 12, Czechoslovakia, Jugoslavska 29.)

Oversights

I enjoyed your modern reeds article very much, but found three names conspicuous by their absence: Georgie Auld, Charlie Ventura and, most of all, Jimmy Giuffrè. Incidentally, Sonny Stitt is one of my favorite musicians, as is Ben Webster.

Bryan, Ohio

R. L. Hopkins

(Dan Morgenstern, who wrote the survey of modern reeds, described his main problem in a covering letter: how to get all the important names in. Some that deserved mention—and certainly Giuffrè's was one of them—were unavoidably omitted.)

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Roy Haynes

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Roy Haynes is a man who needs no introduction to the modern drummer. His master touch assisted such great performers of modern jazz as Miles Davis, Sarah Vaughn, Stan Getz and the late Charlie (Bird) Parker, just to name a few. He now fronts his own fascinating trio. Roy's new album is heard on the Prestige Label, entitled "We three". Presently he is working many jazz clubs through-out the country. Roy's closest companion is his "Gold Veiled Ebony" SLINGERLAND DRUMS. Your SLINGERLAND Dealer will be glad to show you the vast selection of Pearl finishes that only SLINGERLAND offers.

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NEW YORK

WANTED — A gal singer! By the hottest dance aggregation of the day, **Maynard Ferguson** and his orchestra. The jazz trumpet ace is combing the field for an ideal canary to feature with his fast-rising band. The band takes off in September for a six-week tour of Europe . . . Fall book publication lists will have a new jazz tome title from Ballentine Books: *Jazz Word*. It will be an anthology of the best of recent jazz writing edited by **Burt Korall**, **Mort Nasatir** and ex-*Down Beat* associate editor, **Dom Cerulli**. A picture section of jazz photos and album covers will be included . . . **Sidney Bechet** will be mourned by his many friends here . . . Doctors have told **Billie Holiday** to give up liquor or it will be only a matter of time . . . **Paul Knopf**, "The Outcast," had his trio in Birdland recently and has been working on a short film subject based on his composition, *Abstraction* . . . **Garson Kanin's** new novel *Blow Up A Storm* is about people in the jazz coterie. Random House will publish it this month . . .



Maynard Ferguson

Information magazine (published by the Paulist Fathers) May 1959 issue contains a feature entitled "Jazz, God, and Brother Matthew" written by J. D. Nicola. The article deals with the career of the late Boyce Brown, *Down Beat's* 1940 poll winner on alto saxophone who later joined the Servite Fathers order . . . **Langston Hughes** recently read his poetry with **Randy Weston's** trio playing the backgrounds at the Village Gate . . . **Ross Russell**, who recorded some of the classic **Charlie Parker** sides for his own Dial label, is back in the record business as Riverside's west coast a&r man and manager of the discery's Los Angeles office . . . **Bill Simon**, well known jazz authority, writer and musician, leads his own combo at the Chalet club in Granite Springs, N.Y. on Saturday nights . . . **Billy Eckstine** recently signed a Roulette record contract and will tour England in August and September. His first assignment at Roulette will be an album with the **Count Basie** orchestra . . . An **Ella Fitzgerald-Benny Goodman** recording made in 1937 and never released is now available on RCA-EP. The sides were cut while Ella was singing nightly with the late **Chick Webb's** band at the Savoy. They include *Goodnight My Love*, *Take Another Guess*, *Did You Mean It*, and *The Kingdom of Swing* . . . **Carmen McRae** had three dates in England before she fired her New York rhythm section, including **Linton Garner** (Erroll's drum-playing brother), and replaced them with British musicians . . . The Duke Ellington Society held birthday parties honoring the maestro in London, Paris, New York, Chicago, Washington, D.C., Vancouver, Stockholm, Hollywood, and Toronto. The New York chapter observance was held in the home of **Ruth Ellington James**, Duke's sister, on Riverside Drive. The Duke himself and the band celebrated on one nighter in Knoxville, Tenn. . . . **Muggsy Dawson**, former cor-



Billy Eckstine

(Continued on Page 38)

Sidney

Sidney Bechet, saxophone player of the Orleans

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music news

Down Beat June 11, 1959

Vol. 26, No. 12

INTERNATIONAL

Sidney Bechet Dead

Sidney Bechet, clarinetist, soprano saxophonist and one of the veterans of the formative period of New Orleans jazz, is dead. He was 68.

The expatriate American musician lived in France. He succumbed to a cancer of the throat at his home at Garches, a few miles outside Paris.

Born May 14, 1891, in New Orleans, Bechet began playing clarinet when he was six, and while he was still a child sat in with Freddie Keppard's band. He later played with Jack Carey, Buddy Petit, and the Eagle Band of New Orleans. In 1916 he worked with King Oliver's Olympia Band. He moved to Chicago shortly afterwards, then to New York, where he joined Will Marion Cook's Southern Syncopated Orchestra. He made his first trip to Europe with this group, still later went to Paris with Bennie Peyton. Early in the 1920s he made his first recordings—with Clarence Williams' Blue Five.

In 1928, he went with Noble Sissle's band to Paris, and played with the band in America and abroad until 1938. At one time he left the music business and opened a tailor shop in New York. Later in the early 1940s, he led a trio at Nick's in Greenwich Village and appeared several times with Eddie Condon at Town Hall.

Since the late 1940s, he had lived in Europe. He built up a tremendous following among the traditional jazz fans who constitute the larger part of the French jazz audience, and occupied a status something like that of a top vaudeville star. He appeared in gangster movies, and in one of them, Claude Luter—a French traditional-jazz clarinetist and friend of Bechet—was called on by the script to kill him in a fit of jealousy.

Bechet wrote a ballet called *Night Is a Witch*, which was performed at the dance festival at Aix-les-Bains and on Belgian television.

Hugues Panassie, French jazz critic and fanatic champion of traditional jazz, was one of Bechet's chief supporters. In his *Guide to Jazz*, Panassie said that Bechet "never bothered to read music." He said Bechet had "really great genius," and called him "one of the most celebrated personalities to come out of New Orleans."



SIDNEY BECHET

Relatives were at Bechet's bedside at the end, and it was his birthday—May 14. But he was unable to speak to them. The disease that took his life had taken his voice two months before.

USA EAST

The Victory at Roseland

Everyone agreed: the American Federation of Musicians' National Dance Band contest had done nothing but good for the music business. Established bandleaders at the Roseland ballroom to pick the winner from among four finalists, reported a definite upsurge in business around the country.

The contest, they felt, would boost it further. They were happy about the whole thing.

But the happiest bandleader at Roseland was undoubtedly Claude Gordon. His band won the big contest, was named Best New Dance Band of 1959, and carted off as prizes: a tour of top ballrooms

IN THE NEWS

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throughout the country, a Decca recording contract, a guaranteed publicity splash on several national TV shows, and a complete set of Conn instruments for the band.

Gordon's 13-man band, which played its dance music with crisp musicianship and bright flavor, had beaten out 180 bands. A few days before, he and his men had competed against 9 bands in the semi-finals at the Aragon ballroom. There, four bands—Ronnie Drumm, of Springfield, Mass., Dr. Gene Hall's North Texas State College laboratory band, and Johnny Lewis, of Chicago—had been selected to go to New York for the finals.

The contest had not been without its jerks, jolts and irregularities. Late in getting organized (AFM locals throughout the country had not been uniformly co-operative), and ill-publicized, the contest drew only 574 paid admissions at Chicago and 1,400 at Roseland.

Item: In some sort of Texas confusion, two bands were selected to represent the Lone Star State. Both, as it happened, were experimental college bands. The Sam Houston State Teachers College band won the Texas contest. Hall's band complained about the circumstances, so both bands went to Chicago. There, Hall won.

Item: Johnny Lewis actually did not win for the Chicago area. The band of Don Jeris came first. But the Willard Alexander office, which books Jeris band, somehow had booked it elsewhere the night of the semi-finals. So Lewis, who had come in second, replaced him. Lewis looked dazed when his band was one of the four chosen to go to New York. Bandleader Jeris' comments have not been recorded for posterity.

Item: Ronnie Drumm had had trouble getting into the contest at all. His local in Springfield manifested little enthusiasm. So Drumm, who leads a commercial orchestra, managed to have the matter taken higher up in the union hierarchy, got co-operation—and ended up with an honorary second place (no prizes) in the finals.

Yet despite all that, the evidence was that the best band won. Gordon has attracted considerable attention on the west coast, and has for some little while been called a comer. The



THE CLAUDE GORDON BAND
with Best New Dance Band of 1959 trophy.

judging in New York was done by professionals: Woody Herman, Les Elgart, Warren Covington, Richard Maltby, Meyer Davis, Lester Lanin, Ted Lewis, Sammy Kaye, and Vincent Lopez. Other top musicians were present, but not as judges: Stan Kenton, Larry Elgart, Eddie Sauter and Buddy Morrow among them.

Herman Kenin ad-libbed a speech while the judges took a half hour to reach what they claimed later was a "unanimous" decision. Kenin, president of the AFM, said he believed the contest had helped the band business considerably. And one music business observer, after chatting with the various leaders there, commented: "Everybody's talking as though the bands are coming back."

Then came the verdict: Claude Gordon. If a band "boom" was in the wind, Gordon was now in a position to capitalize on it.

Signature Revival

Bob Thiele, who left Dot records last month after policy differences with Randy Wood, is planning to revive his Signature label.

Thiele, along with Steve Allen (who also has obtained a release from a Dot contract), and a new group of investors will take over Hanover Records. They plan to enter the highly competitive record market with a roster of artists already signed.

They will also go into jazz recording, and handle special releases such

as the controversial Jack Kerouac LP (a poetry reading accompanied by Steve Allen's piano) that brought the flare-up in the slow smouldering dispute between Thiele and Wood. The lack of rapport between two top men at Dot has been common talk for most of the first year of their six-year pact.

Thiele has had long experience in the record business. He started in his teens, in 1940, with a small independent label called Signature. It specialized in jazz. George Avakian, now an executive at Warner Brothers Records, supervised Thiele's first date in New York with the Art Hodes trio. He later recorded many sides by Coleman Hawkins, Flip Phillips, Yank Lawson, Johnny Bothwell, and others. Thiele still retains ownership of the catalogue. Some years ago while he was with Coral, the sides were reissued on that label. Some of the best of them will again be on Signature now.

After serving in the U.S. Coast Guard during the war, Thiele went into the record business seriously and endeavored to compete with the major labels on full coverage of the music field. His was the first company to record and exploit Liberace and other artists who have since become well known. But the competitive brawl was too much for one man, and Signature finally disappeared.

Since the days of his own company, Thiele has served Coral as a very successful a&r man, responsible

for many of the label's hits. He brought Steve Allen, Lawrence Welk, Teresa Brewer, and others to Coral. And when he moved over to Dot last year (on a huge financial arrangement) he took most of his stable of artists with him.

Thiele has deferred a projected trip to Europe to devote time and energy to the new Signature project.

The Sam Goody Story

It seems everybody wants Sam Goody to stay in business except his rival dealers. Record buyers are happy with Goody's 50 per cent discount and pleased that they can find so many hard-to-get items at the mammoth New York record mart. And his creditors have extended him credit to the extent they can't afford to see him sink under.

Goody, who parlayed a Tenth Avenue used-record dump into the largest record retail firm in the world by operating his modern 49th Street emporium as a discount store, has been successfully riding out the storm.

Almost as soon as LP records were introduced, Goody advertised across the country that he was selling them at 40 per cent off, and in the first few years afterwards he built a tremendous business of LPs by mail order. It was logical that he should expand into a retail outlet, and today people from all over the country stop in to stock up.

Last February the news leaked out that Goody was in the hole for \$2,400,000 and would file bankruptcy papers. And file he did—under Chapter XI of the Bankruptcy Act, on March 10, 1959, after being pressed by creditors for the early payment of debts.

But before the case went to court, it was announced that a creditors' committee had been set up. Members were representatives of the dozen or so large and small manufacturers of records, hi-fi phonographs, and related items that Goody handled at cut prices. More than \$1,600,000 was owed to the six principal creditors, distributors for RCA Victor, Columbia, Decca, London, Westminster, Capitol and Mercury.

A plan for the payment of obligations was arranged by the committee. In effect, the plan set up a company to run all Goody's New York City enterprises. (His out-of-town ventures stood on their own, thanks to additional investors). This company would pay off Goody's debts to secured creditors at the rate of \$30,000 per week, pay off all claims

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by smaller creditors, and pay 20 per cent of the claims of the principal creditors by March 1, 1960.

Goody voluntarily cut his payroll by \$25,000 monthly, and the situation was said to be quite hopeful; store assets are at least as much as its liabilities, though the cash reserves are not enough to pay off the debts.

Recently, after a meeting of the creditors' committee, it was announced that the original outstanding amount to the secured creditors—more than \$350,000—had been reduced to slightly over \$100,000.

Then came the announcement that Goody is to open a new store called "Goody East" on July 1. Puzzled dealers can't figure out how the operation can be expanding under the present situation.

The dealers are aiming their disgust more at the suppliers than at Goody. Some of them are even buying records out of town and, according to one large dealer, buying them cheaper. They say the distributors have them playing both ends against the middle.

Meantime, it's business as usual at Goody's, Goody himself is moving out of the troubled waters, and other dealers continue mad at the distributors.

Lena Was Rushed

When Lena Horne and Harry Belafonte prepared to record an album of material from *Porgy and Bess* last fall, they faced problems. Lena was still appearing in Jamaica, and Belafonte was busy with movie work.

All of the duets for the album but one were recorded at a midnight session. And the two singers could not arrange to be together for the final one, so RCA Victor taped the two voices separately and dubbed them together later.

Miss Horne says she didn't like the album on the very first hearing, and complained about it. But RCA claimed there was no contractual commitment to get her approval before releasing it. The singer filed suit. A hearing was scheduled for the morning of May 6 in the New York Supreme Court. There, Miss Horne claimed that because of the "rush" conditions of the recording, the LP did not present her voice in the proper manner and would therefore do her professional damage.

The court didn't think so. The suit was turned down. And RCA Victor went ahead with release plans.

Singer Belafonte, meantime, had evidently found the album satisfac-



The bell is that of the S.S. Nieuw Amsterdam and the drumsticks are the property, obviously, of Gene Krupa. So, as a matter of fact, is the lady: she's Mrs. Krupa, well known until the wedding ceremony (a day before this picture was taken) as Pat Bowler of Springfield, Mass. Gene took her and the good wishes of just about everybody in the music business on the recent Jazz at the Philharmonic tour of Europe.

tory, but felt badly about the situation nonetheless. The LP was his first appearance with Lena.

RCA Victor, meantime, stuck to its claim that the album is "great" and that it will outclass all other *Porgy and Bess* albums, including a rival pairing of Ella Fitzgerald and Louis Armstrong on Verve.

Shearing Expands

George Shearing, taking a six-week hiatus to practice a Rachmaninoff selection he will play with the Honolulu Symphony Aug. 7, announced it definitely: he has decided to organize a big band.

Inspiration for the big band project lies in the pianist's *Burnished Brass* album on Capitol—his best-selling work on records. Besides, Shearing said, he has harbored a desire to do dance work ever since

You Don't Dig Erroll?

The CBS press release read as follows:

"Metropolitan Opera star Patrice Munsel, comedian Johnny Carson and jazz pianist Erroll Garner join regularly featured Marion Lorne and Durward Kirby on 'The Garry Moore Show' . . ."

This was not long after a New York newspaper carried an advertisement for a nightclub that was featuring "the fabulous Zoot Zims."

he left England to settle in this country.

The Shearing quintet idea will not be discarded entirely, although his last personnel will not return. A new quintet will be designed for the same use that Artie Shaw made for his Gramercy Five. Shearing feels that a large orchestra will give him more scope to use the catalog of his own successful music publishing firm.

The band will probably use two vocalists.

The new band will be organized in New York City in time to be ready for a debut appearance at the Newport Jazz festival July 2. From that point on, Associated Booking Corp. will arrange all types of dates for the band, including one-night dance and concert stands. The quintet will be available to work with the orchestra on these engagements or to accept its own dates.

MIDWEST

Case of the Homeless Festival

"What do you do," the *Playboy* press release began, "when you've booked the greatest array of jazz talent ever assembled and suddenly discover that you haven't any place for it to perform?"

In this way, the Chicago-based magazine announced the dilemma that arose when its jazz festival, scheduled Aug. 8 and 9 in Chicago's massive Soldier Field, could not be held there. Officials of the games, who had at first agreed and even expressed pleasure at the jazz festival plans, suddenly withdrew their support, and told *Playboy* executives that if they were going to hold a jazz fest, it would have to be elsewhere.

Rumors of the switch had been perking in Chicago for a day or two before the magazine's promotion director, Victor A. Lownes III, called a press conference to announce the dilemma. Michael McDermott, vice-chairman of the Pan-American Games, Inc., had told Lownes that games officials feared that seating arrangements and the big crowds would ruin the track specially installed for the games. But *Playboy* sent a telegram, assuring Games officials the festival would not harm the track. "For reasons unknown to us," Lownes' prepared statement said, "this telegram has been completely ignored . . ."

Departing from text before a roomful of reporters, he said *Playboy* felt possible track damage was only a cover for some other reason, and

asked rhetorically for an explanation. Some thought he was being injudicious in pressing for the explanation, on the grounds that he might get it.

At last it came. News of it broke in Irv Kupcinet's column in the *Sun-Times*. "The person largely responsible for blocking (the) festival," Kup wrote, "is a hard-hitting newsman. He is the Very Rev. Msgr. John M. Kelly, editor of *The New World*. Msgr. Kelly made it clear to us that he is opposing the . . . festival strictly as an editor, and without involving an official stand by the Roman Catholic archdiocese. His position: 'Chicago's reputation would be severely damaged if *Playboy*, best known for publishing nude and naughty pictures, were permitted to sponsor an event connected with the Pan American Games.'

"Msgr. Kelly related it was he who called *Playboy's* reputation to the attention of officials . . ."

No one refuted Kup's explanation of the happenings. Meantime, *Playboy* had a problem. With \$50,000 in contracts for jazz artists already let, it had to find a place for its event. Several places were under consideration, the Coliseum, Chicago Stadium and the stockyards Amphitheater, among them.

A few days later, the magazine sent a telegram to newspapers to announce that "*Playboy* hereby withdraws the . . . festival from the Pan American Games . . . We regret the loss of this great cultural event to the city."

Then, angrily, the telegram said: "Most of all, however, we regret that a city as big and great as Chicago should find operative behind-the-scenes powers who can so greatly pressure officials and employees of the city and the Park District to make them disregard agreements made in good faith . . . The implication is that Chicago does not have room for any points of view differing from the attitude of the behind-the-scenes power . . . This . . . discourages the cultural and intellectual growth of the city and imposes on all Chicago citizens the prejudices and prejudgments of a minority, with complete disregard for constitutional rights."

Whichever side of the argument was correct, the telegram seemed ill-designed to ease the festival's immediate task: finding itself a home.

Down Beat Scholarships

Is there any jazz Iceland? Evidently, judging from a tape sent to *Down Beat* head office early in January.

It was sent by a young alto player named Andres Ingolfsson, of Reykjavik. It was one of hundreds from all over the world sent by applicants for *Down Beat* Hall of Fame scholarships.

It was played first by staff members of the magazine, noted as one of those worthy of consideration, then sent to the Berklee School of Music in Boston, along with all other tapes.

Faculty members listened to all the tapes. And when they announced their decision this week, altoist Ingolfsson had won the top \$800 scholarship.

The other winners: pianist Mike Longo, of Fort Lauderdale, Fla., and Petar Spasov, of Zagreb, Yugoslavia, who won the second-place \$400 scholarships; vibist Gary McFarland, of San Francisco, Calif., bass trombonist and arranger David N. Baker, of Indianapolis, Ind., and Vern Ball, of Regina, Sask., Canada, all of whom received third place \$200 awards. Another \$400 award will be made by *Down Beat* at the National Dance Band Camp at Bloomington, Ind., this summer. The winner will be announced in August.

Meantime, Ingolfsson was preparing to meet the co-winners when they arrive in Boston together in the fall, to start their studies at Berklee.

WEST

No Grammy for Frank

Since Frank Sinatra joined Capitol Records, the term "hot property" has been synonymous with the name of the celebrated Thin Singer. He produces his own records through a corporation called *Essex Productions*, for international release through Capitol's outlets, and both Sinatra and the west coast major have done very well by the sales of his albums and single records. Moreover, the singer has won every major popularity and merit poll in the male vocalist category for more years than perhaps even he can remember.

This month, when the first annual *Grammy* awards were presented by the National Academy of Recording Arts and Sciences at a black-tie banquet in Beverly Hills, Calif., the Thin Singer keenly felt the sharp sting of the proverbial serpent's tooth: though personally nominated



GRAMMY

in five categories for his work during 1958, Sinatra left the NARAS affair empty-handed.

In six other categories related to records on which he had performed, moreover, Sinatra was called to the podium to receive only one, the award for *Best Album Cover*—which he accepted in behalf of artist Mario Volpe.

It was a bitter defeat for the "hottest property in the business"—so bitter that he did not trouble to conceal his disappointment as he mounted the podium to announce the winner for the *Best Vocal Performance, Female*, won by Ella Fitzgerald for her *Irving Berlin Song Book*.

If the Frank Sinatra debacle key-noted this coming-of-age ceremony for the recording industry, many labels and artists had cause for rejoicing when "Grammys" were awarded to Capitol (10), RCA-Victor (four), Decca and Liberty (three each), Verve and Roulette (two each) and Challenge, Dot, M-G-M and London (one each.)

Recipients of the Grammy, a miniature, gold-finished replica of an old-fashioned gramophone, were as follows:

RECORD OF THE YEAR—*Nel Blu Di Pinto De Blu (Volare)*, sung by Domenico Modugno, presented by Dean Martin to Sammy Davis Jr., in behalf of Decca Records;

ALBUM OF THE YEAR—*Peter Gunn*, performed by Henry Mancini's orchestra on RCA-Victor, presented by Peggy Lee to Mancini;

SONG OF THE YEAR—*Nel Blu Di Pinto De Blu (Volare)*, by Domenico Modugno, presented by Milton Berle to Sammy Davis Jr., in behalf of Decca Records;

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BEST VOCAL PERFORMANCE, FEMALE—*The Irving Berlin Song Book* (Verve) sung by Ella Fitzgerald, presented by Frank Sinatra to Paul Weston;

BEST VOCAL PERFORMANCE, MALE—*Catch A Falling Star*, (RCA-Victor) sung by Perry Como, presented to Perry Como in New York;

BEST PERFORMANCE BY AN ORCHESTRA—*Billy May's Big Fat Brass* (Capitol), presented by Ross Bagdasarian to Billy May;

BEST PERFORMANCE BY A DANCE BAND—*Basie*, (Roulette), presented to Count Basie in New York.

BEST PERFORMANCE BY A VOCAL GROUP OR CHORUS—*That Old Black Magic* (Capitol), sung by Louis Prima and Keely Smith;

BEST JAZZ PERFORMANCE, INDIVIDUAL—*Ella Sings Duke Ellington* (Verve), presented by Andre Previn to Mort Sahl in behalf of Miss Fitzgerald;

BEST JAZZ PERFORMANCE, GROUP—*Basie*, presented to Count Basie in New York;

BEST COMEDY PERFORMANCE—*The Chipmunk Song*, by David Seville (Liberty), presented by Helen Grayco to Ross Bagdasarian;

BEST COUNTRY AND WESTERN PERFORMANCE—*Tom Doolley* by the Kingston Trio, presented by Gene Autry to Voyle Gilmore in behalf of Capitol Records;

BEST RHYTHM AND BLUES PERFORMANCE—*Tequila*, by The Champs (Challenge);

BEST ARRANGEMENT—*Peter Gunn* (RCA-Victor) by Henry Mancini, presented by Johnny Mercer to Mancini;

BEST ENGINEERED RECORD (CLASSICAL)—*Duets With a Spanish Guitar* (Capitol) by Laurindo Almeida, presented by Henry Mancini to Sherwood Hall in behalf of Capitol Records;

BEST ENGINEERED RECORD (OTHER THAN CLASSICAL)—*The Chipmunk Song* (Liberty) by David Seville, presented by Henry Mancini to Ross Bagdasarian and Ted Keith;

BEST ALBUM COVER—*Only the Lonely* (Capitol) created by Nick Volpe, presented by Ann Richards to Frank Sinatra;

BEST MUSICAL COMPOSITION FIRST RECORDED AND RELEASED IN 1958 (OVER 5 MINS. DURATION)—*Cross Country Suite* (Dot) by Nelson Riddle,

presented by Johnny Mercer to Riddle;

BEST ORIGINAL CAST ALBUM (BROADWAY OR TV)—*The Music Man* (Capitol) by Meredith Willson, presented by Sammy Davis Jr., to Willson;

BEST SOUND TRACK ALBUM (DRAMATIC PICTURE SCORE OR ORIGINAL CAST)—*Gigi* (M-G-M) by Andre Previn, presented by Sammy Davis Jr., to Previn;

BEST PERFORMANCE, DOCUMENTARY OR SPOKEN WORD—*The Best of the Stan Freberg Shows* (Capitol) by Freberg and company, presented by Spike Jones to actor Ken Nelson;

BEST RECORDING FOR CHILDREN—*The Chipmunk Song* (Liberty) by David Seville, presented by Spike Jones to Ross Bagdasarian;

BEST CLASSICAL PERFORMANCE—ORCHESTRAL—*Gaiete Parisienne* (Capitol) by the Hollywood Bowl Symphony orchestra, Felix Slatkin, conductor, presented by Meredith Willson to Slatkin;

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL (WITH CONCERT SCALE ACCOMPANIMENT)—Tchaikovsky's Piano Concerto No. 1 by Van Cliburn, Kiril Kondrashin symphony, presented by Meredith Willson to Alan Case for Capitol Records;

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL, OTHER THAN CONCERTO-SCALE ACCOMPANIMENT—Beethoven Quartet No. 13, (Capitol) presented by Miklos Rosza to Felix and Eleanor Slatkin;

BEST CLASSICAL PERFORMANCE—VOCAL SOLOIST (WITH OR WITHOUT ORCHESTRA)—*Operatic Recital* by Renata Tebaldi (London Records), presented in New York;

BEST CLASSICAL PERFORMANCE, OPERATIC OR CHORAL—*Virtuoso* (Capitol) by the Roger Wagner Chorale, presented by Jose Ferrer to Robert Meyers.

Final Bar: Hal McIntyre

Since Hal McIntyre brought his band to the west coast last fall, dates had been spotty at best. Then, after a March 9 job at March Air Force Base, near Riverside, Calif., they petered out altogether.

During the following month, Chuck Campbell, McIntyre's booker at General Artists Corporation in Beverly Hills, worked to line up a string of dance dates throughout the west and southwest. When the contracts were returned to GAC, the tour lined up was to be lengthy and



No man from Mars is this, but Bud Shank demonstrating that it's possible to play in a space helmet. This tongue-in-cheek bit of research obviously paves the way for musicians to go much farther out than ever before.

profitable and compensate for the band's layoff period.

McIntyre, meanwhile, hopeful of a Las Vegas booking through this summer, was working hard, revamping the band's book and writing new arrangements. His den for this chore invariably was the apartment of the band's vocalist, Jeanne McManus, at 5460 Sierra Vista Ave. in Hollywood.

On the night of May 2, while Miss McManus was absent for the evening, the leader worked late at the apartment, then decided to sleep over. He went to bed and lit a final cigarette but dozed off before it burned out.

"When I returned at 3 a.m.," Miss McManus said later, "he had locked the door and apparently fallen asleep. I went across the hall to a girl friend's but was awakened just before 8 a.m. by the smell of smoke. I couldn't raise Hal, so I called the fire department."

When firemen broke into the apartment, they found the 44-year-old altoist unconscious, badly burned over his entire lower body. Rushed to Los Angeles General hospital, he died there the morning of May 5.

On the threshold of fulfilling a long-cherished ambition, McIntyre, at the time of his death, was developing a chicken ranch in Coeur De Leone, Idaho, which he had purchased together with Miss McManus. (The leader had some time ago secured a Mexican divorce from his wife.)

Summed up GAC's Campbell, "He'd have been sitting on top of the world if this hadn't happened."

FESTIVAL PLANS NEAR COMPLETION

One of the busiest musical groups in America this summer will be the Lambert-Hendricks-Ross singers. They are scheduled to appear at five of the seven definitely-scheduled festivals, and possibly more.

Nor will the Modern Jazz Quartet be taking a back seat to them: this group will make the same five festivals, Monterey, Randall's Island (New York City) and the three festivals that impresario George Wein is arranging at Newport, R.I., Toronto, Canada, and French Lick, Ind. Indeed, the artists appearing under Wein's direction in the three locales are much the same, and since Wein is setting up Toronto and French Lick for the Sheraton Hotel chain, and a third Sheraton festival is scheduled Aug. 21 to 23 at Boston, it would not be exactly startling if they turned up there too.

In any case, the cross-country itineraries of the LHR and MJQ groups is an indication of the boom and busy-ness of jazz festivals in America today. To be sure, three have disappeared from the list (Great South Bay, Vancouver, and Stratford, Ont.) of festivals welcoming jazz artists. But with Ravinia park, north of Chicago, running a series of three midweek bookings that loosely constitutes a festival, seven festivals of known and specific dates were scheduled as part of the warm season's outstanding entertainment opportunities. An eighth—the *Playboy* festival in Chicago—ran into a serious hitch. But last-minute information indicated that the festival would be held, though no one knew where. (See Midwest news).

Newport, of course, is the comparative veteran among festivals. Since its opening on July 17, 1954, under sponsorship of Mr. and Mrs. Louis Lorillard, the festival has grown in scope and importance until already this year, queries have been received from all 50 states, and many countries abroad. Some 24,000 pieces of mail were sent out in recent months by Newport publicists. Both NBC and CBS were making pitches to do remote broadcasts from Newport, and a show called *Kaleid-*

iscope was reportedly considering doing a "spectacular" from Newport. There may be a fashion show as an auxiliary to the main event and, the publicists announced, a cushion concession "is being negotiated" for this year.

Despite that, jazz at Newport will still be heard in Freebody Park; not until next year will Newport have its permanent shell. Seminars, by Marshall Stearns, Dr. Sterling



GEORGE WEIN

Brown, and Eric Laralill, will be at New Rogers High School.

On the West Coast, only one schedule is definitely set at this time, though others may turn up last-minute. The Monterey festival, with an imposing program of jazz and mixed jazz-symphonic performances scheduled, is to become a "true festival," according to its general manager, Jimmy Lyons. So determined to attain this end is Lyons that he sold his general store in the mountain country of Big Sur, Calif., and is now working full-time as organizer of the festival. John Lewis has been hired as musical consultant to this year's festival—and, of course, as a performer with the MJQ, right alongside LHR.

A number of new compositions will be heard at Monterey. In addition to those of the appended list of festival schedules, a composition by J. J. Johnson will be performed by the trombonist. Billy Strahorn is writing a piece to showcase ex-Ellingtonite Ben Webster. Coleman Hawkins will be featured in a Benny Golson composition. Sonny Rollins will join J.J. in a John Lewis composition for trombone and tenor saxophone. And the three horns of Rollins, Hawkins and Webster will be featured in a new work by Quincy Jones. All of these performances will be on Saturday afternoon, Oct. 3. Though the schedule tentatively calls for a performance by Count Basie, Ella Fitzgerald and others on Saturday evening, this depends on whether the *Birdland* tour—which will be in full flight at the time—can be rerouted.

An innovation at Monterey this year: the purchase of tickets in blocks. For the person who buys for the whole festival, this will mean a saving of \$2 or more. "Season" tickets, dress circle, will cost \$24.50. Orchestra and side boxes will range in price from \$18.50 down to \$12.50. Single ticket sales will be withheld until mid-July.

There is some possibility of a southern California jazz festival at Hollywood Bowl, but this is indefinite at present. In the Pacific Northwest, festival prospects are bleak. The Board of the Oregon Centennial program has ruled out plans for jazz programs as part of statewide festivities.

Across the Canadian border in Vancouver, B.C., there is still some slim hope that jazz would be included somewhere in the three weeks of the Vancouver Festival (July 11 to Aug. 15.) But high-priced artists and insufficient public response last year had made the possibility dubious—as it did in Stratford, Ont.

Primarily a drama festival, Stratford, too, reported an inadequate draw by jazz artists last year. And with the Toronto Sheraton festival pulling away part of the audience that might be had this year, jazz was out.

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This leaves one festival unaccounted for: Boston.

Impresario Wein could not yet give plans for Boston. With all his other festivals perking right along, Bostonite Wein was giving a fair illustration of the old maxim about the shoemaker's children going unshod.

Festival Schedules

(This is a list of festivals whose schedules have been prepared. They are arranged according to date.)

NEWPORT

Thursday evening, July 2 — Count Basie, Four Freshmen, George Shearing, and his big band, Ahmad Jamal, Lambert-Hendricks-Ross singers.

Friday afternoon—Newport Youth Band, Ernestine Anderson, and jazz ballet premiere accompanied by the Modern Jazz Quartet.

Friday evening — Modern Jazz Quartet, Oscar Peterson, trio, Phil Napoleon's Memphis Five, Dizzy Gillespie.

Saturday afternoon — Johnny Dankworth orchestra, first American appearance; other artists not yet announced.

Saturday evening — Duke Ellington orchestra and Erroll Garner.

Sunday afternoon — Artists not yet announced; program of Gospel music.

Sunday evening — Louis Armstrong, Stan Kenton orchestra, Dave Brubeck quartet featuring Paul Desmond, Kingston Trio.

TORONTO

Wednesday evening July 22 — Four Freshmen, Count Basie and his orchestra, Dizzy Gillespie, Oscar Peterson trio, Gene Krupa quartet.

Thursday afternoon — Phineas Newborn, Maynard Ferguson band; other artists not yet announced.

Thursday evening — Count Basie band, Sarah Vaughan, Lambert-Hendricks-Ross singers, Modern Jazz Quartet, Andre Previn trio, Miles Davis sextet featuring Cannonball Adderley.

Friday afternoon — Art Blakey's Jazz Messengers, Jimmy Smith trio, and others.

Friday evening — Stan Kenton orchestra, Ahmad Jamal trio, Sarah Vaughan, Dave Brubeck quartet, Buck Clayton, Vic Dickenson, Pee Wee Russell, Bud Freeman, Jimmy Rushing.

Saturday afternoon — artists for concert not yet announced.

Saturday evening — Louis Armstrong All Stars, Barbara Carroll



JAZZ FANS AT FESTIVAL

trio, and Canadian jazz groups to be named later.

FRENCH LICK, IND.

Thursday, evening, July 30 — Modern Jazz Quartet, Count Basie band, Lambert-Hendricks-Ross, Sarah Vaughan, Jimmy McPartland and the Marian McPartland trio, Vic Dickenson, Pee Wee Russell, Jimmy Rushing.

Friday afternoon—Artists not yet announced.

Friday evening — Dukes of Dixieland, Dakota Staton, Miles Davis sextet, and Andre Previn trio.

Saturday afternoon — Horace Silver quintet, others to be announced.

Saturday evening — Stan Kenton orchestra, the Kingston Trio, Ahmad Jamal trio, Carmen McRae.

Sunday afternoon — Art Blakey's Jazz Messengers, and others to be announced.

Sunday evening — Dizzy Gillespie, Louis Armstrong All Stars.

RAVINIA (Chicago)

July 8 and 10 — Les Brown band.
July 22 and 24—Gerry Mulligan quartet and Kingston Trio.

August 5 and 7—Clara Ward Singers, Franz Jackson Original Jazz All-Stars, Brother John Sellers, Blind John Davis; narrated by Studs Terkel.

RANDALL'S ISLAND (New York City)

Friday evening Aug. 21 — Sarah Vaughan, Gerry Mulligan quartet, Sonny Rollins, Dizzy Gillespie and his big band, Dave Brubeck quartet, Art Blakey's Jazz Messengers, Chico Hamilton quintet, George Shearing

quintet; Dixieland jazz band not yet selected.

Saturday evening — Randall's Island festival orchestra (to be made up of all stars at festival), Duke Ellington orchestra, Dakota Staton, Horace Silver quintet, Shelly Manne quintet, Miles Davis Sextet, Chris Connor; Dixieland band same as previous night.

Sunday evening — Ahmad Jamal Trio, Modern Jazz Quartet, Stan Kenton orchestra, June Christy, Lambert-Hendricks-Ross singers.

MONTEREY, CALIF.

Friday evening Oct. 2 — Louis Armstrong (not yet confirmed), Chris Barber band, Lizzie Miles, and a group comprising Coleman Hawkins, Roy Eldridge, Ben Webster, Benny Carter, Earl Hines, bassist Vernon Alley and a drummer not yet specified.

Saturday afternoon — Woody Herman, J. J. Johnson, Coleman Hawkins, Sonny Rollins.

Saturday evening — Tentatively, Count Basie band, Ella Fitzgerald, Sarah Vaughan, Lambert-Hendricks-Ross.

Sunday afternoon — Woody Herman orchestra in concert with the San Francisco Little Symphony, under the direction of Gunther Schuller, in a performance of Schuller's *Symphony for Brass*, and a John Lewis composition for brass and piano; Modern Jazz Quartet with the orchestra for world premiere performances of three compositions by Andre Hodeir, Werner Heider and J. J. Johnson.

Sunday evening—program not yet announced.

TV Jazz - For Good Or Ill?

Ed. note: It's open season for jazz in television and every composer and his brother is rushing to clean up on the gilt-edge sharps and flats to be gleaned from TV's private eyes and their exploits.

With Andre Previn, Johnny Mandel and Richard Markowitz preparing pilot film scores for television's fall schedule, the roster was lengthened in the past fortnight by two definite hopefuls for network play.

Most likely series soliciting sponsorship is a program called *Hit the Road* with source music and underscore by Jack Marshall. This program details the trials and tribulations of a small jazz group on the road and stars Bobby Troup and drummer Shelly Manne. Providing the soundtrack music are Manne, bassist Joe Mondragon, pianist Milt Raskin, guitarist Barney Kessel and trumpeter Don Fagerquist. The show will chronicle the life of a typical small jazz combo on the road. Linda Lawson will supply the vocals.

Miami Undercover is the title of a new telefilm of the private-eye genre in which jazz musicians are employed. Johnny Mandel and Bill Holman are writing the music. The plot will involve the exploits of a Miami house detective, according to composer Mandel.

To give a clear picture of the jazz-in-TV picture, Los Angeles editor John Tynan has prepared the following report.

By John Tynan

Slipped in furtively through the back door of television several years ago, jazz today is increasingly exploited as a handy device for everything from setting the mood for murder to selling a liquid rug cleaner.

From Peter Gunn to Gallo's Grenache Rose, the sounds are swinging on the Big Tube.

A hapless fall guy is beaten up in an alley on *M Squad* while Count Basie's band blithely wails with every punch and kick. To the munching of a creamy candy bar in one of the great many commercials that afford the viewer time out for a kitchen break, Shorty Rogers' flugelhorn soars and dips.

To the sponsors, the All-American Kitchen Break during commercials is the most dreaded aberration in modern mores. The admen are acutely aware that they must keep the viewer in his armchair while the product is being pitched or the sponsor is likely to demonstrate his displeasure by taking his account elsewhere. And so they have resorted, of necessity, to an untrammelled device in trying to hold this attention where other gimmicks have failed. They discovered jazz.

Television's dramatic shows were caught in a similar dilemma. To a modern mass audience, attuned to the sounds around it, it was obviously ridiculous to think of TV dra-

matic music in terms of the Hammond organ and the weepy violin. Nor were the established composers of TV background music much help. Thinking of musical underscore in old-hat terms, they had written themselves up a blind alley cluttered with melodramatic brass crescendos and bombastic tuttis.

When the rising group of younger composers began to infiltrate television music, dramatic changes took place. Production companies such as John Hubley's Storyboard, Inc., began using the hitherto unexploited talents of modern jazzmen.

When Storyboard began hitting its stride in the production of commercials, the first jazzmen Hubley used were Shorty Rogers and Shelly Manne. After that company moved its operation from Hollywood to New York, jazz musicians continued to compose and record the commercial spot announcements.

Rogers, who has veered from the commercial field in recent years to allow time for increased activity in



HANK MANCINI and SI WARONKER

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recording, recalls, "Shelly and I ran a sort of music service for Hubley. We'd use all the guys — Pete Jolly, Red Mitchell, Bud Shank, Bob Cooper, and so on."

Some of the commercials Rogers wrote for and played on include Milky Way candy bars, Heinz beans, Foremost evaporated milk and, aptly, several gas companies.

Freberg, Ltd., owned and operated by comedian Stan Freberg, is one of the leading Hollywood-based companies active in production of commercials for both television and radio.

Robert Klein, Freberg general manager, who, in the spirit of his boss, describes the company as "the oldest permanent floating operation in existence," declares that the musical mainstay of the firm is Billy May, who has scored the majority of the company's spots for TV and radio. Klein also lists Marty Paich, Dennis Farnon, and George Bruns as three composer-arrangers on constant call by the firm.

"We believe very strongly in using jazz to sell the products we work for," Klein says. "So far as we're concerned, jazz is in the forefront of good music, and it reaches people. People are beginning to accept more and more the principle of humor in advertising. What we're after is to make our commercials humorous and musically memorable. We've found that people remember our jingles and sing them because of the good jazz beat."

A recent commercial produced by Freberg, Ltd., for the Crown-Zellerbach paper company was recorded in two parts, modern jazz and Dixieland, according to Klein. Chuckling as he recalls the session, he says, "They marked the separate tapes *Cool Jingle* and *Dixie Jingle*."

In Klein's view, the acceptance of jazz by advertising agencies is to be regarded pragmatically. While the admen are happy now with jazz-based commercials, he said he feels that "they're liable to be scared by the prospect of having name jazzmen play for their products."

"Don't make a fuss about it," Klein urges. "Don't stir up the water too much. It's here, it's great!"

Klein's apprehension about admen shying from jazz "if too much fuss is made over it" appears mitigated after a chat with Pete Peterson, Los Angeles office manager of the Cunningham-Walsh agency.

"We're obviously sold on jazz," Peterson declares. "If we were not convinced that there is a big and



PETER GUNN AT WORK
Max Baer holds brother Buddy as Craig Stevens pounds.

growing interest in jazz, we wouldn't use it behind all those commercials.

"Naturally, the type of music you use is determined by the product. Now, we've employed jazz, or near-jazz, in spots for Chiffon facial tissues, Zee paper towels and Texaco . . . And, after all, there's the Texaco *Swing into Spring* program. *Sure* we're sold on jazz."

Orchestra personnel on a recent commercial for the Plymouth auto company, which Marty Paich wrote and conducted, gives a clue to the musical caliber of such dates.

Paul Horn played alto sax and flute; Med Flory, tenor; Ed Leddy, trumpet; Frank Rosolino, trombone; Red Mitchell, bass, and Shelly Manne, drums. Responsibility for hiring musicians for the date lay in Paich's lap, and, of course, it takes a jazzman to know jazzmen.

Such commercial sessions are fraught with peril. For the most part, takes are repeated again and again until the desired level of performance is achieved. And occasionally somebody goofs. On a recent session for a major beer company, for example, June Christy was singing the vocal line. At last it seemed the instrumentalists were approaching perfection. And then at the end of this umpteenth take, June, weary from the constant repetition, blew the whole thing. She dropped the "I" from Schlitz.

With so many celebrated jazzmen and recording artists augmenting their income from the TV jazz type of commercials, the monetary pic-

ture looks wholly rosy. For the vocalists, who belong to the American Federation of Television and Radio Artists, it is. Not only are they paid for the initial recording sessions but they draw handsome residual payments as well. Members of the American Federation of Musicians, however, are still the poor relations of this thriving industry. Once they are paid for the transcription date, that's it; there is no more.

Prevailing scale for AFM members on such dates is \$27 a sideman for the first hour and \$18 an hour after that. If the spot commercial is used on TV and radio, the musicians get a double check. But residuals are out of the question.

Paich, one of the busiest writers-directors of TV-radio commercials on the west coast, illustrates this situation succinctly.

"I did a date where the singers sang *four bars*," he remarked bitterly. "But the musicians played the entire date. At the end of the year, the singers get fat residual checks. We get nothing. This is very unfair."

Paich is fortunate in that he operates his own publishing company and secures publishing rights to jingles written by him. Not that publishing such musical material amounts to very much in dollars and cents, but at least he *owns* it, he reasons.

Shorty Rogers, whose horn and writing are heard on so many commercial soundtracks that he doesn't recall the number, had nothing to count but the scale dollars after recording a date.



SHORTY ROGERS
who can set a candy bar to music

"I sure did an awful lot of them," he says, "but never on a residual basis. In fact, I didn't even have the advantage of my own publishing company."

As Shorty puts it, "If the musicians are doing an important job, they should get residual payments."

What is the AFM doing about correcting this situation?

Max Herman, vice president of Los Angeles Local 47, blames it all on Cecil Read's Musicians Guild of America, which, he says, is holding up acceptance of new contracts containing residual provisions "because they want to be the bargaining agent."

Guild president Read predictably views the matter in a radically different light. "Since when has the federation ever bargained for residual payments for musicians in television music?" he challenges. "The facts are that the federation has never bargained for residual payments for the musicians. It has bargained for payments into the trust fund, yes; but this is the reason the producers turned to using foreign canned soundtracks."

Read feels that the guild's first task consequent to its winning the right to bargain for musicians in television music is to secure stable employment. Once that initial step has been taken, he declares, his organization can take up the matter of payment for the re-use of music soundtracks.

"I agree," says the Guild president, "that it is extremely important to win television residuals for the musicians. But these payments should go

into the pockets of the musicians, not into the AFM trust fund."

The legal tussle for the right to bargain for recording musicians is still going on in the precincts of the National Labor Relations Board.

And while this problem hangs fire, no salary improvements in the independent television field are being realized.

Meanwhile, back at Mother's, the growing use of jazz in TV whodunits is beginning to assume epidemic proportions.

In addition to established programmed shows such as *Peter Gunn*, *Richard Diamond*, and *M Squad*, which began the trend, many more crime series with a jazz beat are planned for the fall.

Having tuned in on the jazz beam, sponsors are grabbing such programs as if they were free tickets for the Bolshoi ballet. At present writing, Andre Previn, Elmer Bernstein, Johnny Mandel, and Richard Markowitz, all of whom have made their mark in motion picture music, are furiously penning scores for forthcoming television cops-'n'-robbers programs.

Henry Mancini, who already rates as a pioneer in this field for his initial use of jazz behind the exploits of Craig Stevens, Peter Gunn, is finding new successes in this hitherto-undreamed-of field of soundtrack albums. Pete Rugolo, who scores *Richard Diamond* with somewhat less funky success, is also a promising seller for his record company.

Both Previn and Bernstein have made pilot films for prospective programs with liberal use of jazz behind their respective private eyes, *Johnny Eager* and *Johnny Staccato*.

In all these recording sessions, names of prominent jazzmen pop up like mushrooms before dawn. Previn's pilot session, for example, was recorded with such musicians as Pete and Conte Candoli, Frank Rosolino, Bob Enevoldsen, Bud Shank, Ronnie Lang, Bob Cooper, Bill Holman, Shelly Manne, Red Mitchell, and Russ Freeman.

Is this increasing use of jazz on television doing any real good to gain wide acceptance for the music as an art form?

Opinions differ. It is felt in some quarters that any use of jazz wherein the music seeps, however accidentally, into the public consciousness is good for the art form as a whole.

Noted Chicago pianist Dick Marx views his tube with a more jaundiced eye. "I think it may kill jazz," he comments. "All these crime pro-



MARTY PAICH
who is always on call

grams with jazz in the background are setting up in people's minds an association between jazz and crime and slick, cheap women."

Marx was particularly incensed by the portrayal of a jazzman in a *Richard Diamond* episode. The musician, said Marx, "talked idiotic slang in an absolutely false tone." Besides, he turned out to be the villain, a dope-pusher and blackmailer. Another musician portrayed in the teleplay was a nervous former drug addict. As Marx viewed it, the production was "a real black eye for jazz."

"You spend all your time fighting this false impression people have of jazz musicians," Marx concluded, "and then somebody turns around and hits you with that."

Marx undoubtedly would have found absorbing in the foregoing connection a recent publicity release from NBC-TV, a background sketch of the television series, *Pete Kelly's Blues*. Paragraph two of this blurb ran as follows: "By the end of 1931, authentic lists of the missing included the hell-raising jazzman. He simply dissipated from a lack of bootleg alcohol, illicit dens and runaway morals." (Italics ours; the locution is NBC's.) If this is NBC's official attitude toward the jazz musicians portrayed in one of its prime time slots, one can only tremble in apprehension for future treatment of jazz music and musicians by the giant networks.

In the thick of the action, Andre Previn confesses, "By now, I think they're overdoing it. But I suppose it's better than nothing."

As they say in Televisionland, only the sponsors will tell. ■



THE KINGSTON TRIO

'Tom Dooley - Tom Dooley!'

By Richard Hadlock

Once in a while folk songs find their way back to folk people, sometimes by way of a hit record featuring an artist who happens to have pressed the right commercial and artistic buttons at once.

But for the three young men of the Kingston trio, who recently parlayed the century-old legend of a North Carolina murder into a million records, success was not accidental; it grew from shrewd investments of time and talent coupled with systematic work.

Perhaps some of this brass-tacks outlook can be traced to the business administration training that Dave Guard, Bob Shane, and Nick Reynolds completed before turning to folk-singing careers. Their mutual capacity for sweat and salesmanship, added to talent, made them college favorites from Balboa beach to San Francisco and also convinced bay area publicist Frank Werber, in 1957, that he had discovered something more than another bunch of campus whiz kids.

Werber, who had seen lots of overnight wonders come and go, prodded, groomed, worried, and pushed the three young men until he was satisfied that they were ready.

With a year of vocal coaching and many rehearsal hours to bolster their showmanship, plus a tight little repertoire of international songs, the three performers jumped into the so-called supper-club circuit, taking giant steps to New York's Blue Angel and Village Vanguard, television's "Playhouse 90," and back to packed houses at San Francisco's hungry i. All this was accomplished within a few months.

Then came *Tom Dooley*, a song about a youthful Civil war veteran named Thomas E. Dula (in North Carolina it's pronounced Duley), who became a national figure by pulling off one of the more sordid killings in the annals of American crime.

The Kingston trio caught Dula's spirit of resignation (it is said that Dula sang and played banjo on his way to the gallows), and the record

sold 1,000,000 copies, mostly it would seem, to teenagers, who constitute the bulk of the popular-record purchasers.

To the Kingston trio the aim of singing folk music is to communicate what the words were designed to say.

Guard, the 6-foot-3-inch former Stanford university graduate student who usually speaks for the group, put it this way:

"We are not students of folk music; the basic thing for us is honest and worthwhile songs, that people can pick up and become involved in. Like ancient poetry, songs like that are successful because the audience participates in what the artist is doing."

"We don't collect old songs in the sense that the academic cats do," affirmed the wiry Reynolds. "We get new tunes to look over every day. Each one of us has his ears open constantly to new material or old stuff that's good."

"Good" songs, the boys agree, are songs that can be made to live during the performance.

"When the performance is over," Guard stressed, "the piece is not significant anymore."

In spite of their experience with *Tom Dooley*, and, to a lesser degree, *Tiajuana Jail*, the trio continues to build a library of tunes it feels is directed to adults rather than teenagers.

"Kids simply aren't ready to really listen to music," Guard said. "*Tom Dooley* was one of those odd things, but in general the younger ones want something more physical, that doesn't require much thought."

"Our best audiences are in the south and in colleges," said Reynolds, who looks like a sophomore himself. "Listeners in the south are hip, too. We found that the natives of Nashville and Memphis, regardless of race, put down Elvis and dig Bo Diddley. New York tends to be more square."

"Regarding colleges," Guard added, "we sang to 4,500 students at Michigan and the wildest crowd — 4,000 of them — at Notre Dame. They nearly screamed and yelled the walls down."

The trio, along with bass player David Wheat, manages to cover astonishing distances between concerts. But it takes their own private plane to do it. Last March (a Friday the 13th, to be precise), the plane's radio and generator went out. The pilot was forced to land in an Indiana cornfield. Unruffled, the trio hitched a ride from a farmer and set off for their scheduled concert.

This summer's crowded itinerary will include at least two jazz festivals — French Lick, Ind., and Newport. However, the Kingstons do not pretend to offer jazz in any form — though, they add, "we may have a couple of surprises." But all three are avid modern jazz fans. They are particularly enthusiastic about the Lambert-Ross-Hendricks group.

Shane, who isn't given to much talk, declared bluntly: "I like a good group. Anything too repetitious is a bore, including western music."

"Sometimes there are subtle changes that only seem repetitious," Guard interjected. "I like good rhythm-and-blues as well as the Modern Jazz Quartet and Thelonious Monk. We played opposite Monk at the Vanguard, and at first he seemed too far out. But his music grows on you. When we left, we were all boosters for Monk."

"I just love music," exclaimed Reynolds, who puts a dash of pure energy into everything he says or does. "Chico Hamilton, Annie Ross, Jackie

and Roy—anybody who's good."

This regard for quality and integrity prevents the trio from diluting its music in an attempt to make quick hits. Its good-natured, sometimes tongue-in-cheek attitude toward folk material is never allowed to mar the music itself.

Tunes are selected for record dates only after the trio has screened hundreds of songs from almost as many sources. Developing a new routine for recording purposes can be done much faster than preparing an in-person presentation. According to Guard, a new piece is ready for records in about two hours, but two months "on the floor" are required before the group feels satisfied with an in-person performance.

A finished number is admitted to the trio's repertoire only after extended rehearsal time is spent polishing an original arrangement of the song. An idea of the extent to which the trio members are dedicated to perfection may be gained from the surprisingly small number of selections — 40 tunes, representing two years' work — that they consider ready for use in personal appear-

ances. Informally, they are familiar with hundreds more folk songs of many lands.

Guard and Shane were born and reared in Hawaii, where they met in a high school variety show. Reynolds, a native of San Diego, met them while attending Menlo Business college.

Sharing an interest in songs and rhythms of other countries, the three got together for sessions and improvised song fests. Borrowing at first from the Weavers and San Francisco's Gateway Singers, they eventually established an individual style based on straightforward interpretations, leavened with smatterings of satire and hints of cynicism.

For all their prosperity, members of the trio remain devoted to the folk music that brought them together. If there are any more big hits, they will not happen at the sacrifice of intelligence or taste.

"*Tom Dooley* or no *Tom Dooley*," Reynolds reflected, "I don't think we're the right types to be heroes to teenagers. None of us has ever been mobbed or even had his shirt torn off by the girls." ■



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By George Crater

During the last few months, several rumors have been circulating as to my whereabouts. I'd like to set the record straight here and now. I have *not* been:

1. Smuggling Volkswagens into Germany from the United States.
2. Designing a 15-passenger Thunderbird.
3. Knitting sweaters for Mort Sahl.
4. Writing Ira Gitler's life story.
5. Reading Ira Gitler's life story.
6. Making New York City dirty.
7. Dating Myrna Loy.
8. Eating chewing gum for breakfast the way Dick Clark says.
9. Seeing the U.S.A. in a Chevrolet.
10. Crying during *Lassie* lately.

There's no truth to the rumor that Norman Granz has adopted Flip Phillips and Ray Brown.

John Cameron Swayze studying finger-snapping with Sal Mineo prior to doing the *Gary Moore Story* for MGM.

Fidel Castro is negotiating with Joe Glaser for a spot on the next Timex All-Star Jazz Show. Tentative plans call for Castro to sing *Umbrella Man* with Louis Armstrong while Paul Desmond and Jill Cory execute a progressive cha-cha-cha.

I don't care if Fabian has another name.

deebie's scrapbook #3



"But Mister, you've got to let us in
—we're the Modern Jazz Quartet!"

ED SHERMAN

I'd like to see Loretta Young's face if she burst through the door one Sunday night and found the entire Woody Herman band there *in the nude*.

Come to think of it, I'd like to see Woody's face.
Come to think of it, I'd like to see my face!

I wish somebody'd invent an invisible shield to protect me from Dick Clark.

In case you haven't been to New York lately, here's some of the conversation you've missed on the 802 Union floor on Union day:

"Zoot Finster . . . ZootFinsterZootFinsterZootFinsterZootFinster."

"I don't know man, Bird was pretty groovy but have you dug Jules Fink yet?"

". . . and then Al broke the cat's nose with a straight mute."

"Oh come on, Frank, give me a Saturday night, I'm your mother!"

"Man, I just got the end gig. This cat's got a deal for 86 weeks in Vegas, he's gonna do six lp's for Capitol, we're going to Europe next April—all I gotta do is write a few charts for him, make seven rehearsals a week and play at his sister's wedding for \$8 . . ."

"Zoot Finster . . . ZootFinsterZootFinsterZootFinsterZootFinster"

"But man, it's Arpege!"

"Believe me, man, this chiropractor is really saying something!"

"I don't know man, Bartok makes it but have you dug Jules Fink yet?"

"Well he doesn't play too well but he won last year's Down Beat poll for holding his instrument correctly."

"Zoot Finster . . . ZootFinsterZootFinsterZootFinsterZootFinster"

I've got a feeling Hugh Downs writes all the charts for the Jose Melis band.

The ever-gracious Billy Taylor delivered the most polite possible put-down not too long ago. A name-dropper was talking to him, and growing more boring by the minute. At one point the dropper said: "I was talking to Eartha the other day . . ." And Billy softly replied: "Oh really? Eartha *who*?"

Would anybody like to rent the trunk of my Volkswagen during the Newport jazz festival? It's equipped with color TV and scotch . . .

MAN,
THIS'LL
KILL
YOU
!



more music from

PETER GUNN

composed and conducted by
HENRY MANCINI
from the NBC television
series **PETER GUNN**

More of that great Mancini kick—supercharged themes and improvisations from NBC-TV's offbeat private-eye series. Following up their smash success with the original "Peter Gunn" album, a slew of today's top jazz artists give out with titles like **Spook!**, **A Quiet Gass**, **My Manne Shelly**, **Goofin' at the Coffee House**, and **Blues for Mother's!** On regular L. P. and Living Stereo.

When ordering Stereo, say...



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TRADE MARK
RADIO CORPORATION OF AMERICA



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in review

● Records

● Blindfold Test

● Jazz Record Buyers Guide

● Caught in the Act

Records are reviewed by Gene Lees, George Hoefler, Richard Hadlock, John A. Tynan, and Don Henahan (classical). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

CLASSICS

Serge Prokofiev

■ Symphony No. 4 in C Major, Op. 47/112—MGM GC 30001; Gennadi Rozhdstvenski conducting the State Radio Orchestra of the USSR.

Rating: ★★★★★

■ Symphony No. 7, Op. 131, and Overture Russe, Op. 72—RCA Victor LM-2288; Jean Martinon conducting the Paris Conservatoire Orchestra.

Rating: ★★★★★

For a composer whom many believe to be the greatest of this century, Prokofiev is oddly neglected in the symphonic area. Of his seven symphonies, only the First (the "Classical") and the Fifth receive attention in concert halls. The Fourth, which he is said to have considered one of his most important efforts, is only now made available to record buyers in its final form. Originally tossed off as his Op. 47, the work was recorded and expanded by some 20 minutes of playing time, and given the new opus number 112. This would make the work one of the last things he did before the fateful day in 1948 when commissar of the arts Khrennikoff denounced the "formalists," including Prokofiev.

What emerges in this solid exposition of the work by the Soviet orchestra is a symphony of grace and leanness, easy to assimilate and worth hearing often.

The French orchestra, under Martinon, makes an honest case for the Seventh, too, though this is a shorter and more immediately obvious work. Possibly Prokofiev's last written work of any kind, this music may be dismissed by some as blatant evidence of his capitulation to the commissar's demand that he stop "stepping on the throat of his own song" and write melody for the masses. But listening to both the Fourth and Seventh consecutively is illuminating: we find that despite his political meanderings, Prokofiev's line of musical thought is singlemindedly classical, from the wry First, through the ingeniously developed Fourth, back to the simple, lightly scored and homophonic Seventh.

Both of these records contain important music, and the MGM disc, especially, is a document.

The Dessoff Choirs

■ The Dessoff Choirs—Fantasy 8015: Sacred and Secular Works by Roland de Lassus: *Ave Regina Coelorum; Christe, Dei Soboles; Timor et Tremor; Pulvis et Umbra; De Profundis; Christ ist Erstanden; Bon Jour Mon Coeur; La Nuit Froide et Sombre; Gallus, Qui Par Terre; Wohl Kommt der Mai; Is Weiss mir ein Meidlein; Ardo, Si; Passate Vostri; Triomphe; Orchi; Pianete; O Lac. O Che Ron' Echo.*

Rating: ★★★★★

The Dessoff Choirs, organized in 1924 by the famous Margarete Dessoff, onetime friend of Brahms, and ever the friend of more ancient composers, is heard here under the baton of the present conductor, Paul Boepple. Those who have followed this group's concerts in New York needn't be told that the Lassus music is sung with authority, professional-sounding crispness, and faultless intonation. Texts, by Tasso, Petrarch, Ronsard, Villon, and others are printed on the jacket cover both in the original Latin, German or French, and in English translations.

Stereo techniques are used with taste, being especially effective in the charming echo song that ends the second side. This is a small chorus and it has been recorded at a rather low level, well back from the microphones, with the result that what is heard is a faraway, deep-church feeling. The only complaint is that for medium-powered sets the volume may have to be cranked up so high as to cause irreverent hums and buzzes.

JAZZ

Cannonball Adderley

■ THINGS ARE GETTING BETTER—Riverside RLP 12-286: *Blues Oriental; Things Are Getting Better; Servey Me Right; Groovin' High; The Sidewalks of New York; Sounds for Sid; Just One of Those Things.*

Personnel: Julian "Cannonball" Adderley, alto; Milt Jackson, vibes; Wynton Kelly, piano; Percy Heath, bass; Art Blakey, drums.

Rating: ★★★★★

Here, truly, is a meeting of giants. Backed by a superb rhythm section, Cannonball and Bags range freely over seven tunes as varied in tempo as they are in mood.

Oriental is Cannonball's and the mood fits the title. *Things* is a medium-tempoed exercise in funk, based on familiar blues changes. *Servey* is a very slow deep-purple mood in which Cannonball's solo work plumbs the depths of the feeling. *Groovin'* is taken much slower than usual, but this reduction in tempo makes for a more relaxed feeling as the altoist and vibist speak their respective pieces.

Sidewalks, which opens the 'B' side, is medium, happy and romping with Bags stretching in a long solo followed by some impassioned Cannonball. *Sounds* is very blue, very slow and quite emotional. *Things*, which concludes the session, is taken medium up and pretty straight at first—until the fireworks begin, first in Bags' vibes, then in Julian's horn.

Very good Jackson, Adderley and Kelly. Make this one.

Warren Barker Orch.

■ 77 SUNSET STRIP—Warner Bros. WS 1289: *77 Sunset Strip; Late at Bailey's Pad; I Got a Kick Out of You; Clo's Theme; Capers at the Coffee House; You Took Advantage of Me; 77 Sunset Strip Cha Cha; Kookie's Capers; The Sin Bailey Blues; Lover Come Back to Me; Blue Night on the Strip; If I Could Be with You; Swingin' On the Strip.*

Personnel: Warren Barker, arranger-conductor; orchestra personnel not listed.

Rating: ★★

No matter how you slice it, ersatz is always ersatz; and imitation must be very good to be appreciated. This isn't even good imitation of Hank Mancini's music for *Peter Gunn*. It's rather pointless, characterless orchestral music with occasional solo jaunts by various instrumentalists playing superficially on wisps of theme fragments.

It is extremely doubtful that one viewer in a multitude, watching the television program from which this music is derived, does so for the music's sake. Interspersed through the various "themes" in the album are four standards played in stylized, cocktail manner. Their inclusion remains a mystery. In fact, a greater musical mystery is why this album was released at all.

Count Basie Orch.

■ BASIE-ONE MORE TIME—Roulette (Birdland Series) R-52024: *For Lena and Lennie; Rat Race; Quines; Meet B B; The Big Walk; A Square at the Roundtable; I Needs to be Bee'd With; Jessica's Day; The Midnight Sun Never Sets; Nuttink.*

Personnel: William "Count" Basie, piano-leader; Marshall Royal, Frank Foster, Frank Wess, Billy Mitchell, Charlie Fowlkes, reeds; Wendell Culley, Snookie Young, Thad Jones, Joe Newman, trumpets; Henry Coker, Benny Powell, Al Gray, trombones; Freddie Greene, guitar; Eddie Jones, bass; Sonny Payne, drums.

Rating: ★★★★★

This time it's Quincy Jones' turn to come up with a set of charts for the Basie jazz mill. The results are most commendable; the net is a most swinging album.

There is, however, a noticeable trend in the band toward the flareup, flagwaver ending, evident, for example, in the coda of *A Square*. This is probably inevitable in view of the musical distance covered by this band in the past 25 years.

The rhythm section still is a Greene-anchored dream. And Basie's piano is just as tastefully pointed as it ever was. The brass section, moreover, is a controlled powerhouse between the solo offerings of Eddie Jones and Newman.

An especial highspot is Al Gray's growl solo on *I Needs*, an interlude in which he out-tricks Tricky Sam Nanton. Joe Newman's solo on *Jessica's*, moreover, is all fire and pungency.

Another must in anybody's Basie collection.

DUKE GIVES PARTY



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The Bay Big Band

5 SENTIMENTAL SWINGERS—Omega Disk OML 1025; *Sentimental Journey*; *Baby, Don'tcha Go 'Way Mad*; *Stompin' at the Savoy*; *Twilight Time*; *Lover's Leap*; *I've Got My Love to Keep Me Warm*; *Coffee Time*; *Blue Moon*; *Bizet Has His Day*; *Leap Frog*.

Personnel: Francis Bay, leader, reeds and trombone; Francis L'Eglise, Jef Verhaegen, Benny Couroyer, Pres Creado, Guy Donsche, reeds; Edmond Harnie, Louis de Hues, Charlie Knechtel, Jean Cortois trumpets; Albert Mertens and Paul Ansee, trombones; Jean Evans, piano; Freddy Saunder, guitar; Armand van de Walle, drums.

Rating: ★★ ★

Another highly professional set by the big European dance band that was a sort of house band to the World's Fair in Brussels, Belgium.

This time, the idea is the performance of well remembered band numbers of the 1940s. As in most of this band's performances, the musicianship is very good. The only weak link is the rhythm section (although van de Walle is a good, if unimag-

inative, timekeeper), which gets a rather thin effect.

Soloists are all extremely competent blowers; but they sadly lack originality.

But this is good big-band dance fare, and those who were dancing during the war years should derive particular enjoyment from it.

Milt Bernhart

THE SOUND OF BERNHART—Decca DL 9214; *Love Is Sweeping the Country*, *Don't Blame Me*, *Get Out of Town*, *Valstaton Trombones*, *Poor Pierrrot*, *Martin's Tune*, *Carte Blanche*, *I'm Beginning to See the Light*, *Legend*, *Jungle Drums*, *Balleta*.

Personnel: *Track 1*, Milt Bernhart, trombone; Frank Flynn, vibes; Milt Raskin, piano; George Van Eps, guitar; Red Mitchell, bass; Mel Lewis, drums. *Tracks 2, 4, 6, and 7*, Bernhart, trombone; Pete Candoli and Ray Linn, trumpets; Bob Enevoldsen, valve trombone and euphonium; Vince De Rosa, French horn; Tommy Johnson, tuba; Billy Bean, guitar; Red Mitchell, bass; Larry Bunker, drums. *Tracks 3, 5, 9, and 11*, Bernhart, trombone; Victor Gottlieb, Ed Lustgarten, George Neikrug and Kurt Reher, 'cello; Red Mitchell,

JAZZ RECORD BUYER'S GUIDE

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

★★★★★

- Stan Getz, *The Steamer* (Verve MG V 2894)
- Coleman Hawkins, *The High and Mighty Hawk* (Felsted 7005)
- Bill Holman, *In a Jazz Orbit* (Amdex 3004)
- Mahalia Jackson, *Newport 1958* (Columbia 1244)
- Michel Legrand, *Legrand Jazz* (Columbia CL 1250)

★★★★½

- Edmond Hall, *Petite Fleur* (United Artists 4028)
- Herb Pomeroy, *Band in Boston* (United Artists 5015)
- Vic Schoen-Les Brown, *Stereophonic Suite for Two Bands* (Kapp 7003)

★★★★

- Nat Adlerley Quintet, *Branching Out* (Riverside 12-285)
- Art Blakey and the Jazz Messengers (Blue Note 4003)
- Ray Brown, *This is Ray Brown* (Verve Mg V-8290)
- Dave Brubeck Quartet, *Newport 1958* (Columbia 1249)
- Harry Edison, *The Swinger* (Verve MG V-8295)
- Bob Florence, *Name Band. 1959* (Carlton 12/115)
- Freddie Gambrell with Ben Tucker (World Pacific 1256)
- Dizzy Gillespie, Sonny Stitt, Sonny Rollins, *Sonny Side Up* (Verve 8262)
- Coleman Hawkins, *The Genius of Coleman Hawkins*, (Verve MG V-8261)
- The Hi-Lo's, *And All That Jazz* (Columbia 8077)
- Earl Hines, *Earl's Backroom* (Felsted 7002)
- Billie Holiday, *Songs for Distingue Lovers* (Verve Mg V-8257)
- Paul Knopf, *Enigma of a Day* (Playback 501)
- Gene Krupa plays Gerry Mulligan Arrangements (Verve MG V 8292)
- Steve Lacy, *Reflections* (New Jazz 9206)
- George Lewis, and his New Orleans Stompers (Blue Note 1208)
- The Mastersounds, *Flower Drum Song* (World Pacific 1252)
- Hal McKusick, *Cross Section—Saxes* (Decca 9209)
- Blue Mitchell, *Out of the Blue* (Riverside RLP 12-293)
- Oscar Peterson Trio, *On the Town* (Verve)
- Zoot Sims-Bob Brookmeyer, *Stretching Out* (United Artists UAL 4023)
- Rex Stewart-Cootie Williams, *Porgy and Bess Revisited* (Warner 1260)
- Annie Ross sings a Song of Mulligan (World Pacific 1253)
- Larry Sonn, *Jazz Band Having a Ball* (Dot 9005)
- United Artists Roster of Great Stars, *Some Like it Cool* (United Artists MX-21)
- Lester Young-Teddy Wilson Quartet (Verve MG V-8205)

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stereo 1010
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stereo 1011
- monaural 509
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stereo 1000
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stereo 1006

- Eddie Costa Quintet
- Cool Bobby Troup
- Easy Livin' (Lucy Ann Polk)
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- Espirit De Jazz
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Stereo album numbers shown;
for monophonic version, omit prefix S.



bass. *Track 7*, Bernhart, trombone; Red Mitchell, bass. *Track 10*, Bernhart, trombone; Mel Lewis, conga and bongos; Frank Flynn, tympani. Arrangements by Calvin Jackson and Fred Katz.

Rating: ★★☆☆

The continuity of sound on this one varies widely in tempo and form. Consequently the sustaining of mood is slightly impaired. But the disc shows many interesting facets of the ex-Kenton trombone virtuoso, as well as various methods of handling a tune in arrangement.

There is smooth melody, bright jumping swing, and even classical treatment. This is the kind of album one wants to come back to for further listening to see what else one can find.

Dick Cary

5 HOT AND COOL—Stereo/RTN 106; *Roseroom*; *Last Mile*; *Cross-eyed Penguin*; *More than You Know*; *Touche*; *You Do Something to Me*; *Lady in the Lavender Mist*; *The Reverend's Back in Town*.

Personnel: Dick Cary, alto horn, alto trumpet, trumpet, and piano; Ernie Caceres, baritone sax; Al Cohn, tenor sax; Bob Wilbur, clarinet; Al Casamenti, guitar; Buzzy Drootin, drums; Al Hall, bass.

Rating: ★★☆☆

This is an interesting record in more ways than one. It highlights Cary as a musician interested in new sounds and modern arrangements, though he has been featured through the years on piano and trumpet with Dixieland groups. He has also been known for his arrangements for Bobby Hackett and Tommy Dorsey.

Bob Wilbur and Ernie Caceres are also better known for their recordings and playing in the Dixieland idiom, but it has long been known that both men had ambitions to progress musically to modern sounds and expressions. Al Cohn, of course, is a well known modern instrumentalist and arranger. The rhythm section is one of those trios capable of playing for any good musical group. Buzzy Drootin is a drummer who has never received the attention due him for his work.

Another interesting and unusual feature of this record is the one-man brass section made up of Dick on alto horn, alto trumpet and trumpet. He takes creditable solos on each instrument during the course of the eight sides. Then on top all this, he joins the rhythm section on all compositions.

Cary contributed original compositions to the date, including *Touche*, *Cross-eyed Penguin*, *Last Mile*, *Lady in the Lavender Mist* and *Reverend's Back in Town*.

Again we have label identification trouble. The sequence of the tracks does not conform to that of the label. On the album jacket, however, the correct sequence is listed. Production departments should watch this, especially where original numbers are involved. It isn't fair to the musician or to the listener to cause this kind of confusion.

For the most part, the interpretations are relaxed and in a quiet vein. The big band sound achieved by Cary's scoring is another point of interest.

Chamber Jazz Sextet

6 PAL JOEY—Cadence CLP-3015: *There's a Small Hotel*, *Bewitched*, *The Lady Is a Tramp*, *I Could Write a Book*, *My Funny Valentine*, *Zip*, *I Didn't Know What Time It Was*, *That Terrible Rainbow*.

Personnel: Allyn Ferguson, piano, French horn and arranger; Frank Leal, alto saxophone; Dent Hand, trumpet and bass; Modesto Briseno, baritone saxophone, tenor saxophone and clarinet; Fred Dutton, bass and bassoon; Tom Reynolds, drums.

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Rating: ★★½

This is a pleasant musical excursion in keeping with the current vogue for jazz instrumental interpretations of show music. The title becomes somewhat confusing when it is noted that, although the tunes are by Rodgers and Hart, half of them are not from *Pal Joey*. *I Didn't Know What Time It Was* is from *Too Many Girls*; *The Lady Is a Tramp*, *My Funny Valentine* from *Babes in Arms*, and *Small Hotel* is from *On Your Toes*.

The jazz sextet is made up of comparatively unknown jazz musicians who play quite well individually and in ensemble, but not with spectacular originality. Bill Holman arrangements were used on *Tramp* and *Book*, while the other sides were arranged by Allyn Ferguson.

Harry Edison

☐ ☐ **SWEETENINGS**—Roulette R 52023:
Centerpiece; *Candy*; *Five At Five*; *Imagination*; *Louisiana*; *Harriet*; *It Happened in Monterey*; *If I Had You*; *Paradise*; *Indiana*; *Pussy Willow*; *Sweetenings*.
Personnel: Harry (Sweets) Edison, trumpet; James Forrest, tenor sax; Kenny Drew and Jimmy Jones, piano; John Simmons and Joe Benjamin, bass; Charles Persip, drums.

Rating: ★★

Another in the recent crop of swinging "mainstream" jazz LP's, this one should help popularize jazz. Harry Edison's background is ideal for this type of playing. After twelve years of big band playing with Basie, Sweets spent the last decade doing a good deal of accompaniment work behind singers, which gave him the opportunity to develop an individual phrasing voice, in both muted and open horn, that now stands him in good stead.

On this Teddy Reig production for the Roulette Birdland series, Harry neatly swings through standards such as *Paradise*, then offers a few of his own tunes—*Centerpiece*, *Harriet*, *Pussy Willow*, *Sweetenings*, and a tune he helped contribute to the old Basie book, *Five At Five*.

The piano on *Harriet*, *If I Had You*, *Paradise*, and *Sweetenings* is by Kenny Drew; on the other tracks Jimmy Jones is heard. Harry's trumpet is prominent throughout, and there is some cohesive ensemble playing by the quintet.

Bud Freeman

☐ **BUD FREEMAN AND HIS SUMMA CUM LAUDE TRIO**—Dot DLP 3166: *California Here I Come*; *I Can't Give You Anything But Love*; *'S Wonderful*; *Who Cares?*; *Chicago*; *Satin Doll*; *St. Louis Blues*; *Limehouse Blues*; *Newport News*; *Just One of Those Things*; *Gone with the Wind*; *A Viking to My Liking*.
Personnel: Bud Freeman, tenor; Howard "Bob" Hammer, piano; Moussey Alexander, drums.

Rating: ★★

Live immortals are hard come by these days. Bud Freeman is a true immortal of the tenor and one of the very few who early mapped his way and stuck to his chosen direction.

For listeners raised on Lester Young and Stan Getz, Freeman's sound will take a bit of getting used to. It's a big, sometimes rough sound almost akin to that tenor tone fashionable in today's fad-happy jazz circles.

Freeman always has been a ceaselessly eloquent improviser. In this set he is quite on top of his form, blowing freely in that loose-limbed manner of his. And, for those who recall Lester Young's early interest in Freeman's playing, there are fascinating

THE SOUNDS OF YUSEF LATEEF

Sparking the jazz world from his home base in Detroit, this vital leader-flutist-tenor sax-composer-arranger has come to national recognition in the 2 years since his recording debut on *Savoy*. One of the leading landmarks of the Jazz renaissance in the Motor City, he has helped nurture many of the outstanding young men of Jazz in recent years . . . Doug Watkins, Curtis Fuller, Paul Chambers, Louis Hayes, Wilbur Harden, Kenny Burrell, Tommy Flanagan, and many more. In his now classic first album, **JAZZ MOODS**, mg 12103, the Lateef quintet featured Curtis Fuller-trombone, Hugh Lawson-piano, Ernie Farrow-Bass, and Louis Hayes-drums. This same group also appeared on **JAZZ FOR THINKERS**, mg 12109, and shared billing with A. K. Salim's hand on **STABLE-MATES**, mg 12115. On the 3 most recent album appearances, the drum and alternating horn chairs have changed. You'll hear *Oliver Jackson's* percussion, and *Wilbur Harden's* Flugelhorn replacing Fuller and Hayes on **PRAYER TO THE EAST**, mg 12117, **JAZZ AND THE SOUNDS OF NATURE**, mg 12120, and on 2 tracks of the collection **JAZZ IS BUSTING OUT ALL OVER**, mg 12123. Mixing a near-eastern influence with hard bop, YUSEF LATEEF'S writing style ranges from jumping, wailing, swinging blues to the strange delicacy and unusual quality of music played on such other-world instruments as the *Rabat*, the *Earth Board*, *finger cymbals* and *gongs*, and the *Argol*. With these oriental-bred instruments he pursues an almost philosophic "extended form" of Jazz in a variety of metres and with unusual tonal qualities. In complete contrast, his swinging tracks display a vital tenor sax and flute solo style from *Lateef*, as well as inspiring moments from his comrades-in-arms. Highly recommended to those who seek new forms in listening pleasure, the YUSEF LATEEF story is but another portion of the recorded history of jazz you'll find in the complete SAVOY catalog and discography . . . yours free for the asking. Write Dept. A, please.

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stylistic similarities. Listen to *I Can't Give You and Limehouse* for examples.

Drummer Alexander is tasteful and driving throughout and hard-working Hammer reveals a digging-in, percussive style adapted to the exigencies inherent for him in this trio format. For all Hammer's pianistic heroism, addition of a good bassist would not have hurt at all.

Very good tenor jazz that defies the passage of time.

Herb Geller

STAX OF SAX—Jubilee JLP 1094; *Nightmare Alley; A Cool Day; The Princess; Change Partners; It Might as Well Be Spring.*
Personnel: Herb Geller, alto; Vic Feldman, vibes; Walter Norris, piano; Leroy Vinnegar, bass; Tony Vazley, drums.

Rating: ★ ★ ★ ½

Geller's second album on this label (his first: *Fire In the West*, JLP 1014) is a relaxed session devoted to extended blowing in slim frameworks of arranging.

Through poor recording quality the listener must feel, rather than hear, the competent rhythm team of Vinnegar and young New Orleanian Vasley. Fortunately the presence on Norris' (his name is misspelled "Morris" in the useless notes) piano is good. He is a major contributor to the date, both as composer and strong soloist.

Programming is good, with a variety of moods in the tracks. *Alley* is a slow, bluesy vehicle for Geller's melancholy horn; *Cool*, which is medium up, spots some good Norris piano and melodic Geller with poignant overtones; *Princess*, which concludes the 'A' side, is a swiftly intricate interplay between vibes and alto with a chase closer. The two standards on the 'B' side boast good, long solos by Geller, Feldman and Norris. The latter plays with humor, intelligence, imagination and drive, and promises to become an important figure among the younger piano men.

Spring is notable for the gentle, caressing treatment with which it begins and the contrasting hard followup solos of Feldman and Geller.

Good blowing and clever writing here.

Benny Golson

THE OTHER SIDE OF BENNY GOLSON—Riverside RLP 12-290; *Strut Time; Jubilation; Symptoms; Are You Real?; Cry a Blue Tear; This Night.*

Personnel: Benny Golson, tenor; Curtis Fuller, trombone; Barry Harris, piano; Jymie Merritt, bass; Philly Joe, drums.

Rating: ★ ★ ★ ★ ½

This "other side" is, of course, Golson's ability as a tenor soloist, somewhat overlooked in the fuss and feathers that have been flying about his immense talent as a writer. Well, it is indeed time Golson were given opportunity to sound off at length on his personal horn. He blows muscularly and with a passion controlled by stringent discipline emanating from a well-schooled musical mind.

Curtis Fuller makes an excellent second horn here. One of the coming Big Voices on trombone, he expresses himself here with growing confidence and meaningful statements.

The appearance of Detroit pianist Barry Harris is welcome indeed. Supremely self-assured, Harris reveals himself as one of jazz' most mature contributors, whose neg-

lect on recordings must be rectified without delay.

Besides the three Golson tunes (*Strut, Real and Cry*) included are one tune apiece by Fuller (*Symptoms*), Junior Mance (*Jubilation*) and Richard Evans (*This Night*). All make for excellent material for these exciting soloists.

A very fine album, strongly recommended.

Marty Holmes Octette

ART FORD'S PARTY FOR MARTY—Jubilee SDLP 1099; *Duffy's Dilemma; Someone to Watch over Me; Pepper Pot; I Got Along Without You Very Well; Looe Walked In; Party For Marty; Moonlight in Vermont; Four Bluebers; Maybe Soon; Tales of Wales; Was There a Call For Me? Coolus Maximus.*
Personnel: Marty Holmes, tenor; rest of group unidentified.

Rating: ★ ★

This belongs to that category of small-group jazz that has come to be dubbed "Dave Pell style." There's a pseudo "west coastish" feeling in the arranging, close-voiced horns rippling out tightly knit phrases, etc.

Holmes' tenor style is out of Lester Young, as is Pell's (if the comparison must be pursued) but he blows with fuller tone and with less of the effeminacy of mannerism that characterizes the playing of Pell. The ballads here are tastefully arranged to showcase Holmes' tenor and an occasional muted trumpet. But this is surely one of the most unexciting jazz albums of the year. Skip it.

Armand Hug

NEW ORLEANS PIANO—Golden Crest CR-3045; *If I Could Be with You One Hour Tonight; After You've Gone; Bourbon Street Parade; Little Rock Get-a-Way; Down Beat Theme; Sweet Substitute; Huggin' the Keys; A Summer Holiday; Come Down to New Orleans; Toastie; You Always Let Me Down; Yankee Doodle Baby.*
Personnel: Armand Hug, piano; Paul Barbarin, drums; Phil Dorois, bass.

Rating: ★ ★ ★

This record could confuse the disc jockies. The label has the opening track on the "A" side as *Little Rock Get-a-Way*, but the record starts out with *If I Could Be with You*, which is labeled Track 2 on the label and on the back of the album. The correct sequence of sides then is Track 1—*If I Could Be with You; Little Rock* should be Track 4.

Armand Hug is one of the best jazz pianists to come out of New Orleans and this set of melodic, infrequently-played tunes is worthwhile, especially since this is the only way one can hear Hug without going to the Crescent City. For reasons of health he has never left his home town, but he has been quite active down there.

Dr. Edmond Souchon gives a rather complete narration of Hug's background in the liner notes. Side 2 contains a collection of half a dozen Hug originals.

Jazz Piano Quartet

THE FIRST JAZZ PIANO QUARTET—Warner Bros. WS 1274; *The Continental; Sometimes I'm Happy; You Do Something to Me; Thru Swell; All Through the Night; Medley: Jeppert Creepers, The Lady in Red, Lover Come Back to Me, Sweet Georgia Brown; April in Paris; Mountain Greenery; Love for Sale; Fascinating Rhythm; Medley: I Cover the Waterfront, I've Got a Crush on You, Bye Bye Blackbird, When Your Lover Has Gone.*

Personnel: Morris Nanton, Moo Wechsler, Bernie Leighton and Irv Joseph, pianos; Al Hill, bass; Osie Johnson, drums.

Rating: ★ ★ ★

This unusual experiment came off quite successfully. As Russ Freeman points out

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in his informative liner notes, the dangers in a four-piano combination are many: competing problems; overshadowing of the soloist; conflicts of chord voicings and rhythmic patterns. Obviously arrangers Leighton and Joseph did their job well: the quartet is caught in none of these pitfalls.

This is not great jazz, but there is much of musical merit in the solos, particularly by newcomer Nanton. No soloist extends himself for more than one chorus, which is another drawback in terms of ample jazz expression.

For the frequently intriguing sound combinations and for the generally swinging feel of the album (thanks mainly to bassist Hall and drummer Johnson) this album is worth hearing.

Jackie McLean

■ **FAT JAZZ**—Jubilee JLP 1093: *Fillide; Millie's Pad; Two Sons; What Good Am I Without You; Turnup.*
Personnel: Jackie McLean, alto; Webster Young, cornet; Ray Draper, tuba; Gil Coggin, piano; George Tucker, bass; Larry Ritchie, drums.
Rating: ★★

This is the sole record by Jackie McLean's short-lived group, formed after the altoist left Art Blakey's Jazz Messengers in 1958. Tubaist Draper was a late addition by dint of sitting in with the quartet at Brooklyn's Club Continental. His presence on this album is a little mystifying in that he seems to play no integrated part, merely hitting in his big horn whenever and wherever he can.

McLean is forceful and drivingly expressive, particularly on *Millie's*. Cornetist Young is a developing soloist with much to say already, but with quite a distance to travel yet. As of now, his conception is straightforward, uncluttered by excessive show of technique and, at times, quite moving.

Draper's *Two Sons* has an interesting line, quite dignified, almost stately in movement, that sets the stage for plunging McLean, who plays with a fine ear for good solo construction. Young is warmly emotional on the ballad, *What Good*; he is followed by more good McLean. Miles Davis' *Turnup* makes for a rather inaptos, though effective, closer.

Good small group blowing, with the altoist and Young well worth hearing.

Hank Mobley-Billy Root-Curtis Fuller-Lee Morgan

■ **ANOTHER MONDAY NIGHT AT BIRDLAND**—Roulette R 52022: *It's You or No One; JAMPH; Nutville; Wee.*
Personnel: Hank Mobley, tenor sax; Billy Root, tenor sax; Curtis Fuller, trombone; Lee Morgan, trumpet; Specs Wright, drums; Ray Bryant, piano; Tommy Bryant, bass.
Rating: ★★

These four tracks contain authentic jam session music in the modern idiom. Recorded on the scene at a Monday night Birdland session, they are an extension of a previous Roulette set titled *Monday Night at Birdland*.

"Symphony Sid" Torin announces the concert, which includes one standard. Curtis Fuller's *JAMPH*, Lee Morgan's *Nutville* and Deniz Best's *Wee*.

The record is just a three-star item until the stylus reaches the last track, *Wee*, on which everybody takes a top-drawer solo. One of the tenors opens at a sprightly tempo, followed by Morgan's muted trumpet, which moves the number into a fine Fuller trombone solo. The track finishes



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up with another tenor solo and some crisp Ray Bryant piano.

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Red Nichols

RED NICHOLS AND THE FIVE PENNIES AT MARINELAND—Capitol ST 1163: *Entry of the Gladiators; Singin' the Blues; Lonesome Lonesick; Got to Have My Daddy Blues; St. Louis Blues; Fidgety Feet; Silver Threads Among the Gold; Darling I'm Growing Old; Medley: Carolina in the Morning, 'S Wonderful; At Sundown; Lassus Trombone; My Inspiration; Medley: Good Night Sweetheart, Sleepy Time Gal; Show Me the Way to Go Home; Goodnight Ladies.*

Personnel: Red Nichols, cornet; Gene Plummer, piano; Pete Beilmann, trombone; Bill Wood, clarinet; Rollie Culver, drums; Joe Rushton, bass saxophone.

Rating: ★ ★ ★ ★

Here we have a really pleasing performance by some real pros. It's not New Orleans, Dixieland, Bop or progressive; it's Red Nichols' music, and it has all the requisite ingredients. You will find joy, spirit, blues, and humor, all presented in a thoroughly musical manner.

John Pisano-Billy Bean

TAKE YOUR PICK—Decca DL9212: *Take Your Pick; Every Time We Say Goodbye; Pixie; Pastoral; Fat Feet; Dingle Bird; Billy's Beauty; Pottsville, USA; Half Breed; Memento; Motivation; Linger Awhile.*

Personnel: John Pisano and Billy Bean, guitars; Gene Estes, vibes; Hal Gaylor, bass; Larry Bunker, drums (on tracks 1, 2, 3, 5 on 'A' side and 1, 2, 4 & 5 on 'B' side); Pisano and Bean, guitars; Paul Horn and Bill Green, reeds; Jules Jacobs, oboe; Justin Gordon, bass clarinet; George Smith and Abe Most, clarinets; Calvin Jackson, piano; Gaylor, bass; Bunker, drums, on tracks 4 & 6 on 'A' side and tracks 3 on 'B' side; Pisano and Bean, guitars; Red Callender, tuba; Si Zentner, Karl DeKaratke, Hoyt Bohannon, trombones; Pete Candoli, Kendall Bright, Melvin Moore, Irving Goodman, trumpets; Fred Katz, piano; Hal Gaylor, bass; Gene Estes, drums on final track 'B' side.

Rating: ★ ★ ★

A quite pleasant outing for the twin guitars of two of the young up-and-comers on the instrument both of whom are now based on the west coast. The tracks are varied and well-balanced, ranging from the simple blowing things like *Pixie* and *Beanery*, which feature the facile and developing vibes of Gene Estes, to Calvin Jackson's arrangement for guitars and brass section on *Linger Awhile*.

Sole departure from the jazz approach is Fred Katz' *Pastoral*, a study in neo-modern moody impressionism in which the musical values stressed are collective rather than singly spotted in guitar work.

Thoroughly musical in execution, this album will have special appeal to guitar fans.

Bob Prince Tentette

CHARLESTON 1970—Warner Bros. WS 1276: *Charleston; Ain't She Sweet; Five Foot Two, Eyes of Blue; Sack Dress; Beat Charleston; Varsity Drag; Yes Sir, That's My Baby; My Charleston; Chapeau Cloche; Original Charleston Strut; Struttin' With Some Barbecue; Heebie Jeebies; Black Bottom.*

Personnel: Bob Prince, arranger-leader; Donald Byrd, trumpet; Phil Woods, alto; Al Cohn, tenor; Sol Schlinger, baritone; Billy Byers (on tracks 1 and 2), Urbie Green (on tracks 4, 8, 9 and 10), Frank Rehak (on all other tracks), trombone; Don Butterfield, tuba; Hank Jones, piano; Barry Galbraith, guitar and banjo; Milt Hinton, bass; Don Lamond, drums.

Rating: ★ ★ ★ 1/2

This is without doubt the weirdest and funniest jazz album of the year. Gifted contemporary composer Bob Prince has taken 12 chestnuts of the Charleston Era, plus an original, *Beat Charleston*, and arranged them schizophrenically, so to speak, for performance by 10 of the foremost modern jazzmen in New York. What results is some good blowing jazz by Cohn, Woods, Byrd and the three trombonists, brilliantly vir-

tuosic manipulation of the instrumentation—and a barrel of laughs.

Frequently, as the musicians deliberately play a la 1927, one is taken by shocked surprise when the unexpected transition it made to 1959. Behind the soloists, as in Byrd's and Cohn's fine solos on *Struttin'*, the rhythm section is perfection itself. Pianist Jones is, as usual, ideal.

A distinctly offbeat jazz album. Listen before you buy.

Jerome Richardson

MIDNIGHT OIL New Jazz 8205: *Minerally; Way In Blues; Deletrious Trimmings; Caravan; Lyric.*

Personnel: Jerome Richardson, alto and tenor; Jimmy Cleveland, trombone (except on *Lyric*); Kenny Burrell, guitar; Hank Jones, piano; Joe Benjamin, bass; Charlie Persip, drums.

Rating: ★ ★ ★ 1/2

This is Richardson's first album as a leader, and a tastefully swinging debut it is. The soloists are first class and the rhythm section is right where it ought be—laying down a rhythmic background without any flurries or distractions.

Richardson's obvious forte is flute, but he proves a better than average soloist on tenor, with a lot to say and a vigorous way of saying it.

Caravan, for all the eloquent solo work by all concerned, is a little long. That song and the following *Lyric* are the disc's two non-Richardson compositions. The flutist's three originals, which take up the 'A' side, vary in texture from the minor opener with its rhythmic shifts well caught by Persip, through the whimsical *Blues* to the understated *Deletrious*, on which the leader employs the alto flute to good tonal effect. But chief solo honors on the date must go to pianist Jones, a brilliant and supremely versatile jazzman.

Riverboat Five

MA! THEY'RE COMIN' DOWN THE STREET—Mercury SR 60034: *South Rampart Street Parade; If I Could Be with You; The Original Dixieland One-Step; Someday Sweetheart; Tiger Rat; I Ain't Got Nobody; That's A-Plenty; Alabama Jubilee; Panama.*

Personnel: Ed Reed, clarinet; Gene Thomas, trombone; Jim Lunford, drums; Louis Tedder, tuba, sax, and trumpet; Ted Rutterman, trumpet; Milt Fitch, banjo; Keller Merck, piano.

Rating: ★ ★ 1/2

The revivalist Dixieland bands seem as reticent to acknowledge all their instruments as they are to vary the Dixie repertoire. In this case, a seven-man band calls itself five. This seems to stem from the fact the Original Dixieland Jazz Band was a five-piece combo and their instrumentation has been called classic by the writers.

Best rendition on the record is *If I Could Be With You*. Somehow the band's style seems more suited to that kind of tune than to the Dixieland warhorses like *Panama*.

Called a Chicago-style Dixieland hand in the album notes, the group sounds more like one of the southern jazz bands, circa 1928, that played at the frat houses. Also according to the notes, the band originated in Atlanta, Ga., which figures. There isn't isn't much Chicago influence.

The band evidently did not want to miss any tricks. They give the old Basie touch to the ending of *Panama*, shouting "one more time" and going through the chorus again.

Sonny Rollins-Benny Golson

SAXES IN STEREO—Riverside RLP11241 (Rollins 'A' side) *Mangoes; Cutie; Toot, Toot,*

BLUE NOTE

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Tootsie; *Just in Time*; (Golson 'B' side): *Out of the Past*; *Reunion*; *Venetian Breeze*.
Personnel: ('A' side) Sonny Rollins, tenor; Sonny Clark, piano; Percy Heath, bass; Roy Haynes, drums. ('B' side) Benny Golson, tenor; Kenny Dorham, trumpet; J. J. Johnson, trombone; Wynton Kelly, piano; Paul Chambers, bass; Max Roach, drums.

Rating: ★ ★ ★ ½
The bulk of this rating is for the 'B' side on which Benny Golson's sextet expands on three of the tenorist-composer's originals. Golson's tracks are in marked contrast to those cut by Rollins' four in the thought and quality of execution that went into the performances.

Rollins' quartet of tunes are only fair insofar as the leader's playing is concerned. *Mangoes* has some good Clark piano and rather unmoving tenor. The cha-cha-cha gimmick seems quite unnecessary. The medium-tempoed *Cutie* has a very articulate and forceful Heath bass solo and better Rollins. *Tootsie* opens with a 2/4 parody, then slides into 4/4 time with Rollins. Clark and Rollins again soloing to little avail. *Just in Time* is distinguished by the excellent timekeeping of drummer Haynes, though his sudden bombs are distracting.

Golson's *Past* is a minor, thoughtful line propelled by Roach's and Chambers' rhythm work. In that and in the following up-tempo *Reunion* and the medium *Venetian*, Golson's originality of composition is amply revealed. Dorham and Johnson are relaxed yet bitingly effective and pianist Kelly is a valuable asset.

Good stereo and good Golson—if one is willing to pay only for the second side.

JAZZ REISSUES

Dizzy Gillespie-Charlie Parker

■ DIZ 'N' BIRD—Royal Roost 2234: *A Night in Tunisia* (Part 1); *A Night in Tunisia* (Part 2); *Dizzy Atmosphere*; *Groovin' High* (Part 1); *Groovin' High* (Part 2); *Confirmation*; *Swing Low, Sweet Cadillac*; *Tin Tin Deo*; *Ooh Shoo-bee Do-bee*; *School Days*.

Personnel: Dizzy Gillespie, trumpet; Charlie Parker, alto; others unidentified.

Rating: ★ ★ ★ ★ ★

A representative selection of Roost's memorabilia from the good ol' days of bebop. When these concert sides were originally released in the middle 1940s, the consensus among younger jazzmen was that Diz and Bird had just written the book. Today, that sentiment still holds. No serious jazz collector can afford to be without this album.

POPULAR

Matt Dennis

■ [S] WELCOME MATT DENNIS — Jubilee SDJLP 1105: *Show Me the Way to Go Home*; *You Make Me Feel at Home*; *By the Fireside*; *You'd Be So Nice to Come Home To*; *Rack to Your Own Rack Yard*; *Welcome Mat*; *Home*; *My Blue Heaven*; *Your Family*; *Cheek to Cheek*; *A Cup of Coffee, a Sandwich, and You*; *Let's Put Out the Lights*.

Rating: ★ ★ ½

A vocal LP that tries hard, but still comes off with a sound of lethargy. The songs are mostly about home and its sundry virtues. Dennis, who has contributed some of the best popular songs of the past two decades to our popular music, is a better writer than singer. Three new Dennis tunes are heard on this disc, all written with lyricist Bob Russell: *You Make Me Feel at Home*, *Welcome Mat*, and *Your Family*. *Family* has some strained humor. *Welcome Mat* sounds as if it were synthesized to fit the album idea. But *You Make Me Feel at Home*, even



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though lyricist Russell swipes a rhyme from Billy Strahorn, is a good tune. It makes clear what one musician meant when he said with respect, "Matt sure likes changes."

The Four Freshmen

☐ ☐ LOVE LOST—Capitol ST 1189: *Love Lost; Spring Is Here; I'm a Fool to Want You; I Should Care; I Could Have Told You; The Gal That Got Away; When Your Lover Has Gone; I Wish I Didn't Love You So; I Wish I Knew; I'll Never Smile Again; Little Girl Blue.*

Personnel: Bob Flanigan, Don Barbour, Ross Barbour, Ken Albers, vocals; Flanigan, trombone solos; Albers, trumpet solos.

Rating: ★★

An album of ballads, most of which are associated with Frank Sinatra, done in the excellent vocal blends of the Freshmen. The album is commercial but tasteful, though a little oversweet in the string accompaniments. This is by no means one of the most stimulating albums the Freshmen have done, but the quartet remains one of those very few vocal groups that offers real musical justification for its existence.

Jeri Southern

☐ ☐ JERI SOUTHERN MEETS COLE PORTER—Capitol T1173: *Don't Look At Me That Way; Get Out of Town; Looking At You; It's All Right with Me; Let's Fly Away; Why Shouldn't I; You're the Top; After You; Which?; I Concentrate on You; It's Bad for Me; Weren't We Fools.*

Personnel: Jeri Southern, vocals; Billy May, arranger-conductor; studio orchestra.

Rating: ★★

They should have titled this album, *Jeri Southern Meets Cole Porter and Billy May*, for much of its success is due to May's arranging skill. And it's been a long time since Miss Southern has been back-stopped with such imagination.

The singer is in top form here and demonstrates her considerable versatility in the varied settings of these Porter melodies. She's flapperish and coy on the 1928 plea, *Don't Look at Me That Way*, while May has a ball with the tongue-in-cheek arrangement. Waxing appropriately torchy on *Get Out of Town*, she becomes smoothly swinging in *You're the Top* and romantically tender on *Looking at You* and *After You*.

In the hands of arranger May, the top-notch Hollywood studio orchestra is with the singer to the hilt, alternating between rocking brass and saxes and lush string sounds.

A very good vocal album and a new look at the voice and taste of Jeri Southern.

Dakota Staton

☐ CRAZY HE CALLS ME—Capitol T1170: *Crazy He Calls Me, Idaho, Invitation, Can't Live Without Him Any More, I Never Dreamt, The Party's Over, Angel Eyes, No Moon at All, What Do You Know about Love? Morning Noon or Night, How Does It Feel? How High the Moon.*

Personnel: Dakota Staton, vocals, accompanied by the orchestras of Sid Feller, Nelson Riddle, and Howard Biggs.

Rating: ★★★½

Dakota Staton here sings out in a large orchestral framework. Though she has a strong clear voice and puts a good deal of drive into her singing, there is a certain similarity in her method of approach to all songs, a lack of nuance and sensitivity to the moods of different tunes. She also has a tendency to borrow here and there, sometimes effectively, from Ella Fitzgerald and Sarah Vaughan. On *The Party's Over*, there is a slight Al Hibbler influence.

Still, Miss Staton has a vibrant talent and her work is quite capable of creating considerable excitement. She belongs in the small select group of the better jazz singers.



the blindfold test

Benny Golson

By Leonard Feather



"I could hear the trumpet player breathe."

In a comparatively short time, Benny Golson has risen from sideman obscurity, often in bands bordering on rhythm and blues or rock and roll, to dual eminence on the modern jazz scene. Critics and musicians have acknowledged his contributions as one of the most inventive young composers, and he has earned praise for his tenor sax work, which combines modern technique and harmonic sense with a warm tone that frequently recalls Ben Webster.

Today the 30-year-old Philadelphian, who a couple of months ago left the Jazz Messengers to freelance in New York City, is building a catalog of works, many of which are likely to become jazz standards. Three of them already seem to have arrived at this status: *Stablemates*, *Whisper Not*, and *I Remember Clifford*.

Because Golson's main identification is that of composer-arranger, most records selected for his *Blindfold Test* were items in which the writing was of primary importance. Golson was given no advance information about the records played.

The Records

1. Randy Weston. *Pom's Waltz* (United Artists). Weston, piano, composer; Melba Liston, arranger; Johnny Griffin, tenor; Ray Copeland, trumpet.

The piano player was pleasant . . . The background seemed to clash—I think it might have been played a little too loud. Maybe it was the engineer . . . The piano was playing the melody, and then the horns would come in, and sometimes the notes would be real close to the melody.

It was a beautiful composition . . . I liked it very much. I don't know who the piano player was, but Ralph Sharon came to my mind. Another pianist comes to my mind, but I haven't heard him play a lot. As soon as he played a waltz, he came to my mind: Randy Weston. For the piano playing I think I would give it four stars.

2. Buddy Tate. *Miss Sadie Brown* (Felsted). Eli Robinson, composer; Pat Jenkins, trumpet; Tate, tenor.

I have two definite people in mind . . . The writing is very tight—sort of the old swing school like the other Basie era. I find it danceable but a little dated to listen to. Could I hear just a little bit of that trumpet again? I have two people in mind, and I'm trying to decide. Sounds to me like it might be one of Buck Clayton's jazz groups. The other one I had in mind was Rex Stewart, but I'm not too familiar with them.

For the idiom in which they were playing, the solos were very good, I think. The tenor player particularly . . . I was wondering if it could be Jack McVea. For what

they were playing, it was good . . . I'll give it three stars.

3. Gil Evans. *'Round Midnight* (World Pacific). Evans, piano, arranger; Cannonball Adderley, alto.

The recording balance sounded pretty good to me. I could hear the trumpet player breathe!

I recognize the voicing right away as Gil Evans'. It couldn't be anybody else. I'd say it was him on piano and Cannonball on alto. Gil's tone clusters and effects are wonderful. I was aware of him even before I knew who he was, when I used to listen to Claude Thornhill. The ballads used to fascinate me—before I knew what writing was all about. It was just about a couple of years ago when I was aware of who he was and what he had done, and what he was doing.

I would say he's becoming a major influence in jazz. I think he and Miles are very sympathetic, in that they think along the same lines. I would give this five stars.

4. Thelonious Monk. *Crepuscule with Nellie* (Riverside). Monk, piano, composer.

I've heard that composition before. I don't know what the name is, but it was the jazz surrealist, Thelonious Monk. There are a lot of pros and cons about him . . . I'm pro . . . I've listened to some of his things carefully.

To the layman, some of the things he does might sound a little haphazard, but if you listen to them carefully you can hear they have form. They are melodic, and they're beautiful—the inner voices—very clever the way he uses them. Sometimes when he's playing solos, he gets a contrary rhythmic feeling

going on as well as a melodic feeling, with the rhythm going steady.

I've been listening to him for years, and I like him. The very first time I heard him I said, "What's this?" A lot of other people, too, found him hard to understand at first, but today I feel he is coming into his own. Five stars.

5. Michel LeGrand. *In a Mist* (Columbia). LeGrand, conductor, arranger; Art Farmer, trumpet; Don Elliott, vibes; Bix Beiderbecke, composer.

Sounded like Art Farmer on trumpet, but something is throwing me off. I've never heard that composition before . . . It was a good arrangement. The vibes helped to brighten it up and give it a spark. This type of writing leans toward commercial jazz, I think. They got a nice feeling . . . I'm trying to think if it's an organized band or what. I would give it three stars.

6. Modern Jazz Concert. *All About Rosie* (Columbia). George Russell, composer; Teddy Charles, vibes.

Sounds like so many people, I'll have to pick one out. Shorty Rogers, Bill Holman, Quincy Jones . . . It sounds like a west coast thing for some reason, but I thought it was Don Elliott on vibes, and that throws me off. I'll just have to make a stab in the dark.

I would give it four stars for that interesting orchestration—a lot of counterlines. I would give the writing a higher rating than the solos. Is it supposed to be a suite or just one number? If it was a suite, the length was okay. It sounded like there was a definite change in mood when it went into the B part.

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HERBIE MANN
Village Gate, New York, N.Y.

Personnel: Mann, flutes and bass clarinet; Johnny Rae, vibes; Kobby Totah, bass; "Potato," conga; Joe Mangual, bongos; Santos Mangual, drums; Don Friedman, piano.

Flautist Herbie Mann is deeply entrenched in the Afro-Cuban beat this season. His unusual septet got to swinging like mad at a Monday night jazz session here. The Gate, normally a folklore den, sparkled with excitement when the Afro-Cuban treatment was applied to *I'll Remember April*. The ignition was so thorough that Herbie came out of the lengthy improvised set with a week at the Apollo and a possible booking at the Half Note.

Mann himself was heard on his sundry wooden flutes, his regular flute, and a bass clarinet. Don Friedman sat in on piano in place of Herbie's alternate regular pianists, John Bunche or Bobby Corwin, who were both busy elsewhere. The Mangual brothers came from Machito's band.

A good measure of the excitement was derived from the wonderful rhythmic byplay and exchanges between the congas, bongos and drums. They seemed to set Mann off much more effectively on *April* than on his own *African Suite*.

Excerpts from the *Suite* played at the session included *Bedoin*, *Guinean*, and *Ekunda*.

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By George Hoefler

I suppose that during the last 25 years, I've been to more of Duke Ellington's one-nighters than anybody, with the exceptions of Baron Timme Rosenkrantz, that Danish man-about-jazz, and Harry Carney. Harry is always there.

This one-nighter was a breakfast dance at the top of New York's Fifth Avenue. At least, I think you can call it the top. If Washington Square is the bottom, the 369th Regiment Armory is the top, isn't it? That's where the famous street starts. Or ends. I suppose it depends on your point of view.

Anyway, here I was again. I've listened in a fascinated daze to Duke through the many changes in personnel and in settings ranging from white-tie-and-tails formality to sport-shirt-and-cordovan-shoes relaxation. This night was in the latter category.

The Birdland Boys, an organization of waiters and ex-waiters from the Broadway-and-52nd jazz shrine, put on the gig. It ran from 10 p.m. on a Saturday to 5 a.m. the following morning. Machito and his Cuban band played the Saturday portion, while Duke took over from 1 to 5 on Sunday with the Lambert-Hendricks-Ross singers up from Birdland to fill in between. The singing group was accompanied by Nat Pierce, piano, Roy Haynes, drums; Joe Benjamin, bass; and, on *Taps Miller*, by an uninvited Ben Webster noodling on tenor.

The armory is enormous, big enough to hold two completely equipped Ringling Brothers and Barnum & Bailey shows, so it looked as if hardly anyone were there, except around the bandstand. Actually the crowd numbered about 5,000.

Rarely, probably under no other circumstances, is Duke's band heard in such an informal atmosphere. Just as rarely does the band stay on the stand for such a long stretch at a time. Somebody was always playing, sometimes Duke at the piano alone, or lightly accompanied by the rhythm section. Jimmy Johnson, the drummer who a week before had replaced Sam Woodyard, was still too new to do much roamin' around. Besides, when the drum specialty *Skin Deep* comes up, it gives Duke and the boys a chance to get around and greet old friends. Johnson a newcomer from Philadelphia, is another proof, of Duke's ability to pick fine side men.

The band started the evening with some of the more recent tunes like *Jam with Sam* and *Chilly*, but by 3 a.m. they had mellowed into *Rockin' in Rhythm*, *Sophisticated Lady*, and Johnny Hodges' *Jeeps Blues*. Duke kept catching Johnny as he wandered off the stand after each number. Harry Carney kept his seat faithfully throughout.

After helping sportscaster Mel Allen (who had been frustrated for three days in getting the Yankees



underway for '59 due to rain) award door prizes, Al Hibbler stuck around in front of the band getting his kicks. Finally Duke got him on the stand and announced he would sing *Trees*, but played *Slow Boat To China* for him.

When we left at 4:30 a.m. the Baron Timme Rosenkrantz had gotten around to dancing and Ben had his coat on. He was placidly sitting on the floor by Duke's piano urging the boss to swing.



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By John Tynan

RANDOM RIFFS: Gil Evans should be knighted for his arranging of the Miles Davis *Porgy And Bess* album. (Sir Gil Evans . . . Has sort of a ring to it, doesn't it?) Better yet, Gil should be rewarded handsomely (with real U.S. dough) by the Gershwin estate for investing the composer's music with more depth and color than it ever had.

For all its beauty of melodic line and originality of harmonic structure, George Gershwin's compositions always seemed, to these ears anyway, to lack emotional dimension. Gershwin was not an orchestrator, which might account for this. Evans is not only a brilliant technician, he is a remarkably sensitive artist with a gift for orchestral mood-painting equal to that of the Ellington-Strayhorn team. This is evident throughout the *Porgy And Bess* record in the backgrounds to Miles' flugelhorn and trumpet. The panels of sound Evans creates subtly shift and stir, sometimes boldly advancing to a climax, sometimes retreating discreetly while the soloist constructs his statement.

Because of this writer's proximity to the motion picture studios and the composers who work in them, it is natural to think of Evans in terms of movie underscoring. Based on Evans' work behind Miles on *Miles Ahead* and now on *Porgy*, it is not at all going out on a limb to state that if Evans went into picture work he'd scare 'em all to death!

Hollywood being as it is, though, it is more than likely that Evans' great creativity would be diverted into "music to steal hubcaps by," as Andre Previn puts it.

An offbeat experiment in Los Angeles night club entertainment has paid off in barrow loads of folding money for disc jockey-club operator Gene Norman. It also has resulted in continued employment for the nation's top jazz attractions and new comedians.

Norman's successful effort to pair jazz and contemporary comedy began around January, 1957 when he brought from San Francisco a hitherto little-known comic named Mort Sahl and installed him in his Interlude room on the Sunset Strip.

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Thus began a successful night club career for Sahl and a trend in booking comedians in Los Angeles clubs.

Since May, 1954, when Norman took over the spacious and ailing Crescendo club, over which the Interlude is located, he had concentrated on jazz attractions in the larger room—a radical departure from traditional Strip policy. Now, frequently teamed with jazz attractions such as Count Basie, the Modern Jazz Quartet, and the Stan Kenton band, the parade of comics continues at both the Interlude and Crescendo. Moreover, nearly every club big enough to afford them is headlining comedy names such as Sahl, Shelly Berman, Don Adams, Don Rickles, Lenny Bruce, Tom Lehrer and Irwin Corey.

Norman, who estimates his annual gross talent costs at around \$250,000 for the Crescendo and about \$150,000 for the smaller Interlude, feels that the success of his jazz and comedy policy is due to the new, frequently brash, and often controversial comics he features.

"Their humor is distinctly off-beat," he explained, "sometimes macabre or esoteric, and always topical. It's my personal belief that there's a hard core of intellectuals in this area, not attracted previously to the old style comedian, but keenly appreciative of the creative wit and literacy of these newcomers.

"It's also my contention that the sharp, biting topical humor of entertainers like Mort Sahl brings a higher level of entertainment to night clubs."

On one specific Interlude booking, however, Norman's "hard core of intellectuals," while highly tickled by Sahl's commentaries, showed they couldn't care less about the Modern Jazz Quartet. The babble of chatter during the MJQ's sets discouraged the musicians onstand and did no credit to the allegedly higher intellectual calibre of the customers.

Despite this, Norman feels that "... the creativity and spontaneity of these comics makes for an ideal complement to the jazz artists featured."

With Giro's and the Mocambo closed and the club business generally in the doldrums, Norman's policy is helping to keep jazz alive in Los Angeles, showcasing a higher level of comedy and garnering much loot to boot.

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(Continued from page 8)

netist with Art Hodes' Chicago Jazz Band, is now studying painting at the Art Students League in New York. George Grosz, prominent German painter, feels Muggsy has considerable talent . . . Lionel Hampton has joined BMI and licenses his original compositions *Flying Home*, *Hamp's Boogie*, *Chord-A-Re-Bop*, and *Cool Train* through Broadcast Music . . . Anita O'Day and the Tony Scott quintet made things lively at the Village Vanguard through May following Dinah Washington . . . The first issue of *Jazz di ieri e di oggi*, printed in Rome, Italy is more elaborate than anything we have gotten out on jazz in this country . . . Columbia Records has printed up a complete jazz catalog with pictures and LP tune listings, as a promotional piece to be given away during the Columbia jazz festival . . . Bassist Chubby Jackson now has his Little Rascals on WABC-TV at 8 a.m. Mondays, Wednesdays and Fridays. Chubby is again a coach in a clubhouse setting, telling stories, presenting songs and elaborating on antics in films. He calls upon the services of his famed feature Casey, *the Talking Bass* . . . Alan Lomax's *The Rainbow Sign* was published late last month. The book is a "southern documentary" on folk singers. It includes material taken off of taped interviews made in the deep south . . . Cab Calloway is taking John Lei, a choreographer and lead dancer at New York's African Room, with him on an eight-week South American tour . . . The Modern Jazz Quartet and Diahann Carroll (accompanied by the Nat Jones trio) sustained musical interest for an hour and a half on WNTA-TV, in spite of banal emceeing by Roger Price. The show was the best of the *One Night Stand* series seen so far on this progressive local outlet . . . Bill Branch, an author who won a Guggenheim recently, has almost completed a play on Leadbelly Ledbetter. He must visit Louisiana before finishing . . .

IN PERSON

Apollo Theater—SARAH VAUGHAN and LAMBERT HENDRICKS-ROSS SINGERS, until June 11. LAVERN BAKER, June 12-19.

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PHILADELPHIA

JAZZNOTES: The longhair Robin Hood Dell—city-sponsored open-air auditorium which has ignored jazz artists—has booked Eartha Kitt to appear this summer. The auditorium's news releases said she'd sing "blues." . . . An all-star jazz concert April 25 at the huge Convention Hall drew a sparse crowd . . .

Neal Hefti, who played recently at Pottstown's Sunnybrook Ballroom, was the subject of a running gag by comic Joey Adams in the opening show at the Fountainhead night club at New Hope. Dancer Steve Condos casually mentioned that the arrangement for one of his routines had been done by Hefti. Adams, doing a Milton Berle bit of heckling from the audience, jumped all over Condos and kept dropping Hefti's name in his own act for the rest of the show . . . Henry Mancini's Peter Gunn album is the top seller in the city . . . The "Slam Slattery" mentioned as playing bass in the Bert Payne group in a recent ad-lib item actually is Slam Stewart, ex-Goodman sideman . . .

IN PERSON: The town's newest jazz room, the New House of Jazz, welcomed Philadelphian John Coltrane home for a week with his quintet. The tenor star followed altoman Jackie McLean into the uptown spot . . . After filling the Red Hill with the piercing brass of the 18-piece Johnny Richards orchestra one weekend, Joe DeLuca Jr. had the husky contralto of Chris Connor the next . . . Art Blakey and his Jazz Messengers followed Dave Lambert and his pals Annie Ross and Jon Hendricks into the Showboat . . . Benny Green's soaring trombone was featured at Pep's recently, with Red Prysock's group following him . . . Sarah McLawler

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MONTREAL

Liberace played a week at the Bellevue Casino early in May. With Carmen Cavallaro at the Faisan Bleu just outside town, the city was saturated with candles, smiles, and old chestnuts . . . Montreal pianist Reg Wilson has snared himself a good booking in the Candlelight room at the Monterey club . . . The Canadian Broadcasting Corporation's Bob McGregor has returned from a fast trip to the West Coast to get interviews on tape for use for the local jazz record shows, "Jazz at its Best" and "From Basin street to Birdland." Bob interviewed Frank Rosolino, Stan Levey, Bill Holman, Howard Rumsey, Vic Feldman, the Mastersounds, Dick Bock, of World Pacific, Count Basie, and Capitol's & r man Tom Morgan . . .

Banned by the censors at first, the film *I Want to Live* made it into Quebec province after all, no doubt because Susan Hayward copped an Academy Award. To compensate for a late arrival (several months behind other Canadian cities), it opened simultaneously at two downtown theaters . . .

Trumpeter Bix Belair opened at Dagwood's eatery on Sunset Strip with a nine-piece group . . . The Mountain City jazz band, a local traditional group, plays concert-dances at Moose hall June 4th and 18th. Personnel includes Pat Kelly (trumpet), Bob Wright (clarinet), Ron Vango (trombone), Harvey Grover (piano), Dan McCrae (banjo), and Tommy Thompson (drums) . . .

Milt Sealey, pianist of local repute and London recording artist, is leading the Friday-to-Sunday jazz quartet at the Little Vienna coffee house on Stanley street . . . England's BBC has selected the jazz series, *Nimmons 'N Nine*, for use during their *Canada Week* broadcasts . . . The quartet of John Lasalle has been booked into Miami. John, now recording on Capitol, is a Montrealese made good. He first broke into radio in 1950 as lead male vocalist in a vocal-instrumental sextet led by multi-talented Rob Adams. John's real name is Asselin, and back home his family is a moving force in municipal politics . . .

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CHICAGO

OLD HOME WEEK — Or, at least, that's what it seemed like. To make a stereo battle-of-the-bands recording of authentic "Chicago style," Mercury jazz a&r director Jack Tracy had assembled some of the men who set that style. In one band: cornetist Jimmy McPartland, dapper tenor saxophonist Bud Freeman (minus his mustache, nicked in shaving and then taken off completely), trombonist Vic Dickenson, with his hat inevitably on the back of his head as he played, drummer George Wettling, and two musicians who weren't even born when McPartland and others began trying jazz at Austin High: clarinetist Jack Mayhew and bassist John Frigo. In the opposition band, headed by Art Hodes, were: trumpeter Nat Trottier, clarinetist Pee Wee Russell, trombonist George Brunis (taking a solo with a Coke bottle pushed in the bell for a mute), bassist Earl Murphy, and

drummer Bud Smith. George Wettling was reminding people with sentiment and respect that "Baby Dodds left me his cymbal in his will . . ."

The Midwest Collegiate Jazz Festival at Notre Dame a few weeks ago brought these bookings (through Freddie Williamson of Associated Booking): Gary Berg's UJW Quintet, from the University of Minnesota, at the Blue Note from July 8 to 12; the Bob Pierson Quartet from the University of Detroit, at the Blue note to back Sarah Vaughan from June 24 to July 5; the Notre Dame Octet at the Cloister for three weeks, starting July 5. In addition, German-born pianist Herb Pilhofer — a member of the winning UJW Quintet — has been signed by the Willard Alexander office. . . .

Mahalia Jackson and trombonist Jack Teagarden were the big stars at the multiple sclerosis benefit at Medinah Temple, along with

Jimmy McPartland, Pee Wee Russell, and others.

IN PERSON

Aragon—EDDIE HOWARD, until May 30.
 CLAIR FERREAU, until May 31 only JIMMY PALMER ORCH., June 4-7. TONY BARREN, June 12-28.
 Blue Note—DUES OF DIKELAND, May 27-June 21. SARAH VAUGHAN and BOB PIERSON QUARTET, June 24-July 5.
 Chop Paris—RED SKELTON, until June 6. TONY BENNETT and COUNT BASIE, June 7-27.
 Chobster—DON ADAMS and MEG MYLES, May 26-June 15.
 London House—DORTHY DONEGAN, until May 31. BOBBY HACKETT QUARTET, June 2-21. TEDDY WILSON TRIO, June 23-July 12.
 Mister Kelly's — MARTHA DAVIS AND SPOUSE, until June 7. LENNY BRUCE, June 8-21. MEL TORME and FAY DE WITT, June 22-July 5. MORT SAILL, July 6-Aug. 2.
 Ray Colomb's Jazzland—CHARLOTTE POLLITTE TRIO, indefinitely.
 Red Arrow (Stekney, Ill.)—FRANZ JACKSON'S ALL STARS are Friday and Saturday evening regulars; the RED ARROW PUTS play Sundays.
 Rendezvous—LURLEAN HUNTER and BOB DAVIS TRIO, until May 31. AL BELLETO SEXTET, June 1-28.
 Sutherland — EDDIE "LOCKJAW" DAVIS with SHIRLEY SCOTT, until May 31. THELONIOUS MONK QUINTET, June 17. DIZZY GILLESPIE BAND, July 8-19.

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Music News from Coast to Coast

DOWN BEAT

10 Years Ago

On Cover: Joe Venuti and Kay Starr . . . Slim Gaillard confuses Blue Note show in Chicago. Maxine Sullivan and Harry Belafonte on the same bill . . . Ray Anthony into Cafe Rouge for first N.Y. big time date . . . William Morris agency closes band department . . . Sonny Dunham files bankruptcy . . . Miff Mole on Dizzy Gillespie: "I don't know what the hell he's playing, but I admire his technique." . . . Baby Dodds suffers stroke in Chicago . . . Artie Shaw hits back at critics for flaying his 40 piece band . . . Warren Covington, former Bob Crosby trombonist, forms bop quartet . . . Lionel Hampton: "TV will turn the band business into show business." . . . *Bali Ha'i*, South Pacific hit tune, waxed by Sinatra, Crosby, Como, Peggy Lee, Hugo Winterhalter, and Al Goodman.

25 Years Ago

Boyd Raeburn has ten piece band at Embassy room. Chicago . . . Harry Richman opens at Ben Marden's Riviera in New Jersey . . . Rafael Mendez is featured trumpet soloist with Chicago Symphony at World's Fair . . . Bernie Cummins held over at the Trianon Ballroom, Chicago . . . Gray Gordon and His Tic-Toc Rhythm a hot attraction at the Merry Garden ballroom, Chicago . . . Current hit tunes: *Blue Moon* (Rodgers and Hart); *Be Still My Heart* (Flynn and Egan); *Isle of Capri* (Grosz and Kennedy); *The Very Thought of You* (Ray Noble); *Pardon My Southern Accent* (Malneck and Mercer); *Solitude* (Ellington and DeLange, Mills); *No! No! A Thousand Times No!* (Silver and Sherman, Lewis); *Carioca* (Eliscu, Kahn and Youmans) from *Flying Down to Rio*.

ad lib continued

LOS ANGELES

JAZZNOTES: Charlie Barnet asked for, and got his release from Music Corporation of America, thus breaking an association that goes back, and back, and back . . . Drummer Charlie Persip flew west to join the James band for one of the shortest stays on record . . . Howard Luccraft's *Jazz International* is back in action, presenting big bands at Jazz Seville every Tuesday night . . . Ex-Harry James drummer Jackie Mills, is working in the movies *Blue Angel* and *Stage Door* . . . As a direct result of participation the AFM dance band contest, pianist-arranger Bob Florence secured four club dates during May at Jazz Seville . . . Promoter Ron Brown is skedding a Dixie bash June 12, at Long Beach municipal auditorium, with Bob Crosby's Bobcats, the Firehouse Five Plus Two, Joe Darensbourg's Dixie Flyers and the Crown City Jazz Band. DJ Dick Whittinghill will emcee.

Dizzy Gillespie pianist Junior Mance cut his first album for Verve with Ray Brown on bass and Lex Humphries, Gillespie's drummer . . . Contemporary Press, a subsid of Contemporary records, has published *The Baby Dodds Story*, a biography of the late drummer by Larry Gara . . . the lively Chuck Marlowe band debuts Jay Hill's new chart on *Moten Swing* June 18 at North Hol-

lywood high school graduation dance . . . Pianist Les "Maxie" McCann arranged the tunes on the Lewis Sisters' new Liberty album. The band included Larry Bunker and Vic Feldman, vibes; Paul Horn, reeds; Al Viola, guitar; Red Mitchell, bass, and drummers Milt Holland and Frank Capp . . . Pam Garner signed with Joe Glaser's ABC agency; she's now in Hawaii warbling for the troops.

Lennie Hayton, Lena Horne, drummer George Jenkins, Stan Kenton, Archie Moore and Stu Williamson joined the Duke Ellington Jazz Society as honorary members . . .

IN PERSON

Beverly Cavern—TEDDY BUCKNER BAND. Resident.
Cocoanut Grove—KINGSTON TRIO. opened May 20.
Crescendo—MORT SAHL, until June 7; JUNE CHRISTY, until May 31; THE FOUR PREPS, June 4-14.
Dynamite Jackson's Adams Room—CLAUDE McLIN TRIO. Indefinite.
Golden Mirror—DICK THURSTON TRIO. Indefinite.
Hollywood Palladium — RENE TOUZET ORCH., May 29-30; ST. ZENTNER ORCH., and FOUR FRESHMEN, June 19-20.
Intime (Los Angeles)—LEROY VINNENEGAR QUARTET, May 11 for six weeks.
Jazz Seville—BILLIE HOLIDAY and DAVE PELL OCTET, opened May 29.
Jazzville—RED GARLAND TRIO. opened June 16.
Lighthouse (Hermosa Beach) — HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS. Resident.
Moulin Rouge—JIMMY DURANTE. opened June 2.
Red Barrel (Lakewood) — DUTCH PONS AND THE PACERS. Resident.
Renaissance—JACKIE PARIS, opened May 15; PAUL HORN QUARTET, through mid-June.
Sherry's — PETE JOLLY, piano, RALPH PENA, bass. Resident.
The Lamp—LES McCANN TRIO. Resident.

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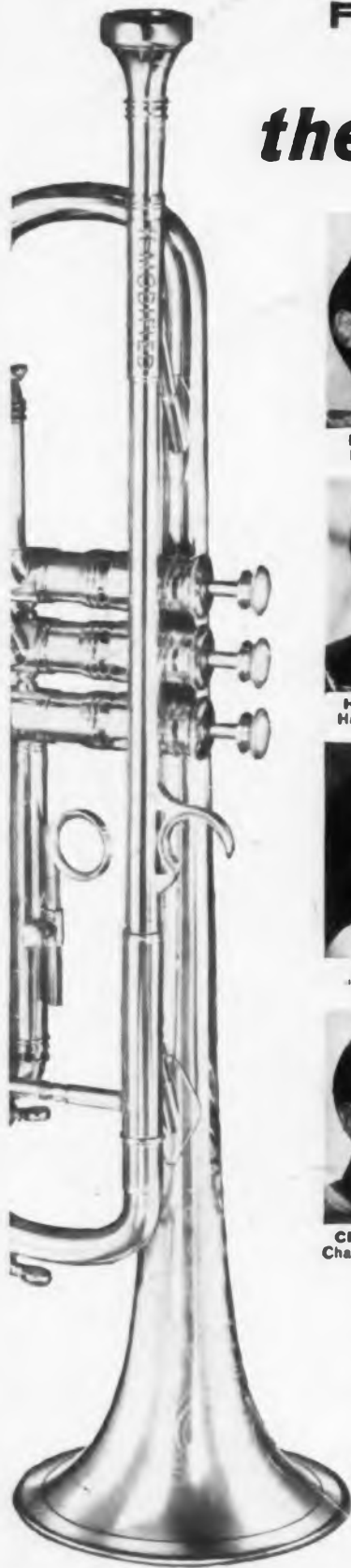
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