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By Charles Suber

It seems that our mail count, domestic and foreign, has more than doubled in the past several weeks. So many of the letters (see the expanded *Chords and Discords* this issue) make reference to our anniversary issue and *Down Beat* in general that I think some comment on what we are doing is in order.

If you have noticed more things

to your liking in our pages in recent months, please be assured that the improvement is intentional.

About six months ago, we began to enlarge our news coverage. From an average of five pages (including *ad lib*) of news per issue, we are now up to an average 10 pages.

To ensure quality and quantity, we have added to our list of corres-

pondents throughout the world. More will be added this fall and winter. And because the real value of news depends on its freshness, we have pushed our printing and shipping schedules forward one whole week. This means we have to ship west coast and some foreign deliveries by air freight.

The important thing is that the music news you read in *Down Beat* be as timely as that in any weekly magazine.

To complement our news coverage, we use *Special Reports* which are, in essence, news features. In this way, we can give you a report on a festival, a bill pending in Congress, an obituary, etc., when it happens—and in complete context. In similar fashion we use our picture features, such as the one in this issue on the dance band camp (Pages 24, 25).

Selection of features is to a large extent predicated on the choice of a cover subject and the "theme" of a given issue. Cover personalities are chosen on the basis of timeliness, popularity, their importance to music as an art, and similar factors. The cover feature is done "in depth", so as to present the entire personality.

You may have noticed that the number of record reviews has increased. We now average 25 reviews per issue against 17 six months ago, an increase of 50 per cent. By the end of the year we will be able to state, with pride, that we review every jazz album released, plus the interesting classical and popular discs.

These additions and improvements would go unnoticed, however, if it were not for stylistic editing, clean makeup, and good art. Our editorial style is meant to inform without pretension, achieve humor without "reaching", and criticize without carping or warping. We want, editorially, to consider our readers as intelligent adults who demand writing at a literary level equal to their sense of musical appreciation, which, fortunately, is high.

Of course, without constructive controversy, we could tend to put out a pallid paper. So we report all sides of a question, all sides of the answers.

If you want to join the fray, and let us know what is on your mind—write us.



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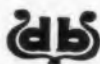
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VOL. 26 NO. 20

OCT. 1, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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PHOTO CREDITS: Cover photo and picture of Maynard Ferguson on Page 21 by Charles Stewart; National Dance Band Camp photos by Hartley Alley; photo of Miles Davis courtesy New York Journal-American.

ON THE COVER

One of the busiest young men in America these days is Maynard Ferguson. Idol of the college dancing set on the eastern seaboard, active as a school band clinician, a winner in the Ballroom Operators' Poll (see Page 16) Maynard is an appropriate subject for this issue's cover. The story of the struggles and eventual success of this remarkable trumpet virtuoso will be found on Page 20.

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Of Bylines

In reading Ira Gitler's good-natured letter in your wonderful anniversary issue, I could not help but notice that one of Mr. Gitler's sentences (yours till . . . *Down Beat* record reviewers start signing their names") struck a poignant note. The day your excellent critics mysteriously stopped signing their reviews was for me, and for many other readers, I feel sure, a disappointing one.

The importance of knowing not only what rating a record receives, but also by whom that rating was opined, cannot be overlooked. It is no secret that jazz critics have their preferences and their favorites. To these preferences they are, of course, entitled. It seems only fair to the readers, however, that the critics sign their names so that any of these personal preferences can be taken into consideration.

No less important is the fact that any particular rating may mean one thing to one critic and something entirely different to another. Whereas one critic may consider the five-star rating a somewhat rare award to be given only to a record of extremely high merit, another critic may hand it out with comparative frequency. Again, the readers knowledge of who is doing the reviewing is important.

Not only do your readers deserve to know whose reviews they are reading, but also your critics deserve to sign what are for the most part very fine reviews.

Mount Carmel, Conn. John MacKay

Ed. note: Reader MacKay's perceptive letter covers a number of well-taken points. Readers' curiosity about the "mysterious" disappearance of record review bylines continues strong.

Stated briefly, the bylines were taken off for journalistic reasons, which, though of little interest to members of the music business or to readers, were of intense concern to the editor. Therefore, the so-called institutional approach to reviewing was taken. It was and is a valid one.

*However, it is not the only one, and the bylines will shortly be restored. When that times comes, long-standing *Down Beat* readers are likely to encounter a couple of additional pleasant surprises.*

Of Criticism

Recently a friend and I had a discussion on the role of the critic in jazz and, for that matter, in the other art forms. He posed an argument for which I can find no rebuttal.

I am hoping the critics will be able to answer me and prove the second side to the question of "are critics justified?" Does not the individual have the right to buy or not buy without the critic's approval or disapproval to guide him, for certainly the record reviewers hold the key to the top-selling LPs? Why should any one man with one opinion deprive a musician of his "bread"? For who is he, the one indi-

vidual, to say what any person unknown to him will "dig"?

These are basic questions. Are there basic answers? Is it possible to have record reports instead of reviews? I have an open mind, and I am willing to listen to any one. Scarsdale, N.Y. Roger I. Simon

Yes, there are fundamental answers.

*For one thing, watch how artists and their record companies scream when *Down Beat* fails to review a record. In other words, the producers of the works of art demand that their products be reviewed.*

But, reader Simon, neither you nor your friend has posed a truly fundamental question. Deeper issues are left begging.

*One of the unfortunate byproducts of political freedom of opinion is what might be called "license" of opinion—the enormous fallacy that "one man's opinion is as good as the next." Is your friend's opinion on a matter of physics as good as that of Robert Oppenheimer? It most assuredly is not. Is his opinion on the subject of jazz as good as that of, say, Leonard Feather, who has spent a quarter of a century close to jazz and is himself a composer? Is it as good as that of Don DeMicheal, a drummer, vibraphonist, student of both the history of jazz, and a student of sociology (at Indiana University), who recently joined *Down Beat's* record reviewing staff?*

Your friend, if he is an ordinary casual listener, lacks both the technical knowledge and the interpretive breadth to render as precise a judgment as either of these men.

One of the tragic outcomes of this my-opinion's-as-good-as-yours viewpoint is a lack of respect for knowledgeable authority that has done U. S. culture serious damage in recent years. This is manifested in items ranging from Russian scientific scoops over us to the rise of Elvis Presley and Fabian. Teenagers with no experience say, "We like it. And our opinion's as good as yours." Is it?

America is striving to return to a respect for knowledge, excellence, and justified intellectual authority. Your friend's thinking runs counter to a trend for which we should all breathe a fervent "Thank God."

In the meantime, critics have no intention of depriving musicians of their "bread"—only of helping readers who trust and depend on us to get the best use of their "bread" in buying records. Readers, including your friend, are at liberty to ignore critical evaluation and proceed with the supremacy of personal viewpoint that only leads to narrowness and lack of subtlety of taste. Presumably, he would be unwilling to listen to a symphony conductor's opinion on why Mozart is a better composer than Beethoven.

Jazz poll ratings frequently irk me, but your International Critics' poll was more

(Continued on Page 9)

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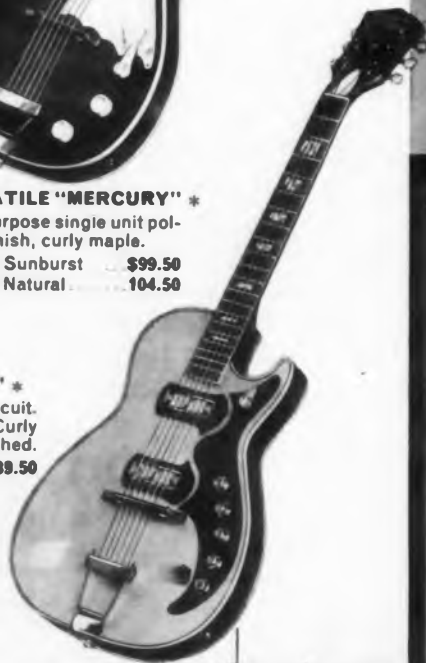


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Chords and Discords

(Continued from Page 6)

offensive to me than most, because critics' prestige . . . is such that their judgments seem conclusive and infallible to laymen.

In no category were there ratings wilder than on vocalists, with Mel Torme and Anita O'Day at the bottom of their groups.

Please explain to me through what criteria those aural cripples qualify as jazz critics . . .

Sabinal, Texas.

Lamar Jacques

Why, one of the qualifications is tolerance for the viewpoint of others, something that most critics have—and reader Jacques does not. Both reader Simon and reader Jacques should read the following letter, in which a reader found that some of the critics were perceptive and tolerant of opposed viewpoints, while a musician we all admire was not.

I was very pleasantly surprised with *Down Beat's* anniversary issue. The first thing that hit me was the graphic design—everything from the drawings and woodcuts to the greater care used in selecting type faces. Not perfect yet, in comparison with the layouts of some magazines but a vast improvement.

The content of the issue itself was superb. Everything—from the eloquent bewilderment and disagreement among some of the top-notch critics about what is about to happen, to the nostalgia for the swing era, to the tendency to treat jazz as an important part of a sociological atmosphere, to Big T's almost pathetic ignorance of the contemporary scene. Everything somehow fitted together to give *not* a picture of the past 25 years, but a picture of the present and near future in relation to the past 25 years.

Some of the real gems, it seems to me, were:

1. Hodeir's very astute analysis of Monk, which is about the best writing on Monk I've seen. This piece also included the best definition of form in art that I've ever seen, a definition that could be shifted from a description of Monk, the formalist, to a description of Cezanne, the formalist, without so much as creaking.

2. The anonymous review of a record by John Mehegan in which the reviewer casually brings in the opposing elsewhere-in-the-issue arguments of Mehegan and Hodeir to illustrate a point. In doing so the writer employs a cosmic shift of gears from the intellectual abstraction of the two articles to the work-a-day world of the record review and causes the reader to wonder a bit about what S. I. Hayakawa has called "levels of abstraction."

3. Feather's beautiful tribute to Billie Holiday.

4. Teagarden's comments about modern jazz. Here I sit, a jazz fan who can listen to Louis on top of Monk without having intestinal disorders, yet I'm surrounded by friends who turn their noses up at anything pre-Bird, and now I read uninformed, almost ridiculous comments by a musician whom I consider an exemplary jazz player. On top of that, Leonard Feather wants us all to know that "some of the older items sounded a lot less interesting to me than

to Jack." Seems like it's time for all of us to go back and read Rudi Blesh and see where this type of thing can lead.

But as I said, it was a fine issue. Keep up the good work (on a smaller scale) in the near future.

Bronx, N. Y.

Charles Zigmund

The graphic art in the anniversary issue was the work of Robert Billings, a young Chicago artist who, with this issue, joins the *Down Beat* staff as art director. Readers can count on more of his work in future issues.

I have just finished reading the silver anniversary issue and can only say that I am proud as hell of jazz. The articles by Eugene Lees, Andre Hodeir, and John Mehegan are

superlative. A magnificent issue! Congratulations.

New York City.

Robert J. Sparkman

Congratulations. The issue was excellent. It seemed to bring closer to flowering the seed of a new direction that has been occasionally in evidence in the past year or so. I refer primarily to the articles by John Mehegan and Andre Hodeir. Although they certainly reflect diametrically opposed points of view on some basic problems in the future of jazz, they have an extremely important point in common: they are well-written, mature articles by persons who have a good grasp of their material and

(Continued on Page 51)

FOR THOSE WHO INSIST ON QUALITY . . . AS WE DO

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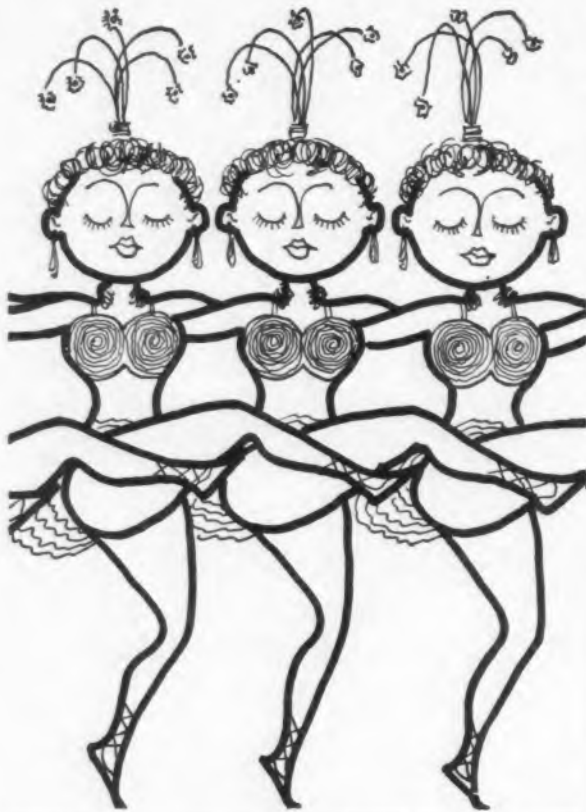
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NEW YORK

Allan Morrison, the New York editor of Ebony magazine, is putting together a benefit jazz concert for the committee of 50 of the National Association for the Advancement of Colored People. To be called *Jazz for Civil Rights*, it will be held on Oct. 4 in the Hunter college auditorium. Morrison will produce and emcee the concert, which hopes to raise \$250,000 for the NAACP. The show is expected to have the largest roster of jazz talent ever appearing in a single evening on any stage. Participating artists are to include the Tyree Glenn septet, Billy Taylor trio, Horace Silver quintet, Rex Stewart quartet, Art Blakey Jazz Messengers, Jerome Richardson quartet, Kenny Burrell trio, Randy Weston quartet, Tony Scott, Philly Joe Jones, singers Bill Henderson, Maxine Sullivan, Dakota Staton, Babs Gonzalez, the Treniers, plus others not set as yet.



Taylor

Roy Eldridge "went east side" in Manhattan for a week at the Arpeggio early this month. He had Joe Knight on piano and Francisco Skeeet on bass . . . Prize fighters sure love to make with the baton. Now light heavyweight champion Archie Moore is organizing a jazz band . . . Benny Goodman accompanied his daughter Rachel, 16, when she made her piano concert debut in New Canaan, Conn. . . . After the last concert at the Randall's Island Jazz festival, alto saxophonists Phil Woods and Gene Quill were featured with Bill Takas, bass; Stu Martin, drums, and Jay Chasin, piano, in two jazz concerts at the Circle-in-the-Square in Greenwich Village. The admission fee was \$4.50.

Dinah Washington and Chico Hamilton's quartet did a jazz night at the Westbury Music fair late last month . . . Sarah Vaughan is almost set for the holiday season in the Empire room of the Waldorf-Astoria hotel . . . *Living Music*, the magazine you put on a phonograph turntable and play, is reported to be bankrupt after Vol. 1, No. 1.



Silver

Rudy Powell, an alto man who goes far back in jazz history, now is playing at the New Gardens ballroom on 14th St. and Irving Place . . . Al Williams replaced Sir Charles Thompson on the piano with the Europe-bound Newport All-Stars . . . Don Elliott has been tapped to write and record the music score for the motion picture, *Pretty Boy Floyd*, now being made in the Gold Medal studios in New York . . . Chico Hamilton is the author of a piece for Cue magazine entitled *The Psychological Aspects of Jazz in Modern Society* . . . Trumpeter Wild Bill Davison has been playing the Central Plaza jazz parties . . . George Shearing's jazz concert in Hawaii seems to have stirred up an interest in jazz in the 50th state. It is reported that tobacco millionairess Doris Duke has been asked to back a huge international jazz jamboree in Hawaii . . . Author Stephen Longstreet is working with Paul Whiteman on the latter's memoirs,

(Continued on Page 52)

Down Beat

Cabare

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music news

Down Beat

October 1, 1959

Vol. 26, No. 20

NATIONAL

Cabaret Tax Cut Backed

There is new hope that the cabaret tax may be cut next year.

As this issue of *Down Beat* went to press, the House of Representatives overwhelmingly passed a bill to cut the tax from 20 to 10 percent, as Congress rushed to adjourn. Action by the Senate Finance Committee was considered extremely unlikely before the adjournment.

It was the fourth time that the House had favored a cut in the cabaret tax, which the American Federation of Musicians claims has had a crippling influence on music. The vote in the house was a thumping 209-4 in favor of the cut.

It was one of 16 similar bills introduced in Congress this year—all intended to cut or eliminate the tax.

The bill was introduced by Rep. Aime J. Foran (D., Rhode Island). Foran contends that the principle reason past attempts to cut the tax have failed is that "the term, cabaret tax, is a misnomer." He said that it should be called "a tax on musicians."

Foran added: "The treasury department estimates that reducing this tax from 20 to 10 per cent will result in a \$21,000,000 loss in revenue. I do not believe this will happen. I maintain that this loss will be more than made up by an increase in revenue from the business taxes and the income taxes that will result from the increase in business and employment."

Many observers believe that passage in the Senate has a better chance than in past years because of the current makeup of the Senate.

Rep. William T. Cahill (R., New Jersey), a strong proponent of a cut in the tax, summed up: "There is no doubt that the musicians of America have been irreparably harmed by the impact of this 20 percent tax."

Meantime, mail response to the coupon petitioning against the tax, started by Jack Teagarden and published in the Aug. 20 *Down Beat* has been enormous. The petitions have been turned over to Herman Kenin, president of the American Federation of Musicians, for presentation in Washington.



MILES DAVIS
after the arrest. With him is his wife.

EAST

The Slugging of Miles

If you go for a stroll on Broadway in the vicinity of New York's 52nd St., you can on a normal evening spot any number of famous jazz musicians standing about, chatting, smoking cigarettes, or just relaxing.

They are between sets at Birdland, and they have come upstairs for a breath of fresh air and a few minutes of comparative quiet.

On the evening of Aug. 26, the famous name standing near the curb was Miles Davis. Patrolman Gerald Kilduff, who explained later that the area is known as a trouble spot and policemen are under orders to keep crowds moving there, told Miles to move along. Said Miles: "I work here."

The officer said he told the trumpeter that in that case, he should stand near the building and not block the sidewalk. Miles—still according to the policeman's own report—said, "Lock me up."

Precisely what happened next depends on whose version of the story you hear, but within seconds, Miles was grappling with the policeman. Det. Donald Rolker, a squad detective, on night duty in plain clothes, rushed over and began beating Miles over the head with a blackjack.

Aside from the facts that (a) Miles is a fragile-built and very small man, while both the policemen were big and husky, (b) that the skull

the detective was pounding contains one of the best musical brains of our time, factors that made this incident exceptionally ugly were the following:

(1) Something close to a dozen witnesses interviewed by New York newspapers said that Det. Rolker was drunk.

(2) Almost all witnesses, including alto saxophonist Julian Adlerley, made accusations of police brutality, saying that the beating was excessive and unnecessary. Said Miles later: "They beat me on the head like a tom-tom." A witness used the phrase "like a drum".

Adding to the distaste of the situation was the reaction of the Negro press. They intimated that the patrolman went for Miles because the trumpeter was seen escorting a white girl to a taxi.

Streaming blood from wounds on the head, Miles was taken to jail and his temporary cabaret card (see recent issues of *Down Beat*) was lifted. The first hint that police officials thought that Miles (admittedly known throughout the music business for arrogance, general cantankerousness, and a well-developed Crow Jim attitude) might not be entirely in the wrong came the next day: he was told he could have his card restored "on demand."

Said Miles: "I don't want to work in New York any more, especially at Birdland."

The incident should be put in social context. New York at this time is described as "like a volcano" by *Down Beat's* New York editor, George Hoefler. A number of youngsters between 14 and 20 were killed in gang rumbles within a few days. Shortly before the incident involving Miles, an attempt to arrest a drunken woman attracted a crowd of hundreds in Harlem and almost turned into a riot. Sugar Ray Robinson headed it off with a speech.

With teen-age and racial troubles just at the boiling point, police are reported to be tense, worried, and, in the cases of some, frightened. The same day Miles was beaten, another policeman shot a prisoner trying to escape in the parking lot at Bellevue hospital. The prisoner was handcuffed.

Thus, the police department has been under fire. And because of the frequency of the brutality charges

in the Miles Davis case, top officials of the department said a full investigation was under way.

There is a chance that, by a strange fluke, the police will hear an absolutely objective report of the incident. At the time Miles was beaten, an orchestra was in rehearsal in a studio across the street from Birdland—and taping the results. The noise outside was so bad that "we couldn't hear our own music," according to the musicians. So they decided to quit, and shoved their microphones out the window to make a record of the crowd noise.

According to the New York *Journal-American*, the four-minute tape that resulted is a complete record of the incident, including the screaming of sirens and the traffic jam that resulted on Broadway.

Meantime, while the police investigation pends, Miles was out on \$1,000 bail. He was to appear Sept. 18 on a disorderly conduct charge. A simple assault charge was to be heard eventually in the Court of Special Sessions.

The trumpeter's lawyer (and personal manager), Harold Levitt, announced that he planned to sue the City of New York—for a half a million dollars.

Another top musician ran afoul of the law about the same time as Miles Davis: Gerry Mulligan was arraigned before United States Commissioner Salvatore Abruzzo on a charge of failing to report a narcotics record to immigration officials when he returned June 18 from a concert tour in Europe.

The law demands that anyone with such a record report it to immigration authorities whenever they enter or leave the country. Mulligan was convicted in California in 1953 of possessing heroin.

The baritone saxophonist is known to have licked the narcotics habit after great struggle, and he has been one of the most vocal enemies of "junk"—as well as a highly articulate advocate of the British system in which addicts are treated as ill, instead of prosecuted as criminals.

Unmoved, assistant U.S. attorney Robert Krindler said that it was decided to prosecute Mulligan because he had ignored the immigration law twice previously.

Mulligan was released on his own recognizance pending a hearing Sept. 22.

On the Mark in Philly

Drummer Jimmy DePreist has lined up a string section for his No-

12 • DOWN BEAT

127 vember concert in Philadelphia of John Lewis' *European Windows*. Symphony sidemen of the Philadelphia orchestra will sit in with top area jazzmen for the first major concert of the Contemporary Music guild at the University of Pennsylvania's Irvine auditorium.

DePreist, nephew of singer Marian Anderson, wants to form a resident jazz orchestra "to provide the necessary outlet" for the writings of men like Lewis, Thelonious Monk, Shorty Rogers, Dizzy Gillespie, and Benny Golson.

Lewis, Modern Jazz Quartet music director, sent DePreist his arrangement of *European Windows*, and Stan Kenton sent arrangements from his *Innovations in Modern Music* series. Both, along with Billy Taylor, Johnny Richards, Bill Russo, and Gunther Schuller, accepted membership on the guild's board of directors.

To sign up members of the guild, DePreist held free concerts at Penn in July and August, the first featuring a quartet, the second a quintet. In September, an octet will give a concert. In November, the big band—Philadelphia Orchestra strings and all—will play *European Windows* as originally performed by the augmented Modern Jazz Quartet and the Stuttgart Symphony orchestra.

Billy Root, the former Kenton baritone man, is getting sidemen for the Philadelphia Jazz orchestra and will play the Ronnie Ross baritone part on *European Windows*.

Jazz at Any Time

A year after beginning a 12-hour daily jazz schedule, WHAT-FM in Philadelphia has gone all the way and now is programming 24 hours of jazz each day—the result of more sponsors buying time. After adding an 11 a.m. to 5 p.m. segment, now handled by Gene Shay, several months ago, Chris Albertson, a Danish-born jazz expert, was hired to complete the 24 hours with a 6 a.m. to 11 a.m. stint.

The anchor man of the operation, Sid Mark, was promoted to station program director. He still handles the 5 p.m. to 11 p.m. period. Pete Collins is on from 11 p.m. to 1 a.m. and Chuck Sherman from 1 a.m. to 6 a.m.

All but Albertson program modern jazz.

WEST

Lambert and Monterey

When the Monterey festival gets under way for three days starting

Oct. 2, it will have a unique concee—or rather, three of them.

For the Lambert-Hendricks-Ross trio will sing introductions to the programs, written by Jon Hendricks for Monterey on a special commission.

Another major contributor to the festival will be Woody Herman, who will start intensive rehearsals for the festival four days before the opening date. Herman will share directing tasks with festival music consultant John Lewis.

This is the program of the festival:

Friday, Oct. 2, 8:15 p.m.

An evening of traditional jazz, featuring Lizzie Miles, George Lewis's New Orleans band, Chris Barber's traditional band from England, Earl (Fatha) Hines, Coleman Hawkins, Ben Webster and Roy Eldridge, Jimmy Witherspoon, Vernon Alley, Burt Bales.

Saturday, Oct. 3, 1:30 p.m.

Woody Herman's workshop orchestra, featuring trombonist J. J. Johnson, and tenor saxophonists Ornette Coleman and Ben Webster, who will play new compositions by John Lewis, J. J. Johnson, Billy Strayhorn, Benny Golson and Quincy Jones. The program will illustrate *The Development of the Saxophone*.

Saturday, Oct. 3, 8:15 p.m.

Woody Herman's "festival herd," the Modern Jazz Quartet, Lambert-Hendricks-Ross, Cal Cjader quintet, Conte Candoli, Bill Perkins, and Ernestine Anderson.

Sunday, Oct. 4, 1:15 p.m.

Symphonic brass ensemble conducted by Woody Herman and Gunther Schuller. The afternoon will include world premieres of the following compositions:

The Pharaoh, by Jimmy Giuffrè; *Three Little Feelings*, by John Lewis; *Poem for Brass Ensemble*, by J. J. Johnson; *Spanish Steps*, *La Cantatrice*, *Polichinelle*, by Lewis; *Midsummer*, by Schuller; *Little David's Fugue and Django*, by Lewis; *Ambiguities I*, by Andre Hodeir; *Sonatina*, by Werner Heider; *Turnpike*, by Johnson; and *Symphony for Brass*, by Schuller.

Sunday, Oct. 4, 7:15 p.m.

Count Basie and his orchestra, Joe Williams, Sarah Vaughan, the Oscar Peterson trio, Lambert-Hendricks-Ross.

Prices for the evening concerts range from \$3 to \$6.50; for the two afternoon concerts they are \$2.75 and \$3.50.

A special report on the Monterey and Hollywood Bowl festivals appears on Page 19.

Ballroom

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Ballroom Ops Meet In Vegas

With the National Ballroom Operators Association promising a big publicity push for the entire dance band industry to be initiated at its forthcoming annual convention Sept. 21-23 in Las Vegas, Nev., interest is running unusually high among west coast bandleaders, bookers and ballroom owners.

The proximity of the desert gambling center to southern California is one reason why heavy representation from that area is expected. A heavy turnout by coast leaders—particularly the recent additions to the dance band stakes—should do much to enliven the joint meeting for all concerned at the Flamingo hotel on the convention's second day.

Breaking into the nation's schools with dance programs is expected to figure importantly in the meetings, discussions and general proceedings at the convention. Clarinetist and erstwhile big band leader Buddy De Franco, who nowadays spends much of his time working with school dance bands at band clinics throughout the nation, described many of the school band programs as "fantastic."

"As teenagers achieve maturity and stop being brainwashed by rock and roll," he said, "they begin to make decisions in favor of good dance music. Most of them get tired of three-chord changes in the music they've been listening to for years and look for something better. That's where the school band programs come in. If the ballroom operators help encourage this, as they say they will, it will be most important."

Booking agency representatives, unsurprisingly, appear more interested in work opportunities for their bands than in any school programs. Neither MCA's Bob Wilding nor GAC's Chuck Campbell were enthusiastic about improved conditions for bands in ballrooms in their territories.

Wilding described as a "most important factor" in the current sad state of the dance business on the coast the lack of promotion on the part of ballroom operators. "It's a very complex thing," he said. "We get tours, good ones, better tours than the bands used to get some years ago, but expenses have grown tremendously, transportation, advertising costs, and so on; so the leader's gross has taken a drop in consequence." The US, Wilding said, has turned into "a Saturday-night country."



'FOURTH HERD' DEBUT

Woody Herman, center, is irrepresible as always during the debut on Sesac Records of his "Fourth Herd". Seen with him are Bud Prager, left, and Red Clyde, as they look over one of 12 charts prepared for the date. Woody will unveil the new band in conjunction with the disc release in October.

Chuck Campbell, chief western booker for General Artists Corporation, who has been active in the music business since 1926 as leader, agent and booker, expressed himself in much stronger terms. "I've never seen such a lack of interest among ballroom operators in this area," he declared. In contrast to the operators, Campbell cited an upcoming package just booked for Ray Conniff and a company of 42 musicians, singers, lighting and sound hands at \$5,000 and up per date. The ballrooms, he pointed out, are not buying this popular package.

Yet, according to Campbell, "there is nothing wrong with the business as such. It's just that the promoters are living in the days of 1941-45, when bands were a scarcity. And the ballroom operators will not advertise and refuse to modernize their ballrooms."

What, then, can be expected from the western ballroom operators at the forthcoming Las Vegas convention so far as improving prospects for business?

"You can expect *nothing* from them," said Campbell.

In addition to the bookers expected to attend the NBOA meet—and both Wilding and Campbell expect to be there—several name leaders will attend and many of the newer leaders, such as Si Zentner, Johnnie Cascales and Terry Gibbs.

It is anticipated that these newcomers will have no dearth of questions for the NBOA members. Coupled with the apparently pessimistic attitude of the big agency bookers, this promises to provide a lively time in Vegas.

Zentner Exits MCA

The problems between bandleaders and their booking offices are as old as the band business. Big agency representation is frequently indispensable to the life and success of a dance band, but there have been times when a band has made it—up to a point—without a booker's aid.

This month, rising bandleader Si Zentner asked for and was given his release from a contract with Music Corporation of America, largest talent agency in the world. He had been signed with the agency for some six months.

"The move is a constructive one," said trombonist Zentner. "Mine is a young band," he continued, "and it would appear that the big offices are simply not equipped to handle young bands."

In the bandleader's opinion, there is a crying need for up-and-coming bands to be handled with a "personalized touch and concentrated effort," an approach presumably not in vogue at MCA.

Soon after Zentner joined MCA, an article in *Down Beat*, (April 16)

stated that he was "prepared to give MCA ample opportunity to prove its worth." In the same story, the leader opined that, "instead of worrying about their lousy commissions and not concentrating on getting work for a new band, the agencies should be working to build up the bands."

Commented Bob Wilding, west coast MCA band booker of the Zentner band, "The product is great, and eventually it should get off the ground and be big."

Said Zentner, "The parting was completely amicable, and Bob Wilding fully appreciated my position."

Conkling Boosts Gordon

When the Claude Gordon band finished first in the American Federation of Musicians' Best New Dance Band national contest recently, one of Gordon's prizes was a record date on the Decca label. Clearly more important, though, from the leader's standpoint was the recording future of his band: A single record date on any major label today doesn't mean a thing to a band over the long haul; unless there is a term contract involved, such a session can amount to wasted effort and money.

In the wake of the contest victory the most attractive offer came not from Decca but from Warner Bros. Records. WBR is a new label; it seemed fitting that the newly invigorated Gordon clan should ally its fortunes with the west coast company.

With the band now in the midst of a road trip through the middle west, what is WBR's president, Jim Conkling, planning and doing for his newly acquired property?

Conkling is an executive of decidedly positive thought where Gordon is concerned. Not only is Conkling pleased with the brand of dance music dispensed by the clan, he is unshakably confident that the band is destined to make it in an industry quivering with talk about a return of big bands.

As the record man sees it, the Gordon band has three vital ingredients necessary to commercial success and consequent big record sales.

"In the first place," detailed Conkling, "a band has to have a leader who is willing to get out there on the road and work hard to build his organization without expecting to get rich quick. Claude has had several years of this; he doesn't expect to make big money while his band is growing.

"The second point is that the



Jim Conkling, president of Warner Bros. Records, and Claude Gordon—recently signed by the label—look over a chart at Gordon's first record date.

management of the band has got to know the business inside out and is able to steer the organization in the right direction. In Pee Wee Monte, Claude has a good manager who has been through the mill with bands and knows where he's going.

"Finally," Conkling said, "a band that's going to make it has to have something distinctive about it. It has to create a style and hold to that style. This is what Claude is doing right now so that people who hear his band once will immediately be able to identify it on future hearing."

Other points in Gordon's favor, considered Conkling, are the facts that the band has been an organized unit for some years; its personnel is composed of young musicians who are willing to work with the leader; it is run like a business, and it has the AFM in its corner.

In Conkling's view, Gordon offers dancers two distinct characteristics: the ensemble quality of Les Elgart and a leader's personality similar to that of Harry James.

Initial WBR plans for promoting the band include an intensive program of single record releases leading to the release of Gordon's first album in November.

"We're scheduling a single release every three weeks," Conkling said.

He noted that this policy of single-record bombardment of disc

jockeys worked with the bands of Ray Anthony and Elgart and was an important factor in getting those bands established.

"Naturally," he added, "we don't expect to sell a great many of these singles; but their availability will serve basically to promote the band. Then, wherever Claude plays across the country our field promotion men are ready to jump right in and work with him."

Confessed Conkling, "We need a dance band badly on this label. We're lucky now to have a band that travels; this is most important to a record company."

Clearly the necessity of travel is basic to Gordon's thinking, too. Moreover, the leader has said, as has Conkling, that a record company can build a band. How successful the label will be in this instance remains to be seen.

Movie Actor Mulligan

Since M-G-M producer Al Zugsmith started it, casting of musicians and singers in legitimate dramatic movie roles has taken on epidemic proportions.

Zugsmith, a tough former newspaperman and former radio and television station owner, has come up with such offbeat castings as Billy Daniels playing a physician, Ray Anthony a narcotics peddler, and Dick Contino a beatnik.

The latest wrinkle in this trend is

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seen in Arthur Freed's forthcoming M-G-M production of Jack Kerouac's *The Subterraneans*, a story of love among the beat of San Francisco's North Beach. Cast in the role of Joshua Jones, a minister doing missionary work among the beatniks, is Gerry Mulligan. The Mulligan quartet also will be seen and heard in the picture, but it has not been settled whether Mulligan will be seen on screen playing with the group.

According to a studio spokesman, there will be "a lot of good jazz in the picture." Not only will the film signal Mulligan's dramatic movie debut, but Andre Previn also will appear on screen for the first time in the role of a jazz pianist. In addition to acting, Previn will compose the underscore and act as music director. Production started Aug. 24.

Singer Stresses Singles

"Single records are the answer in building a singer. Look what they did for Bobby Darin and many others . . . I feel that the right selection of single releases can do the same for me; for any singer, far as that goes."

This is the opinion of Ruth Olay, a currently rising jazz-oriented vocalist who got her start in Los Angeles with Benny Carter's quintet in 1951 and for the last three years has been working night clubs from coast to coast.

During a repeat engagement at Hollywood's newest plush club, the Cloister, she stressed the importance of flooding disc jockeys with singles and making continued live television appearances.

"You can work clubs and clubs and clubs," emphasized the tall, dark, strikingly handsome vocalist, "but still you can stay on a plateau—you don't really achieve the stature of stardom. It takes so much co-operation from your record company and as many TV shows as you can fit into your schedule."

In two years as contracted artist with Mercury Records, Miss Olay has had a brace of albums released (her latest, titled *Easy Living*, was issued a half-year ago) but cannot count one single-tune record produced. In television, however, her score is good in terms of the relatively brief period since she began to shoot for the big time.

"My shots on the Jack Paar show have done more for me than I can tell you," she said. "And I feel the spot I had on that Timex jazz program with Duke Ellington—regardless of the show's shortcomings—was

a valuable, prestige appearance."

The singer, who today works the Paar show "everytime I'm in New York," has also had a couple of valuable airings on British television. She has been flown to London twice this year—first in January, again in July—expressly for guest stints on the *Chelsea at Night* network television show. "Those appearances did an awful lot to boost my record sales in the British isles," she added.

Miss Olay has come a country mile in the last three years in the nightclub field. Beginning on a tryout



RUTH OLAY

basis at a tiny Beverly Hills, Calif., spot called Ye Little club in the summer of 1956 (a first album on Geordie Hornel's now-defunct Zephyr label got her the job), she winged to Chicago's Cloister for three months and then returned to the Beverly Hills club until she landed an engagement at San Francisco's Fack's between stints at the now-shuttered Avant Garde in Los Angeles.

"While I was at Ye Little club, I got Bill Burton to manage me," she recalled. "I had just been signed for Mercury by Pete Rugolo. Things were beginning to pick up all along the line. Slow but sure, you know. Then, in October last year, Bill died suddenly. I was heartbroken. He was much more than a manager—a real friend . . ."

Maynard Sloate, who had operated the Avant Garde, became her new manager and opened the way for the singer into bigger and better rooms, clubs such as the New Frontier's Venus room in Las Vegas, New

York's Blue Angel, Hollywood's Crescendo and Cloister (the refurbished Mocambo).

Of one club stint she is particularly enthusiastic—at the Frontenac hotel in Toronto. "I loved it there," she remarked. "The Canadians were so outgoing and warm to me. I've never encountered such a receptive audience."

On the threshold of the music business big time, Miss Olay sees but one avenue leading toward her future goal of singing stardom: single records and increased television appearances.

"I've made the club scene—all the way," she said. "But I know if I'm really going to make it, this has got to be the way."

Disc Jockeys To Make Movie

The ubiquitous American disc jockey, now corralled into a national organization (Disc Jockey Association, Inc., formed July 19 in Milwaukee, Wis.) already estimated to number 1,000 members in 136 cities, has turned his eyes toward motion pictures.

Cameras will roll at the year's end on a film tentatively titled *The Big Platter Parade*, marked for national release in June next year. The full-length movie, in color and CinemaScope, will be produced by Jack Leewood of Associated Producers, Inc., with Jim Hawthorne, president of the DJ association, as associate producer.

The story will center around the formation of DJA, and the association's members will be featured in the picture along with numerous music personalities and performers. Much of the film, according to producer Leewood, will be shot at DJA's first convention in the first quarter of 1960.

"Basically," Leewood told *Down Beat*, "the picture will be a fund-raising method for the disc jockeys." While API will finance the production, he said, DJA will get 25 percent of the profits up to \$250,000, after which the jocks receive 50 percent of the remainder.

As to the music in the film, Leewood said frankly, "We'll just hang on the coattail of trend. If a new trend in teenage preference develops, we hope to try to anticipate it. And as far as music personalities are concerned, we're after those who'd want to co-operate with a venture like this."

In other words, from the available evidence, while the music might not be good, it will be loaded with personality—1,000 DJs' worth.

Garber Wins As Favorite Of Ballroom Operators

There was encouragement for jazz fans in the results of this year's poll of the National Ballroom Operators' Association: Lawrence Welk was displaced (by Jan Garber) as "best dance band," followed closely by Ray McKinley and the Glenn Miller Orchestra, and the Les Brown band.

And Stan Kenton, partly on the strength of his recent tour of ballrooms during which he did the best business some of the dance emporiums had done in eight years, was named "best swing band." Here Brown and McKinley traded places to take second and third places respectively.

The poll is taken each year by the operators' association, and the results tabulated and printed by *Down Beat*.

Also significant was the fact that the Claude Gordon band, absolutely unknown to most operators last year, came from nowhere to be named the "most promising swing band." This established beyond question the importance of the dance band contest held last spring by the American Federation of Musicians—which Gordon's band won. He was followed in the poll of the operators by Larry Elgart and Maynard Ferguson.

Another interesting result is that Ralph Marterie, who wasn't even in the running last year, was named "best instrumental leader." Harry James, whose big new band has confined its activities to the west, came second.

Welk's fall from favor is not, however, due to a sudden massive indifference to his music. He has simply not been touring of late—and the operators were asked to vote only for bands they had booked within the past year.

The results of this poll are particularly meaningful, for the ballroom operators tend to evaluate bands on the basis of how much business they do—meaning that the poll is a direct reflection of current public tastes.

These, then, are the results:



JAN GARBER

Best All Around Dance Band

1. Jan Garber, 2. Ray McKinley and the Glenn Miller Orchestra, 3. Les Brown.

Best Swing Band

1. Stan Kenton, 2. Les Brown, 3. Ray McKinley and the Glenn Miller Orchestra.

Most Promising Swing Band

1. Claude Gordon, 2. Larry Elgart, 3. Maynard Ferguson.

Best Sweet Band

1. Guy Lombardo, 2. Jan Garber, 3. Sammy Kaye.

Best Western Band

1. Leo Greco, 2. Hank Thompson, 3. Andy Doll.

Best Polka Band

1. Six Fat Dutchman, 2. Whoopee John, 3. Frank Yankovic.

Best Small Band (8 pieces or less)

1. Louis Armstrong, 2. Dukes of Dixieland, 3. Pee Wee Hunt.

Best Instrumental Leader

1. Ralph Marterie, 2. Harry James, 3. Ray McKinley.

Best Singing Leader

1. Eddy Howard, 2. Ray McKinley, 3. Warren Covington.

Best Show Attraction (other than band)

1. Kingston Trio, 2. Four Freshman, 3. Four Lads.

Best Male Band Singer

1. Kenny Gardner (Guy Lombardo), 2. Joe Williams (Count Basie), 3. none.

Best Female Band Singer

1. Janis Garber (Jan Garber), 2. Jo Ann Greer (Les Brown), 3. Mary Mazza (Richard Maltby).

Report on the Festival at

Boston

By George Forsythe

Boston, joining the ranks of cities having summer jazz festivals, has come up with a moderate success.

Co-sponsored by George Wein's Newport Jazz festival and the Sheraton Hotel Corp., the festival was held in Fenway park, home of the Boston Red Sox.

Some 22,000 attended the three-day event, Aug. 21-23, and heard many of the more familiar names and personalities who have become jazz festival mainstays.

Facilities for a capacity crowd of 11,000 were established in a section of the park that ranged, roughly, from home plate to right field, with the stage placed on the base paths between first and second. Four giant speakers were on each side of the stage, giving the audience one of the best acoustical setups of any festival. Unfortunately though, as Wein has said many times, "anything can happen at a festival." This one was no exception. An early evening rain cut the first-night crowd down to 5,000 persons, many of whom probably wished they had stayed home.

Basically, the festival was a pleasant three-day interlude, but there was nothing electric, no spark of spontaneity, although there were several individual good performances. The ingredients were there, but that certain something to elevate the festival from the routine was not.

The high point of the first night consisted of the old jazz workhorses. Pee Wee Russell and Vic Dickenson with Buck Clayton, Bud Freeman, Champ Jones, Buzzy Drootin, and Wein filling in on piano.

Not specifically the low point but a great disappointment was Ray Charles, who always seems on the verge of realizing his potential. That night he sounded as though he were on Dick Clark's *American Bandstand*. However, his rock and rolling appealed to the crowd's younger elements who seemed to appreciate anything that was loud. Dakota Staton also captured their fancy, although she still has the disturbing manner of sounding a trifle too similar to Sarah Vaughan and Dinah Washington.

The best reaction on Saturday evening was given to the Dave Brubeck quartet, which played with an easier, more relaxed feeling than they have in some time. Other good performances came from Roy Eldridge and Coleman Hawkins, both of whom seem to mellow with age.

Because of a contractual mixup, Sarah Vaughan, who was advertised for the Saturday night concert, failed to appear and Brubeck volunteered to fill her space. Sarah appeared at the park the next evening but did not sing.

Vocalists were in abundance Sunday night, however, with the Lambert-Hendricks-Ross trio, Chris Connor, and Dinah Washington, with her incredible fright wig and an exceedingly tasteless joke based on it. The Modern Jazz Quartet was ill-placed on the schedule, leading off the second half of the show after intermission. This group requires close attention and a quiet house, something one does not find in a jazz festival, and the crowds were still milling back to their seats when it was halfway through its performance.

Duke Ellington rounded out the evening and the festival with a performance that was adequate. Unfortunately for Ellington, his reputation is such that unless he completely fires a festival, anything else is considered lackluster.

Although this festival was not by any means a howling

artistic or financial success, it did indicate that Boston can and will support such an annual event. A professional football game and a "championship" wrestling match made certain inroads on the attendance.

For many persons this was their first opportunity to attend a jazz festival. The majority of the crowd was young and, except for minor flare-ups quickly squelched, an orderly one. Quite unlike the hassels now making a shambles of the Newport Jazz festival, the Boston group was more easily controlled and seemingly more intent on listening to the music than making sessions a strictly social venture.



DAVE BRUBECK

At first announcement, use of a baseball field for the festival seemed to be a mistake. Too much unused space and the background of neon signs were expected to be major distractions. However, this did not prove to be true. For that matter the slanting seats gave everyone a good view of what was going on, something not always true of other such events.

"We spent \$60,000 for it and collected \$59,000," said the optimistic Wein. "We could have made money if we didn't give away so many free tickets, but we were trying to build good will."

He said he plans to repeat the festival next year and if it proves successful, establish the format that will make it an annual event. His hotel co-sponsor, through a spokesman, expressed pleasure with the festival but did not say definitely whether or not it will join the venture next year although it has an option to do so.

Whether or not it does, Wein plans to go ahead next year. "If it bombs, I'll drop it," he said.

Special Report

Two West Coast Festivals Are Fraught with Debate

Questions of taste
are discussed
as Monterey and
L. A. events
draw nearer



A STRESS ON CULTURE IS CLAIMED

One of the events at last year's Monterey festival was this appearance of the Modern Jazz Quartet with the Little Symphony, conducted by Gregory Millar. Comparable programs are scheduled this year.

By John Tynan

On the west coast these days, one of the warmest topics of conversation involves the two jazz festivals scheduled for early October.

Perhaps the most fervent speculation centers on the festival set for Oct. 2 and 3 at the Hollywood Bowl. The Monterey Festival by this point is comfortably established as one of the important festivals in America and, from the standpoint of esthetics and significance to jazz, it even has some basis for claiming to be *the* festival.

Hollywood Bowl, on the other, is a subject of considerable controversy. There is speculation as to whether it will be successful and, for that matter, whether it will be a true festival at all.

Among those local promoters who have let the years slip by without taking the initiative to start a jazz festival in that fastest-booming urban and industrial area, Los Angeles, criticism of the forthcoming festival is severe.

Some say that the Omega Enter-

prise, Inc., venture is merely a two-night set of concerts, not a festival in the accepted meaning of the term. Others challenge the taste of the programming and insist that it is too diversified and not consistent with jazz.

To Hal Lederman, producer of the event and one of the two men of Omega Enterprises (the other is associate producer Peter Ekstein, like Lederman a New Yorker), a jazz festival "essentially is a concert presentation that runs more than one day in one location. And so long as that time element is there, that's the most important factor." But Lederman agrees that a jazz festival should be "enhanced by dancers, panels, symposiums, and so on." In his view, such an event is essentially intangible in terms of production and programming.

To those critics who try to pin him down on the literal meaning of the word "festival" he asks, "How can you impart a festive air to, say, Thelonious Monk? Obviously, you

can't tell Monk. 'Now you're in a festival, man—be festive.'"

Lederman refuses to accept the Newport pattern as the last word in festival presentation. "Newport is very different," he insisted. "For one thing, you have all those college kids on vacation sopping up beer and generally whooping it up during the performances. Newport is festive, all right, but it is the festivity of a circus. And it is the audiences that make it a circus.

"What's more," he continued heatedly, "I don't think the physical characteristics of Newport's park, where the concerts are held, does anything to minimize this circus air. In fact, the atmosphere within the park there lends itself to a circus feeling."

In answer to the charges that his forthcoming production is "not a festival at all, just two concerts," Lederman points out that a symposium is planned for early Friday night from 7:30 p.m. until the commencement of the first concert an

hour later.

It will consist of a panel of "three or four spokesmen for jazz who will represent various phases and media—motion pictures, television, recording and so on—of jazz as it is presented today, moderated by an individual eminently qualified for the task." This, Lederman said, will impart to the event a sort of certificate of legitimacy as a festival.

The promoter points out that plans for this initial jazz fling in Los Angeles initiated as recently as late March this year. "At this point," he added candidly, "our two nights are purely experimental, in a sense. We want to feel out the local reaction. Next year, we'll expand our time to include afternoon sessions and another evening session."

From up the California coastline comes a benevolent declaration from Jimmy Lyons, general manager of the second Monterey Jazz festival.

"We wish all the other festivals luck," beamed the former disc jockey who 18 years ago announced at the first Stan Kenton broadcasts from the Balboa Rendezvous ballroom.

To Lyons, the element of time is not so important. He defines a festival as "an informal gathering of fans in a healthy setting" and, of course, stresses the natural beauty of the Monterey fairgrounds in which his three-day series of afternoon and evening concerts is held.

With marked emphasis on the key word, Lyons noted, "We try to make our event a *festival*. Frankly, to me the word has been misused terribly. For our part, we've been trying to recreate the ancient European concept where there is a lot of everything offered the customer—outdoor entertainment between performances, refreshment booths, side attractions, everything, in fact, that contributes to a happy, holiday atmosphere.

"I've learned from musicians who've played festivals in Europe that ours is the perfect setting for such an event and that it automatically lends itself to a true festival atmosphere."

Lyons' references to European festivals is a significant one. In general, the main European festivals are set up to perpetuate and enhance an idea. Thus, the Prades festival (followed by the one in Puerto Rico) was set up to present and honor the music of Pablo Cassals. Bayreuth, of course, is dedicated to the best possible presentation of the music of Wagner, and Salzburg is a gorgeous tribute to Mozart. Something similar, in the opinion of many observers,

has been notoriously lacking in American jazz—despite the rash of jazz festivals all over the country.

Lyons' Monterey festival, with the scheduled performances of new compositions by Andre Hodeir, Quincy Jones, and others, has been cited as one that is really trying to do something for jazz *esthetically*.

Lyons said he feels that "more than 7,000 seats in a festival arena can bruise the eye and ear." This seating capacity closely parallels Monterey's accommodations and is in drastic contrast to the Hollywood Bowl's capacity of some 20,000 seats.

The final requisite for an ideal jazz festival in Lyons' view is esthetic: There must be well nigh ideal performance conditions for the musicians. To this end, he pointed out, John Lewis, the Modern Jazz Quartet's music director, accepted the post of music adviser to the festival. "This means," said Lyons, "that the musicians now will have a satisfactory program as laid out by John."

He added that the Saturday afternoon program had been changed by Lewis to encompass a history of the jazz saxophone when previous plans were deemed unsatisfactory.

In a final triumphant note, Lyons revealed that current ticket sales now nudge the \$25,000 mark, and he estimated a total boxoffice take of \$72,000, in line with last year's gross.

In contrast to Lyons' benevolence, Los Angeles promoter Lou Robin, head of burgeoning Concerts, Inc., had nothing good to say of Lederman's Hollywood festival.

"It's just a conglomeration of personalities with no particular purpose," Robin said acidly. "Far as I can see, it's merely an attempt to see how many acts they can cram into the program without consideration to programming or good taste."

Moreover, Robin charged, the two concert performances are "not consistent with the jazz motif. Obviously, the promoter just filled his bill with a bunch of names."

Lederman's chief failing, as Robin sees it, lies in too much diversification in the acts. "Things get *too* diversified," he declared, "and not only does the audience get bugged with not hearing enough music from particular favorites, but the musicians get bugged at not having enough time to perform."

In Robin's opinion, "A festival is supposed to be a time of celebration, a really festive occasion—this thing at the bowl is just a collection of names with no regard to balance or taste."

The question of taste in selection of performers, Robin said, is the primary factor in promoting a successful festival.

Robin, who brings into the Hollywood bowl the evening of Sept. 18
(Continued on Page 50)



THE FESTIVE 'ATMOSPHERE'

Everything from corn on the cob to hot pastrami sandwiches is served at the Monterey festival as part of the attempt to get a festive 'atmosphere'. Concessions are staffed by local service clubs, and the money goes to charitable ventures.



THE MAN WHO BROKE THE BAND BARRIER

despite the odds against new orchestras,
Maynard Ferguson made it

By

George Hoefler and Gene Lees

The personable young Canadian bandleader, Maynard Ferguson, has spent more than half his life as a working musician. He has made the road scene, the college concert tours, the beach ballrooms, and the symphony hall.

Since 1952, most of his appearances have been in front of his own band, a compact unit that now numbers 12 men. It is an increasingly important group musically, and it is one of the busiest bands in the United States today.

Indeed, it is in the forefront of a movement that countless persons in the profession hope will culminate in a new "big band era." Whether or not that is wishful thinking, there is no doubting that Ferguson has done more than any young musician around to rekindle interest in bands among the persons who count: the young persons who like to go dancing.

Beyond that, Ferguson today is a trumpeter of such astonishing technical prowess that there is really no parallel for him, unless you go back to the early 19th century and consider the case of Paganini.

And in addition to the foregoing qualifications, Ferguson, at 31, is the youngest name bandleader in the United States today. Despite a debonair touch of gray in his short-cropped curly hair, he still looks much like a collegian.

He's a deceptively quiet person, whose eyes can brighten as he launches into a subtle put-on. Certainly there is nothing in his manner to suggest the musical pyrotechnics he is capable of, nor the tremendous drive that has made his band succeed where so many others have failed.

Recently, he took a well-earned two-week vacation before launching into a busy fall season that will include a tour of Europe. With him constantly is his wife, Flo—a blonde so startlingly good looking that men do double takes upon seeing her, and the mere phrase "Maynard's wife" brings nods of admiration and maybe envy from half the men in the music business.

One evening they sat in their 10th-floor West End Ave. apartment in New York City. It was the evening of the Big Blackout, the night when the enormous pull of air-conditioners caused the city's power supply to fail in a large section of Manhattan.

It was unbearably sultry, and Maynard sat with one arm on a window sill, sipping vodka from long Italian goblets shaped like the fanfare trumpets of old. The weird, lightless scene that stretched below added little inspiration to the atmosphere.

Yet the moment talk turned to the band business, Ferguson's enthusiasm went into high gear. How deeply he is involved in music, not only as a star and an amazing virtuoso, but as a bandleader, was easily evident. He was preoccupied and fascinated by the responsibility he had incurred to represent jazz to a wide—and young—audience.

"Kids today rebel against the tunes and the styles of music their parents liked," he said. "You have to give them something that they can feel belongs to them. If the disc jockies had promoted Monk's recording of *Round 'Bout Midnight* as something brand new, and let the kids discover it for themselves, it could have set as big a musical fashion as rock and roll.

"I try to keep that in mind when I'm playing for young college crowds."

Maynard's trick is to play straightforward, highly danceable music at the

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beginning of an evening, until he and his men have become a vital part of the party atmosphere. After the band and the crowd have warmed to each other, Ferguson invites the audience to come forward and sit on the floor to hear some of the concert numbers.

The trick works—and it is part of the reason for the band's popularity at college dances and in ballrooms. All the while, the group is virtually the house band at Birdland in New York. He has played 15 times at the Broadway jazz emporium since he organized his present band late in 1956.

The band is, of course, built around Ferguson's trumpet, though it is not by any means subservient to his virtuosity. There is even a strong emphasis on other trumpeters as soloists. The band is comfortably well fixed for soloists, and there is outstanding—sometimes startling—section work on the unique arrangements.

The leader said he prefers a light ensemble sound of the 12 men. He said it is easier to write for a heavier ensemble, but it doesn't swing as much as the lighter group.

He leans heavily on young and even comparatively inexperienced musicians, for a variety of reasons—and not entirely the simple idealism of helping youngsters get a break, although that is in his thinking, too.

The trumpet section at present has, beside himself, Chet Ferritti playing lead, and Don Ellis and Paul Fontaine on jazz trumpets. Trombonists are Charles Greenlee and Billy Byers. Byers is a temporary replacement for Slide Hampton, who left the band recently. There is, however, a chance Byers will stay for some time. The saxophones include Jimmy Ford, alto; Lin Halliday and Willie Maiden, tenors, and Frank Hitner, baritone. In the rhythm section are Frank Dunlop, drums; Gene Chericco, bass, and Jaki Byard, piano. Maynard once quipped that he'd thought about hiring a rhythm guitarist, "but I'd want either Freddie Green or Herb Ellis, and I can't afford either of them!"

There have been several replacements in the band lately. Until recently, Hampton was the major star after Maynard. Well known in jazz now as an arranger and soloist, trombonist Hampton felt he was about ready to head a combo of his own, and he left with Maynard's blessing. "A great talent," the trumpeter calls him. Hampton will have his own group this fall.

Of course, Hampton's spirit lingers in the band in the many arrangements he contributed. New arrangements will be coming from Maiden, who already has written many; from Byers, who had been writing for the Herb Pomeroy band; from Benny Golson, and from trombonist Greenlee.

A wealth of material is already in the book—arrangements by Ernie Wilkins, Manny Albam, Bill Holman, Al Cohn, and many others. "In fact," Ferguson said, "just about everybody has written for the band except Quincy Jones and Gil Evans. Come to think of it, I've been meaning to call Gil about doing some writing for me . . ."

Ferguson is acutely sensitive to the human relationships within the band, and, mild mannered or not, he has been known to fire a man for inability to get along with the others. He will not tolerate any hint of Jim Crow or its opposite. "As the leader of the only standing mixed band in the country," he said, "I cannot and will not tolerate anything of that kind."

The young man with such clear vision and firm opinions was born May 5, 1928, in Verdun, Quebec—a city that could be considered a suburb of Montreal, except that it's a shade too large for that.

He began to study music when he was

4, with piano and violin lessons at the French Conservatory of Music in Montreal. Later, he took on saxophone, trombone, and clarinet. He had reached the ripe old age of 9 when he settled down to concentrate on trumpet. The valve trombone and baritone horn he is sometimes seen playing are comparatively recent acquisitions.

One of his first jobs was playing trumpet with the Black Watch Regimental band. By April 1, 1943—he was 15 years old—he had made the pages of *Down Beat* with a mention in the Montreal news column as a "new star on the horizon" with Stan Wood's Montreal dance orchestra. His skill as a lead trumpeter, as well as his solo work, were noted.

He stayed with the Stan Wood band about a year. Then he and his brother formed an 18-piece band of their own. They kept the band together for three years, playing dates around Montreal. It was no small feat for a boy in his teens, particularly when it is considered that the economics of the dance band



business in Canada, if anything, always have been rougher than in the States.

Still, before long, he felt he had gone as far as he could at home. He had received offers from Boyd Raeburn in the U.S. and Ted Heath in England. He took the Raeburn job, joining the band in 1947. But the band's infrequent bookings made the life hazardous, and Ferguson joined Jimmy Dorsey. He recalls having a good deal of fun with Dorsey, who had two small bands within the band—the Dorsey Dixielanders and a bop group. Maynard played in the latter.

From Dorsey he went to Charlie Barnet. In the trumpet section with him were John Howell, Ray Wetzel, Rolf Ericson, and Doc Severinsen. It was during this period that Ferguson's phenomenal technique and his abilities in the upper register began to catch the attention of the whole music business.

But it was during his sojourn with Stan Kenton that everyone really sat up and took notice.

Ferguson joined Kenton's Innovations in Modern Music orchestra in January, 1950. The newly organized band had a brilliant trumpet section that included Buddy Childers, Chico Alvarez, Shorty Rogers, and the late Don Paladino. When the band held a public rehearsal in Los Angeles before taking to the road, the late Charlie Emge—then west coast editor of *Down Beat*—was awestruck.

"Ferguson broke loose with some of the wildest, most unbelievable, most exciting (and, to some, most perplexing) trumpet playing ever heard anywhere," Emge wrote. Someone sitting next to Emge turned and raved: "The TOTAL end, the TOTAL end!"

When the band went on tour, Ferguson was featured as soloist on *All the Things You Are*. It never failed to stop the show. It didn't make Kenton particularly happy, but he couldn't take the number out. He told critic and *Down Beat* correspondent Ted Hallock in Portland, Ore., "It's not an innovation."

Innovation or not, Hallock wrote. "Ferguson is probably the outstanding trumpeter in modern music and is living proof that today's young trumpeters can blow most first-desk symphony men off the stand in terms of presence, tone in the upper register and absolute command of pitch and volume. But what reasoning allows Maynard to play stratospherically in three tempos these terrifically high notes on a B \flat trumpet when the same effect could be achieved with more ease on an F, C, or Eb cornet or trumpet!"

Ferguson didn't bother to give an answer, though the answer was obvious: the other instruments wouldn't have permitted the breadth of range that is

possible for him on his horn. Everyone was overlooking that Maynard's middle and lower register weren't bad, either, and he used them. Today, some of his best playing is heard in the middle register.

Maynard remained a controversial member of the Kenton band for the next two years. Praise and opprobrium were both heaped on him by critics and record reviewers. Mike Levin once wrote in *Down Beat* that "Ferguson's solo is a wonderful example of a trumpet man imitating the range of a tin flute."

Yet within a year after Ferguson joined Kenton, he had won first place for trumpet in the 1950 *Down Beat* Reader's poll (he won it again in 1951 and '52) and he had an exclusive recording contract with Capitol.

But from the start, he was thinking about forming his own band, and when he left Kenton in 1952 to do movie studio work in Hollywood, he and Willie Maiden were experimenting on the book for the band he would have some day.

"The studio work held a lot of security for me," Ferguson recalled. "Plenty of bread and an easy, flower-shirted California life. But I was so unhappy with that tedious work, and so I just kept asking for a bagful of troubles, every chance I got. I wanted that band."

The step toward forming "that band" came in September, 1956, when the trumpeter, for the first time, went into Birdland with his own group—an all-star band with a book that included scores by every name writer in jazz. He put everything he could beg or borrow into the enterprise and even invested \$3,500 his wife had received as a traffic accident settlement.

Stubbornly, tenaciously, he held on, despite bad breaks and lack of bookings. By last spring, the operator of one of the key ballrooms in the country, the Ritz, in Bridgeport, Conn., was able to point out that he had brought Ferguson back three times last season—and he did excellent business all three times.

Meanwhile, his virtuosity on trumpet has brought him more and more attention. Last spring he was asked by Bill Russo to play a high trumpet part in Russo's *Symphony No. 2, The Titans*. As Russo put it, he picked him "simply because none of the Philharmonic horn men could possibly play it."

The classical critics, who by and large remain unaware of the enormous technical advancement jazzmen have brought to the playing of most instruments, particularly brass, reacted with that dumfoundedness that secretly tickles jazz musicians and fans. Wrote

the music critic of the New York *Herald Tribune*: "Mr. Ferguson either has a lip of rock, or else he was using a mouthpiece with a bore the size of a sipping straw. Such sounds as he produced are nowhere in the trumpet register; how he made them is a secret he alone knows."

A further honor came to Ferguson—or, more precisely, to his band—when the group was named the best new band of 1959 in the International Jazz Critics' poll. It had been a long and sometimes devious route from Verdun to international recognition and the upcoming tour of France, Belgium, Holland, Scandinavia and West Germany. But Ferguson had made it, by dint of that clear view of what he wanted and that enormous determination.

The determination can be seen in the kind of jumps he makes to get to bookings—if he thinks they're important to the band. He wanted to play the Newport Jazz festival this year. But he was in the midst of a booking at Pep's, the Philadelphia night club. No train or bus schedules would fit the band's free hours. So the musicians left Philadelphia in cars after an evening's performance, played Newport at 2:30 p.m. the next day, got into the cars, drove back and managed to be on the stand at Pep's at 10 p.m.

A few weeks later, during the band's most recent Birdland run, they managed to play both the French Lick, Ind., and Detroit Jazz festivals—not long after having played the Toronto festival.

Ferguson laughs it off: "It's nothing. The longest jump I ever made was my first job outside of Canada. I was 20 at the time, and I had the chance to go with Boyd Raeburn. My father drove me from Montreal to New York. I got on the Raeburn bus in front of the Strand theater on Broadway, and the bus took off for a date in Galveston, Texas."

Ferguson still gets home to his native Canada frequently. Recently the band did excellent business at the Colonial tavern in Toronto. Last spring, Maynard fronted an all-Canadian band on the Canadian Timex television show broadcast by the Canadian Broadcasting Corp.

Ferguson is, in fact, still a Canadian citizen. And the same attitude toward harmony among the members of the band obtains in his attitude to things international. By now, he said, he feels non-national—neither American nor Canadian—or perhaps a little bit of both.

How does he feel about the future of the band, and the much-talked-of big-band revival possibilities?

(Continued on Page 51)

Precision Built
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because THEY'RE BUILT BETTER!

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WITH

MAYNARD FERGUSON

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THEY CAME TO LEARN AT THE BAND CAMP

Last month, one of the most significant educational events of this year, so far as jazz and dance music is concerned, was held at Bloomington, Ind. It was the National Dance Band camp, and Stan Kenton was its general adviser. With a staff of 11 top men as teachers, 157 young and aspiring musicians came from all over the United States to learn. So successful was the camp that a band made up of students caused a minor sensation at the French Lick Jazz festival after only five days of rehearsal. Some of it was hard work, some of it was fun. The pictures on these pages are meant to bring you some of the flavor of both.



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Picture 1 shows Stan Kenton offering counsel. He did not hold formal classes, but his advice was always sought. The girl is one of six who attended the camp. Full assemblies were held twice daily. In **Picture 2**, Russ Garcia, a west coast arranger; Dr. Gene Hall, dean of the camp and professor at Michigan State university; Kenton, and Don Jacoby, studio trumpeter and band

clinician, break up over a comment from the floor. Students were organized into six bands, each with its faculty leader. In **Picture 3**, Jacoby "pulls" the brass section. In **Picture 4**, Chicago studio trombonist Tommy Shepard explains big-hand dynamics. **Picture 5** shows Kenton sitting by as Bud Doty, head of educational services for Conn., the music instrument manufacturers, takes

his band through *Broadway Bit*, out of the Maynard Ferguson hand book. In the background, "on the wall," is drum student Pee Wee Johnson of Tulsa. At 14, he was the camp's youngest student. In **Picture 6**, pianist-arranger Ray Santisi looks nonplused by a student's question. Guitarist Laurindo Almeida said students needed most help in

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reading and playing scales. Seen in **Picture 7**, Almeida was up at 6 a.m. daily to flex fingers—playing Bach. **Picture 8** finds Shelly Manne demonstrating informally. There were 48 drummers enrolled. Kenton would make it back to the camp each night from where his band was playing. In **Picture 9**, he seems to be pondering advice for a

young musician. In **Picture 10**, Luis Gasca, a *Down Beat* scholarship student at the Berklee School of Music, took a week off from a Latin band with which he was traveling to go to the camp—on another *Beat* scholarship. In **Picture 11**, composer and clinician John LaPorta joins Santisi, Bob Matthews, and Manne in an evening session for students. After dinner, the faculty often

tried new arrangements with the students and guests as audience. Saxophonist Matt Betton (at far right in **Picture 12**) is a pioneer in school dance music. **Picture 13** shows camp director and founder Ken Morris pondering results of the camp's first-year success. Plans are being readied for next year, Aug. 7-14, when the camp again will be held at Indiana university in Bloomington.

out of my head



By George Crater

To me, Shelly Manne always looks like he just got his draft notice.

While I'm on the subject of the west coast, I just read in a TV column, "pianist-conductor Andre Previn signed to tickle the ivories on NBC-TV's *Salute to Jerome Kern* spec . . ." Just as long as they didn't sign him to tickle Jerome Kern!

Now that Mort Sahl's become commercial, getting booked into the Copa, Ajax Tailors is adding Mort Sahl Sweaters to their line of Tony Martin Tuxedos, Mr. B. Collars, Dorothy Collins Blouses and Charlie Barnet His & Her Towels . . . But *Down Beat* still retains full rights to the line of Leonard Feather Blind-folds.

Charlie's Tavern, another home for New York jazz musicians, refuses to be outdone by Junior's Bar & Grill, located on the same street. As you'll recall, Junior, in an effort to please his customers, scheduled several nightly activities such as *An Evening of Dear John Letters Read to Jazz*. Now Charlie plans to corner the beer market with a series of diversions such as:

1. How to Win Friends and Influence People (lecture by Thelonious Monk).
2. Smiling at Prom Kids . . . an Art? (lecture by Don Elliott)
3. We Owe It All to the Andrews Sisters and George Wein (confession by the Kingston Trio).
4. How Junior Makes Extra Money Watering his Water! (lecture by Charlie)
5. How I Turned Bow Legs into a Paying Proposition (lecture by Jack Constanza).
6. Tony Scott Bites Bill Crow's Fingers (exhibition).
7. Bill Crow Bites Tony Scott's Fingers (exhibition).
8. Nat Hentoff Bites *Everybody's* Fingers (spectacular).
9. The Importance of 264-bar Rests in Jazz (concert by Ahmad Jamal).
10. Like, Why I Like. Like the Word, *Like* (an evening with Lenny Bruce).

Almost-impossible-to-believe-but-supposedly-true-department: Shorty Rogers has been signed to do a jazz-score for *Tarzan, the Ape Man!* I imagine, if it follows the usual Hollywood pattern of jazz-scored films, the plot will probably run like this: The story opens with a shot of a smoky bamboo night-club in Africa. On the stand, playing a modern arrangement of *Undecided*, are Shelly Manne, Bud Shank, Red Mitchell, Barney Kessel,

Andre Previn, Frank Rosolino, Red Norvo and John Agar (playing the trumpet-playing bandleader). Naturally, all the musicians are addicted to a strange mixture of *papaya melon rind* and *sterno*, and also, Andre Previn, who plays Valves Mulligan, is a sadistic killer who, back in Duluth, murdered his mother with a poisoned stereo cartridge. At the end of *Undecided*, and just before John Agar says, "Take five, cats," a shot rings out and a dead native stumbles through the beaded entrance. John Agar wrinkles his brow at the camera and says, "Like, wow . . ." Just then the Commissioner walks in (he's played by Ted Heath) and he too, says, "Like, wow . . ." This is the music cue and the band automatically goes into *St. Louis Blues* (a modern arrangement). During the second chorus, Tarzan, played by Gerry Mulligan, swings in the window, wailing his call (voice track dubbed in by Joe Williams). The exciting climax comes when Tarzan fingers Red Mitchell as the killer (he had used a clever gun-like device concealed in his bass), the band breaks into *Freeway* (a modern arrangement), everybody resumes getting juiced, and Tarzan splits to San Francisco with Cleo Moore . . .

No Virginia, Fabian's real name is *not* Ira Gitler . . . Any musician who's ever been on the road and who saw that Alfred Hitchcock TV show about the couple busted by a fink State Trooper sure must've dug the ending . . .

If you heard the record, you'll agree that Gary Crosby sure did belt the blues . . . and if I were the blues, I'd belt him right back!

Who knows where jazz can go from here? Blossom Dearie replaced Betty Johnson one night on the Paar show recently . . . Now if Horace can only get rid of Jose . . .

After seeing the title of the new Candoli LP (*Bell, Book and Candoli*), I figure there must be a fortune out there for album-title-thinker-uppers with just a shade of imagination. Like: *Barney Kessel's in the Air: Kai Winding Down the Road: Pots, Plates and Silver: Girls, State Lines and Manne: Dankworth A Thing If It Ain't Got That Swing: Pittsburgh, Des Moines and Dinah Washington: Billy Taylor's A Tune or Milk, Sugar, Cheerios and Emmett Berry . . . Or, how about Bell, Book and Candoli?*

Talk of the music business is Delmar Records' snatching the album rights to the *Jazz Soul of Ben Hur . . . The original one . . .*

Records

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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, Don DeMichael and Don Menahan (classical). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor. [S] = Stereo, [M] = Monaural.

CLASSICS

Two New Worlds

■ DVORAK—Columbia ML-5384: *Symphony in E Minor, Op. 95*.
Personnel: Bruno Walter conducting the Columbia Symphony orchestra.

Rating: ★★★★★

■ DVORAK—Epic LC-3575: *Symphony in E Minor, Op. 95*.
Personnel: George Szell conducting the Cleveland Symphony orchestra.

Rating: ★★★

These releases offer two examples of what might be called the Old World view of Dvorak's *New World* symphony. Walter and Szell have the Middle European outlook in this work, an outlook that is most obvious in slow tempos and an emphasis on the Bohemian elements in the score, rather than the often overstressed American Indian and Negro themes.

Although the bar-by-bar differences in these two discs are many, the similarities are more significant. Both the largo and the scherzo, for example, are virtually identical in both cases; Szell breaks away from the Walter view of Dvorak chiefly in the finale, which he takes at a quicker pace, though still far slower than Fritz Reiner, for example. The Walter version brings out a Dvorak who is closer to Brahms than to the *New World*, an impression that is heightened by the Brahmsian mellowness of the brass.

The sound in both the Walter and Szell discs is realistic without being very close up. Either would make a good monaural investment, although Walter's is preferred by a slight margin.

It is too late, probably, to correct the recording companies' impression that this is Dvorak's fifth symphony, as they always tag it. Actually, it was his ninth and should be called by that number.

Wagner/Rheingold

■ WAGNER—London A-4340: *Das Rheingold*, prolog to *Der Ring des Nibelungen* (three-record monaural set, boxed, with German-English libretto); London OSA-1309 (same, in stereo).

Personnel: Vienna Philharmonic orchestra, conducted by Georg Solti, with soloists George London, Kirsten Flagstad, Gustav Neidlinger, Svatopluk Kucera, Eberhard Wachter, Waldemar Kamert, Paul Kuen, Walter Kreppel, Kurt Bohme, Claire Watson, Jean Madeira, Oda Balsborg, Hetty Flumacher, Ira Malaniuk.

Rating: ★★★★★

Here it is: the first uncut *Rheingold*, complete with Wagner's required six harps, 18 anvils, thundersheet, and other odd orchestral forces. The cast, not all perfect Wagnerites by any means, are, as an aggregation, unrepachable. London has his cus-

tomary wobble, and Flagstad is no longer a girl, but they team up surprisingly well.

The practice of acting out the drama for the stereo recording session often causes the voices to fade into the depths of the Wagnerian stage. But the resultant realism more than compensates for this. *Das Rheingold* is not an aria opera, after all.

JAZZ

Dave Brubeck

■ GONE WITH THE WIND — Columbia CL 1347: *Swanee River; The Lonesome Road; Georgia on My Mind; Campnoon Races* (two versions); *Short'n' Bread; Basin Street Blues; Ol' Man River; Gone with the Wind*.

Personnel: Brubeck, piano; Paul Desmond, alto; Eugene Wright, bass; Joe Morello, drums.

Rating: ★★★★★

It has often been noted that since the addition of Morello and Wright, the Brubeck group has swung more: this LP is the best example so far of this freedom and swing. In this collection of southern songs, the quartet achieves a looseness and rapport of greater degree than their previous albums. And how these men listen to each other!

A few words about Brubeck's playing might be in order at this point. Dave has been severely criticized in the past for his heavy handedness, but little has been said about the man's harmonic concept, his remarkable sense of time, and his ability to construct solos with a beginning, middle, and end. Some of the heaviness remains, but it is overshadowed now by these positive qualities. All of these facets of the Brubeck talent are very much in evidence in this album, especially on *Lonesome Road* and *Georgia*.

Desmond is his usual eloquent self, displaying a virility in some of his work that has been lacking sometimes in the past. Wright provides solid support throughout and does a good job on *River*, his featured spot. Morello cooks all the way, using brushes most of the time. His wit and

D. B. Release

Available only from *Down Beat*, Vol. 1 of the *Down Beat Hall of Fame* is now in release.

Recorded in special cooperation with Verve Records, the disc contains previously unreleased tracks by Ella Fitzgerald, Gene Krupa, Coleman Hawkins and Roy Eldridge, Oscar Peterson, Charlie Parker, Anita O'Day, Art Tatum, Stan Getz, Count Basie, Louis Bellson, Lester Young, and Johnny Hodges.

humor shine throughout the LP, but they shine the brightest on *Bread* in which he plays "melody."

This is a happy, swingin' LP lacking in pretentiousness and played by a group of men who obviously enjoy their work and each other.

Jimmy Cleveland

■ A MAP OF JIMMY CLEVELAND—Mercury MG 20442: *Swing Low, Sweet Chariot; A Hundred Years from Today; Maria; Joy Bird; The Best Things in Life Are Free; Stardust; Jimmy's Old Funky Blues*.

Personnel: Cleveland, trombone; Ray Copeland, trumpet; Ernie Royal, flugelhorn; Jerome Richardson, tenor; flute; Don Butterfield, tuba; Junior Mance, piano; Art Taylor, drums.

Rating: ★★★

Cleveland seems to be on the right track. His work here is brimming with ideas, warmth, and humor, the playing of a mature artist rather than a flashy trombonist who can outchatter all rivals. Perhaps his recent extensive experience in studio bands has broadened and deepened his concept of music. *Something* has, at any rate.

The intriguing instrumentation works out surprisingly well, creating, through skillful Ernie Wilkins scores, a low-key ensemble blend that is quite palatable.

Copeland, Richardson, and Butterfield are good players, but the date could have used a second major jazzman to complement Cleveland. Perhaps a larger share of solo space for Mance would have created a more desirable balance of instrumental sound.

The tone of the record is set by the very high level of musicianship in all members of the band. Combine that with the extraordinary ability of Butterfield and the aforementioned brilliance of Cleveland and you have a record that, while less than great, stands up under repeated critical listening.

Eddie Condon

■ THAT TODDLIN' TOWN—CHICAGO JAZZ REVISITED—Werner Brothers 1315: *Chicago; I've Found a New Baby; Love Is Just Around the Corner; Lisa; There'll Be Some Changes Made; Oh, Baby; Someday, Sweetheart; Shimme-Sha-Wabble; Friars Point Shuffle; Nobody's Sweetheart*.

Personnel: Condon, guitar; Max Kaminsky, trumpet; Cutty Cutshall, trombone; Bud Freeman, tenor; Pee Wee Russell, clarinet; Dick Cary, piano; Leonard Gaskin, Al Hall, bass; George Wettling, drums.

Rating: ★★★

This record is Nostalgia, Inc., and will bring back many memories to many persons, especially to those who are unable to visit Chez Condon in New York and whose record collections are scattered.

It is George Avakian's sentimental journey back 20 years, when, as a college youth, he took a sentimental journey back ten years to an unique jazz landmark called "Chicago jazz," as exemplified by a set of really exciting jazz records cut by some

Chicago youngsters who dug Oliver, Noone, and Armstrong on the south side.

The two instrumentalists who seem to stand out on these sides and whose playing is good listening, regardless of the year, are Russell and Freeman. Otherwise, as Thomas Wolfe said, "you can't go home again." Even musically. The jazz excitement is gone unless you confine your interest statistically to a period, or to certain jazz soloists exclusively. And that is not too rewarding.

The thing that amazes is that in the two pictures on the back of the album cover, Condon looks younger in 1959 than he did in 1939. That preservative he uses is sure working.

Miles Davis

■ MILES DAVIS AND THE MODERN JAZZ GIANTS—Prestige 7150: *The Man I Love* (Take 2); *Swing Spring*; *Round About Midnight*; *Bemsha Swain*; *The Man I Love* (Take 1).

Personnel: Tracks 1, 2, 4, 5: Davis, trumpet; Milt Jackson, vibes; Thelonious Monk, piano; Percy Heath, bass; Kenny Clarke, drums. Track 3: Davis, trumpet; John Coltrane, tenor; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

Rating: ★★★★★½

There are few jazzmen whose creative resources are so great that any recorded example of their work is of interest. This reissue of 1954 and 1956 Davis sessions includes at least three such men: Milt Jackson, Thelonious Monk, and Davis himself.

The earlier date (all titles but *Midnight*), which also produced *Bags' Groove*, reveals a somewhat uncomfortable Miles, blowing with and against a free-wheeling, but only half-sympathetic, group. Davis' approach to jazz, which leans heavily upon the sensitivity of his pianist, is left tattered by the jarring individualism of pianist Monk, whose playing is not designed to flatter or inspire Miles. In spite of all this, enough memorable moments came from the session to make this a very worthwhile LP.

Swing Spring, in particular, demonstrates that Davis was ready to lead the way out of the cliché-ridden I-can-blow-stronger-than-you arena into which many jazzmen had stamped by the mid-50s.

Midnight, performed by the most esthetically satisfying of all Davis groups, is a musical essay on the virtues of lyricism and horizontal structure, combined with harmonic insight, a classic performance that should be in any thoughtful collector's library.

Miles Davis

■ KIND OF BLUE—Columbia CL 1355: *So What?*; *Freddie Freeloader*; *Blue in Green*; *Flamenco Sketches*; *All Blues*.

Personnel: Davis, trumpet; Julian Adderley, alto; John Coltrane, tenor; Bill Evans, piano (all tracks except *Freeloader*); Wynton Kelly, piano (Track 2); Paul Chambers, bass; James Cobb, drums.

Rating: ★★★★★

This is a remarkable album. Using very simple but effective devices, Miles has constructed an album of extreme beauty and sensitivity. This is not to say that this LP is a simple one—far from it. What is remarkable is that the men have done so much with the stark, skeletal material.

All the compositions bear the mark of the Impressionists and touches of Bela Bartok. For example, *So What?* is built on two scales, which sound somewhat like the Hungarian minor, giving the performance

a Middle Eastern flavor; *Flamenco* and *All Blues* reflect a strong Ravel influence.

Flamenco and *Freeloader* are both blues, but each is of a different mood and conception: *Sketches* is in 6/8, which achieves a rolling, highly charged effect, while *Freeloader* is more in the conventional blues vein. The presence of Kelly on *Freeloader* may account partly for the difference between the two.

Miles' playing throughout the album is poignant, sensitive, and, at times, almost morose; his linear concept never falters. Coltrane has some interesting solos; his angry solo on *Freeloader* is in marked contrast to his lyrical romanticism on *All Blues*. Cannonball seems to be under wraps on all the tracks except *Freeloader* when his irrepressible joie de vivre bubbles forth. Chambers, Evans, and Cobb provide a solid, sympathetic backdrop for the horns.

This is the soul of Miles Davis, and it's a beautiful soul.

The Dixie Rebels

■ THE DIXIE REBELS STRIKE BACK WITH TRUE DIXIELAND SOUND—Command RS 33-801: *When The Saints Go Marching In*; *Saint James Infirmary*; *Dixieland Band*; *Royal Garden Blues*; *Tin Roof Blues*; *Clarinet Marmalade*; *Hindustan*; *Basin Street Blues*; *Panama*; *That's Plenty*; *Fidelity Feet*; *South Rampart Street Parade*.

Personnel: Big Jeb Dooley, trumpet; Lou McGarity, trombone; Kenny Davern, clarinet; Gene

Schroeder, piano; Milt Hinton, bass; Cliff Leeman, Panama Francis, drums.

Rating: ★★ ★

This is a new label stemming from Grand Award and commandeered by former commercial bandleader Enoch Light. There is definite concentration on an effort to improve sound reproduction. Sound fidelity is achieved with multiple types of microphones, custom-typing the mikes to the particular instruments.

Dooley is a well-known Dixieland horn man around New York, who has his own band. The striking-back feature apparently is a crack at such bands as the Dukes of Dixieland, that have made it on sound reproduction. The Rebels claim theirs is the true Dixieland sound.

The musical mistake on this record is the repetition of the tired Dixie tunes that have been recorded over and over from 1920 to date by the greatest instrumentalists in the business.

The most impressive soloist on these sides is trombonist McGarity, whose horn is good to hear again.

Red Garland

■ RED IN BLUESVILLE—Prestige 7157: *He's a Real Gone Guy*; *See See Rider*; *M Squad*; *That's Your Red Wagon*; *Trouble in Mind*; *St. Louis Blues*.

Personnel: Red Garland, piano; Sam Jones, bass; Arthur Taylor, drums.

Rating: ★★ ★ ★

In this LP, pianist Garland explores a

JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a 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.

★★★★★

Bill Potts, *The Jazz Soul of Porgy and Bess* (United Artists 4032)

★★★★½

Stan Getz, *Awad Winner Stan Getz* (Verve MG V-8296)

Ruby Braff, *Easy Now* (RCA Victor LSP-1966)

Lambert-Hendricks-Ross, *The Swingers* (World Pacific 1264)

Oscar Peterson Trio, *The Oscar Peterson Trio at the Concertgebouw* (Verve MG-V8268)

Bud Shank-Laurindo Almeida, *Holiday in Brazil* (World Pacific ST-1018)

★★★★★

Ray Bryant, *Alone with the Blues* (New Jazz 8213: Blues #3)

Kenny Dorham, *Blue Spring* (Riverside RLP 12-297)

Duke Ellington, *Ellington Jazz Party* (Columbia CL 1323)

Johnny Hodges, *Duke's in Bed* (MG V-8203)

Billie Holiday, *Billie Holiday* (MGM E3764)

J. J. Johnson, *Blue Trombone* (Columbia CL 1303)

Barney Kessel, *Some Like It Hot* (Contemporary M3565)

Lee Konitz, *Tranquility* (Verve MG V-8281)

Lou McGarity, *Some Like It Hot* (Jubilee SDJLP 1108)

Seven Ages of Jazz Concert, *The Seven Ages of Jazz* (Metrojazz 2-E 1009)

Sonny Stitt, *Sonny Stitt Plays Jimmy Giuffrè Arrangements* (Verve MG V-8309)

Buddy Tate, *Swinging Like Tate* (Felsted FAJ 7004)

The Three Sounds, *Bottoms Up* (Blue Note 4014)

MAYNARD

FERGUSON



SWINGIN' MY WAY THROUGH COLLEGE.
Maynard Ferguson & his Orch.
A modern, swingin' dance program of great standards also available in STEREO R-25058



A MESSAGE FROM NEWPORT.
Maynard Ferguson & his Orch.
Ferguson "broke it up." Here is his "Message," also available in STEREO R-52012



A MESSAGE FROM BIRDLAND
Maynard Ferguson & his Orch.
Live, on the spot recording from the "Jazz Corner of the World" also available in STEREO R-52027



MAYNARD FERGUSON

*big
band
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designed
for
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ROULETTE

brace of blues that runs from standards such as *Trouble* to that TV by-product, *M Squad*. And if you can take another performance of *St. Louis Blues*, that's in for good measure.

Garland makes powerful use of Nellie Lutcher's *Real Gone Guy*. One of the exciting things in jazz today is Garland's left hand as it shoots quick rivets into the steely structure he is putting up with his right, and there is a lot of this on this track. *See See* is done in a slow, wistful way, and it is a mood-setter.

To be sure, there is often much of a muchness in the work of as distinctive a stylist as Garland. But up to this point, the power of the man continues to counter-balance it.

Jones gets in a few vibrant solos. Except for breaks, Taylor isn't called on to do much but be there and be discreet. These duties he discharges with aplomb.

A very good and vigorous album.

Jimmy Giuffre 3

SEVEN PIECES—Verve MG V-8307: *Happy Man*; *Lovely Willow*; *Song of the Wind*; *Princess*; *The Story*; *The Little Melody*; *Time Machine*.

Personnel: Giuffre, tenor sax, clarinet; Jim Hall, guitar; Red Mitchell, bass.

Rating: ★★ ★

For some years now, Giuffre has pursued a highly individual path in jazz expression. In 1955, he eschewed drums on a Capitol session released under the banner of the *J.G. 4*; the following year he readjusted his thinking and formed a trio such as is heard on this album; then, for awhile, he substituted Bq Brookmeyer's valve trombone and piano for the string bass; on this album, recorded early this year, he is back to the guitar-bass-reeds format.

It can be safely hazarded that, in his own fashion, Giuffre is attempting to translate the message of John Lewis and the MJQ into his own language. All the playing is soft (sometimes to the point of near inaudibility), subtly and most seriously stated, and deliberately conceived to the point of contrivance. This deliberation is constantly felt here; after a while it becomes obsessive until one feels compelled to cry, "Oh, for the love of Mike, blow!" Rarely do these three musicians really let themselves go into the region of free-swinging blowing. There is much ado from the three instruments, but it is as if each is being heard within a separate context despite the obligati of the other two.

What, then, do we have here? There is much tonal beauty in Giuffre's writing and in the improvising of himself, Hall, and Mitchell. There is an almost overpowering feeling of serenity, of emotional balance (a characteristic seldom felt in jazz today). And, paradoxically, perhaps this is what's wrong with this record. Somehow there is too much contemplation and not enough feeling of the essential abandon innate in jazz.

But for two o'clock-in-the-morning relaxing, try it on for size.

Ted Heath

THINGS TO COME—London LL 3047: *Four Fours*; *I'll Remember April*; *Sometimes I'm Happy*; *Ringside Suite* (*Weighing In*; *Seconds Out*); *Lady Admirer*; *Below the Belt*; *Fighting Finish*; *Stompin' at the Savoy*; *Waterloo Bridge*; *Just You, Just Me*; *Out of Nowhere*; *Taboo*.

Personnel: Don Rendell, Ronnie Scott, Tommie

30 • DOWN BEAT

Whittle, Red Price, Roy Wilcox, George Hunter, Ronnie Ross, Ronnie Chamberlin, Lee Gilbert, Henry Mackenzie, Ken Kiddier, reeds; Kenny Baker, Stan Roderick, Ronnie Hughes, Joe Hunter, Bobby Pratt, Eddie Blair, trumpets; Ladd Busby, Harry Roche, Jackie Armstrong, Maurice Pratt, Keith Christie, Don Lusher, trombones; Johnny Hawksworth, bass; Stan Tracey, piano, vibes. Remaining personnel unlisted.

Rating: ★★ ★★

This album could as well be titled: *To Leonard Feather and Nat Hentoff with Love, Ted Heath*. According to the liner notes, Feather and Hentoff have criticized Heath for playing too commercially, and Ted, with mixed feelings of pride and guilt, dedicates this "non-commercial" effort to them. No matter its "purpose," this album can stand as a fine example of big-band jazz by one of the best bands on either side of the Atlantic.

Heath plays host to some of his former sidemen on four tracks: *Fours*, *Savoy*, *Bridge*, and *Nowhere*. Each track augments one section of the band, and the arrangement is built around that section and its soloists. The most successful augmentation is *Nowhere*, which is written for eight trombones.

The album's most pretentious effort, Ronnie Roulier's *Ringside Suite*, is lacking in originality and becomes a too-familiar mish-mash of Gillespie, Kenton, Ellington, and television cops-'n'-robbers jazz. Ken Moule's light, floating score on *Happy* is one of the LP's brightest spots. The other arrangements in the album generally tend toward the theatrical.

Among the many soloists on this LP, Blair is especially eloquent. All his trumpet solos are well constructed, intelligent, and interesting.

Here, then, is the Ted Heath band as it is today; and a cleaner, more driving, better disciplined, *nonstudio* group is hard to come by. Recommended to Nat, Leonard, and all the others who are interested in big band jazz generally and in Heath particularly. A very satisfying performance.

Jo Jones Trio

JO JONES PLUS TWO—Vanguard VRS 8525: *Satin Doll*; *Little Susie*; *Spider Kelly's Blues*; *Cubano Chant*; *Splittin'*; *Sweet Lorraine*; *Bicycle for Two*; *Old Man River*; *Sometimes I'm Happy*.

Personnel: Jones, drums; Ray Bryant, piano; Tommy Bryant, bass.

Rating: ★★ ★★

The Jo Jones trio as represented on this LP is a cohesive, swinging unit. The cohesion has developed by the men's working together over a period of time, during which they toured the eastern part of the United States, Canada, and Europe. The swinging is, in the main, the result of Ray Bryant's work.

With strength that is often missing from the work of many contemporary pianists, Bryant romps on every track of this disc.

It has been pointed out in these pages that the blues pervade much of Bryant's playing, but perhaps of greater significance is the man's assimilation of the whole range of jazz piano styles. The stride and strength of Earl Hines, the taste of Teddy Wilson, the imagination of Bud Powell, the funk of Horace Silver—all are in Bryant's playing.

But his is not an imitative approach; he

has digested all the above influences and still remains an individual with a voice of his own. For instance, listen closely to *Lorraine* or *Spider*. With the depth and foundation that this historical background lends to his work, Bryant surely will remain a fertile and meaningful musician long after the surface talent of today has dropped by the wayside.

What can one say about Jones that hasn't already been said? His playing is ageless, and if anyone is deserving of the title *Mr. Taste*, it is he. His long solo on *Ringside* should serve as a shining example of his imagination and restraint.

Tommy Bryant is somewhat overshadowed by his cohorts and underrecorded by the engineers. His bass work, judging by what is audible here, is a little too delicate a little too weak for this type of blowing mainstream jazz. Then again, it may just be the recording.

This album presents a significant new talent in the person of Ray Bryant coupled with a pillar of jazz, Jo Jones, and is deserving of a place in the collection of the most discriminating.

Philly Joe Jones

DRUMS AROUND THE WORLD—Riverside 12-302: *Blue Gwynn*; *Stablemates*; *El Tambore*; *The Tribal Message*; *Cherokee*; *Land of the Blue Veils*; *Philly J.J.*

Personnel: Jones, drums; Lee Morgan, Blue Mitchell, trumpets; Curtis Fuller, trombone; Herbie Mann, flute, piccolo; Julian Adlerly, alto; Benny Galson, tenor; Sahib Shihab, horn; Wynton Kelley, piano; Sam Jones or Jimmy Garrison, bass.

Rating: ★★ ★★

Subtitled *Big Band Sounds*, this work is the musical brain child of Philly Joe and presents an interesting, as well as informative, study of jazz percussion.

On *Gwynn*, the rhythmic style is Afro-Cuban, and the score was composed by the drummer. Both trumpets are heard soloing along with the drums, and Sam Jones is on bass.

Golson's *Stablemates* features an unusually powerful example of Philly Joe's regular U.S. mode of percussion, which inspires good solo work by Golson and Kelly. Again both trumpeters blow and Sam Jones is on bass. Mann sat out.

El Tambore is a Philly Joe arrangement of the standard *Cavioea*, written by Vincent Youmans, and represents the Latin influence in jazz drums. Morgan is featured on trumpet and Mann on piccolo. Garrison plays bass on this one.

A drum solo with an African spirit is offered on *The Tribal Message*. The number was composed by Philly Joe, and he plays it alone, using bass drum, large and small tom-toms, snare, a second bass drum, and cymbals.

The U.S. Indian is brought in, somewhat humorously, through the treatment of Ray Noble's *Cherokee*. There are war whoops and a Mann flute conversation with the drums. Mitchell and Fuller jam with Mann and the rhythm section, which again includes Jones' bass.

To represent the Far East or Oriental conception of percussion, Golson wrote *Land of the Blue Veils* but does not play on the track. Morgan is on trumpet, Garrison on bass.

Finally, *Philly J.J.*, the longest number

on the record finds Philly highlighting, except Philly Tadd Dame piano solo. This record whether one

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on the record (more than 10 minutes) ands Philly back home, drumming without highlighting any particular influence except Philly Joe. The composition is a Tadd Dameron work, and Kelly has a fine piano solo.

This record is a worthwhile drum study, whether one is a student or fan.

Wynton Kelly

■ **KELLY BLUE**—Riverside RLP 12-298: *Kelly Blue; Sotily, As in a Morning Sunrise; Green Dolphin Street; Willow, Weep for Me; Keep It Moving; Old Clothes.*
Personnel: Tracks 1, 5: Kelly, piano; Nat Adderley, cornet; Bobby Jaspar, flute; Benny Golson, tenor; Paul Chambers, bass; James Cobb, drums. Track 2, 3, 4, 6: Kelly, piano; Chambers, bass; Cobb, drums.

Rating: ★ ★ ★ ½

Kelly is one of the very best young pianists to "arrive" on record in recent years. He is quite mature in matters of taste, wit, and multilateral group improvisation. Though he adheres to the current tendency to reduce every tune to a lyrical gospel-blues, Kelly lends authoritative crispness to his lyricism that places him, for this reviewer, above all the limp-wrist blues players and most of the "hard" pianists, who usually sound as though they're setting "pick a peck o' peppers" to music.

Chambers and Cobb are nearly ideal rhythm partners for their assignment, that of showing Kelly in the best possible light. The three men work together with sensitivity and mutual respect.

Adderley and Jaspar neither add to nor detract from the set, both having been heard to better advantage elsewhere. Golson is potentially the finest tenor saxophonist to emerge after Sonny Rollins, but his big sound and thorough command are marred by illogical runs and overstatement at those precise moments when restraint is called for.

It's the trio tracks that you are likely to wear out.

Barney Kessel

■ **BARNEY KESSEL PLAYS CARMEN**—Contemporary M3563: *Swingin' the Toreador; A Pad on the Edge of Town; If You Die Me; Free as a Bird; Viva El Toro; Flowersville; Carmen's Cool; Like, There's No Place Like . . . ; The Gypsy's Hip.*

Personnel: Kessel, guitar; Buddy Collette, flute, alto flute, clarinet; Bill Smith, clarinet, bass clarinet; Jules Jacob, oboe, clarinet; Pete Terry, bass clarinet, bassoon; Justin Gordon, flute, alto flute, tenor sax; Herb Celler, alto sax; Chuck Centry, baritone sax; Ray Linn, trumpet; Harry Ietta, trombone; Victor Feldman, vibes; Andre Previn, piano; Joe Mondragon, bass; Shelly Manne, drums.

Rating: ★ ★ ★

A common ingredient of all good jazz is basic simplicity of conception. This is not to be confused with simplicity of execution (Charlie Parker's execution was far from simple; the underlying conception in his work, however, radiated simplicity). The basic idea here in adapting the music from the opera *Carmen* to modern jazz treatment is a complex one, to be sure. This music has a melodic character of its own, a character ill-fitted to jazz interpretation. Consequently, Kessel's idea of "jazzing Bizet," as it were, is unsuccessful in empirical practice.

The treatment is clever, the performances skillful; and the album is laced throughout with a rich sense of humor. But despite Kessel's consistently fine guitar work, Linn's authoritative trumpet, Previn's crisp piano, and the rhythm section's good timekeeping,

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Here are the rousing Dixie tunes that Red plays in his film-biography with Danny Kaye and Satch: *Battle Hymn, Saints*, and others. More, too: *Margie, Shim-sha-wabble, Eccentric*, and an *Allah's Holiday* with tremendous bass sax solo by Joe Rushton. ST 1228

No wonder this new Hackett group is unanimously praised. Just listen to the way bright, inventive solos float up out of the buoyant ensemble. And Bobby, of course, has been a star almost as long as the period these 12 tunes cover (from *High Society* to *Bernie's Tune* to an item called *Stereo*). ST 1235



All kinds of guitars, all over. Perking percussion section. Spanish male voices. Wordless mixed voices. Wild rhythms. *My Buddy* as a *samba*. Three Latin-styled Baxter originals. Something labeled *Desilusao*. More rhythms. Wonderful. ST 1248

Some know Kenyon Hopkins for his *Contrasting Colors* album; some for his fresh scoring behind Joe Bushkin; others for his music for films like *Baby Doll*. Versatile man! And firmly grounded in jazz. Hear what he does with unusual instrumentation and serenades from *Toselli's* and *Donkey Serenade* to *Ferry-Boat*. ST 1236



This fabulous foursome can sing, as New Yorkers discovered during their fast flight to stardom at The Left Bank. Standout qualities: lively imagination, voices that cling to one another... and a beat. *Time After Time, A la Claire Fontaine, Ridin' High*, and some swinging vocalese, among other treats. ST 1238

Stereo album numbers are shown.
For monophonic versions, omit S.



the effort on the whole becomes boring.

Among the solos, the only real excitement comes from altoist Geller and, often, Kessel. Both stretch out in fine fettle in the final number, *The Gypsy's Hip*, based on the *Gypsy Dance*, from the opera.

Manne, with his bag of percussive tricks, is ideal for a date such as this, where he is called upon to hit everything from tambourines to the closest Telefunken mike—albeit in impeccable taste. There is a little bit too much politeness in his playing here, though.

Granted, there is much new territory for jazzmen to explore, but one seriously doubts if music of the *Carmen* genre is part of it.

The rating is for the musicianship.

Ramsey Lewis

■ AN HOUR WITH THE RAMSEY LEWIS TRIO—Argo 645: *Softly, As in a Morning Sunrise; C. C. Rider; Love for Sale; I Had the Craziest Dream/I Know Why; It Ain't Necessarily So; I Love Paris; The Way You Look Tonight; Song of India; Consider the Source; The Ruby and the Pearl; Walls of Jericho; Angel Eyes*.

Personnel: Lewis, piano; El Dee Young, bass; Red Holt, drums.

Rating: ★ ★

Were it not for the bass playing of Young, the rating here would be lower. Lewis' playing is shallow, pompous, trivial, loaded down with dynamic and harmonic tricks very much in the Ahmad Jamal vein. Holt's drumming is frequently unintelligent and sometimes crude to the point of tastelessness, but he shows fair rhythmic drive.

Only in Young's solos (on *I Had the Craziest* and *The Way*, for example) is there any jazz merit, for he plays with sound ideas, good execution, and sonorous tone. His time, moreover, appears to keep the trio on an even keel.

Here and there appear indications that Lewis can play good jazz; his comping behind Young, moreover, leaves nothing to be desired. But this kind of florid and flashy keyboarding apparently pays off. It did for Jamal, anyway, but he got there first.

Thelonious Monk

■ THE UNIQUE THELONIOUS MONK—Riverside RLP 12-209: *Liza; Memories of You; Honeysuckle Rose; Darn That Dream; Tea for Two; You Are Too Beautiful; Just You, Just Me*.

Personnel: Monk, piano; Oscar Pettiford, bass; Art Blakey, drums.

Rating: ★ ★ ★ ½

What can happen in three years to boost a jazz artist's career is graphically illustrated by the reissue of this 1956 album. Decker out in a new and striking cover, the album reveals Monk in (for him) the unfamiliar waters of standard tunes.

True to Monkish form the pianist does some startling things to these standards. Sudden distortion of harmony is common here, but when it appears, it has point and, invariably, rich humor. Listen to his treatise on monotony as he builds a pattern of wry commentary on *Tea*; or the unaccompanied *Memories*, taken at a slow drag, which manages to emerge quite poignant and sardonic simultaneously.

Pettiford and Blakey are excellent accompanists, and both shine in several solo excursions. Oscar's calm dissertation on *Just You* and Blakey's whirring brushes on the same number are notable examples. It should parenthetically be noted that Blakey is quite tasteful throughout, never getting carried away into bomb dropping, just keeping time with poise and point.

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MORE DRUMS ON FIRE—World Pacific
WP-1261: *Artistry in Rhythm; I'm Going to Like It Here; Triste; Brushes; Clap Hands, Here Comes Charlie.*

Personnel: Track 1—Freddie Gambrell, piano; Armando Peraza, Ray Mosca, percussion. Track 2—The Mastersounds, featuring Benny Barth, drums. Track 3—Gambrell, piano; Ben Tucker, bass; Peraza, percussion. Track 4—Zoot Sims, tenor; Russ Freeman, piano; Mel Lewis, drums. Track 5—Sims, tenor; Freeman, piano; Sonny Payne, drums.

Rating: ★ ★ ½

Here's a strange collection of three- and four-piece groups, each highlighting its drummer. Some of it is tiresome, especially on those tracks where there are no horns to relieve the onslaught of hammers and sticks, but the level of drumming is quite high and the solos are often absorbing. Peraza is a good Latin percussionist, Payne is a skilled modern drummer, Lewis is a real swinger, and Barth is a happy throwback to the days of Gene Krupa and Dave Tough. Mosca is adequate.

The best jazz track is *Brushes*, with Lewis handling same most imaginatively and Zoot Sims blowing warm blues interludes. The booby prize goes to pianist Gambrell, who even manages to overplay *Artistry in Rhythm*.

Good drumming but limited jazz interest make this LP a poor value unless you're a drum nut.

Kid Ory

THE KID FROM NEW ORLEANS—ORY. THAT IS—Verve MGV-1016: *Swaz It Blues; Somebody Stole My Gal; Put On Your Old Gray Bonnet; Runnin' Wild; Swanee River; Ole Miss Blues; Black and Blue.*

Personnel: Ory, trombone; Marty Marsala, trumpet; Darnell Howard, clarinet; Cedric Haywood, piano; Frank Haggerty, guitar; Charles Oden, bass; Earl Watkins Jr., drums.

Rating: ★ ★ ★ ★

It is strange to sit listening to this highly authentic re-creation of the original New Orleans jazz and watch the label revolve. Because on the left side of the label is a line drawing of the famous trumpet-playing figure that appeared on the first Jazz at the Philharmonic album on 78-rpm records and through the years became the insignia of the Norman Granz productions.

Granz' shows sometimes make concessions to commercial appeal, but he never has had any interest in any jazz musicians who were not valid exponents of the art. Now that he is promoting New Orleans jazz, something JATP never did, he couldn't have picked a better organization to represent the early forms of jazz than this Ory band.

Ory, now 72 years old, is a jazz phenomenon. He retains, sometimes improves, his drive and his improvisational inventiveness within the confines of his idiom. This trombonist, after all the years, changes, progression, etc., is still exciting to hear. He not only introduced the tailgate trombone style in jazz recording but is still today its greatest exponent.

There are two other musicians on these sides who have been on the scene for a long time and really never have had the notice they have earned. First is clarinetist Howard, a member of the King Oliver Dixie Syncopators and the Earl Hines band of the 1930s, who plays fine clarinet solos on all the numbers on this LP. Then there is Chicagoan Marsala, whose horn somehow has been lost in his long sojourn on the west coast.

The rhythm swings along and seems

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to inspire these voices. Haywood's piano is pleasant to hear on occasional solos. The whole production has a much smoother run than did some of the rustic early records (Bunk, Orv, etc.) on 78 rpm, which were the first revivals of a jazz style prevalent in prerecording days.

Shirley Scott

SCOTTIE—Prestige 7155: *Diane; Hong Pong; Mr. Wonderful; How Deep Is the Ocean; Takin' Care of Business; Please Send Me Someone to Love; Cherry; Time on My Hands.*
Personnel: Miss Scott, electric organ, piano; George Duvivier, bass; Arthur Edgehill, drums.

Rating: ★ ★ ★

For her second LP as a leader, Miss Scott retains the estimable rhythm team of Duvivier and Edgehill that backed her previously; consequently there is nothing wanting in rhythmic drive here. Edgehill is steady and unobtrusive; Duvivier is the epitome of taste both in his walking time and solos.

The diminutive organist again demonstrates her remarkable facility for coaxing sounds from the manuals in truly unique fashion. This "talking" effect is most in evidence in the *Mr. Wonderful* track but runs throughout her playing as a definitely identifying characteristic.

That she can swing hard need not be stressed: *Takin' Care* is a medium blues cooker that builds to a pulsing climax; *Cherry* is given single-line piano treatment with left-hand organ accompaniment and rides along in a most relaxed groove; *Time* opens with an intricate, rising treble figure that leads off to extended wailing.

Miss Scott is a growing stylist of impressive proportions. When she develops her own jazz personality, Jimmy Smith better look to his laurels.

Jimmy Smith

THE SOUND OF JIMMY SMITH—Blue Note 1556: *There Will Never Be Another You; The Fight; Blue Moon; All the Things You Are; Zing Went the Stripes of My Heart; Somebody Loves Me.*

Personnel: Smith, organ; Eddie McFadden, guitar; Donald Bailey (all tracks except *Zing*) and Art Blakey (Track 5 only), drums.

Rating: ★ ★ ★

Smith is an organist of considerable technical skill, but this skill runs away with him on this LP.

All the tracks except *All the Things* are infected with either a wobble-wobble vibrato, a wild plethora of meaningless notes, or affected Garnerisms. *The Fight* and *All the Things* are unaccompanied organ solos. The former is an original totally lacking in restraint or form, while the latter is a sensitive Bachian interpretation. Such disparity is amazing.

Zing is marred by an unintentional duel between Blakey and Smith during Smith's solo. Smith affects a Garner approach to *Moon* and *You*, combining it with an irritatingly fast vibrato. *Somebody*, on the other hand, blends guitar with straight-tone organ to good effect.

Smith is a formidable and important organist; and although this LP is not up to his previous ones, it should not detract from his artistic standing.

Rex Stewart/Henderson All Stars

COOL FEVER—Urania USD 2012: *Sugarfoot; A Hundred Years from Today; Three Thieves; Honeysuckle Rose; Wrappin' It Up; 'Round About Midnight; Rex's Tune; King Porter Stomp.*

Personnel: Rex Stewart, leader; Stewart, Taft Jordan, Joe Thomas, Emmet Berry, trumpets; Benny Morton, J. C. Higginbotham, Dickie Wells, trombones; Buster Bailey, clarinet; Hilton Jeffer-

son, Garvin Bushell, alto saxophones; Coleman Hawkins and Ben Webster, tenors; Haswood Henry, baritone; Red Richards, piano; Bill Pemberton, bass; Al Casey, guitar; Jimmy Crawford, drums.

Rating: ★ ★ ★ ★

A measure-by-measure comparison of some of the tracks indicates that this is a stereo remastered issue of the same material that the American Recording Society put out a few months ago as *The Big Reunion*—certainly a more fitting title than *Cool Fever*, which is almost as grotesquely inappropriate as the nude female who sprawls across the album jacket. As a matter of fact, while we're on the subject of the inept, there is a semantical error on the jacket that is almost macabre: the album is given to be the work of "Fletcher Henderson and All Stars." Henderson, of course, died seven years ago.

All of this is a pity, for this disc would appear to be something of a scoop for Urania. The band that Rex Stewart put together to play Henderson music at the Great South Bay Jazz Festival in 1957 was a superb one, made up of men of the Henderson era, most if not all of whom had worked with Smack. Tapes were made of the performance, but the American Federation of Musicians forbade public issue of the music. So a recording date was set up.

The men played with tremendous enthusiasm, obviously having a ball as they re-explored some wonderful Henderson charts and some that Jim Timmens had written. (Obviously *'Round About Midnight* wasn't in the Henderson book.) The ensemble sound was superb, and the men go off some fiery solos.

The material from this date produced the A.R.S. disc—and now this recording. How Urania came by the tapes is not revealed. But it is a happy thing that a stereo version was issued, jacket in bad taste or not.

For this is not only one of the finest recreations of the swing-era style. It is perhaps the only one available in stereo. And Stan Kenton, who's been putting stereo down, should listen to this disc on a stereo headset. This is a wonderful kick—to examine the Henderson voicings at such vivid close range, as if the orchestra were seated around you in an excellent hall that conveniently happens to be the inside of your own head. Heard this way, the disc is an unbelievably vivid account of the Henderson sound. You can almost believe it is Fletcher Henderson and all stars, the occasionally heavy-handed knob-twirling of some engineer notwithstanding.

Timmens arranged *Hundred Years, Honeysuckle, Midnight*, and *Thieves, Rex's Tune* was written by Stewart. Thus the album is not made up entirely of Henderson's own charts, though the arrangements are all in the Henderson school.

The material here is not quite identical with that on the A.R.S. disc, which contains two tunes that are not on this recording. And this version has one that is not on the A.R.S. version.

For students seeking to understand what was so remarkable about the Henderson band and who happen to have stereo equipment, this disc is strongly recommended.

(Continued on Page 36)

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Cecil Taylor

LOOKING AHEAD!—Contemporary M 3562; *Luyah! The Glorious Step; African Violets; cf What?; Wallering; Toll; Excursion on a Wobbly Rail.*

Personnel: Taylor, piano; Earl Griffith, vibraharp; Buell Neidlinger, bass; Dennis Charles, drums.

Rating: ★ ★ ★ ½

Because the enjoyment of music depends upon the ability of one's ear to perceive separate tones as part of a meaningful whole, music that seldom touches familiar reference points is often regarded by the temporarily bewildered listener as senseless.

Many great composers have tangled with this problem, as have many jazzmen. The jazz experimenters of the early '40s brought about a fair degree of harmonic liberation, in spite of anguished cries from critics, audiences, and even older musicians. Attempts have been made in more recent years to attain more rhythmic freedom as well.

The earlier experimenters—Dizzy, Gillespie, Thelonious Monk, Kenny Clarke, etc.—are now the elders, established, settled, and ready to be shocked by the younger ones who relentlessly seek still more freedom of expression. What men such as Ornette Coleman and Cecil Taylor are after is a freedom usually reserved for the human voice, not unlike that of the very first jazzmen, who blew by intuition and experimentation, unaware of musical grammar. Today's young men, for the most part, are thoroughly grounded in the techniques they are rejecting.

Taylor is limited by his instrument, of course, but he knows (perhaps from hearing Monk's intuitive use of dissonance) that the piano can respond to the player who is not tied to a conventional chord chart and, indeed, it can express emotion as surely as a horn. If, in the process, a definite sense of tonality and predictable harmonic sequence is left behind, the listener must be provided with reasonable substitutes. What, in this case, are the substitutes?

First, there is Taylor's fine sense of dynamics, a quality that improves as he becomes more sure of what he wants to say and how he wants to say it. Dynamics are essential to "feeling" music, and Taylor uses them in traditional fashion.

Second, Taylor employs structural development in much the same way that jazzmen have in past decades. In this area there is still room for considerable growth on Taylor's part, although this LP shows that he has made progress since his recordings of about three years ago.

The third important element in Taylor's playing is his concern for collective improvisation, coupled with an ability to react spontaneously to the playing of other musicians. If he can eventually become part of a group composed of equally acute jazzmen, we may expect to hear music of a very high order.

For the present, it would appear that Taylor is still searching for the right musicians with whom he can exchange ideas. The nourishment in this quartet seems to come only from the leader. The most promising member, other than Taylor himself, is drummer Charles.

This record is a significant step in a direction that more and more young mu-

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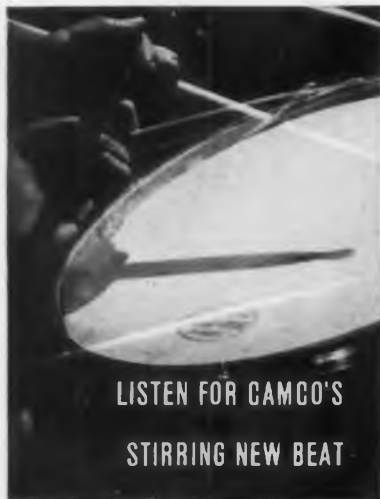
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sicians are turning, but it is, as a declaration of musical independence, only partially completed.

Mal Waldron

■ **MAL-4 TRIO**—New Jazz 8208: *Splidium-Dow; Like Someone in Love; Get Happy; J. M.'s Dream Doll; Too Close for Comfort; By Myself; Love Span.*

Personnel: Waldron, piano; Addison Farmer, bass; Kenny Dennis, drums.

Rating: ★ ★ ★ ★

The succinct and punching Waldron rides freely here bolstered by the good rhythmic accompaniment of bassist Farmer and drummer Dennis over a varied selection of seven standards and originals.

The pianist manages to impart a feeling of rhythmic and melodic tension while always remaining relaxed and unassailably confident of what he has to say and how he is to say it. His keyboard touch is crisp and sure; the tonal patterns, passing figures and arpeggios fall from his fingers like chestnuts at picking time.

One of the most attractive features of Waldron's playing is his ability to communicate hard musical facts of life with an economy that still retains more than a touch of poetry. He ripples and stabs, sends musical telegraphic messages backed up by limber-fingered certainty and more than off-hand indebtedness to Thelonious Monk.

Waldron is not one of those "spectacular" pianists. His message is simple: There is an overriding and realized desire to swing hard; his left hand paints sharp, keenly delineated harmonic pictures while the right sketches spare etchings of melodic line. He is one of the most satisfying of contemporary pianists because his style is completely devoid of furbelow and phoniness.

Give this a good, hard listen.

VOCAL

Ruth Brown

■ **LATE DATE WITH RUTH BROWN**—Atlantic 1308: *It Could Happen to You; Why Don't You Do Right?; Bewitched; I'm Just a Lucky So and So; I Can Dream, Can't I?; You and the Night and the Music; You'd Be So Nice to Come Home To; We'll Be Together Again; I'm Beginning to See the Light; I Love You, Porgy; No One Ever Tells You; Let's Face the Music and Dance.*

Personnel: Miss Brown, vocals, with orchestra conducted by Richard Wess.

Rating: ★ ★ ½

Miss Brown proves to be a capable, if not very distinguished, non-blues singer in a context of good arrangements by Wess and superior standard songs. It is something of a relief to hear an unpretentious program of familiar, but not overdone, tunes performed without benefit of rock and roll, multitracking, or even excessive echo effects.

While the music is inoffensive and even appealing at times, there is really nothing to recommend it over dozens of other popular vocal albums.

Lightnin' Hopkins

■ **LIGHTNIN' HOPKINS**—Folkways FS 3822: *Penitentiary Blues; Bad Luck and Trouble; Come Go Home with Me; Trouble Stay Away from My Door; See That My Grave Is Kept Clean; Goin' Back to Florida; Reminiscences of Blind Lemon; Fan It; Tell Me, Baby; She's Mine.*

Personnel: Sam (Lightnin') Hopkins, guitar, vocals.

Rating: ★ ★ ★ ★

Samuel B. Charters recorded these sides with a portable machine in a rooming house in Houston, Texas, last January. It is one of the best blues records ever

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made, musically and from the reproduction standpoint as well. The latter is remarkable, considering the nonprofessional (by today's standards) method of recording.

Hopkins has a basic, relaxed blues style that is powerful without any of the shouting or emotional outpourings that even the great Bessie Smith used. His unamplified guitar accompaniment to his singing has the same quiet, yet powerful, effect as his voice. The voice is a perfectly controlled instrument with a rich sound quality.

A decade ago, Hopkins made a great many blues records for various rhythm and blues labels, Aladdin, Gold Star, and RPM, among others. Many of these were patterned in the style now known as rock 'n' roll and featured the amplified electric guitar along with noisy drums and bass. Characters noted the potential inherent in Hopkins and for the last five years has been hunting the singer, who in recent years had gone into obscurity. His records had sold to the old rhythm and blues clientele, but they were too good for the present-day rock 'n' roll fans.

Lightnin's superb singing of *Fan It*, coupled with the rhythmic guitar phrases, is especially rewarding to the true blues listener. There is a track where Hopkins verbally recalls his associations with Blind Lemon Jefferson. Another fact of interest to the blues student is that Hopkins is a cousin of Texas Alexander, well known on Okeh Records during the 1920s and '30s. Hopkins was Alexander's accompanist during Lightnin's early days in the business.

The rediscovery of Lightnin' Hopkins is an important event to those who like the real blues. He is 47 years old and has a great deal left to offer.

Odetta

MY EYES HAVE SEEN—Vanguard VRS 9059; *Poor Little Jesus; Bald-Headed Woman; Motherless Children; I Know Where I'm Going; The Foggy Dew; I've Been Driving on Bald Mountain-Water Boy; Ox-driver Song; Sara Jane; Three Pigs; No More Come on the Brazos; Jumpin' Judy; The Battle Hymn of the Republic.*

Personnel: Odetta Felious, vocals, guitar; Bill Lee, bass; Milt Okun chorus on tracks 3 and 7.

Rating: ★★★★★

Odetta is an artist of the first rank. Whether singing children's fables or prison songs, she projects a sensitiveness for the story and its underlying emotional tone. And the emotions inherent in the various folk songs represented in this collection run a gamut of expression ranging from the despondency of *Brazos* to the religious hopefulness of *Jesus*.

So intense is her involvement that the timbre of her voice varies according to the material at hand — sometimes masculine, other times sweetly feminine. For instance, her brash, almost defiant treatment of *Woman* is in striking contrast to her gentle rendering of the love song *Going*.

Hers is not a polished or trained voice, but it is a powerful instrument of great primitive beauty. None of the shallowness of the ever-smiling Gospel and folk singers is anywhere evident in her work.

Odetta has a sense of drama that does much to enhance her interpretations, e.g. the only accompaniment to *Woman* is the singer's handclap on the first beat of every bar. Her guitar playing complements her

singing and sets the mood for each piece. Listen to the ominous introduction to *Foggy*.

Odetta's work is not jazz, nor is it blues, but the roots of each lie just beneath the surface of her folk songs. For an emotional experience not often duplicated, listen with an open heart to this very sincere and expressive artist.

Nina Simone

THE AMAZING NINA SIMONE—Colpix CP 407; *Blue Prelude; Children Go Where I send You; Tomorrow; Stampin' at the Savoy; It Might as Well Be Spring You've Been Gone Too Long; That's Him Over There; Chilly Winds Don't Blow; Theme from Middle of the Night; Can't Get Out of This Mood; Willow Weep for Me; Solitaire.*

Personnel: Nina Simone, piano and vocal. Bob Mersey, arrangements and orchestral direction.

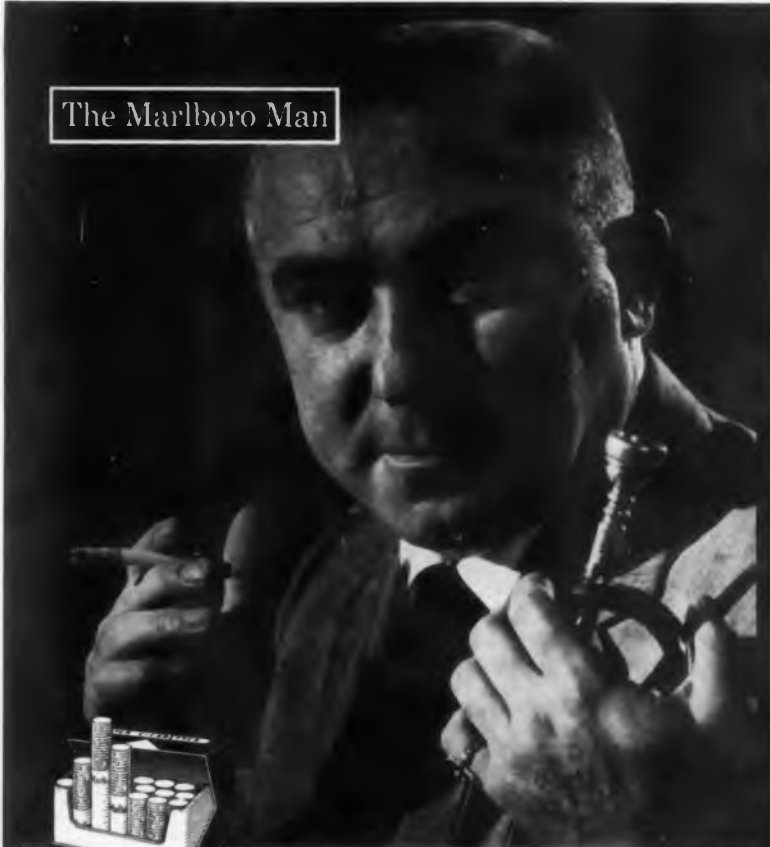
Rating: ★★☆☆

One of the interesting minor sidelights of one of the recent festivals was a backstage debate over Nina Simone between two well-known jazz critics and a record company executive noted for the excellence of his taste. One critic said he was gassed by the singer. "I'm sorry," said his friend, "she just doesn't *move* me." And the record company man said: "She's the most important new singer since Sarah Vaughan."


Thus, if you haven't been able to make up your mind about Miss Simone, you can reassure yourself: you're in good company.

Perhaps the lack of a consensus about her is due to the seeming dichotomy of the earthy, almost primitive effect she can get, and her thorough musical education. The one would seem to rule out the other. And there's the catch: in Nina Simone,

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this evidently has not happened. Both facets of her seem to operate in some sort of peaceful coexistence.

Adding to the indecision of some of Miss Simone's listeners is the wide range of her styles, which run on this disc from the stomping, rolling fundamentalism with which she does *Children Go* to the charming innocence of *It Might As Well Be Spring*. *That's Him Over There* is a sophisticated quasi-art song of the kind that has grown up since the American public rejected good popular music and forced the writers of it to produce their wares for a small and select audience. Miss Simone is at home in this one too.

Unfortunately, record company executives up to this point are still taking the showcase approach to Miss Simone—as, indeed, the title of this album establishes before you've even heard it. In attempting to show off the variety of the woman's approaches, they've given us a plethora of glimpses at her, and not one good hard look. By taking each facet of her singing separately, they could explore her abilities in depth, getting in the process eight or 10 rich albums, each quite different from the last.

Three and possibly four different groups seem to have been used here to accompany Miss Simone, which adds to the lack of coherence in the disc. They vary in quality. A light orchestra stressing harp and woodwinds is used on *Chilly Winds* and other slow tunes. It is folkish and good. A small group in which Miss Simone plays piano is heard behind *Children Go*, and it is effective. But the band that plays behind *Gone Too Long* is soggy enough to qualify it to work the Ed Sullivan show.

Sooner or later, it is to be hoped, a hip a&r man will take charge of Miss Simone, set her up with truly appropriate accompaniments, and then it may indeed be clear to everyone that this is an immensely gifted performer.

Jimmy Witherspoon

SINGIN' THE BLUES—World Pacific WP-1267: *Tain't Nobody's Business*; *Wee Baby Blues*; *Times Have Changed*; *Sweets' Blues*; *There's Good Rockin' Tonight*; *S.K. Blues*; *When I've Been Drinkin'*; *When the Lights Go Out*; *All That's Good*; *Spoon's Blues*; *It Ain't What You're Thinkin'*.

Personnel: Witherspoon, vocals; Harry Edison (Tracks 1, 4, 6, 8, 10) Gerald Wilson (Tracks 2, 3, 5, 7, 9, 11), trumpet; Teddy Edwards, Jimmy Allen, tenors; Henry McDode (Tracks 1, 4, 6, 8, 10), Hampton Hawes (Tracks 2, 3, 5, 7, 9, 11), piano; Herman Mitchell, guitar; Jimmy Hamilton, bass; Jimmy Miller, drums.

Rating: ★★ ★

Witherspoon is a popular blues singer in the urban tradition of Jimmy Rushing and Joe Williams, a sophisticated musician who sounds quite at home in a jazz setting.

There is nothing unusual or special about his voice, although it is a strong and fairly persuasive instrument, particularly when surrounded by sympathetic jazzmen of the sort offered here.

There are fine moments scattered across these two sides, moments that approach the expressive intensity of a Joe Turner, but most of the tracks are merely routine and acceptable blues singing. One wishes there were more interludes of Edison trumpet and Hawes piano, for both are in good form on this date. Edison and the almost unknown Allen also preserve the blues mood admirably.



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the blindfold test

Manny Albam

By Leonard Feather



'Record companies treat people as if they were deaf.'

Almost 10 years have passed since Emmanuel Albam laid aside his baritone saxophone because it was getting in the way of his pen. Since then, he has established himself firmly as one of the most skilled, possibly the busiest, of all the free-lance arrangers on the New York scene.

Although he has worked with great success in the pop field, Manny's main associations are with jazz. His originals for Basie, Herman, Terry Gibbs, Maynard Ferguson, and other big bands are as familiar as the many remarkable LPs listed under his own name—among them *The Drum Suite* on Victor; *The Blues Is Everybody's Business*, and the two volumes of *Jazz Greats of Our Time* on Coral; and *Jazz New York* on Dot. So active is he as a leader that scarcely a month seems to go by without a new album by Albam.

This was Manny's first *Blindfold Test* in nearly three years. He was given no information about the records played.

The Records

1. Shorty Rogers. *Get Happy* (Victor). Rogers, arr.; Jimmy Giuffrè, clarinet.

Well, the only thing I know about this is the title. It sounds like a west coast arrangement and west coast playing . . . Maybe Shorty Rogers had something to do with this. The thing was recorded at much too high a level. One of my pet peeves is that record companies treat people as if they were deaf or something.

I can't see the validity of such an arrangement . . . The tune, *Get Happy*, the quasi-Latin flavor . . . It was kind of over-effective, arrangement wise. It was very well played. I don't particularly care to hear just two or three bar solos on records, like the clarinet played. You don't get a chance to hear who it is or what he's playing. It was recorded well and then I think, in the mastering, the leveling got out of hand. Two stars.

2. George Roumanis. *A Foggy Day* (Coral). Stereo. Al Cohn, tenor sax.

I don't think we have to be so descriptive about a tune as good as *A Foggy Day* to the point of adding a big band and everything to let people know they're in London. I think this is an English band . . . I would say Dankworth perhaps, but I didn't hear any alto solos. I think the tenor player listens to people like Al Cohn quite a bit. I don't think this thing was recorded too well. It was kind of like watching a ping pong game to figure out musically what was going on. The reason I say Dankworth was that I didn't hear a full sax section. If there is one there I don't think the engineers paid too much

attention to it. I didn't really care very much for the record. About one star.

3. Count Basie. *The Midnight Sun Never Sets* (Roulette). Comp. and arr. Quincy Jones; Marshall Royal, alto sax.

Ah, I can't say who that is. It sounds like the type of alto Marshall Royal or Hilton Jefferson or others of that period played. He played it well. I don't think the tune was actually that valid to make a complete thing out of, especially if it is a jazz record. As a jazz record, I don't know . . . I won't begin to rate it. It's a well played alto . . . It does come from a different era and period, which is very important to the history of alto playing. However, the other forces on the record I don't think make it that much of a jazz record . . . So I won't rate it at all.

4. Ted Heath. *Four Fours*. Ronnie Roullier, comp., arr.; Don Rendell, Ronnie Scott, Tommy Whittle, Red Price, tenor saxes.

Is that echo all on the record? Wow! . . . There are some nicely worked out lines in the arrangement and the tenors have some kind of rapport. I liked it but I didn't like to listen to it. The cymbal sounded like it was in a barrel and the verb on the whole record—this is probably one of my sore points, but there's so much mechanical manipulation of recordings today that you don't really get the true picture of what a band sounds like in the whole anymore. This sounds like you're sitting on the inside of an echo chamber.

I think it was kind of well played . . . It got cooking more and more—which a thing of this nature should do—it shouldn't start out that way. I don't know who it was—it was hard to

tell; I couldn't hear a true tone on the instruments. I'll say three stars for the record and hardly anything for whoever threw this thing into an echo chamber.

5. Machito. *Brazilian Soft Shoe* (Roulette). Johnny Griffin, tenor sax; Curtis Fuller, trombone. Comp. & arr. Herbie Mann.

That was Johnny Richards . . . I think this is only a part of something. It sounds like it's a movement or section and if so, I'd like to hear the whole thing. It was well played, but again, it seems like maybe this is the trend today—put everybody into an echo and maybe you'll get something that sounds twice as big as the amount of men you have there.

You couldn't follow the time well enough, either. I had a little trouble with it—thought it might fall apart on me at times. I heard only a few bars that were jazz: the tenor and trombone. Anything that is jazz should have improvisation in it or on top of it. It's kind of well constructed for what it might be. I think it was well played except that it probably wasn't rehearsed long enough. I'll give it three stars.

6. Philly Joe Jones. *Stablemates* (Riverside). Comp., arr., tenor sax, Benny Golson; Blue Mitchell, trumpet; Wynton Kelly, piano.

That was a lovely tune. I've heard it before, but I have the worst memory for naming tunes . . . I like this record. I'm inclined to feel that I had to sit through a drum solo, but he's probably the leader of the group. The tenor solo was beautiful. The guy knew what he was about. It sounds like the group had been organized and had played this before the record date. Although I

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by John Mehegan

Instructor in Jazz Music, Juilliard School of Music and Teachers College Columbia University; Jazz Critic, New York Herald Tribune.

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wouldn't say it's my idea of a perfect record, I'll give it five stars because it's the kind of thing I'd like to hear again.

7. Mercer Ellington. *The Gal From Joe's* (Coral). Comp. Duke Ellington; arr. Mercer Ellington; Ben Webster, tenor sax; Skeeter Best, guitar.

This is a very strange mixture of elements . . . could be kind of a mid-thirties vintage or a re-playing of something written back there. I kind of had a feeling of 'way back in this, until the brass came out and played about three notes. It kind of threw me to suddenly hear something very well recorded.

This thing got cooking in through the middle . . . It built to some kind of climax and went out the way it came in, which is kind of like the life cycle. To me it was a very interesting piece of music . . . Somewhat reminiscent of the things Barnet used to do years ago. The tenor soloist isn't Charlie Barnet, but is it possibly Chu Berry? It's either somebody 'way back there or somebody today who knew the era. The guitar throws me, because it's something we set aside for an entirely different type of records today. It sounds like it could be an old Barnet—it has things in there that set your feet tapping. I'll rate it four stars.

8. Stan Kenton. *My Old Flame* (Capitol). Monaural. Arr. Marty Paich; Bill Perkins, tenor sax.

That's a very empirical piece of scoring. Is that Kenton with horns? Sounds kind of like it could be Bill Perkins with a band like Kenton's. Well, it's an extremely well played and well executed record. It's hard for me to say whether this is overly impressive or underly symphonic. . . . It's a well planned out piece of scoring. At times I lost the tenor—it might be that the stereo wasn't adjusted correctly. I would rate this—on the basis of the execution of it—very high. . . . On the basis of the writing, I have an idea that the man delved into the study of orchestration and did quite a job. I'll have to say that it's almost a five star performance of *My Old Flame*. Well, I'll give it four-and-a-half stars.



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feather's nest

By Leonard Feather

Since the last *Twenty Questions* column appeared in these pages, so much has happened to jazz, and so many new fans have been added, that I deliberately have used a few of the same queries again in order to study more closely the shifting sands of fandom.

Because I imagine most readers are at least mildly curious to know something about the nature, tastes, and opinions of those who share their enthusiasm for jazz, some of the results of the inquiry below will be published in due course in these pages and will be analyzed further in the *New Encyclopedia Of Jazz*, a work now in progress.

As before, I'll award six jazz LPs to the reader who, in my opinion, offers the most interesting answers to the questions involving expressions of opinion. Brevity is likely to count in your favor. And if you want to be sure *not* to win the contest, don't use a typewriter and try to make your handwriting as spidery and illegible as possible.

All entries must be postmarked not later than Oct. 31, or, if mailed from overseas, Nov. 15.

1. How old are you? (Be brief.)
2. Who or what first got you interested in jazz?
3. What instruments, if any, do you play? Do you play professionally or do you plan to?
4. About how much money a week do you spend on LPs?
5. Which of the following did you ever hear in person? (a) Bessie Smith (b) Chick Webb (c) Charlie Christian (d) Fats Waller (e) Jimmie Lunceford's band (f) Mildred Bailey (g) Charlie Parker (h) Art Tatum (i) Lester Young (j) Billie Holiday.
6. In what weekly or daily publications do you read about jazz regularly?

7. What books on jazz have you read? (State whether bought or borrowed.)

8. Which type of jazz are you more interested in: (a) traditional, i.e. New Orleans, Dixieland, etc., (b) modern?

9. Are you keenly interested in (a) folk music (b) classical music (c) any other art forms outside music?

10. What do you understand by the word "atonal"? (*Don't* look it up. Your answer to this question will have no bearing on whether or not you win.)

11. Readers of a French magazine recently voted, by a 78-22 percentage,

that Negro musicians have more natural talent than white musicians. Do you agree?

12. List the main reasons you listen to jazz, in the order of their importance: (a) to study it (b) for emotional stimulation (c) esthetic appreciation (d) entertainment (e) to dance to.

13. What do you think is the best thing that has happened to jazz in the last couple of years?

14. What do you think is the worst thing that had happened to jazz in the last couple of years?

15. Which jazz festivals, if any, did you visit during 1959?

16. What do you think can be done, if anything need be done, to improve jazz festivals?

17. Do you think jazz has adequate representation in your area on (a) radio (b) television?

18. What do you think can be done to improve radio and TV coverage of jazz?

19. Would you say that, in general, jazz critics have (a) a strong influence (b) slight influence (c) no influence on your personal tastes?

20. Do you have home equipment to play (a) regular monophonic tapes (b) stereo tapes (c) stereo records?

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LIMELIGHT RHYTHM KINGS

The Limelight,

Pacific Ocean Park, Calif.

Personnel: Gene Bolen, clarinet; Jackie Coon, trumpet, mellophone, string bass; Rolly Furnas, trombone; Eddie Barnes, piano; Lou Diamond, drums.

Unique is the word for the Limelight, a reincarnated speakeasy unearthed last year during excavations prior to construction of Santa Monica's oceanside playground, Pacific Ocean Park. Se-

creted beneath a flight of stairs, the entrance to the club itself consists of three telephone booths complete with peepholes, through which the customer must intone, "Joe sent me," before being admitted to the room.

Inside, everything is as it was some 30 years ago: the waitresses flounce around in flapper garb; one is likely to be seated at a table over which loom ancient photos of such erstwhile cinemahoffs as Edmund Lowe, Norma Talmadge, or Francis X. Bushman; the musicians are garbed in costumes appropriate to the Roaring '20s, and, be-

tweens sets by the Rhythm Kings, old movies are projected on a screen unveiled above the grand piano.

The jazz group employed at the Limelight reflects the carefree spirit of the resurrected era. There is much clowning onstand during and between numbers such as *Savoy Blues*; *Love Is Just Around the Corner*; *Careless Love*, and *Wang Wang Blues*.

Musically, the fare is extroverted, more than a trifle reckless, and always good-natured. The environment is hardly productive of consistent good jazz performance; withal, there is a surprising amount of healthy blowing by the three hornmen and solid backing by the rhythm section, particularly when hornman Coon doubles string bass behind clarinet and trombone solos.

Bolen is a clarinetist of taste and discrimination, who latterly has served time with the Dukes of Dixieland; in his present group his new-found liberation is clearly evident. Furnas blows straight-from-the-shoulder trombone, frequently muted by a weirdly shaped device that he employs to colorful effect with a Coon-wielded beer glass muting the latter's trumpet on the medium up *Mack the Knife*.

Easily the outstanding soloist in the group is Coon, a young veteran of Los Angeles two-beat bands, who has much to say, on both trumpet and mellophone, applicable in contemporary idiom. His trumpet work is hard, rapid, and always fluent (despite the occasional clams in evidence on night of review); the mellophone makes for effective tonal contrast in ensemble and is agreeably mellow and floating in solos.

Diamond and Barnes make for an adequate rhythm team, with the former laying down a tasteful beat behind Bolen's clarinet on Hoagy Carmichael's *Riverboat Shuffle* and the pianist getting off effective solos, as on *Tin Roof Blues*.

Musical values aside for the moment, it is certain that the natural and unaffected comedy routines of this group (notable on *12th Street Rag*, which becomes pure hoke) would be a commercial natural. Fortunately, the quintet chooses to roost and cheerfully blow in the environs of this anachronistic holdover from the years before the Crash.

All in all, the proceedings add up to a most entertaining and damn-it-all interlude in highly improbable (yet strangely believable) surroundings.

—John Tynan



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ADDERLEY—THE SHEARING
QUINTET**

Basin Street East, New York City

Personnel: George Shearing, piano; Benny Ventura, Lammar Wright, Sr., Calvin Massey and Danny Little, trumpets; Hale Wood, Chuck Nixon, Dick Bracy, and Larry Wilson, trombones; Julius Watkins and Bob Northern, French horns; Zine Zucher, tuba; Julian (Cannonball) Adderley, alto saxophone, and Nat Adderley, cornet were added features. The Quintet included Shearing, piano; Dick Garcia, guitar; Warren Chiasson, vibes; Wyatt Ruther, bass; Armando Pargaza, bongos and conga drums; Lawrence Marablu, drums.

This Shearing presentation has considerable variety, and when it has had an opportunity to weld itself into firm, cohesive musical unit, some interesting things are likely to come of it.

The band is an entirely different organization with the Shearing big band that appeared at Newport in July. The musical distinction and excitement added by the brothers Adderley is, of course, only temporary; they are going

out with their own group this fall. But they added much to the Basin Street East show by their presence.

Shearing is emphasizing many of the selections he recorded a year or so ago for Capitol on the *Burnished Brass* album. Indeed, it was this best-selling album that inspired him to expand from his quintet.

On opening night, he started off with *Cuckoo in the Clock* from the album. It was played in an unsure and weak manner. But after a few days of working the number over under fire, it could well develop into a worthy copy of the recording.

The second number was a light supper-room swing version of *One Morning in May*. Apropos of this rendition, Shearing announced that it was his ambition to add a string section—when the budget permits. *Morning* was followed by *Night Flight* and *What Is There To Say?* the latter from the pianist's *Black Satin* LP. The brass

swung on the lively, humorous interpretation of *Lulu's Back in Town*.

Next came the Adderley brothers. The jazz atmosphere immediately began to pick up as Cannonball and Nat traded choruses. Intriguing to watch was Cannonball's fond reaction to younger brother Nat's horn. The two should complement each other well.

The everlasting criticism of a Shearing production has been George's penchant for puns between numbers. Such comments as, "Two weeks from tonight the entire Civil War will open here with Amelia Earhart on traps . . . it should be deadly," drew only an isolated hand.

Additional features throughout the three shows including Shearing in solo on *Tenderly*, Armando Pargaza's bolero feature *I Love You*, and a *Mambo No. 2*, the latter introduced as, "the number where Shearing murders Martin Denny."

—George Hoefer

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a book review

by George Wettling

Blow Up a Storm, by Garson Kanin, Random House, \$3.95.

(Ed. Note: Books about the jazz world usually stir up a fair amount of comment, ordinarily adverse, in the music business. Playwright Garson Kanin's new book has caused more talk than most.

(Kanin played saxophone in the early years of the Great Depression, and the book is set in that era. Down Beat thought it would be worthwhile—to say nothing of interesting—to have the book reviewed by a musician who was active in jazz at that time. Drummer George Wettling fell eagerly to the task.)

This book is going to make a great Hollywood movie, for it should really appeal to the squares. I suggest Frank Sinatra, Tony Bennett, Sal Mineo, the De Paris brothers, Dean Martin, Marlon Brando, Eartha Kitt, Sarah Vaughan and Brigitte Bardot to be the leading players.

Like all previous novels, TV scripts, and movie scenarios purporting to represent the jazz world, this one doesn't come off as the real thing. It makes good reading if you don't know too much about jazz or jazz musicians.

The narrator (Jasper in the book, or Kanin in real life) is one of those men who still insist on thinking of themselves as musicians, although they make their loot as playwrights, doctors, truck drivers, dentists or from just about anything other than playing an instrument professionally.

This guy in the book starts right out on the wrong track, as he is listening to saxophone players like Andy Sanella and Rudy Weidoff. We didn't think they were any more jazz than was Boyd Senter and his Senterpedes. I wonder why he doesn't listen to the two Franks, Trumbauer and Teschmacher?

So they are all young geniuses, and this Jasper decides to become an arranger—for a trio yet. He claims that at the time (around 1933), the everyman-for-himself Dixieland days were over, except for laughs. Condon should read that.

Jasper turns out to be such a good arranger that he even has an offer from Archie Bleyer—a playing sideman himself in those days. Jasper is quite a bit

ahead of his time with the idea of "beatless jazz", if such a thing is possible.

The tunes they played were something. Take the original *Requiem without Drums* and a jazz version of *Night and Day* that turned out to be a collector's item.

I was gassed by the kicks the cats were getting on in those days. I only remember silly broads and un-hip jerks making that coke and aspirin scene. Another thing that knocks me out in the book is the incident where Woody (the trumpet playing lead character) and the drummer Slug duel to the death on the tune *Parlez moi d'amour*, of all things.

Those cats in the book finally get so good they have an offer from the famous Nick in the Village (the home of the sizzling steak) and Nick is so pleased by their showing on opening night that he invites them all up to Harlem for breakfast. Man, that *couldn't* have happened.

Jasper admits he latched onto music as an excuse. This is kind of like those fiddle players whose folks made them study the violin as kids because Fritz Kreisler made money.

The cats were certainly ahead of their time with that mixed band in 1932-33. Mezz Mezzrow had a hell of a time with the first mixed band to play in public in 1936. It lasted a few nights only, at the Harlem Uproar House.

Another thing, the only drummer I ever knew who could practise hours at a stretch was Gene Krupa, and at the most he could only make five hours. In the book, this drummer Slug practises 12 hours a day and can keep perfect time with a metronome. I've never heard anyone yet who could swing with a metronome. Slug keeps drumming, even when seated at the table; there aren't any drummers so far gone they are tapping out time 24 hours a day. The author maybe spent some time with Barrett Deems.

The book has everything, from the rich babe who throws a party to end all parties lasting through 30 pages, interracial romance, sex, narcotics, and even some Jack Kerouac dialog to bring things up to date.

Jess Stacy and Ralph Sutton will be interested in reading about the French girl who relaxes while playing *In a Mist* on the piano. Those two lads have been playing at the composition for a long time and find it isn't easy.

But the book is very readable, and I'm sure it will zen everybody.

the hot box

By George Hoefler

Everything seemed right the other night while sitting in New York City's Half Note jazz club, listening to the Zoot Sims-Al Cohn quintet. The group was sounding good, and the pair out of *Four Brothers* were playing interestingly in unison, as well as taking worthwhile individual choruses. And there was additional enjoyment in the piano of Mose Allison, Paul Motian's drums, and the bass solos of Nabil (Knobby) Totah.

The Half Note, located in a dark isolated section on the lower west side of Manhattan, near the mouth of the Holland tunnel, is one of the most relaxed places in the country in which to listen to jazz. There is always a fine musical group on the stand. Regulars include Charlie Mingus, Lennie Tristano, Tony Scott, Bennie Green, and the Sims-Cohn group.

The stand is in the center of the room and is readily visible from the back room (with comfortably arranged tables) and from the front room, where the bar is on one side of the stand and additional tables are located on an elevated terrace.

From the food (Italian) and management standpoint, the Half Note is one of those rare family businesses in which each member of the family has an operational function.

The main difference between the Half Note and any number of other Italian family restaurants is that the Canterinos like jazz. They like to listen to it. The boys have been seen in many other jazz clubs, and they like to run a place for jazz-oriented persons. This fact adds to the comfort of the jazz listener, because when you go there, you'll stand a chance of running into persons you know and won't be bothered by persons looking for something that isn't there.

For instance, on the weeknight I was there, other persons in the room included arranger Bill Potts and bandleader Marshall Brown. The place is usually not crowded (this is something the Canterinos would like to change), and one can spread out in a restful manner while listening.

Mike Canterino serves the tables and acts as the headwaiter. Sonny tends the bar. Their sister, Rose, meets you at the door as official

greeter. I'm not sure, but I think there is another Canterino contributing from back in the kitchen.

While sitting there I thought to myself, this is perfect. What more could one ask for in jazz listening pleasure?

Then one thing came to mind, which brings me to the point of this column (another point of it is the desire to say something nice about a family that is doing a lot for modern jazz), and it is something that has bugged me for a long time:

Why can't jazz groups, even bands, announce the title of the next number they are going to play?

This is of considerably more importance than one is inclined to think at first. The leader and the group should be proud of what they are playing. For their selfish interests, it should certainly help to improve the sales of the group's records. It is educational for the new jazz listener, and it relieves the hip from having to wrack their brains for identification of the number when they could be enjoying the nuances of the tunes.

Most bandsmen are not interested in being emcees, but that is not necessary. No Mort Sahl introductions

are necessary, nor is it of importance to tell who is featured. The listener can figure that out for himself.

Frequently, the groups make a point to introduce the members of the ensemble (which should be obligatory), but it is equally as important to give oral program notes when printed programs are not available, especially in jazz clubs, where most listeners I've talked to definitely are interested in the information.

This column would be interested in hearing reactions to this matter, and interesting, positive letters may be published in an attempt to get a campaign going to make it a must for jazz groups to announce each tune before playing it. If the leader is too shy, get the bartender to do it.

It is not to be construed that such announcements are not made at all. Some groups are very careful always to do this. At the closing benefit concert at the Music inn in Massachusetts last month, there was an accurately printed program and, in addition, each group's leader announced the next number to be played, with appropriate comments regarding it.

This is the way it should be.

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By John Tynan

In *TV Jazz — For Good or Ill* (*Down Beat*, June 11) considerations of space precluded a more thorough examination of the introduction of "live" music to television films. The filmed TV series, represented in weekly crime shows such as *Peter Gunn*, *M Squad* or *Richard Diamond* not unnaturally have attracted most attention for the bold use of jazz themes employed.

But since the telefilm series (if the trade term may be pardoned) began to use live music, the practice has extended beyond the realm of the hip private eye.

General Electric Theatre, *Wagon Train*, and that cozy warhorse, *Bachelor Father*, to list three, now are scored exclusively with live musicians, as opposed to the previously employed canned soundtrack.

The rise in popularity of *Wagon Train*, as a matter of fact, can be ascribed directly to the use of non-canned track. When the telefilm producers turned away from canned music — dug from library vaults or recorded at little expense in Europe — it opened the way for the Hank Mancinis, the Pete Rugolos, and the Benny Carters to inject fresh ideas into television music.

Why did telefilm producers use and then reject the canned track?

Opinion varies. Some insist that it was because it was cheaper and that producers thereby could evade the payment of a 5 percent of the total cost of the show into the performance trust fund of the AFM. Others contend that the turn to live music was an inevitable symptom of growing maturity in the television medium.

Stanley Wilson, music director of Music Corp. of America's television arm, Revue Productions, leans toward the second viewpoint.

"When the producers began to realize that live music had an important, intrinsic value to the quality of their programs," he said, "they turned away from the canned track."

Wilson said he feels that the former widespread use of track in telefilms had two basic causes. First, he said, television, in the early days, was plagued by producers who thought they could apply the tricks they learned in radio to TV production. In addition, the producers knew they could buy canned music as cheaply as they could sound effects, and their persistence in so doing held back the over-all develop-

ment of the medium.

Until last year this condition persisted. Then came Peter Gunn and the Big Breakthrough.

"I feel a tremendous amount of credit for bringing live music to TV is due Hank Mancini," Wilson remarked. "His part in this cannot be underestimated."

Many working musicians — arrangers, conductors, and instrumentalists — active in television music, however, indicate that they feel the former AFM contract with television producers and the advent of the Musicians Guild of America are responsible for current live TV music.

Partisans of MGA contend that if it had not been for the guild's opposition to the music performance trust fund, TV still would be using canned soundtracks.

In sharp disagreement is Sam Middleman, assistant to the AFM's studio representative, Phil Fischer.

"The federation always was willing to trade the 5 percent trust fund payment for live music," he said. When the federation's old contract with the independent TV film producers expired last January 31, Middleman pointed out, a new agreement was adopted, which, in effect, wiped out the 5 percent payment for all filmed television productions except one-shot ventures.

Under the present AFM contract with the independents, producers do not pay anything for the first run of a series. If the series is run a second time, it costs the producer \$250 if a standard orchestra is employed; for a third run, the ante is reduced to \$125, and for a fourth time is reduced to \$62.50. But for the all-important first run of a TV series, the 5 percent payment is no more.

While independent telefilm producers such as Revue, Desilu, Ziv, and Spartan are contracted with AFM, the major motion picture and telefilm studios come under MGA jurisdiction. In both cases the contracts work to the advantage of live music in television.

Perhaps the most telling comment on the current situation in television music comes from Revue's Wilson. "Even without the 5 percent trust fund payments," he emphasized, "our music budgets are now six times what they used to be."

Regardless of the eventual outcome of the jurisdictional hassel between AFM and MGA in the television music field, one thing is cheerfully clear: Live music is here to stay on the Big Tube.

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(Continued from Page 19)

a concert package combining the Ray Conniff orchestra and chorus, the Kingston trio and Andre Previn's trio, lists four basic rules for organizing a jazz festival:

"First," he declared, "the timing factor is most important. By this I mean that there should be no conflict with religious holidays. Lederman's concerts violate this.

"Secondly, there should be definite advance determination of the talent on the bill. The talent hired



A CHAT WITH SATCH

Los Angeles concert promoter Harry Klusmeyer is seen here talking to Louis Armstrong prior to a Long Beach, Calif., State College concert. Satch drew 3,000 persons.

should set the theme and motif of the entire festival.

"Thirdly, the promoter must be positive of the local acceptance of the talent he's hired. He should go into a city when and where he is sure what the local favorites are. A glance at Lederman's bill reveals that he has not proven this—and he's risking \$50,000 to back his choices.

"Finally, the promoter must be sure of promotional co-operation from press and radio. In Lederman's case I believe he is finding out that a stranger is not as accepted as would be a local promoter."

Harry Klusmeyer, one of the most active promoters in the Los Angeles area, whose Promotional Productions firm accounts for a great many high school, college, and university concerts in the area, is more charitable and noncommittal.

"Generally speaking, a Los Angeles jazz festival is long overdue in a city with such vast interests," he said. "I think it will be well patronized by people who have

traveled as far east as Newport and up to Monterey to hear jazz in a festival setting. The packaging looks tasteful. It should be a success."

Yet, Klusmeyer has a reservation and a question. "But is this bowl presentation going to be a mass orgy or a pleasant presentation of some of the finer performers in jazz?" he asks. "As a promoter I realize that a festival can be full of commercial gimmicks that clutter the atmosphere with too much awareness of the commercial aspect. In my opinion, a true festival presentation should not be infected by commercial presentations; it should be more down to earth.

"It's wonderful to have a guy like, say, Mort Sahl bubbling off at the mouth like a funny man, but isn't it so much better to have a master of ceremonies with good background in the idiom making informative comments on the proceedings?"

Klusmeyer quarrels with the choice of location of Lederman's festival. "A jazz festival can best be appreciated if it's out of town," he said. "This out-of-town location, I believe, is essential to a true festival atmosphere."

In addition, Klusmeyer said, "There should be more than merely concert presentations. Tasteful panel presentations, seminars, and discussions by competent and informed individuals add much to the auxiliary attractions."

At the consumer level, Klusmeyer added, exhibits of stereo and hi-fi equipment are quite important. But even more important, he said, would be arrangements for a booth showing educational authorities how easy it is to acquire the services of jazz artists for concerts in schools.

"A jazz festival," he stressed, "is a most important place to plant a lot of seeds that may grow into a healthy future of increased employment for jazzmen." ■



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Chords and Discords
(Continued from Page 9)

have obviously taken pains with their texts.

This was not always the case in *Down Beat's* infancy, I fear. In the early years the magazine seemed to cater primarily to the teenager or the semiliterate adult. . . . *Down Beat* seems to be headed toward a more literate future, and I certainly hope that such a future comes to pass.

It would, of course, be most unfortunate if the increasing inclusion of articles such as those mentioned above were to be at the exclusion of straight news. *Down Beat* is, after all, the musicians' "bible" and should continue to be.

It would also be unfortunate if by raising the literary standards, the younger readers were to be alienated. One would be naive to assume that a financially feasible circulation could be maintained without their support. But if, without falling into the category of the precious "little" magazines, you can continue in this new direction, you will certainly fill a long-existing vacuum in music journalism and will earn the support, I am convinced, of an ever-growing readership of well-educated persons who recognize jazz as a legitimate art form capable of critical examination considerably beyond the level of "polls" and the cavilling of critics chiefly for the purposes of building circulation by "controversy."

I, for one, might even stop buying at the newsstand on a hit-or-miss basis and renew a long-term subscription.
Lake Bluff, Ill. Philip W. Goetz

The change in Down Beat is not an accident. A full comment on it will be found in this issue's First Chorus. Meanwhile for reader Goetz and others of similar viewpoint, we have a most attractive subscription offer bound into this issue.

I just received your anniversary edition. Very, very sad indeed. In fact, in the last four or five years. . . I have noticed a definite down trend in the quality (of *Down Beat*).

Back four years or more, a *Down Beat* was something to read from cover to cover with intense interest. Now, it is something to leaf through and throw away. To me, a professional musician, the magazine no longer holds interest as it holds sort of a mass appeal no longer for the selective.
Wichita, Kan. Richard H. King Jr.

Congratulations on the 25th anniversary issue—clinkers and all! I've sometimes felt that *Down Beat* overemphasized the commercial aspects of jazz, but the anniversary issue impressed me as thoughtful journalism. Perhaps the occasion inspired you. But whatever the reason, the edition made me feel proud to be a jazz musician—clinkers and all.

How about sounding Crater to erupt on *Jazz 25 Years from Today?* Fingers in the ears, everybody.
Milwaukee, Wis. Ted Adam

Maynard
(Continued from Page 22)

"I want this to be a very musical band," he said. "What I mean is that I want creative music that isn't too narrow in one direction. That was the trouble with our book before. It was a little too spectacular. I think it's better now. The sound should be very good and very modern.

"That's very important. You hear people say, 'Start a band that sounds just like Lunceford.' That sort of thinking is a mistake. That was for the previous generation, and the kids today want a modern sound that they can identify with.

"About the band revival? Well, I'll tell you, that's one of my pet peeves. "If the young bandleaders themselves would show a little more courage, the business is there all right.

"The trouble is that they all want to have the best band in the world the minute they leave the rehearsal studio. So they hire only the best, and the best are elderly guys who have had their fill of the road, the thrill is gone, they are married and have families, and they are interested in steady work in the studios. So when you get such a band organized, you find you can't take it on the road because the guys won't go.

"What you have in effect, is not even a territory band, but a great local band.

"I've tried to approach the problem in a different way, and if the band is a success, I think this is one of the reasons. I believe that if you look around far enough, you can find enough young talent to form a fine band. Sometimes you have to look for a while, but it's there. For example, I heard a tenor player on the coast about four years ago. He was nothing much, and I forgot about him. Then, a few weeks ago, I had an audition set up for a guy named Lin Halliday. When he walked in, I recognized him as the guy I'd heard on the coast, and I was disappointed. But as soon as I heard how he was playing, it was different. He'd grown. Now he's one of the best jazz soloists in the band.

"That's why I say more courage is needed from the young bandleaders.

"I definitely see all the signs that there is a good market for bands. But the leaders will have to think for themselves and go after the business.

"Personally, I like traveling. My wife goes with me almost everywhere, and she's my best friend. Everybody calls her the band's manager, and I guess she is. Yes, I like the life."

After that stream of thoughts, does anyone have to ask why Maynard Ferguson's band is such a success these days?

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 fully for Guy Lombardo
 and his host of fans.



(Continued from Page 10)
 to be titled *Mr. Music U.S.A.* . . . There is in existence another Madison Ave. jazz group, the Seven Lemons on the Rocks, a schizophrenic Dixieland ad executive combo . . . New Yorker Franklin Driggs is writing *Kansas City Jazz History* . . . Big Miller, the United Artists Records blues singer, is singing at Copa City in Jamaica on Long Island . . . On Thursday nights and Sunday afternoons, there are jam sessions supervised by Gigi Gryce at *Copa City* . . . Hassan's in Greenwich Village features drum concerts every Sunday afternoon.

Capitol Records has suspended publication of its house organ *Music Views* . . . Milt Jackson is reported to have recorded his forthcoming album with strings while watching a sports event on television with the sound cut off . . . Sal Salvador's orchestra is on a search for a new, unknown girl singer. The band's office is in the Adler building . . . Lou Carter, former pianist with the Soft Winds, Jimmy Dorsey, Glen Gray, and Bobby Byrne, has been elected to ASCAP . . . The study score to Gunther Schuller's *Symphony for Brass and Percussion* has been published by Malcolm Music, Ltd., in New York.

IN PERSON

- Apollo Theatre—ELLA FITZGERALD and OSCAR PETERSON until Sept. 18.
- GOSPEL CARAVAN, featuring CLARA WARD singers Sept. 18-25. SAMMY COOK and BARBARA McNAIR Sept. 25-Oct. 2.
- Arpeggio—CY COLEMAN, indefinitely.
- Basin Street East—LAMBERT, HENDRICKS, ROSS. Coming: BENNY GOODMAN.
- Birdland—MAYNARD FERGUSON orchestra and MILES DAVIS sextet until Oct. 1.
- MERCER ELLINGTON, orchestra and HARRY EDISON quintet Oct. 8-21.
- Bon Soir—JIMMY KOMACK, indefinitely.
- Broadway Cocktail lounge of Hotel Astor—GENE RODGERS trio, indefinitely.
- Central Plaza—WILLIE (THE LION) SMITH, Fridays and Saturdays.
- Condon's—EDDIE CONDON, HERR HALL, GENE SCHROEDER are regulars.
- Downstairs at the Upstairs—ROSE MURPHY trio with SLAM STEWART, indefinitely.
- Embers—JOHNNY COSTA trio and COOTIE WILLIAMS quartet until Oct. 4. DOROTHY DONEGAN trio and ARVELL SHAW quartet open Oct. 5.
- Five Spot—RANDY WESTON quartet, indefinitely.
- Half Note—LENNIE TRISTANO with LEE KONITZ. Coming in October: CHARLIE MINGUS.
- Hickory House—BILLY TAYLOR trio, indefinitely.
- Living Room—BUDDY RICH, singing, indefinitely.
- Metropole—COLEMAN HAWKINS, BUSTER BAILEY, TONY PARENTI, SOL YAGED are regulars. Modern jazz groups upstairs.
- Golden Thread room of New Yorker Hotel—GREENE and ILES trio, indefinitely.
- Nick's—PEE WEE IRWIN, indefinitely.
- Playhouse—JEROME RICHARDSON quartet, indefinitely.
- Quadrille—MAZINE SULLIVAN, indefinitely.
- Roosevelt hotel grill—JIMMY PALMER orchestra, indefinitely.
- Roseland Dance City—BUDDY BAIR orchestra until Oct. 10. TONY ABBOTT orchestra Oct. 19-Nov. 17.
- Roundtable—SAMMY GARDNER'S MOUND CITY SIX Sept. 21-Oct. 3. DUKES OF DIXIELAND and BONNEMERE trio Oct. 6-24.

Ryan's—WILBUR DE PARIS band, indefinitely.
- Village Gate—GEOFFREY HOLDER and LIZ, indefinitely. Monday night jazz concerts.
- Village Vanguard—CHRIS CONNOR and KENNY BURRELL trio Sept. 1-30. DIXIE WASHINGTON with RAMEY LEWIS trio Sept. 22-Oct. 6.

PHILADELPHIA

After 20 years as the Jam Session, the midcity jazz club will be known as Billy Krechmer's. The clarinetist-owner says the term "jam session" has lost its meaning. Krechmer recalled his 1930-31 stint with Red Nichols in an interview with the *Sunday Bulletin's* Frank Brookhouser before the local opening of *The Five Pennies* . . . Herbie Mann, at Pep's with his Afro-Cuban group featuring three drummers, bass and vibes, said he hopes to take the unit on a U.S. State Department tour of Africa.

Pianist Bernard Peiffer, back in town after a New York date at the Arpeggio, is beating the drums for a Philadelphia Jazz festival next year at the open-air Robin Hood Dell. Dell President Fredric R. Mann, sometimes called anti-jazz, pointed to the overflow 20,000-plus crowd that attended an Eartha Kitt concert and promised "further adventures in the field of popular entertainment" since Miss Kitt "whetted the appetite of Dell audiences" for such music. But he didn't mention jazz.

The Red Hill inn, getting ready

In Coming Issues

As we head into the fall season, a series of vigorous articles on various of the top personalities in and contributors to jazz is scheduled for your enjoyment and information.

The Oct. 15 issue, on your newsstands Oct. 1, will feature on its cover a striking portrait of Cannonball Adderley by noted jazz photographer Ted Williams. Inside, you'll find an informative article on the man behind one of today's most talked-about altos.

The Oct. 29 issue, on sale Oct. 15, will offer *Down Beat's* keyboard review. Oscar Peterson will be the cover subject, and in the article that goes with it, Peterson, one of the giants of jazz piano today, will give his frank views on a variety of subjects, including other pianists. A special article by George Hofer will trace the origin and increasing use of electric organ in jazz.

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for a big fall season after a summer with local groups, featured Marian McPartland for a weekend. Maynard Ferguson opens for 10 days Sept. 4, followed by full-week dates by Stan Kenton, Chico Hamilton, Jackie Cain and Roy Kral, Ahmad Jamal, and George Shearing . . . Tenor man John Coltrane returned to his home town for a week to play the Show Boat . . . Max Roach motored to Lambertville, N. J., to see Abbey Lincoln in *Jamaica* at the Music Circus and then headed for his three-week stint at the Lenox, Mass., School of Jazz.

DETROIT

Oscar Peterson did two weeks at Baker's Keyboard lounge. He was followed by Gene Krupa, Carmen Cavallaro, and Barbara Carroll . . . Yusef Lateef took his quintet into the recently opened Hungry Eye for an indefinite engagement. The personnel of the group has Lateef, tenor; Frank Morrelli, baritone; Terry Pollard, piano; William Austin, bass, and Frank Gant, drums . . . The Club 12 Show bar had in Chico Hamilton and Jimmy Smith for two weeks apiece.

Dakota Staton followed Al Hibbler into the Flame Show bar for a brief stay . . . The Calumet Copper club is now featuring pianist Will Davis' excellent trio. Vibist Jack Brokensha opened recently at the Rage Show bar . . . Ray Charles made a late summer appearance here at the Graystone ballroom . . .

With a change in management, Corby's lounge has been renamed Trent's lounge. Pianist Jerry Harrison remains there with his trio . . . Dr. Richard A. Waterman, professor of sociology at Wayne State university, now has a regular jazz television show on WTVS, on which he appears as moderator and bassist in the house band.

TORONTO

Jack Teagarden returned to the Colonial tavern one year to the day (Aug. 24) that he last played in Toronto. His appearance here is now an annual event, to coincide with the Canadian National exhibition, which usually attracts close to 3,000,000 visitors.

Looking fit after his strenuous year, the trombonist said he has signed with Roulette Records and that the band will be touring Europe next spring and South America in late 1960. Henry Cuesta is now on clarinet and Don Goldie on trumpet. The rhythm section is the same: Don Ewell, piano; Stan Puls, bass,

and Ronnie Greb, drums.

Trump Davidson's Dixieland has been playing the Colonial's downstairs room, to be followed by another local outfit, the Johnny Fagen band. The Countess of Listowell, better known locally as Stevie Wise, former Toronto jazz singer, is on holiday here. She married the Earl of Listowell a year ago and subsequently moved to Ghana . . . Lambert, Hendricks, Ross followed the Ray Bryant trio at the Town tavern, marking the vocal trio's second trip there in a month . . . Ruby Braun was due in at the Westover hotel on Aug. 31, the same night Harry Edison was to open at the Town . . . Gene Krupa follows Teagarden at the Colonial on Sept. 7.

CHICAGO

Trombonist Floyd O'Brien is currently doing one-nighters with Smoky Stover and His Fireman . . . Albert Nicholas did another record date before leaving Chicago to head back to France, where he now makes his home. With him on the date were cornetist Doc Evans, pianist Knocky Parker, and bassist Earl Murphy. The disc was done for Audiophile . . . The Riverboat Five Plus Two did an LP for Mercury with drummer Ray Bauduc, guitarist Nappy Lamare, Ricky Nelson (no relation to a certain vocalist whose father used to be a musician) on trombone; Ed Reed, clarinet; Baird Jones, piano; Dick Barrs, among several trumpeters on the date, and Earl Murphy.

Jodie Christian went on the road with the Trademarks when that trio's pianist, Don Murray, hastened home to Louisville for the birth of a daughter. Christian had been working with Sonny Rollins, and lately has recorded with Johnny Griffin and Ira Sullivan for Delmar. Tenor saxophonist Jimmy Forrest, who was working here with Harry (Sweets) Edison, broke it up playing at some of the sessions at Gate of Horn and the Sutherland Mondays and Tuesdays. So Delmar also plans to record him, in December, with St. Louis guitarist Grant Green. George Crater take note . . . Bassist Paul Chambers recorded here for VJ with this imposing personnel: Julian Adderley, alto; Wynton Kelly, piano; Jimmy Cobb, bass, and Philly Joe Jones, drums

IN PERSON

Aragon—FLORIAN ZABACH, until Sept. 20.
Bambu—BILLY FORD and her Thunderbirds, indefinitely.
Blue Note—COUNT BASIE and JOE WILLIAMS, Sept. 9, indefinitely.
Clobster — GENE RAYLOS and FRANK D'RONE Sept. 8, for three weeks.
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Preview—JACK MAYHEW through Sept. 27.
Red Arrow Jazz Club—FRANZ JACKSON and his Original Jazz All Stars, Fridays and Saturdays. STICKNEY STOMPERS, with LIL ARMSTRONG, Sundays, indefinitely.
Sutherland Lounge — HERBIE MANN, Sept. 16 for one week.

LOS ANGELES

After treading water for some months, singer-guitarist Jackie Paris teamed up with the roaring Terry Gibbs big band. He's cut a Mercury single with the Gubenkombo aimed at the pop market titled *I Can Hardly Wait for Saturday Night*, written by the vibist and Steve Allen . . . Pianist Elmo Hope joined the Lionel Hampton band during its stint at the Moulin Rouge here . . . Friends are awaiting wedding bells to peal in Boston for Charlie Mariano, lately out of the Stan Kenton band, and pianist Toshiko . . . New arrivals in town after leaving Kenton are bassist Carson Smith and lead trumpeter Frank Huggins.

Harry Babasin took a quartet into the Shalimar in Sherman Oaks. Temporary tenor man (before re-joining Harry James at Las Vegas' Flamingo) was Sam Firmature, with Sy Johnson, piano; Bill Douglass, drums, and the Bear, of course, on bass . . . By now almost part of the landscape in El Monte, Freddie Gruber continues as house drummer at the Caprice with cohorts George Stearns, bass, and new piano discovery Bobby Williams.

September plans for Concerts, Inc., (Lou Robin, et al) call for presenting the Cal Tjader quintet and the Kingston trio in Fresno the 17th; the Kingstons, Ray Conniff with voices and orchestra, and the Andre Previn trio (Red Mitchell and Frank Capp) at the Hollywood Bowl the 18th to the tune of a \$20,000 nut, and Tjader and the Kingstons at Santa Monica Civic auditorium the 19th . . . When Mel Torme went into the Sahara hotel in Las Vegas, he took with him a Hawaiian vocal discovery, Ethel Azama, who is being featured in Torme's act . . . Si Zentner will cut his next Liberty big-band LP Oct. 5, 6, and 7 at Bill Putnam's United studios. The disc is marked for January release . . . Dave Rose will be music director on the six one-hour Dean Martin NBC-TV shows this season, in addition to conducting the programs of Red Skelton, Bob Hope, *Another Evening with Fred Astaire*, and three motion pictures.

The latest to crash the thriving field of radio and television commercials is guitarist-conductor Jack Marshall, who, with L.A. publicist Pat McDermott, has formed the firm Happy Talk, for commercial production . . . New blues singer Norman Thrasher, who sounds like a cross between Joe Williams and Ernie Andrews, has an initial single out on the new label owned by ex-fighter Joe Louis, Triangle Records, titled *New Look Back*, backed with *Do unto Me* . . . The anthem of African nationalism, *My Beloved Africa*, will be the theme for Pete Barnum's new teleseries, *African Beat*. Ironically, the anthem was recorded by a native chorus in South Africa, bastion of that unhappy continent's white supremacy advocates . . . The rumored Frank Sinatra record and movie production company seems to be getting under way. The singer and his associates already are talking to top-flight singing talent now between contracts . . . *Peter Gunn* will detonate on the movie screen next year when the motion picture is completed by producer-director Blake Edwards, now working on the screen play. Hank Mancini's music naturally will play a big part in the picture . . . And there's talk about a biopic of Guy Lombardo. The picture would be produced by New York attorney Sol Kunkis, with a new actor in the title role . . . Elmer Bernstein's latest chore is the composition of an original score for *The Rat Race*, the Tony Curtis-Debbie Reynolds starer for Paramount.

IN PERSON

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 Moulin Rouge—**LIONEL HAMPTON** band, Oct. 1-14.
 Renaissance—**JIMMY GIUFFRE** 3, opened Sept. 9 for four weeks.
 Santa Monica Civic Auditorium—**KINGSTON** trio, **CAL TJADER** quintet, one night, Sept. 19.
 Shallmar—**HARRY BABASIN** quartet, indefinitely.
 Statler Hilton—**SKINNAY ENNIS** orchestra, indefinitely.
 Swing Club—**JOYCE COLLINS** trio, indefinitely.
 Ventura Inn—**MARVIN JENKINS** trio, indefinitely.
 Zucca's Cottage (Pasadena)—**JOE DARENSBOURG** and Dixie Flyers, indefinitely.

SAN DIEGO

Johnny Green's Stars over the Pacific show, the highlight of the *Fiesta Del Pacifico*, had **Peggy Lee**, **Earl Wrightson**, and the **Kingston** trio, with **Ricky Nelson** bringing his show in for a one-day shot . . . **Bob Redfield** is at the Wagon Wheel with an eight-piece group . . . Pianist **Juan Panalle** moved in to share the bill with **Shirley Toles** at the King's club . . . Bassist **Tommy Curry** is fronting the group at the **Famous Door**, while leader **Fro Brigham** is on vacation . . . The **Brush'n' Horn**, featuring progressive jazz, opened with **Fred Labrincha's** quintet. The club owners say they intend to continue the modern jazz policy.

Bill Green is moving to the **Lafayette** with a quintet and vocalist **Mariane Kent** . . . **Lionel Hampton's** big band was in for a one-nighter at the navy's petty officer's club . . . The **Honeybucket** is running a jazz group six nights a week now. Former **Glenn Miller** sideman **John Best** makes the scene with **Bart Hazelet's** group there . . . **Billy Britt** chopped his quintet to a trio and opens soon at the **Claremont Bowl** . . . **Johnny Hamlin's** modern jazz group is still on the road . . . Rumor has it the **Club Tempo** will reopen soon.

SAN FRANCISCO

The **Yerba Buena Music** shop opened anew in Berkeley, continuing as one of the oldest going jazz record stores . . . **Lawrence Ferlinghetti** is spending six weeks in New York reading his works, but not with jazz, for the poet has decided the mar-

(Continued on Page 60)

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ROCK BOTTOM

As Recorded by MARSHALL BROWN on Coral Record #9-62122

COMPOSED AND ARRANGED
By Marshall Brown

TENOR SAX I

Moderato (♩ = 126)

The musical score for Tenor Sax I is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 126 beats per minute. The score begins with a whole rest for the first measure, followed by a four-measure rest. The first melodic phrase, labeled 'A', starts in the second measure and continues through the fourth measure. The fifth measure begins a 'solo' section. The sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventh measure is marked with a piano dynamic (*sfz*) and contains a melodic line. The eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The tenth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eleventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twelfth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirteenth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fourteenth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifteenth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixteenth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventeenth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighteenth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The nineteenth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twentieth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-first measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-second measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-third measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-fourth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-fifth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-seventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The twenty-ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirtieth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-first measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-second measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-third measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-fourth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-fifth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-seventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The thirty-ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fortieth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-first measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-second measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-third measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-fourth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-fifth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-seventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The forty-ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fiftieth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-first measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-second measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-third measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-fourth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-fifth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-seventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The fifty-ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixtieth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-first measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-second measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-third measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-fourth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-fifth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-seventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The sixty-ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventieth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-first measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-second measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-third measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-fourth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-fifth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-seventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The seventy-ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eightieth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-first measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-second measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-third measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-fourth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-fifth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-seventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The eighty-ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninetieth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-first measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-second measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-third measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-fourth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-fifth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-sixth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-seventh measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-eighth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The ninety-ninth measure is marked with a forte dynamic (*sfz*) and contains a melodic line. The hundredth measure is marked with a forte dynamic (*sfz*) and contains a melodic line.

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Up Beat

The following arrangement by Marshall Brown, one of a series in the Marshall Brown Youth Band library, is published by Charles Colin Music Co., N. Y. John La Porta and William Russo are also represented in the collection. The orchestration printed here is taken from a big band arrangement. The minimum number of parts has been included. It is suggested that the bass player work from the piano part, keeping in mind that he will be working in quarter notes while the piano rhythmic figure is written in eighths.

The musical score for 'Up Beat' consists of six systems of music. The first system includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. Above the first staff are rhythmic markings: a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, and a quarter note followed by a quarter rest. The second system continues the melody. The third system is marked with a box containing the letter 'E' and a piano dynamic marking (p). The fourth system is marked with a box containing the letter 'F' and a piano dynamic marking (p). The fifth system is marked with a box containing the letter 'G' and a piano dynamic marking (p). The sixth system includes a piano dynamic marking (p), a 'cresc.' marking, and a 'LOUD MELO' marking. The score concludes with a double bar line and a piano dynamic marking (p).

ROCK BOTTOM

As Recorded by MARSHALL BROWN on Coral Record #9-62122

ROCK BOTTOM

As Recorded by MARSHALL BROWN on Coral Record #9-62122

ALTO SAX II

Moderato (♩ = 126)

COMPOSED AND ARRANGED

By Marshall Brown

The musical score for Alto Sax II of "Rock Bottom" is written in 4/4 time with a tempo of Moderato (♩ = 126). The key signature has one flat (Bb). The score consists of ten staves of music. It begins with a treble clef and a key signature of one flat. The first staff contains the initial melodic line with dynamics markings of *sfz* and *sfz*. The second staff continues the melody with accents (^) and dynamics of *sfz*. The third staff features a guitar-style chord progression with chords D and C, and dynamics of *sfz*. The fourth staff continues the melody with accents and dynamics of *sfz*. The fifth staff has a key signature change to two flats (Bb and Eb) and includes a chord marked D. The sixth staff continues the melody with accents and dynamics of *sfz*. The seventh staff features a key signature change to three flats (Bb, Eb, and F) and includes a chord marked F. The eighth staff continues the melody with accents and dynamics of *sfz*. The ninth staff has a key signature change to two flats (Bb and Eb) and includes a chord marked F. The tenth staff concludes the piece with a key signature change to one flat (Bb) and includes a chord marked A. The score is marked with various dynamics such as *sfz*, *ff*, and *mf*, and includes accents (^) and slurs. The piece ends with a double bar line and a repeat sign.

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ff

ROCK BOTTOM

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PIANO

COMPOSED AND ARRANGED

Moderato ($\text{♩} = 126$)

By Marshall Brown

The musical score for 'Rock Bottom' is written for piano in a 4/4 time signature. It consists of seven systems of music, each with a lettered section marker (A through G) at the beginning. The notation includes a bass line and a complex piano accompaniment with many chords and arpeggios. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo). The score ends with a *ff* dynamic and a 'LONG DRAG' instruction over the final notes.

cresc.

ff

LONG DRAG

ROCK BOTTOM

As Recorded by MARSHALL BROWN on Coral Record #9-62122

TRUMPET I

Moderato (♩ = 126)

COMPOSED AND ARRANGED

By Marshall Brown

Musical score for Trumpet I, Moderato (♩ = 126). The score is in 4/4 time and G major. It consists of 12 staves of music. The first staff begins with a 4-measure rest followed by a box labeled 'A'. The second staff contains dynamics markings of *sfz* and *mf*. The third staff has boxes labeled 'B', 'C', and 'HAT'. The fourth staff has a box labeled 'D'. The fifth staff has boxes labeled 'OPEN' and 'E', with dynamics markings of *sfz* and *mf*. The sixth staff has a box labeled 'F'. The seventh staff has a box labeled 'G'. The eighth staff has dynamics markings of *cresc.* and *LONG DRAP*. The piece ends with a double bar line and a sharp sign (♯).

♯

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ROCK BOTTOM

ROCK BOTTOM

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TRUMPET II

Moderato (♩ = 126)

COMPOSED AND ARRANGED

By Marshall Brown

Musical score for Trumpet II, Moderato (♩ = 126). The score is in 4/4 time and G major. It consists of 12 staves of music. The first staff begins with a 4-measure rest followed by a box labeled 'A'. The second staff contains dynamics markings of *sfz* and *mf*. The third staff has boxes labeled 'B', 'C', and 'HAT'. The fourth staff has a box labeled 'D'. The fifth staff has boxes labeled 'OPEN' and 'E', with dynamics markings of *sfz* and *mf*. The sixth staff has a box labeled 'F'. The seventh staff has a box labeled 'G'. The eighth staff has dynamics markings of *cresc.* and *LONG DRAP*. The piece ends with a double bar line and a sharp sign (♯).

♯

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ROCK BOTTOM

ROCK BOTTOM

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TROMBONE I
Moderato (♩ = 126)

COMPOSED AND ARRANGED
By Marshall Brown

The musical score for Trombone I is written in bass clef with a 4/4 time signature. It consists of 12 staves of music. The score includes several sections marked with letters in boxes: A, B, C, D, E, and F. Performance instructions include 'Harp' (written as 'Harp' with a harp symbol), 'sfz' (sforzando), 'Cresc.' (Crescendo), and 'LONG MELODY' (written as 'LONG MELODY' with a long note). The music features a mix of eighth and sixteenth notes, with some triplet markings. The key signature has one flat (B-flat).

ROCK BOTTOM

As Recorded by MARSHALL BROWN on Coral Record #9-62122

ALTO SAX I

Moderato (♩ = 126)

COMPOSED AND ARRANGED

By Marshall Brown

The musical score for Alto Sax I of "Rock Bottom" is written in 4/4 time with a tempo of Moderato (♩ = 126). The key signature has one flat (B-flat). The score consists of ten staves of music. It begins with a dynamic marking of *ff* (fortissimo) and includes various articulations such as accents and slurs. Chord changes are indicated by letters in boxes: B, C, D, E, and F. The piece concludes with a *ff* dynamic marking and a "LONG DRAG" instruction.

DOWN BEAT

10 Years Ago

On the cover: Helen Lee, featured vocalist with Red Rodney's group, formerly with Larry Clinton and Jimmy Dorsey . . . Lead story: "Re-sign Film Studio Staff Orks" . . . Dizzy Gillespie thinks the Bird is wrong about the relationship of bop and jazz. Gillespie says, "Bop is an interpretation of jazz. It's all part of the same thing." . . . Duke Ellington asked Lucille Dixon's trumpet player, Taft Jordan, if he was still on vacation. It seems Jordan took two weeks off two years ago and forgot to return . . . Petrillo says all AFM members belonging to AGVA must resign from the latter organization immediately . . . NBC to revive band remotes, particularly those recording for Victor . . . Jack Teagarden decides to remain with Louis Armstrong for another year . . . Barclay Allen suffers spinal injuries in an auto accident . . . Guitarist Les Paul, with bassist Warren Downie and rhythm guitarist Mary Ford, big hit at Chicago's Blue Note . . . Muscraft leases masters to M-G-M, including sides by Sarah Vaughan, Ellington, Gillespie, Mel Torme, and Artie Shaw.

25 Years Ago

Headline: Clyde Lucas at Edgewater Beach for winter . . . Lead story: Dorsey brothers and their orchestra have been picked by NBC for its next big band buildup. Personnel will include Tommy Dorsey, trombone, trumpet; Jimmy Dorsey, sax, clarinet, trumpet; Glenn Miller, trombone; Donald Matteson, trombone; George Thow, trumpet; Rocco Hillman, guitar, banjo; Bobby Van Epps, piano; Jack Stacy, sax; Skeets Hurlfurt, sax; Ray McKinley, drums; Delmar Kaplan, bass; Kay Weber, vocal. Bob Crosby will sing with band only on recording dates . . . Isham Jones opens at the Commodore hotel in New York City . . . Jack Fulton's eight-year contract with Paul Whiteman expires. He will strike out on his own . . . Bud Freeman joins the Roger Wolf Kahn aggregation . . . Jan Garber continues at the Trianon ballroom in Chicago . . . The projected tour of England with that "black and white" band including Gene Krupa and Benny Carter has been canceled . . . Ben Pollack opens at the Cotton club in Culver City, Calif. . .

(Continued from Page 59)

riage does neither jazz nor poetry any good . . . Tenor saxophonist Frank Haynes, one of San Francisco's very best, moved to New York in mid-August . . . Mary Stallings, formerly vocalist with Virgil Gonsalves, is a big success in Australia, making records and headlines there . . . Modern vibist Dick Saltzman dug out his drums and played a week with Marty Marsala last month, while regular drummer Freddy Peterson vacationed.

Wally Rose, whose August Gershwin recital was panned by the press, is now working as a single . . . Count Basie returned to Longshore man's hall for four nights Sept. 4-7 . . . Cal Tjader is heading east in early October . . . New York jazz writer Ralph Berton is taping shows for Berkeley all-jazz station KJAZ . . . Former Cal Tjader and Woody Herman pianist Vince Guaraldi left the bay area to join the Lighthouse All-Stars at Hermosa Beach . . . Fantasy Recording is preparing its third Lennie Bruce album . . . The Monterey Jazz festival has signed Ornette Coleman for a Saturday afternoon "history of the saxophone" program that also will include Ben Webster and Coleman Hawkins.

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