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December 24, 1959 35¢

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By Charles Suber

"Deck the halls with ad-ver-tis-ing...
'Tis the time for mer-chan-dis-ing"

So ran a satiric line in Stan Freberg's *Green Christmas*, issued last year as his personal protest against the "red and green bandwagon." (All his royalties went to the Haemophilia Foundation.)

Because of today's payola paranoia, it is interesting to explore the background of this record's release and acceptance. Capitol shipped the Freberg disc shortly after Thanksgiving last year, as is customary with Christmas releases. It was given normal exploitation. Review and promotion copies went to pop disc jockeys, newspaper and magazine reviewers, and columnists. The initial reception was great. Jockies wearied of jangly jingles heard something fresh and new as in this cigarette ad parody: "Santa's a little more rugged too, both sleeves rolled up and a tattoo on each arm. One of them says, 'Merry Christmas', the other one, 'Less tars.'"

The public liked it too. It began to get word-of-mouth advertising.

But the opposition soon made its move. For the needle had struck bone.

A west coast association of advertising agencies quickly organized a campaign to "expunge this slur on the advertising profession from the nation's airways." In the uproar that followed, the record made the Top 10 on the coast.

In Chicago, brave souls like Dan Sorkin and Howie Roberts played the record despite the pressures. Other jockies begged off because the record was too long (6:30 minutes)—and because "you just can't push the commercials around."

In New York, the record did poorly, for a significant reason: the paralyzing newspaper strike was on, so the public wasn't being fully informed. All in all, the record sold about 100,000 copies. Only the peculiar attitude of the stations prevented a larger sale and exposure.

The moral should be clear enough. The broadcasting industry has never had the moral fiber or "editorial" outlook of the printed media. (See Gene Lees' analysis, pages 16-17) Some of us remember Fred Allen's running battle with the vice-presidents-in-charge . . . and they haven't changed for the better.

Perhaps the ephemeral nature of the spoken word and the flickering image makes broadcasters less responsible and more responsive to the public than workers in print, whose ink is permanently affixed to paper.

We in print media feel the reaction of our audience immediately. Readers either buy or don't buy a particular issue. Broadcasters do not have a similar gauge of their audience. Ratings do not have the accuracy of audited circulation statements.

Broadcasters do get the word by indirection. Their advertisers pass along sales results by option renewals or cancellations. When the major advertisers decide that a profitable medium for them is threatened, they will act. This commercial threat, coupled with the dread of a strengthened FCC, will firm up the backbones.

How fitting that this question should be aired at this time. Contrast the mood of the season: "Good Will to Man; Joy to the World," with:

"Dashing through the snow
in a 50-foot coupe
O'er the fields we go,
selling all the way"

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VOL. 26, NO. 26

DEC. 24, 1959

TWENTY-FIFTH ANNIVERSARY YEAR



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ON THE COVER

As the pot indicates, the group on the cover is the Zoot Finster octet—or a portion of it. Zoot expresses *Down Beat's* Christmas wishes for us while George Crater reports on the latest doings of this fabulous group on Page 18. Zoot didn't win the reader's poll (Page 21) but there's always next year.

PHOTO CREDITS: In the Readers' Poll section: Miles Davis, Paul Desmond, Ella Fitzgerald, Dizzy Gillespie, Oscar Peterson and Lester Young, by Ted Williams; J. J. Johnson, by Aram Avakian; Ray Brown, Stan Getz, and Milt Jackson, by Ron Howard; Sonny Rollins (and also Cannonball Adderley in the Blindfold Test), by Lawrence N. Shustak; Milt Jackson, by Popsie; Shelly Manne, by Bernie Thrasher; Les Brown, by Dave Pell; Tony Scott, by Myron Miller; Herbie Mann and Kai Winding, by Burt Goldblatt; Dave Brubeck quartet, by John Brook; Gerry Mulligan, by Charles Stewart.

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MAHOR PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC 1960; JAZZ RECORD REVIEWS; N.A.M.M. DAILY; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



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By Manny Albam

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Manny Albam

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chords and discords

Forest for the Trees . . .

(The page containing a picture of Fabian) is a whole page devoted to nothing (*Down Beat*, Nov. 26). But Dig:

• Down Beat is slipping
Therefore I'm ripping
Soon you'll be flipping
• As sales begin dipping.

Man, but what a put down. Don't bug me with a subscription renewal.
Duquesne 4, Pa. Marlin Soponja

This is the first time I have ever felt an irresistible urge to write to an editor. You have *really done it*. Recent changes in your magazine, culminating in the Nov. 26 issue, are the most. You now have a terrific — really terrific — jazz organ. I'll never be without it.

The sensitive article on that giant of giants, Jack Teagarden, your thorough coverage of jazz news, the now complete coverage of records in the reviews, the covers . . . are great. When my current subscriptions to the other three jazz journals run out, they will not be renewed. I no longer need them. *Down Beat* completes the scene.

I would like to add my voice to the others to protest the lack of (good) liner notes on too many records.
Falls Church, Va. William D. Field

I Say 'Phooey'

Just got *Down Beat*, Nov. 12, and I read this: "Working jazz groups have no place in Las Vegas."

To this I say "Phooey!" I have lived in Vegas for six years, and for 20 years I have been collecting records and hearing jazz bands wherever they appear.

You guys better tell your writers to pull out of the crap games and get around a little more . . . (But don't quit now, Jack, don't quit now. I've been reading the *Beat* since 1938 and it's the greatest.)
Las Vegas, Nev. George M. Cohen

Credit Where Credit Is Due

I wish Quincy Jones well in his new ventures, but he is not the pioneer *Down Beat* indicates. The pit band of 1930's *Girl Crazy* was conducted by Red Nichols and included Benny Goodman, Gene Krupa, Glenn Miller, Jack Teagarden, Jimmy Dorsey and others. And, of course, *Jump for Joy* not only had Ellington and his band in the pit, but a score by the Duke and his men.
Boston Paul Nossiter

The Question of Coleman

I feel I must state my position in this Ornette Coleman controversy, since he raises many pertinent questions for jazz and all jazzmen. I assume Ornette is sincere, but what he is doing certainly has nothing to do with jazz and, I'm afraid, very little to do with music in any form.

First of all he does not swing; neither does his rhythm section for that matter. Any talk about "pan-chromatic" or "serial" jazz is ridiculous. Most of Ornette's

playing seems to consist of endless noodling around the I chord with an occasional flurry of non-diatonic tones. I would say that Coleman is riddled with the very thing that he is supposed to be free of—namely a scaler—key center. Compared to a Rollins, a Coltrane, a Getz, not to even mention Parker, Coleman is a fumbling neophyte.

But perhaps Coleman's playing is not the real issue here. His reputation is completely the result of artificial promotion by a small group of king-makers. Coleman tried to come up through the ranks but, like Cecil Taylor, was not too successful. The frightening thing here is that a small group of writers can "launch" a young musician on a path that can only end in personal defeat and bitterness for the persons involved. Of course, by then, these same writers will have "discovered" a new "genius" and the routine will start again.

Perhaps Coleman is talented; he certainly seems to be imaginative, or maybe we are witnessing an act of courage. I think Coleman owes his audience a few more clues. He should remember that a work of art is ultimately established by an audience, not by purveyors in the trade.

Musicians arise! Rescue jazz from the cabalists, the metaphysicians, the hucksters, the ward healers. There were people blowing jazz before there were writers to tell them they were blowing jazz and I'm sure people will still be blowing jazz long after these writers finally sell their first story to *Cosmopolitan*.
New York John Mchegan

Critic, teacher and pianist Mchegan should be interested in Don DeMichael's review of a Coleman performance in the record section of this issue. DeMichael raps some of Coleman's "wild, incoherent solos . . . marked by extremely bad intonation and sloppy execution," and suggests that the present evaluation of Coleman is far from final.

Somethin' Else Jon

It's established that Ralph J. Gleason is a "bass" jazz columnist . . . His definitive appraisal of Jon Hendricks' inimitable talent was written like it is!

Jon Hendricks, to paraphrase that line once again, is a somethin' very else individual! My personal thanks to Mr. Gleason for spreading the word.
Los Angeles Dorothy A. Gray

Complaint Registered

Permit me to reflect on some of the unbridled stupidity that keeps jazz from realizing its full commercial potential.

Early in October the Sol Hurok organization began extensive promotion to publicize its Erroll Garner concert, scheduled for Nov. 7. Later in the month, a rival promotion announced the concert, featuring the Hi-Lo's, the Cal Tjader group, and the Oscar Peterson trio, on the same night Garner was booked. True, Garner was to appear in Pasadena (a 10-minute car ride

(Continued on Page 8)

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from Los Angeles) and the other booking was in downtown Los Angeles. However, both concerts basically appealed to the same people in precisely the same area. The result was chaos.

I turned in my Garner tickets to make the second Peterson appearance of the evening. When we arrived, we were told that attendance at the first session had been so poor that the second had been cancelled.

Is it any wonder "live" jazz — especially in Southern California — has such tough sledding, when it must contend with such lack of intelligence on the part of promoters?

Beverly Hills, Calif. Al Hoefeld

Pity the DJ

Just finished reading your comment (Nov. 12, *Chords and Discords*) that "so far as what 2,500 disc jockeys at Miami 'dug', *Down Beat* couldn't care less." Since quite a few disc jockeys, swingers and non-swingers, read the *Beat*, you didn't have to be so hard. I love jazz. And I prove this every Sunday afternoon on a show called *Music in a Mellow Mood*.

However, there are times when the boss man says, "Charlie boy, hit 'em with tune number 22 or 16; this is supposed to be a pop show."

So you see it isn't always the DJ's lack of taste in the programing. Please don't take this as a gripe. I'm only a humble disc jockey trying to protect my humble reputation. Print this if you have space; my bills have all been paid. Well, almost. Gat City, Va. Charlie Doll
WGAT

We are familiar with the low-grade programing imposed on many sincere disc jockeys by station managers who understand statistics of listenership better than they do the economics of marketing, and we sympathize.

However, the announcement that the House Subcommittee on Legislative Oversight would follow up its exposure of quiz show rigging by probing payola among disc jockeys has served notice to the public that the profession may not be all that it has claimed to be. So widespread has this practice become in recent years that disc jockeys in general find themselves suspect. If DJs wish to command respect and sympathy for their efforts, then those honest ones among them should get to work on an overdue housecleaning — instead of relying on a House cleaning.

Ferguson Fans

I want to second everything you said about Maynard Ferguson. We here at North Carolina State College have listened to the music of every kind of orchestra . . . but we have never (not in the past four years) had a band as entertaining as Maynard Ferguson when he played for the Junior-Senior here in 1959. We had more people than at any other dance in that same period, and not over one per cent left before the last note's echo had died away.

Raleigh, N. C. Jim Moore

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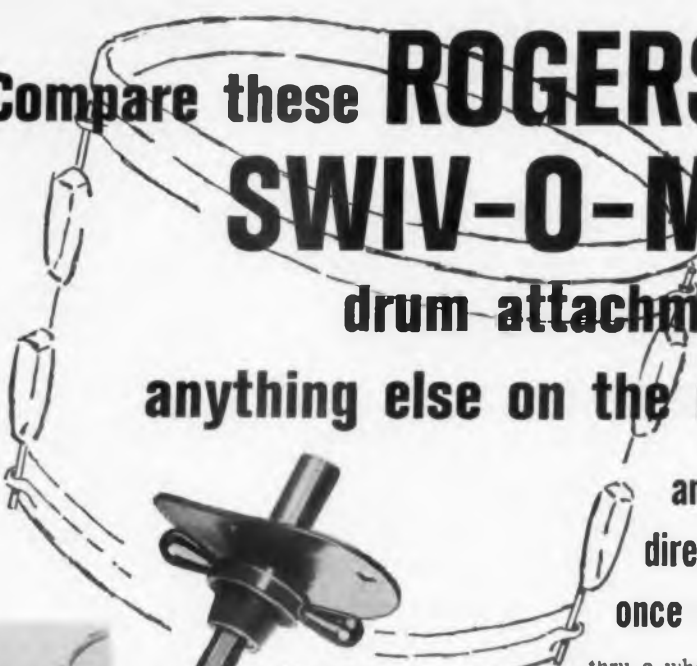
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Jim Moore

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PERSPECTIVES

By Ralph J. Gleason

Early this year a group of U. S. long-hair composers, including Ulysses Kaye, a nephew of King Oliver, visited Russia as part of a cultural exchange deal.

This fall, a group of five Russian composers, headed by Dmitri Shostakovich and including Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevech and Firket Amirov, visited the United States.

They were flown around the country, and included in their itinerary a three-day visit to the San Francisco area.

At their San Francisco press conference, the Russians were asked what they thought of jazz. It was obvious from their answers that they knew nothing of it (despite the fact that Kaye and his companions reported they were constantly asked about jazz by Soviet composers when they were in Russia). Jazz, to the visiting Russians, seemed to mean nothing more than hotel dance music. They said they had that themselves and it wasn't important.

So it was proposed that they take the opportunity, provided by the presence in San Francisco of some excellent jazz groups, to find out firsthand what this mysterious Amerikanski music was all about.

That's how Dmitri Shostakovich came to hear Cannonball Adderley.

The U. S. State Department aide who was along to guide the Russians was approached by this writer. I suggested that the Russian composers visit the Jazz Workshop, where Adderley's group was playing (the band is worth walking 50 miles to hear), and later go over to the Black Hawk to hear Thelonious S. Monk.

There was, apparently, considerable discussion of the proposal by the Russians, but they never made a definite commitment—only a vague agreement. We waited that night at the Jazz Workshop and eventually the Russians showed up. An hour late.

Cannonball was just ending a set but volunteered to stay on and play for them. The Russians had to sit several tables from the band, because the mixed group of Negro and white patrons in the front seats refused to move, Russians or no Russians—an appropriate demonstration of democratic individualism.

The Adderley band, except for Cannonball and Bobby Timmons, was at first unaware of the visitors' identities

("Shostokovich? He's got it," Timmons said), but they waited up a storm and had the house jumping and carrying on to *This Here; High Fly*, and similar essays in native American folk music.

The Russian group included, besides the composers, a couple of interpreters and a chick one of them had brought along. They asked one question: "What kind of music do you call this?" And they listened attentively, even, on occasion, determinedly. But at no time did any of them indicate by expression or movement that they were *reached* by the music.

Shostakovich himself was all ears. He smoked incessantly. The rest of the party sipped cokes or gin and tonics.

During Louis Hayes' drum solo, Shostakovich and Dankevech leaned forward and watched the rim shots and rolls with concentration, like a couple of visiting American businessmen. Cannonball's own quotes from numerous classical composers (in the course of his solos) didn't draw a smile.

Afterwards, the Russians refused to answer any questions whatsoever. (They had earlier refused to allow photographs after a lensman snapped a few quick shots. An interpreter said there might be some comment later, adding that he, personally, did not "experience" the music, and thought that it was not "hot.")

The whole affair had a strange, almost frightened quality to it. This was attributed by several observers (it contrasted strangely to the eagerness with which the proposal was greeted initially) to the Russians' realization of the political implications of their adventure. Had they indicated approval of the music, I was set to ask why we had been prevented from sending jazz groups to Russia. They did, however, formally thank Cannonball and the group for playing and expressed their formal pleasure.

At the conclusion of the set, they applauded and then got up as one man and marched out. An early date with a jet for the east was their excuse for not following the original plan and visiting Monk at the Black Hawk.

It was an interesting experience. One wonders what effect, if any, it will have in the future.



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Contemporary Re-signs Poll Winners Barney Kessel and Shelly Manne

Carter & Hines Record 1st LP Together for CR

Jazz giants Benny Carter and Earl Hines, who have been friends the past 30 years, got together for the very first time on record to make Carter's new CR album — SWINGIN' THE '20s (M3561, stereo S7561). With the two were Leroy Vinnegar, bass, and Shelly Manne, drums, and the session for them was memorable in that it was the first time either had worked with "Fatha" Hines.

Out of this rare meeting came a totally improvised, spontaneous, swinging album of a dozen favorites of The Twenties, including Hines' original of '28, *A Monday Date*. The others are *Thou Swell*, *My Blue Heaven*, *Just Imagine*, James P. Johnson's *If I Could Be With You*, *Sweet Lorraine*, and

(continued on page 2)

Ornette Coleman 2nd LP Released

Ornette Coleman now has his second album on CR, TOMORROW IS THE QUESTION! THE NEW MUSIC OF ORNETTE COLEMAN (M3569, stereo S7569). With Ornette is his counterpart on trumpet, Don Cherry, plus the rhythm of Shelly Manne, drums, and either Percy Heath or Red Mitchell on bass.

Ornette's first album, SOMETHING ELSE!!! (C3551), released just a year ago, "shook up" a great number of critics and musicians. Pro or con the reaction was violent. One critic wrote, "The curious sounds from Coleman's saxophone are not music, as I understand the word." And another,

(continued on page 4)

Barney Kessel and Shelly Manne, Contemporary's star guitarist and drummer, signed new exclusive long-term contracts with the company. Both artists have been with CR since 1953, and both have won numerous popularity polls, including clean sweeps of all major polls (DOWN BEAT, METRONOME, PLAYBOY, etc.) the last three years.



Shelly's most recent release is SON OF GUNN! SHELLY MANNE & HIS MEN PLAY MORE MUSIC FROM "PETER GUNN" (M3566, stereo S7566), which features his new front line of Joe Gordon, trumpet, and Richie Kamuca, tenor. As on the first "Gunn," Victor Feldman was added on vibes & marimba. The success of the initial "Gunn" album ensured a second one composer Mancini produced additional music for the TV crime series. (Both Shelly and Victor play the weekly show.)

There are ten tunes on SON OF GUNN! including a moody ballad, *Joanna*, which Gordon uses as a muted trumpet solo, an up tempo *My Manne Shelly* written especially for Shelly, and *Blues for Mother's*, a thirty-two bar tune Richie Kamuca blows as a warm tenor solo.

Shelly recorded his first album for CR April, 1953. The album, SHELLY MANNE & HIS MEN: THE WEST COAST SOUND (C-3507), which features Art Pepper, Bob Enevoldsen, Jimmy Giuffre, Bud Shank, Marty Paich and several others, is still available.

Since then Shelly & His Men have recorded six more albums presenting in their varied programs

(continued on page 3)



Barney's latest album is "Carmen"—the first jazz performance of an opera. He adapted and arranged nine numbers from Bizet's masterpiece to produce an album that set critics and reviewers to writing such lines as "One of the five finest jazz albums in recent years..." (Stanley Robertson, L.A. Sentinel); "Carmen has seldom had it so good..." (Tom Scanlan, Army Times); "One of the fine jazz albums of 1959..." (James Scott, Kansas City Star); and the counsel to "Run, don't walk, to your nearest record store and latch onto 'Carmen'!" (Micheline Keating, Tucson Daily Citizen.)

In recording "Carmen," Barney used Andre Previn, piano; Buddy Collette, flute; Ray Linn, trumpet; Herb Geller, alto; Justin Gordon, tenor; Bill Smith, clarinets; Victor Feldman, vibes; Joe Mondragon, bass; Shelly Manne, drums; and several others.

"This is an album I wish I could devote an entire column to," wrote Robertson in his L.A. Sentinel review. "The arrangements and harmonies are a haunting and strange mixture of Moorish influenced sounds of ancient Seville, the funky blues of 'down home' Southern

(continued on page 2)

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NEW YORK

The new **Jazztet**, featuring **Art Farmer**, trumpet; **Benny Golson**, tenor, and **Curtis Fuller**, trombone, opened its first New York City date on Nov. 17 at the Five Spot. The highly critical press assemblage also heard the controversial alto saxophonist **Ornette Coleman**, who also was making his first New York appearance, alternating on the stand with his group. The consensus of the audience, as far as the **Jazztet** was concerned, was unanimous approval. See *Caught in the Act* next issue for a review of Coleman. Noteworthy was the musical cohesion of the Golson-Farmer-Fuller unit. They played a one-nighter for the Orange County Community College Jazz club on Nov. 23 (their night off at the Five Spot) in Middletown, N. Y. . . . **John Hammond** said he is excited about his special assignments on his return to Columbia Records. He will be working on such projects as determining if it would be worthwhile to put out the old **Huddie (Leadbelly) Ledbetter** masters from the Vocalion label . . . Rumor has it **Buddy Rich** is in the hole for about \$2,000 on his three-week singing stint . . . Coral Records is putting out the Newport Youth band's segment of the Newport festival last July. Also on the Newport front, its mayor, **Henry Wilkinson**, said any protests against the continuance of the jazz festival will be unavailing. Newport, 1960, seems to be a certainty.



HAMMOND

U. S. publication of the English tome *Duke Ellington: His Life and Music* is scheduled for Jan. 25. The book was edited by **Peter Gammond** and contains Ellington articles by **Stanley Dance**, **Jeff Aldam**, **Richard Boyer**, **Alan Morgan**, **Gerald Lascelles**, **Johnny Dankworth**, and **Gammond** among others. Roy Publishers Phoenix edition will sell for \$5 . . . **Sam Ulano**, who held a successful drum concert at the Fraternal Clubhouse last October, has scheduled a repeat for Jan. 18 featuring the **Ed Shaughnessy** quintet . . . **Tyree Glenn** augmented his regular quartet with trumpeter **Henry Goodwin** and clarinetist **Buster Bailey** to play out the **Muggsy Spanier** engagement at the Roundtable. **Jo Jones** has replaced **Sonny Greer** on drums with Glenn.



FARMER

Johnny Dankworth, whose English jazz band played a month in the United States last summer, including the Newport festival, has signed a recording contract with Roulette Records. Johnny will record in England and fly the tapes to New York for immediate release . . . Former members of the late **Jimmy Dorsey's** orchestra will be interested to know that **Arnold (English) Schulberg**, their former band boy, has been selling flowers in front of Pier 88, where the **Liberte docks** in New York . . . **Ulysses Kay**, who acted as an official greeter to the group of outstanding Russian composers on their recent arrival in New York, composed an original music score for *The Fall of China*, a recent *The Twentieth Century* television program . . . Composer-conductor **Ralph Burns** (once **Woody Herman's** arranger) also has been commissioned to write a TV score. His will be a theme for an NBC series to be called *Journey*

(Continued on Page 49)

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music news

Down Beat

December 24, 1959

Vol. 26, No. 26

• Dick Clark ordered by his TV network to divest himself of interests in a record company and three publishing firms.

• Three disc jockeys fired by one Detroit station alone in one day for taking "payola".

• Rock 'n' roll disc jockey and promoter Alan Freed fired by New York radio station WABC after he refused to sign a statement that he had never taken payola, and fired shortly afterwards by TV station WNEW.

• Eleven record companies served subpoenas by the office of New York District Attorney Frank S. Hogan, to examine their books for evidence of payola.

• Robert W. Lishman, chief counsel of the House Subcommittee on Legislative Oversight, in New York to take personal charge of the subcommittee's investigation there.

All over America, the evidence was piling up. The grumbings, during the past few years, of the few persons who had bothered to consider why American music was going steadily downhill, suddenly ceased to sound like the complaining of cranks. America was finding out that many disc jockeys were indeed crooked, and that the steady debasement of musical tastes during the past decade may have proceeded from cynical financial motivations.

Where the investigation (actually two parallel investigations: one by the New York district attorney's office; the other by the House subcommittee headed by Rep. Oren Harris) would finally stop no one could even hope to guess. Not even professionals are sure just how many disc jockeys are on the payola take, or how much money has been involved.

Why had the disclosures come so suddenly?

The amazing thing, in point of fact, is that they had been so long in coming. Everyone in the music business has known and talked casually of payola for years; certain disc jockeys—including some big names, some of whom are now protesting innocence the loudest—have been notorious. With so much shenanigans going on in so many cities and with so many persons involved—the DJs taking the money, record distrib-



DICK CLARK
told to drop disc company

utors giving it to them, and record manufacturers backing the distributors in the procedure—the amazing thing is that it has taken so many years to come into the open.

Perhaps no one cared previously. Or perhaps the subject had never seemed like a sufficiently good headline-maker for politicians to disturb themselves about it. But the politicians were finding out that the subject was an excellent source of headlines, and they were evi-

About This Issue

Because of the importance of the probe into payola and of the Down Beat Readers Poll, this issue has been turned over almost completely to these two subjects.

Next issue, the news section will take its regular form, though we will continue to bring you details of the payola probe to give our readers the clearest possible understanding of the events as they unfold.

dently determined to swing on the investigation. And, as one disgusted observer put it, "I don't care if they are just looking for headlines for themselves, if they can do something to clean up the music business."

As the investigation began to pick up steam, the signs of panic mounted, and the behavior that is normal to such tensions began to show up: the guilty began accusing each other. DJs blamed

distributors for offering the bribes; distributors blamed DJs for accepting or demanding them; broadcasting companies in the main tried to pretend horror—though it was obvious that the payola racket could never have grown so big without management knowing about it.

The problem investigators face is that the system has such enormous subtlety that it is sometimes hard to pin down. For example, one Chicago DJ reportedly was given a Thunderbird by one of the top names among record company a&r men. Another Chicago DJ demanded from a distributor and got wall to wall broadloom carpeting for his entire house to push records on the air. (This extortion caused laughs in the trade: the DJ left the station two weeks after the broadloom went down.)

But all the evidence wasn't proving that difficult. Sydney Nathan, president of King Records in Cincinnati (one of the 11 subpoenaed labels), said he had something easier to carry to investigators than wall-to-wall carpeting: cancelled cheques.

Nathan said his firm paid out about \$1,800 a month for payola during 1956 and 1957. He called payola "blackmail . . . disgusting—a dirty rotten mess."

Some stations weren't waiting for federal probes to look under their rock. A self-investigation at Detroit station WJBK resulted in the firing of DJ Tom Clay, and shortly afterwards of two more staffers. One of them said he didn't see what was wrong with payola.

Clay admitted that he had been taking in between \$5,000 and \$6,000 a year in payola.

One of the sidelights of the investigation was that many individuals in broadcasting seemed unable to understand what was wrong with payola, thus verifying Ralph Gleason's analysis in a *Down Beat* (Nov. 26) *Perspectives* column. Gleason said that since jocks get paid to push aspirins, they see no moral difference in getting paid to push records—though this is like a newspaper selling editorial space (see editorial, Page 16).

So confused was the situation that one Long Island radio station said it would obviate payola not by firing paid-off jocks but by setting up a rate card to sell disc plugs openly.

As the investigation moved on, conversation in the trade did not focus on whether payola is widespread, but on which cities, are the worst. Detroit, Cleveland, Chicago, St. Louis and Philadelphia are agreed to be heavy payola centers, and the consensus is that Philadelphia takes the dismal honor of being the payola capitol of America.

It was not surprising, therefore, that attention should have been turned on Dick Clark. Clark, whose show originates there, was one of the first to be hit by the probe, and it was learned that the teenagers' ideal controlled a record company, whose discs he has pushed on his TV show.

Yet the big news out of Philadelphia, surprisingly, was not about Clark but a character called the "Rockin' Bird"—WBIG's Joe Niagara, by far the most popular disc jockey in town.

Niagara had adolescents from Wilmington to Trenton, from South Jersey to Lancaster, in a continual state of excitement with his incessant plugging of the worst type of rock 'n' roll. His annual take was estimated at up to \$100,000, with much of his cash coming from so-called "record hops". Like Tom Clay of Detroit, Niagara worked for the Storer Broadcasting Corp., foremost purveyor of Top 40 programming. Niagara had been tagged by Storer to build up its Los Angeles outlet, KPOP.

Niagara, who affected a microphone manner so distasteful that it had to be heard to be believed, turned in his resignation to take effect Dec. 19, the date he was to leave for L.A.

But when the payola scandal hit, Niagara asked that the resignation be made effective immediately. No reason for the change of plans was given, and two days later, Storer announced from its Miami headquarters that Niagara would not go to L.A. after all—he had severed his connection with the broadcasting firm completely.

Edward D. Cohn, head of Lescoe Records, gave further clues to the Philadelphia situation when he said, "This city has the reputation of being the worst place in the country for payola."

Cohn revealed that he had paid thousands of dollars to get records played on Philadelphia stations during the past five years. He said he had a sort of payroll by which he made payments from \$5 to \$100 to Philadelphia jocks to push discs he was distributing.

But the disease grew, according to Cohn, to the point where he had to spend the profit from the first 10,000 copies of a disc to feed the DJ's hunger for money.

Trade talk in Philadelphia had it that Dick Clark was not one of those on the direct payola take. The reasoning was that Clark, who got his job when a predecessor was fired in an earlier shakeup in which payola was reportedly a factor, was probably warned not to take it. But this did not stop Clark from:

1. Getting a one-third interest in Swan Records, which produced hit discs such as Freddy Cannon's *Okefenokee*, Tallahassee Lassie, and similar masterpieces of tastelessness—or from pushing them on his show.

2. Acquiring an interest in three music publishing houses, Sea Lark, January, and Arch.

When news of these interests reached the public, the ABC-TV network—which had failed to react to Clark's procedures on ethical grounds and now, evidently, was reacting only for public relations reasons—said it had issued a general directive to its artists "to avoid any potential conflict of interest and to insure impartiality and objectivity in the free selection of music on its programs." Clark said he would drop his interests in Swan Records and the publishing firms.

His subsequent programming demonstrated that ABC's concept of "impartiality and objectivity" in the selection of music did not apply to the quality of music, only its popularity: he continued to push junk.

So profitable had Clark's sideline activities been that Anthony Mammarella, Clark's producer, resigned from ABC rather than give up his interests in Swan Records and two music publishing houses (not the same publishers that Clark was involved in.)

Mammarella's resignation brought to public attention another shady practice: payoffs to artists and repertoire men by composers anxious to have their songs recorded. Mammarella admitted he accepted \$7,000 as a one-third share as co-author of the 1957 hit by Charlie Gracie, *Butterfly*. He had nothing to do with the writing of the song.

There was irony in ABC's order that Clark and others divest themselves of interests in such things as record companies. For ABC itself owns a record company—ABC-Paramount—and obviously had no intention of giving that up. (NBC owns RCA Victor records, while CBS owns Columbia.) Thus, in ordering Clark to get out of Swan, ABC was providing an example of "don't do as I do, do as I say."

If the first flurry of investigation uncovered a good deal of questionable activity, there was still plenty more for House subcommittee probers to uncover.

A *Down Beat* survey revealed that payola is not accepted by pop disc jockeys all over the country—only in those areas where it is offered.

For example, there is evidently payola in the San Francisco-Oakland market, though not much of it. Rock 'n' roll jockeys are the primary offenders. San Francisco is not known as a hit-making area, and no jockey there has sufficient power to make a disc break there; hence, record companies and distributors prefer to lay their bribes on jocks in better areas.

There is, however, the usual history of cases of scotch, trips, and girls, paid for by distributors to ingratiate themselves with jocks.

Bill Gavin, secretary-treasurer of the Disc Jockey Association, who programs independently for various west coast stations and publishes his own newsletter with program dope and record analysis, said that "it's high time" the expose came.

Gavin told *Down Beat* contributing editor Ralph J. Gleason that "the whole payola system involves a small portion of the deejays in the entire country." But Gavin fears the profession of platter spinning itself will suffer from the greed of a few. "The danger is that the public will feel anybody who is a deejay is accepting bribes, and this is just not true," he said.

Gavin refuses to lunch with artists visiting the San Francisco area, doesn't want to see them in his office, and in general remains aloof. He is known in the trade as an untouchable. But, Gleason said, "His main value is in exposing discs after they've shown a chance for the money. There's no possibility of Gavin's stations riding a disc in the early days."

"Distributors here," Gleason added, "all of whom took the Fifth Amendment and insisted on anonymity, are unanimous in saying that the actual payola is limited to the r&b jocks. They admit, however, that from time to time there's been more than an occasional \$150 sportcoat and TV set disbursed."

Los Angeles, like San Francisco, is evidently not one of the big payola cities—though it goes on. L.A. is not a pattern-setting (translation: hit-making) city. But it is an excellent place to learn about payola. If comparatively little of it is received there, a lot of it goes out because of the number of record companies located there.

For example, *Down Beat's* L.A. editor, John Tynan, was told flatly by one promotion man who has criss-crossed the nation many times to hustle records. "Practically every jock in Chicago is payola." (In Chicago, all the jocks were saying that, yes, it goes on, but I have never taken any.)

Some disc jockeys, Tynan learned, will not personally accept money. They have "associates" whose function is supposed to be the "programming" of records for play on the air. One such "associate" on a small west coast station readily accepted \$25 in cash every week. As is common practice, the money was sealed in an envelope.

"When I'd approach the jockey with a new record," the promoter recalled, "he'd say, 'See so-and-so. He's the man who programs my records'."

The promoter mentioned one prominent jock in the east and told Tynan "I once gave \$300 personally to this guy to push a rock and roll single over an indefinite period."

The jock in question is still the most powerful in his city.

On the other hand, one west coast recording executive scoffed at the idea that the really big money-makers can be bribed in cash at all. He cited one VIP on a station in a large industrial city in the east who earned (legitimately and otherwise) from \$100,000 to \$200,000. "What can you offer a jockey making that kind of money?" asked the executive. "You going to offer him \$50 in cash? He'll laugh in your face."

In lieu of such insulting trivia, the executive said, "You offer guys like that paid trips to Las Vegas or vacations with all expenses taken care of."

But that kind of catering to DJs costs a tremendous amount of money. Thus, according to Tynan, it is not uncommon for west coast record companies to pool funds for the accommodation and entertainment of a visiting jock.

One such visitor stayed at a leading Hollywood hotel, did the town, then stayed four days at a plush Las Vegas hostelry on his way home, and didn't pay a penny: the tab was picked up by two record companies, working together in a touching example of togetherness.

This is the kind of payola investigators will have trouble nailing, because there is a nice euphemism for it: public relations.

But perhaps the most knotty question they'll try to unravel is how the economics of routine payola works.

What is not generally known is that most payola is not handled by record companies themselves but by their local distributors. Congressional investigators seemed, as the investigation moved out of its early stages, to be quite ignorant of this fact.

Here's how the parlay works:

The record company executives decide which jockeys are to be paid off in which cities. Then they notify the distributor in a chosen city and specify which jock is to get the money. Naturally, they choose the most powerful jock in the area.

The distributor arranges the payoff, delivers the sum agreed upon (either personally or through a salesman), and then is compensated by the record company in the form of a shipment of free records equal in value to the cash.

On the label's books, the shipment of free discs is written off under the heading "promotional records." And, incidentally, under present postal regula-

Labels Make Comment

Somewhere along the line New York district attorney Frank S. Hogan's staff had apparently goofed. For in issuing a subpoena for the books of Liberty Records, they had overlooked that Liberty is a California corporation with no books or business records in New York state. Hogan withdrew the subpoena.

Liberty president Simon Waronker said, "Liberty Records, Inc., has never been a party to any improper or questionable practice or conduct. Liberty's books and records are available to any proper government agency."

Said Lew Chudd of Imperial Records: "We've never gone into that sort of thing (payola). In fact, our records are open to any government agency . . . Isn't this whole thing a big fuss over nothing . . . ?"

"I think the industry can stand cleaning up, though," he admitted.

Hifirecords artists and repertoire director Dave Axelrod, who produces pop (including rock 'n' roll singles) as well as jazz for the label, said:

"I don't see anything wrong with payola. 'Oh, I think giving cash to jockeys is wrong. You shouldn't be buying plays. But gifts are a different matter. This is public relations. And how is the congressional committee going to define the difference between public relations and bribery? 'It's the same as big business giving gifts to senators in return for favors. Public relations."

"How about the wining and dining of politicians and government officials by private industry in order to secure government contracts?"

Pointing out that payola originated with the emerging prominence of the independent record company in an industry previously dominated by such giants as Columbia, RCA-Victor, Decca and Capitol, Axelrod views the practice as the only weapon the independents could wield to carve out a piece of the market for themselves.

"After all," he commented, "the government didn't come to the defense of the independents at that time (some ten years ago) and tell the jockeys they had to play a certain number of records made by small labels.

"The independents had to fend for themselves—and payola was the result."

tions, the company may ship them as "educational material" at a considerably reduced rate, which means the U.S. taxpayer foots part of the bill.

This "promotional record" gimmick will make it exceedingly difficult for the congressional probers to find anything incriminating in the ledgers of record companies.

Yet when they have the right witnesses under oath, they should be able to learn plenty. They might be interested in talking to a west coast bandleader who, during a trip east earlier this year to plug his latest album, found himself in the privileged position of witnessing a distributor personally making a payoff in one of the key cities in which hits are artificially made.

"I saw him stuff the money in envelopes while I was driving him to the radio station where I was to be interviewed by the DJ," the bandleader told *Down Beat*. "When he'd sealed the envelopes—there were two of them—I asked him how he knew which was which.

"'Oh, that's simple,' he told me, 'the light one is for the librarian and the heavy one is for the jockey.'"

"When we got to the station there was no doubt which envelope was which—and there was no doubt about who got the most loot."

The distributor had thus obtained an ironclad guarantee of surefire play for the latest single he was pushing: the librarian was paid to program it and the DJ more handsomely bribed to talk about it. (Why one should have been paid more than the other is probably more an indication of caste status than of effort expended.)

There are 10,000 disc jockeys in America. King Records' Sydney Nathan, talking to the congressional probers, said that something like 200 take payola.

This is probably true. But these are in every case powerful jocks who are in a position to influence public tastes; in other words, because of their location, they are the very ones who are in the best position to do damage.

Of these 200 or so, *Down Beat* was told in Hollywood, there are perhaps 25 in key cities who "are capable" of making \$15,000 to \$25,000 a year from payola alone.

What will come of the investigation—whether the congressional committee would get around to defining the difference, if any, between bribery and "public relations," whether it would delve deeper into the commercial cancer that has been not too slowly sapping America's sense of musical (and other) values; whether criminal indictments could be handed down—remained to be seen. But it was abundantly clear that the probers have their work cut out. ■

HOW TO BECLOUD AN ISSUE

Recently a gentleman named Ben Strouse, president of Washington radio station WWDC, wrote an "editorial." It was evidently carried on his station and distributed in mimeographed form to the trade.

Mr. Strouse said: "The broadcasting industry—radio and television—has enemies. The powerful hold that broadcasters have on the American public has hurt other advertising media—newspapers and magazines—right in the pocketbook.

"We think," he continues, "this fact needs to be remembered. For when something like the notorious TV quiz scandal comes along, the press has a Roman holiday . . . We suspect some rather fancy ax grinding will come out of the Capitol Hill inquiry."

We quote this statement because we are sure you will hear many like it from broadcasters in coming weeks.

As the House subcommittee on legislative oversight, its work on rigging of TV quizzes completed, begins digging into the dirty matter of disc jockey payola and the hidden motives of such men as Dick Clark, the kind of snow job for which the broadcasting industry is noted will increase in intensity. Mr. Strouse's criticism of the American press is just one wisp of the smoke screen. Therefore, it may be profitable to take a closer look at both the criticism and the subject of it.

Despite many faults, American journalism is the best in the world. On the better American newspapers, a sincere effort is made to be objective and fair. There are, of course, instances of failure, but if you ask yourself how often you, as an individual, succeed in being totally objective, you will understand how difficult it is for the journalist to be objective at all times. But the effort is made, and on such papers as the *New York Times*, the *Christian Science Monitor*, and the *Louisville Courier-Journal*, something close to the ideal is actually achieved. Such papers stand as admired beacons to those working on other newspapers, indicating that the ideal suffuses all American journalism.

That being stated, let's look at the conclusion of Mr. Strouse's "editorial." "We don't know any responsible broadcaster or publisher who tolerates dishonesty . . . We believe that if the public must have greater protection from false advertising it should be protected from all forms of it. If we're to have new laws aimed at clearer advertising, let them apply to everybody, publisher and broadcaster alike."

Mr. Strouse has stated a distaste for "fancy ax-grinding."

Yet, in this concluding paragraph of his brief essay, we see an example of ax-grinding on a subtle level.

Broadcasters have long wanted to be considered on exactly the same terms as publishers. Innumerable examples of specious reasoning have been proffered in the attempt to achieve this. But there are several flaws in the argument.

First of all, the necessity of federal control of broadcasting is in part a mechanical one. Only so many channels are available for TV and so many broadcasting bands for radio. Keeping them straight is not only a complicated domestic matter, but an international one as well. Radio bands, for example, are assigned in accordance with agreements with Canada and Mexico, among others. Were this not so, the interference of competing stations on the same wave lengths would result in chaos. On the other hand, there is no limit to the supply of newsprint. That is part of the reason there is a Federal Communications Commission for broadcasting and no similar body for newspapers.

But much more important than this difference is that American newspapers have proved that they possess, and operate according to, a standard of ethics; and the broadcasting industry has lately given great proof that it does not.

Let's look at that matter of "clearer" advertising.

One reason the broadcasting industry is under fire is because hidden "plugs" for various products are slipped into programs—which is the equivalent of slipping plugs into the editorial space of newspapers, as opposed to the advertising columns. Several witnesses before the House subcommittee have testified to this.

Newspapers strictly forbid the practice. At the aforementioned *Courier-Journal* (an operation I cite because the paper is a famous one, much admired in the profession, and because I am personally familiar with it) it is even forbidden to list Kraft Theater in the TV listings, because this would constitute a free plug for the Kraft cheese company! The program is listed merely as "theater," and, in point of fact, I have always thought that this was carrying the ideal to a ridiculous length. But exaggerated or not, the ethic is there, and it is admirable, and it is observed. On most papers of my acquaintance, a reporter would be fired if he were found to be accepting a bribe to slip plugs past his city editor; in the broadcasting industry, the idea seems to be to snow the public and minimize the sin.

Mr. Strouse has said that newspapers and magazines have

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been hurt by broadcasting and implied that they would like to cripple broadcasting for their own selfish economic ends. This is nonsense. It is well known in the newspaper business that with the rise of radio news broadcasting, newspaper circulation went up, not down—evidently because radio news served to whet the appetite of the public to read the full details in the newspapers.

He has conveniently overlooked, too, that almost all daily newspapers provide, as a service to both broadcasters and listeners, a complete listing of radio and television programs. Some offer big and elaborate television feature sections which have, until now, been filled with nice, bland, flattering (on the whole) things about television and radio.

Indeed, as a journalist, my criticism of American journalism on the radio and TV question is not that it is biased against the broadcasters, but that it should have dug into the broadcasting mess years ago, instead of waiting for someone else—the House subcommittee—to do the job.

But Mr. Strouse won't buy that. His interpretation is essentially simple: so long as the newspapers say nice things about broadcasting and print the listings, they are straight, they are honest. But when broadcasting gets itself into some pretty evil trouble, the newspapers should shut up—or Mr. Strouse and his kind will say they are grinding an ax.

Yet even all this isn't the best refutation of Mr. Strouse's thinking. The most potent rebuttal is this: many, many publications themselves are the proprietors of broadcasting companies. *Time* magazine, which has been nothing if not rough on the moral sloppiness of broadcasters, owns four TV stations. The aforementioned *Courier-Journal's* building in Louisville is topped by the studios of WHAS radio and WHAS-TV. The *Chicago Tribune* owns WGN, one of Chicago's most powerful radio and TV outlets. The *New York Daily News* owns a TV station. The *New York Times* has a radio station.

Does Mr. Strouse think such publications are going to rip up broadcasting just because they're "jealous"? Nonsense. Social, economic, and moral nonsense.

This is not to whitewash journalism, which has not been without its shortcomings. But the point is that if some of its representatives—particularly columnists—are proved to be on the take, as may happen, their careers will be washed up.

Not so in the case of Dick Clark, who was found to be in control of a record label whose product was being used on his show. The ABC network said blandly in a press release that it had asked Clark and other performers to divest themselves of outside interests, and said: "We have concluded our investigation with renewed faith and confidence in Dick Clark's integrity."

And Mr. Strouse says that he doesn't "know any responsible broadcaster . . . who tolerates dishonesty"! Well, maybe he can get away with that one. "Responsible" broadcasters by definition wouldn't tolerate dishonesty; Mr. Strouse merely neglected to mention how many are irresponsible.

The escape route, the rationalization, that broadcasters have used to cover the quiz scandal, and that they will undoubtedly attempt to use as the disc jockeys are examined, is that they leased their facilities to producers and advertisers. If, as private operators, these men abused the public and its confidence, then TV can hardly be to blame.

Newspapers, on the other hand, don't operate that way. They know they are responsible for what they print. The law has established it. If a reporter for a wire service makes a libellous statement, the man who was libelled can collect from the wire service and from every paper that carried the story. That's another major way newspapers differ from

broadcasting companies; publications accept responsibility for what they print; the big networks have tried to escape it.

How silly would it sound if a newspaper executive were to say: "Well, I'm sorry if our editorial content is lousy; but you see, we don't produce the editorial content ourselves—our advertisers or their representatives do." Yet, that is precisely what TV executives have said in an attempt to cover up for TV's sins.

The simple truth is that newspapers on the whole haven't given control of their editorial content to advertisers the way television has. Once, when an advertiser pulled his ads out of a western paper that had had the timidity to cover a strike in his store, the paper ran a blank box in the paper—with the discreet notation that this space had formerly been occupied by such-and-such an advertiser. The advertiser yelled "uncle" in a hurry. In another case, that of a New York paper, an advertiser who pulled his ads in a snit was back at the paper a week later begging to get his back page space back because his business had fallen off so drastically. The paper's ad manager told him: "Sorry, but that particular space has been contracted by someone else and you'll just have to wait in line to get a crack at it."

Television and radio could control their advertisers and give America first-rate entertainment by operating in a like manner.

Down Beat, like other publications, is a business. The advertising department goes after the dollar.

In case you've wondered how it is that ads are co-ordinated at times to editorial content, it works this way: when an article is in preparation, someone who is interested in the story—for example, Verve Records in the recent article on Oscar Peterson—will take ads in that issue related to some story in it. That is their prerogative.

But the editorial content is determined first; the advertising comes after the fact. Sometimes an advertiser doesn't like something said in the article, when he actually sees it. But it's too late for him to do anything about it, even if he could: the issue is already out.

Compare this to the two famous incidents in television in which the Ford Motor Co. ordered a shot of the New York skyline deleted because it showed the Chrysler building; and in which mention of executions in gas ovens in a show about Nazi war crimes had to be cut because the sponsor, a gas company, didn't like it . . .

We sell advertising space to advertisers; we sell editorial content to readers. This difference may be subtle, but it's enormously important. TV and radio have evidently failed to grasp it.

When and if television and radio show signs of living up to the standard of ethics the majority of publications strive constantly to maintain, then we'll be willing to accept Mr. Strouse's trick of mentioning them both in the same breath. American journalism abandoned the sins of which it was guilty in the 1920s—the lurid stories and faked photos that were so much comparable to the Top 40 programming of radio and the rigged quiz results of TV. American journalism matured. TV and radio still have a lot of similar abandoning to do to be in the same class.

When the broadcasters have cleaned out the fakers, the hucksters, the take artists, the payola boys, the plug merchants, and the rest, then and only then will men such as Mr. Strouse be on strong enough moral ground to question the motives of another medium of information. In the meantime, we think you can read your daily newspaper and *Down Beat* and other publications that will be covering the investigations without worrying whether their stories are rigged.

—Gene Lees

OUT OF MY HEAD



By George Crater

Zoot Finster has obviously arrived: he made the cover of this issue of *Down Beat*, and with it a little music history.

Never before in the history of jazz has anyone roared to the top the way Zoot Finster has. A short time ago Zoot was a comparative unknown, just a young tenor player from Wein, Mass. He had never appeared in a Selmer ad, he had never once been asked what he thought of Symmetricut reeds. (Actually, this may be the reason people dig Zoot's big, healthy sound: he never uses reeds. Just regulation size medical tongue depressors.)

Zoot's big break came when he joined forces with Prez Glick and Miles Cosnat to form the Zoot Finster octet. Personnel of the group is now complete. The other members of the octet are Kai Kay, trombone; Thelonious Krasna, piano; Earl April, bass; Armanda Chaleh, conga, and Marvin Bonessa, drums.

Bonessa, who joined the group on the enthusiastic recommendation of Joe Morello who has been telling everyone that Bonessa is his favorite drummer, is being heralded as the greatest percussionist since the legendary Ben Hungarian.

Possibly our readers will be confused because, although Zoot's group is an octet, this issue's cover shows only five musicians. Actually, the reason for the three missing members is simple. This cover was photographed in *stereo* . . . The other three members of the octet will appear on the cover of a future issue . . .

In the meantime, Zoot and his happy crew wish you all Merry Christmas.

Actually, it was strictly luck that got Bonessa the job with the Finster octet. Zoot and Prez Glick ran into Joe Morello and started talking about their need for a drummer. Joe suggested they get in touch with Marvin at his day gig at Seymour's Loop Jazz music shop (he wraps the strings around clarinet swabs).

After some haggling, the boys managed to sign Marvin for the octet for \$137 a week, six autographed pictures of Louie Bellson, four Barrett Deems LPs, and Philly Joe Jones' phone number . . .

Would you be drugged if I told you that:

Miles Davis buys his clothes at Macy's. Bill Potts writes his beard off. Dakota Staton can't *spell* jazz. Jack Paar makes me nauseous. Somebody melted Ornette Coleman's ax. Toshiko is really J. Carroll Naish. J. Carroll Naish is really Jutta Hipp. Marian McPartland is

really Marian McPartland. John Lewis sleeps in his tuxedo. Pee Wee Marquette discovered America. There are about four drummers around today (besides Marvin Bonessa) who always have something to say: Philly Joe, Buddy Rich, Louis Hayes, and Donald Bailey. I wish some of our newer tenor players had never heard of a 32nd note. I'm not going to blow two bills on the *Gene Krupa Story*. Until the New York cabaret card situation is cleared up, I wouldn't think of buying another ticket to the policeman's ball. I miss Johnny Weismuller. Ex-Ellington bassist Wendell Marshall is wasting his time in the *Gypsy* pit. Earl Bostic plays like he's having a convulsion. My mother reads *Metronome*. Jack Paar makes me nauseous . . .

No Virginia, Ira Gitler did not manage the McFarland Twins' orchestra, although I do hear he's very tight with the Andrews Sisters. As a matter of fact, I was talking to Maxine and . . .

Speaking of Ira, have you noticed how he's slowly infiltrating our lives? He started small with a simple, harmless letter to the editor. Very clever indeed, just slipping in like an interested reader. But soon success rushed to his head and he rushed to *Out of My Head*. Like a thief in the night, he became my *summer replacement*. You'd figure he'd be content but no, not old Ira . . . Now he's reached the heights of reviewing records! As Lenny Bruce would say, I'm not one to *dish*, but there are a few rumors being kicked around the office here . . . something to the effect that Ira's got some pretty valid proof that *Down Beat's* beloved publisher, Chuck Suber, is writing monthly articles for the *Jazz Review* under the name of Nat Hentoff and like, well, the choice gigs get thrown to Gitler because, but like I say, I'm not one to *dish* . . .

Did you hear? They're now billing Gerry Mulligan: *Star of nightclubs, screen, records and Selmer ads* . . .

I happened to fall upon the list of LP's Ira is scheduled to review in upcoming issues and it looks like there are a few real gems included. If you promise to cool it, I'll list a few: *Terry Gibbs Chews Gum to Cole Porter Favorites*; *The Modern Jazz Quartet at Loew's 86th Street*; *The Jazz Soul of See Here Private Hargrove*; *Ken Nordine Reads Dorothy Kilgallen and Other Classics*; *Cohn and Sims and Woods and Quill Drink Haig and Haig*; *Turhan Bey Goes Native*; *Bobby Breen and Freddy Stewart Lose Their Voices*; *Chris Connor Winces*; *Thelonious Monk Shows Up*; and *Stuff Smith With Strings* . . . Good Luck, Ira Gitler!



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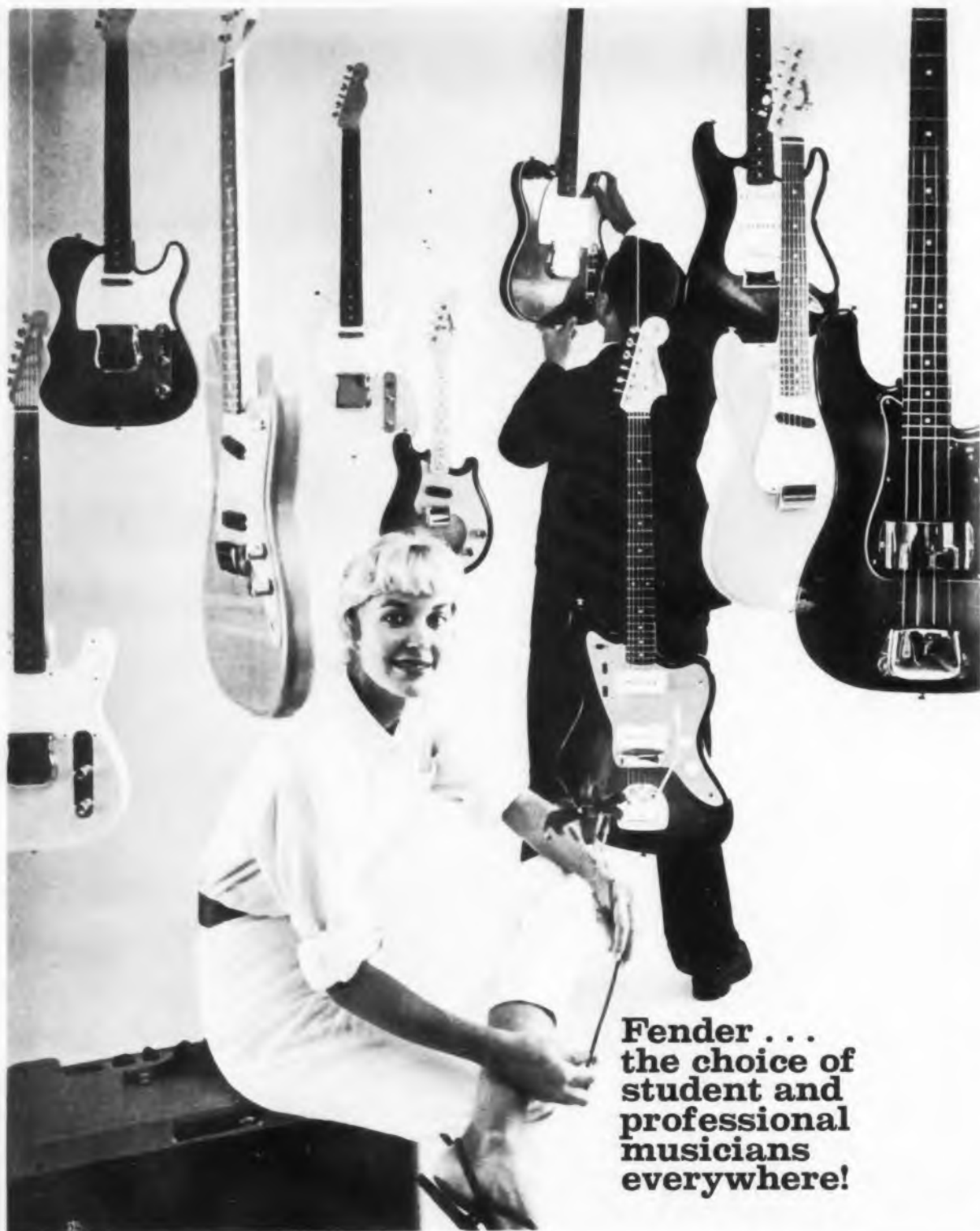
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...for sheer beauty and Rich tone
LUDWIG...most famous name on drums!



This outfit especially designed for Buddy Rich by Ludwig Drum Co., Chicago, Illinois



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**DOWN
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23rd annual
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THE SIGNIFICANCE OF THE POLL

When a noted jazz musician was told he was a winner in this year's Readers Poll, he asked about other winners. Learning that Stan Getz had again won for tenor, he said, "I guess that's because nobody else has been doing much on tenor this last year."

Getz has been pretty much out of the American picture of late. Living in Copenhagen, he has confined his activities to Europe. Thus those who voted for him were reflecting the appeal and selling power of records made before he left, not giving an evaluation of Getz' *present stature* as a jazz man.

As the musician quoted suggests, Getz won, to an extent, by default. Yet this could not be considered unfair.

This was unfair: Steve Allen, hardly a figure of stature in the history of jazz, drew more votes for the Hall of Fame than Fletcher Henderson or Sidney Bechet.

This is not to minimize the poll or its results. It is extremely meaningful—but only if it is interpreted soundly. You will go sadly astray if you try to interpret the poll as an evaluation of who is the "best" or "second best" trumpet player in jazz.

Art is not a game, and there is no "best" trumpeter or "best" actor or "best" novelist. Art is an expression of an individual's emotions and his description of the world as he sees it. These views give us pleasure, deepen our spirit, and broaden our lives by enlarging our perspectives. A very great artist is one who sees and feels very deeply, very widely, and very clearly—and has the ability to express his vision well.

A Sonny Rollins may say something that illuminates one area of living; Coleman Hawkins may illuminate another. Both, then, are important to your fullest esthetic experience. To complicate the matter further, one may say things of great importance and meaning to *you*, an individual with one set of problems and pleasures; and say very little to a friend who has perhaps solved the problems that you face, and derives his pleasures from different sources.

The winners of the Readers' Poll, then, are artists who are saying the greatest amount to the greatest number of people *at this time*.

Piled-up centuries of judgment have revealed that Euripides was one of the three great masters of Greek tragedy. He wrote between 85 and 90 plays (of which 18 survive), and so universal was their meaning that they have impact on us all these ages later. He won only five prizes in the

drama contests the Greeks used to hold, and was considered not too successful.

Charlie Parker, who revolutionized jazz in the early 1940s, didn't win a *Down Beat* Reader's Poll until 1950. Billie Holiday never won one at all—though some of her imitators did.

Providing, then, that you keep these examples in mind as you read the poll, you can find many things that are significant.

You will see that young musicians and young groups did well, indicating that the atmosphere may be right for new bands to emerge. For example, Maynard Ferguson's bright, youthful crew was second only to Count Basie among jazz bands, and Stan Kenton didn't even show up. (No one receiving fewer than 20 votes is listed.) Similarly, Si Zentner, whose band is less than a year old, tied with Kenton among dance bands for sixth place.

Some of the results had been predictable: Miles Davis won on trumpet, Barney Kessel on guitar, Ray Brown on bass, Shelly Manne on drums, J. J. Johnson on trombone, Gerry Mulligan on baritone, Tony Scott on clarinet, Milt Jackson on vibes. Paul Desmond again took the alto category—but not easily. Cannonball Adderley came within six votes of him.

There were, as always, attempts by passionately partisan fans to stuff the ballot box. These succeeded not in altering the count but only in adding to the work of the ballot counters.

In one case, someone had been so gauche as to send in 20 ballots done on the same typewriter with the same blue ribbon and ill-disguised false signatures. When the fraud was detected, the ballots were found to have this in common: each of them bore votes for Art Van Damme and Dave Black. The votes for Van Damme (who didn't need them, since he won in a walk anyway) were carefully deducted; but the false votes had so cluttered the records on Black that there was no choice but to disqualify him entirely.

Next year, it will be stipulated in advance that when there is any suspicion of ballot-box stuffing, *Down Beat* reserves the right to disqualify any musician, no matter what his importance.

You will find the results of the 23rd Annual *Down Beat* Reader's Poll on the following 13 pages. They are exceptionally interesting.

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THE DOWN BEAT HALL OF FAME

lester young

Death is never anything but a melancholy matter. But Lester Young's death earlier this year was more melancholy than most because he had given so much to jazz and received so little in return.

That is why it is gratifying that readers by a wide margin have elected Pres to the *Down Beat* Hall of Fame.

Billy Holiday, whose death was another of this year's great losses, was voted third in position for the honor. Since she and Pres were friends of such long standing, it seems likely that she would be the first to smile approval of the selection of the late Lester Young for the Hall of Fame.

1. Lester Young	781	19. Jelly Roll Morton	40
2. Dizzy Gillespie	497	20. Erroll Garner	37
3. Billie Holiday	298	21. Steve Allen	34
4. Dave Brubeck	224	22. Fletcher Henderson	32
5. Miles Davis	211	23. Oscar Peterson	31
6. Woody Herman	207	23. George Shearing	31
7. Thelonious Monk	151	24. Bix Beiderbecke	30
8. John Lewis	135	25. Maynard Ferguson	28
9. Ella Fitzgerald	97	26. Norman Granz	27
10. Gerry Mulligan	90	26. Lionel Hampton	27
11. Coleman Hawkins	85	27. Andre Previn	26
12. Art Tatum	71	28. Buddy Rich	25
13. Gene Krupa	64	28. Fats Waller	25
14. Tommy Dorsey	60	29. Sidney Bechet	24
15. Gil Evans	52	30. Les Brown	23
16. Jack Teagarden	51	31. John Hammond	22
17. Clifford Brown	43	31. Earl Hines	22
18. Harry James	42	32. Hank Mancini	21





DAVIS



FARMER



FERGUSON



GILLESPIE



JOHNSON



WINDING



BROOKMEYER



ROSOLINO



GETZ



DESMOND



ADDERLEY



ROLLINS



MULLIGAN



JACKSON



PETERSON



SCOTT



MANNE



MANN



ELLIOTT



KESSEL



VAN DAMME

ALL-STAR BAND



trumpet

1. Miles Davis	1856	13. Conte Candoli	62
2. Dizzy Gillespie	460	14. Harry Edison	58
3. Maynard Ferguson	293	15. Bobby Hackett	53
4. Art Farmer	286	16. Chuck Mangione	50
5. Ruby Braff	113	17. Shorty Rogers	49
6. Jonah Jones	112	18. Don Elliott	44
7. Harry James	105	19. Kenny Dorham	34
8. Chet Baker	94	20. Pete Candoli	33
9. Lee Morgan	89	21. Buck Clayton	32
10. Clark Terry	82	22. Jack Sheldon	31
11. Roy Eldridge	77	23. Nat Adderley	28
12. Louis Armstrong	67	24. Don Byrd	26



tro

1. J. J.
2. Bob F
3. Kai W
4. Frank
5. Jimm
6. Urbie
7. Jack
8. Curtis
9. Benn
10. Bill H
11. Jimm

alt

1. Paul
2. Julian
3. John
4. Lee K
5. Art P
6. Sonn
7. Bud
8. Phil V
9. Paul
10. Benn

ter

1. Stan
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4. Colen
5. Zoot
6. Benn
7. Bill F
8. Ben
9. Al Co
10. Paul
11. Joe
12. Bud
13. John
14. Char

trombone

1. J. J. Johnson	1705	12. Vic Dickenson	82
2. Bob Brookmeyer	389	13. Carl Fontana	80
3. Kai Winding	259	14. Al Grey	61
4. Frank Rosolino	241	15. Buddy Morrow	51
5. Jimmy Cleveland	229	16. Milt Bernhart	37
6. Urbie Green	168	17. Slide Hampton	36
7. Jack Teagarden	166	18. Frank Rehak	31
8. Curtis Fuller	133	19. Lou McGarrity	28
9. Bennie Green	126	20. Trummy Young	25
10. Bill Harris	88	21. Si Zentner	24
11. Jimmy Knepper	86	22. Earl Swope	22



alto sax

1. Paul Desmond	1090	11. Jackie McLean	70
2. Julian (Cannonball) Adderley	1084	12. Charlie Mariano	66
3. Johnny Hodges	391	13. Gene Quill	60
4. Lee Konitz	249	14. Willie Smith	58
5. Art Pepper	244	15. Earl Bostic	46
6. Sonny Stitt	170	16. James Moody	45
7. Bud Shank	124	16. Lennie Niehaus	45
8. Phil Woods	114	17. Zoot Sims	44
9. Paul Horn	92	18. Lou Donaldson	31
10. Benny Carter	79	19. Herb Geller	29



tenor sax

1. Stan Getz	1087	15. Bob Cooper	37
2. Sonny Rollins	589	16. Eddie Davis	36
3. John Coltrane	558	17. Bill Holman	34
4. Coleman Hawkins	319	17. Richie Kamuca	34
5. Zoot Sims	272	18. Charlie Rouse	32
6. Benny Golson	106	19. Bud Shank	31
7. Bill Perkins	103	19. Sonny Stitt	31
8. Ben Webster	102	20. Buddy Tate	29
9. Al Cohn	88	21. Warne Marsh	27
10. Paul Gonsalves	67	22. Willie Maiden	25
11. Joe Romano	66	23. Lucky Thompson	24
12. Bud Freeman	58	24. George Auld	22
13. Johnny Griffin	49	25. Harold Land	21
14. Charlie Ventura	42		





baritone sax

1. Gerry Mulligan	2740
2. Pepper Adams	404
3. Harry Carney	391
4. Cecil Payne	72
5. Jimmy Giuffre	66
6. Tony Scott	61
7. Sahib Shihab	52
8. Ernie Caceres	48
9. Ronnie Ross	46
10. Charlie Ventura	34
11. Charlie Fowlkes	27
12. Jack Nimitz	25
13. Bud Shank	24
14. Nick Brignola	22
15. Al Cohn	21



clarinet

1. Tony Scott	1111
2. Jimmy Giuffre	805
3. Buddy DeFranco	783
4. Jimmy Hamilton	148
5. Paul Horn	105
6. Woody Herman	90
7. Pee Wee Russell	88
8. Pete Fountain	74
9. Sam Most	73
10. Buddy Collette	54
11. Ed Hall	34
12. Barney Bigard	33
13. Art Pepper	25
14. Sol Yaged	20



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7. John
8. Tal
9. Mun
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13. Barr
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20. Les



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11. John
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18. Duk
19. Russ
20. Ham
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22. Earl
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25. Tom
26. Mos
27. Stan



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guitar

1. Barney Kessel	1195
2. Herb Ellis	372
3. Charlie Byrd	358
4. Kenny Burrell	319
5. Jim Hall	288
6. Freddie Green	262
7. Johnny Smith	253
8. Tal Farlow	148
9. Mundell Lowe	88
10. Wes Montgomery	84
11. Jimmy Raney	61
12. Sal Salvador	60
13. Barry Galbraith	49
14. Eddie Condon	43
14. Howard Roberts	43
15. John Pisano	37
16. George Van Eps	36
17. Chuck Wayne	34
18. Billy Bauer	25
19. Al Viola	24
20. Les Paul	22



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piano

1. Oscar Peterson	871
2. Thelonious Monk	511
3. Dave Brubeck	390
4. Erroll Garner	375
5. Andre Previn	301
6. Bill Evans	226
7. Horace Silver	167
8. Red Garland	148
9. Ahmad Jamal	123
10. Bud Powell	103
11. John Lewis	76
12. George Shearing	69
13. Teddy Wilson	61
14. Wynton Kelly	58
15. Count Basie	54
16. Hank Jones	52
17. Lou Levy	51
18. Duke Ellington	49
19. Russ Freeman	48
20. Hampton Hawes	46
21. Ray Bryant	40
22. Earl Hines	35
23. Lennie Tristano	34
24. Ramsey Lewis	28
25. Tommy Flanagan	27
26. Mose Allison	22
27. Stan Kenton	20





bass

1. Ray Brown	994
2. Paul Chambers	679
3. Red Mitchell	351
4. Charles Mingus	244
5. Percy Heath	241
6. Leroy Vinnegar	213
7. Oscar Pettiford	175
8. Milt Hinton	120
9. Arvell Shaw	106
10. Israel Crosby	88
11. Gene Wright	79
12. George Duvivier	60
13. Chubby Jackson	61
14. Jimmy Woods	45
15. Ron Carter	43
16. Wilbur Ware	40
17. El Dee Young	36
18. Slam Stewart	31
18. Don Bagley	31
19. Scott LaFaro	27
20. Monte Budwig	24
21. Kenny Burke	22
22. John Frigo	20



drums

1. Shelly Manne	901
2. Max Roach	552
3. Joe Morello	517
4. Philly Joe Jones	438
5. Art Blakey	298
6. Jo Jones	183
7. Chico Hamilton	145
8. Buddy Rich	138
9. Gene Krupa	109
10. Mel Lewis	78
11. Ed Thigpen	76
12. Sonny Payne	42
13. Elvin Jones	39
14. Don Lamond	37
15. Sam Woodyard	36
16. Connie Kay	31
17. Art Taylor	30
18. Frank Capp	28
19. Roy Haynes	25
20. Stan Levey	24
21. Dave Bailey	22
21. Jimmy Campbell	22
22. Osie Johnson	20



miscellaneous instrument

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1. Don Elliott (mellophone).....	685
2. Jimmy Smith (organ).....	321
3. Miles Davis (fluegelhorn).....	232
4. Jean Thielemans (harmonica).....	198
5. Julius Watkins (French horn).....	184
6. Shorty Rogers (fluegelhorn).....	166
7. Bob Cooper (oboe).....	141
8. Fred Katz (cello).....	118
9. Clark Terry (fluegelhorn).....	93
10. Shirley Scott (organ).....	88
11. Candido (bongos).....	84
12. Ray Nance (violin).....	76
13. Stuff Smith (violin).....	75
14. Steve Lacy (soprano saxophone).....	73
15. Cy Touff (bass trumpet).....	71
16. John Graas (French horn).....	67
17. Gus Mancuso (bass horn).....	45
18. Ray Draper (tuba).....	31
19. Bill Doggett (organ).....	27
20. Armando Peraza (conga drums).....	25
21. Nat Adderley (cornet).....	22



composer

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1. Gil Evans.....	901
2. Duke Ellington.....	406
3. John Lewis.....	346
4. Quincy Jones.....	235
5. Benny Golson.....	154
6. Thelonious Monk.....	148
6. Ernie Wilkins.....	148
7. Pete Rugulo.....	145
8. Bill Holman.....	118
9. Hank Mancini.....	115
10. Andre Previn.....	91
11. Johnny Mandel.....	81
12. Shorty Rogers.....	79
13. Neal Hefti.....	76
14. Bill Potts.....	72
15. Manny Albam.....	64
16. Johnny Richards.....	57
17. Gerry Mulligan.....	52
18. Dave Brubeck.....	43
18. Stan Kenton.....	43
18. Marty Paich.....	43
19. Frank Foster.....	40
19. Billy Strayhorn.....	40
20. Slide Hampton.....	37
20. Charlie Mingus.....	37
21. George Russell.....	31
22. Jimmy Giuffre.....	28
23. Michel Legrand.....	25
23. Horace Silver.....	25
24. Ralph Burns.....	22





flute

1. Herbie Mann	1483	8. Moe Koffman	71
2. Frank Wess	648	9. James Moody	70
3. Bud Shank	616	10. Bobby Jaspar	69
4. Buddy Collette	222	11. Yusef Lateef	43
5. Paul Horn	192	12. Les Spann	38
6. Sam Most	139	13. Jimmy Clay	22
7. Jerome Richardson	123	14. Ted Nash	20



vibes

1. Milt Jackson	2086	8. Peter Appleyard	57
2. Lionel Hampton	576	9. Teddy Charles	55
3. Terry Gibbs	538	10. Emil Richards	52
4. Red Norvo	267	11. Larry Bunker	48
5. Cal Tjader	223	12. Buddy Montgomery	37
6. Victor Feldman	168	13. Eddie Costa	33
7. Don Elliott	144	14. Tyree Glenn	22



accordion

1. Art Van Damme	1711	5. Dick Contino	78
2. Pete Jolly	418	6. Angelo DePippo	37
3. Mat Mathews	324	7. George Shearing	22
4. Leon Sash	169		



FAVORITES OF THE YEAR

jazz band

1. Count Basie	1276	9. Johnny Richards	55
2. Maynard Ferguson	781	10. Ted Heath	41
3. Duke Ellington	678	11. Shorty Rogers	40
4. Harry James	114	12. Les Brown	39
5. Herb Pomeroy	112	13. Dizzy Gillespie	34
6. Gil Evans	81	14. Thelonious Monk	32
7. Terry Gibbs	76	15. Quincy Jones	26
8. Woody Herman	66	16. Henry Mancini	22



dance band

1. Les Brown	1156	12. Larry Elgart	48
2. Les Elgart	357	13. Benny Goodman	47
3. Count Basie	313	14. Billy May	46
4. Maynard Ferguson	267	15. Ray Conniff	34
5. Harry James	244	16. Claude Gordon	29
6. Stan Kenton	209	17. Lester Lanin	28
6. Si Zentner	209	18. Buddy Morrow	27
7. Ray Anthony	145	19. Nelson Riddle	25
8. Duke Ellington	102	20. Claude Thornhill	24
9. Ted Heath	94	21. Herb Pomeroy	22
10. Ray McKinley	63	22. Warren Covington	22
11. Woody Herman	52	23. Guy Lombardo	21





combo

1. Dave Brubeck quartet	735
2. Modern Jazz Quartet	712
3. Miles Davis sextet	708
4. Oscar Peterson trio	259
5. Gerry Mulligan quartet	234
6. Art Blakey's Jazz Messengers	135
7. Ahmad Jamal trio	118
8. Horace Silver quintet	115
9. Jonah Jones quartet	111
10. Chic Hamilton quintet	108
11. George Shearing quintet	106
12. Shelly Manne & His Men	70
13. Paul Horn Four	46
14. Louis Armstrong All-Stars	45
15. Ramsey Lewis trio	43
16. Charles Mingus group	37
17. Don Elliott	36
18. Stan Getz quintet	34
18. Mastersounds	34
19. Zoot Sims	33
20. Shorty Rogers' Giants	31
21. Jimmy Giuffre 3	27
22. Dizzy Gillespie quintet	25
22. Cal Tjader quintet	25
23. Lennie Tristano trio	24
24. Erroll Garner trio	22
25. Andre Previn trio	20



vocal group

1. Lambert-Hendricks-Ross	1870
2. Four Freshmen	889
3. Hi-Lo's	743
4. Kingston trio	118
5. King Sisters	99
6. Jackie and Roy	64
7. Mills Brothers	56
8. Ames Brothers	37
9. John La Salle	33
10. Platters	30
11. Axidentals	29
12. Four Lads	28
13. Modernaires	27
14. Signatures	25
15. Kirby Stone	20

male singer

1. Frank Sinatra	1902
2. Joe Williams	510
3. Johnny Mathis	180
4. Jon Hendricks	172
5. Jimmy Rushing	162
6. Mel Torme	136
7. Nat Cole	114
8. Ray Charles	76
9. Bobby Darin	72
10. Billy Eckstine	67
11. David Allen	57
12. Louis Armstrong	55
13. Al Hibbler	51
14. Jackie Paris	49
15. Mose Allison	39
16. Steve Lawrence	37
17. Don Elliott	33
18. Harry Belafonte	31
19. Jack Teagarden	28
20. Joe Turner	27
21. Vic Damone	22
22. Sammy Davis Jr.	21
23. Clancy Hayes	20



female singer

1. Ella Fitzgerald	1326
2. Anita O'Day	304
3. Annie Ross	303
4. Sarah Vaughan	292
5. June Christy	258
6. Dakota Staton	163
7. Chris Connor	156
8. Peggy Lee	151
9. Nina Simone	108
10. Eydie Gorme	99
11. Crystal Joy	88
12. Keely Smith	66
13. Dinah Washington	64
14. Carmen McRae	61
15. Lena Horne	58
16. Mahalia Jackson	55
17. Ernestine Anderson	48
18. Patti Page	37
19. Julie London	31
20. Irene Kral	22
21. Kay Starr	20





PERSONALITIES OF THE YEAR



jazz

1. Miles Davis	604
2. Duke Ellington	273
3. Lambert-Hendricks-Ross	261
4. Dave Brubeck	231
5. Count Basie	202
6. Maynard Ferguson	165
7. Thelonious Monk	124
8. Ella Fitzgerald	122
9. Gerry Mulligan	103
10. Julian (Cannonball) Adderley	102
11. Stan Kenton	100
12. Ahmad Jamal	87
13. Dizzy Gillespie	82
14. Gil Evans	78
15. Modern Jazz Quartet	76
16. Oscar Peterson	74
17. Andre Previn	61
18. Jonah Jones	48
19. Erroll Garner	46
20. Louis Armstrong	42
21. Shelly Manne	40
22. Frank Sinatra	39
23. Nina Simone	37
24. John Coltrane	36
24. Harry James	36
25. Stan Getz	35
25. Hank Mancini	35
26. Joe Williams	34
27. Coleman Hawkins	33
28. Annie Ross	31



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popular

1. Frank Sinatra	1494
2. Johnny Mathis	468
3. Kingston Trio	179
4. Bobby Darin	151
5. Nat Cole	115
6. Peggy Lee	105
7. Ella Fitzgerald	94
8. Keely Smith	68
9. Louis Prima-Keely Smith	61
10. Perry Como	57
11. Sammy Davis, Jr.	46
12. Eydie Gorme	41
13. Andy Williams	40
14. Four Freshman	39
15. Jonah Jones	38
16. Patti Page	37
16. Nina Simone	37
17. Steve Allen	36
18. Dinah Shore	34
19. Les Brown	32
20. Harry Belafonte	28
21. Mary Kaye	26
22. Ray Conniff	24
23. Hi-Lo's	23
24. Steve Lawrence	22
25. Si Zentner	20



rhythm and blues

1. Ray Charles	1207
2. Fats Domino	282
3. Joe Williams	198
4. Dinah Washington	154
5. Bobby Darin	99
6. Jimmy Witherspoon	79
7. Lloyd Price	58
8. Joe Turner	42
9. Elvis Presley	35
10. Jimmy Rushing	34
11. La Vern Baker	30
12. Bill Doggett	28
13. Bo Diddley	27
14. Chuck Berry	25
15. The Platters	24
16. Paul Anka	22
16. Brook Benton	22
17. Ella Fitzgerald	20



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by

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in review

● Records

● Blindfold Test

● Jazz Record Buyers Guide

● Caught in the Act

Records are reviewed by Don Menahan (classical), Don DeMichael, Leonor d Feather, Ralph J. Gleason, Ira Gitler, George Hoefler, John A. Tynan, and John S. Wilson. Reviews are initiated by the writers. Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. **M** means monaural, **S** means stereo.

CLASSICS

New Directions

■ **MORTON FELDMAN: New Directions in Music 2/—Columbia MS-6090: Extensions 1 for Violin and Piano, Structures for String Quartet, Projection 4 for Violin and Piano, Extensions 4 for Three Pianos, Intersection 3 for Piano, Two Pieces for String Quartet, Piece for Four Pianos.**

Personnel: David Tudor, Russell Sherman, Edwin Hymowitz, pianos; Matthew Raimondi, Joseph Rabushka, violins; Walter Trampler, viola; Seymour Harab, cello.

Rating: see below.

Among the fascinating features of this recording is that there is a piece for four pianos but only three pianists listed among the performers. This undoubtedly can be explained easily by higher mathematics, the language employed by the composer.

This is music of the leaky-faucet school, derived from Webern, with excursions into fields previously plowed by John Cage and Ernst Krenek. There are some other-worldly sounds produced here, and that may be justification enough for the effort. Of possible interest to jazz composers is Feldman's reliance upon unpredictability, another concept that is popping up with regularity in avant-garde music. In this case the idea is simply that Feldman scores some parts of his works so that the performers must play within certain limits — of pitch, for instance.

Within the specified limits, the performer may play whatever notes pop into his head. He may, in other words, improvise. The stereo is excellent, and the performers, one must assume, top notch. (D.H.)

Vladimir Horowitz

■ **MOUSSORGSKY — RCA Victor LM-2357: Pictures at an Exhibition.**

Personnel: Horowitz, piano.

Rating: ★★★★★

The 19th century practice of playing piano arrangements of orchestral works and operas is one today's virtuosos disdain. Horowitz, who no longer concertizes, was a throwback to that era, and *Pictures at an Exhibition* was one of his most stunning achievements.

No one who knows the work well in its orchestral form can fail to be astounded by the way Horowitz evokes, with two hands, the colors, dynamics, and moods that 100 performers sometimes are unable to achieve.

This is another live-concert recording from Victor's files (Carnegie hall, April 23, 1951). The sound is no worse than many such and superior to most. (D.H.)

Budapest Quartet

■ **BEETHOVEN—Columbia M3S-606: The early quartets (Op. 18, Nos. 1-6).**

Personnel: Budapest Quartet: Joseph Roisman and Alexander Schneider, violins; Boris Krovit, viola; Mischa Schneider, cello.

Rating: ★★★★★

The Budapest Quartet is re-recording all the Beethoven quartets in stereo, and this is the first installment.

Needless to say, these will be as sought after as the earlier versions, for the interpretation is famous. Stereo connoisseurs may want to compare the new Budapest discs with those of the Fine Arts Quartet, which are technically and interpretatively in the same rarefied class. The Budapest has a shade more polish, while the Fine Arts bows to none in virility and conviction. (D.H.)

JAZZ

Van Alexander

■ **THE HOME OF HAPPY FEET—Capitol T-1243: Let's Get Together; Chant of the Weed; Until the Real Thing Comes Along; Uptown Rhapsody; Stompin' at the Savoy; Undecided; I Would Do Anything for You; A Tishet, a Tashet; East St. Louis Toodle-oo; Organ Grinder's Swing; Christopher Columbus; Ride, Red, Ride.**

Personnel: Conrad Gozzo, Mannie Klein, Uan Russey, Shorty Sherock, trumpets; Joe Howard, Ed Kusby, Tommy Pederson, Kea Shroyer, Milt Bernhart, trombones; Paul Horn, Julie Jacob, Plas Johnson, Ahe Masi, Butch Stone, Chuck Gentry, Ronnie Lang, saxes; Paul Smith or Ray Sherman or Geof Clarkson, piano; Joe Comfort or Joe Mondragon, bass; Irv Cottler or Shelly Manne, drums; Barney Kessel, guitar.

Rating: ★★★

Alexander started arranging for Chick Webb in the days of glory of the Savoy ballroom. That's the raison d'être for this album, which contains a dozen tunes associated with bands and musicians of that era.

There's no attempt to duplicate the originals, luckily, and the band is quite competent as befits the Intramural Studio Champions. It has a good sound, manages to swing most of the time, and is never unpleasant (except on *Ride, Red, Ride*), and there is, naturally, some feeling of nostalgia in hearing the old ones again. However, it's limited kicks and the Economics of Nostalgia don't seem to me really to dictate this sort of thing. It should make pleasant background for fraternity house dunking, rumpus-room-after-the-game beer parties, and the like.

As jazz, despite the occasional competent solo, it is just plain dull. You can't go home again, and everybody but Capitol seems to have known it on this date. (R.J.G.)

Jimmy Cleveland

■ **SLIDING EASY—United Artists UAL 4041: Rit of Heaven; Down Home; I Wonder Where Our Love Has Gone; Bongo Bop; When Lights Are Low; C.T.A.**

Personnel: Cleveland, trombone; Lee Morgan, trumpet; Hank Mobley, tenor; Tommy Flanagan, piano; Paul Chambers, bass; Elvin Jones, drums.

Rating: ★★★

This LP has all the ingredients making for an outstanding date — top-rated men,

good arrangements, and compositions—but it rarely gets off the ground. Why? The main reason is that while most of the blowing is good, it rarely ignites into that searing fire called inspiration.

Cleveland is an admirable musician, but he's admirable in the same way a smooth-running Cadillac motor is. His great degree of technical facility and command cannot outweigh the perfunctoriness of his work on most of the tracks. Only on *Down Home* and *C.T.A.* does his playing take on a fiery character, and then one gets the feeling that he has a tight rein on his emotions. Perhaps his obvious orientation toward the J. J. Johnson school may account for his emotional conservatism.

In great contrast to Cleveland is the impish Morgan. His flame does burn brightly. His solos here are marked by a joyous, humorous spirit, which, mixed with logical construction and down-to-earth swinging, make them the outstanding feature of the disc. Mobley is somewhere in between these two. His playing is best on *C.T.A.* In fact, this track is the most successful, all around, of the six selections.

Gigi Gryce and Benny Golson did the better-than-average arrangements. Better than average because they not only voiced the ensembles well but also provided varied backgrounds and out choruses that are more than just restatements of the themes.

Golson's writing adds variety also by using brass in hats as contrast to the open-horn passages. Gryce's arrangement of Curtis Fuller's *Down Home*, however, catches the flavor but not the substance of gospel jazz. By the way, it seems rather pointless for urbane, sophisticated musicians such as these to climb aboard the gospel train without the earthiness inherent in this approach. Ah conformity!

With a little more fire such as Morgan displays, this could have been a distinctive album; but as it is, it cannot be rated above the average. (D. DeM.)

Ornette Coleman

■ **TOMORROW IS THE QUESTION—Contemporary M 3569: Tomorrow Is the Question; Tears Inside; Mind and Time; Compassion; Gideon's Rejoicing; Lorraine; Turnaround; Endless.**

Personnel: Coleman, alto; Don Cherry, trumpet; Percy Heath (Tracks 1, 2, 3, 4, 5, 6), Red Mitchell (Tracks 7, 8, 9), bass; Shelly Manne, drums.

Rating: ★★★

To say this is a strange album is an understatement. Astonishing comes closer to the mark. For the LP is an exposition of Coleman's conception; and if it's anything, this conception is astonishing. Coleman is almost certain to create a furor and start the biggest controversy since Thelonious Monk.

Most of his playing on this LP is very

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good, but some of it is outrageous. His wild, incoherent solos on *Tomorrow*, *Tears*, and *Mind* are marked by extremely bad intonation and sloppy execution. On the other hand, his work on *Lorraine*, *Compassion*, and *Giggin'* is startling in its emotional impact. Again, it must be emphasized that a greater percentage of his playing is ★★★★★, but when he descends to playing hit-any-note-but-hit-it-fast, the rating falls to ★.

Coleman's influence on his compatriots is strong. The best example of this is in *Lorraine*: On this beautiful dirge in memory of Lorraine Geller, Manne, Mitchell, and Coleman become so cohesive and empathetic that they play as one. Cherry, on this track, takes up where Coleman stops and continues in the same manner as Coleman. Such continuity and interaction is one of the rarest phenomena in jazz.

Mitchell, more than any other on the date, catches the spirit of Coleman's conception. His long, involved solo on *Turn-around* is the most amazing bass solo I've ever heard. Red's playing on the last three tracks is not merely excellent, it's superb.

On the other hand, Manne at times plays as if he's not quite sure what's going on. He seems to catch the spirit more when working with Mitchell than with Heath. His solo on *Lorraine* is a fascinating abstraction of the main theme.

All in all, this record demands attention and must be listened to many times before it can be digested even partly. Ornette Coleman may be the next great influence, but only time will tell. In the meantime, he should be heard so that a fair evaluation can be made. (D. DeM.)

Buddy Collette

BUDDY COLLETTE AND HIS SWINGING SHEPHERDS—Mercury MG 20447; *Col. Bogey and River Kwai March; Laura; Smile; The Bad and the Beautiful; The Shrike; I Can't Believe That You're in Love with Me; The Trolley Song; Intermezzo; Ruby; Invitation; Swinging on a Star.*

Personnel: Collette, Bud Shank, Paul Horn, Harry Klee, flutes; Red Mitchell, bass; Bill Miller, John T. Williams, piano; Jim Hall, guitar; Shelly Manne, Earl Palmer, drums.

Rating: ★★★

Operating on the tried and true principle that if one is good, four are better, Mercury apparently has decided to do to Collette what Columbia did to Kai & Jay: double the sound until it bugs everybody.

The flute has its place in jazz and can on occasion be exciting and valid. The result of four of them on this LP, as on its predecessor, is too much of a good thing. The sound is too similar, the over-all effect is cloying. As background music it's great; as jazz it's all but a waste of time. However, it is very well done, which is the least one can expect of such a group of fine musicians. Rather a little less gloss and a little more fire.

Parenthetically, why does Mercury insist on riding on the Johnny Pate identification tag when he has nothing to do with the LP, and why must they dress the guys up like Arab spies for the cover? (R.J.G.)

Bobby Hackett

THE BOBBY HACKETT QUARTET—Capitol ST 1235; *Bernie's Tune; The Lady Is a Tramp; Michelle; You Stepped Out of a Dream; Stompin' at the Savoy; Swing That Music; Stereo-So; Undecided; Don't Be That Way; Kahakalua; High Society; It Don't Mean a Thing.*

Personnel: Hackett, trumpet; Dave McKenna, piano; Bob Carter, bass; Richard Scott, drums.

Rating: ★★½

A very pleasant, swinging, easy-to-listen-to LP that should far outlast the Jonah Jones packages now on the market, since Hackett is *trying* and since he also has surrounded himself with top-notch sidemen.

The Hackett horn is both lyric and intriguing throughout, with a fine feeling for ballads and a good, lightly driving swing on the up-tempo numbers.

McKenna is an exciting pianist, full of tough, bright things to say and helped both in his solos and in accompaniment by the forceful bass of Carter. The latter's solo work is outstanding, by the way.

This is more than a polite jazz LP and is a tribute to Hackett's musical standards; he has not stood still in the last 20 years like many of his former associates of Nicksieland. (R.J.G.)

John Lewis

ODDS AGAINST TOMORROW—United Artists UAL 4061; *Prelude to Odds Against Tomorrow; A Cold Wind Is Blowing; Five Figures People Crossing Paths; How to Frame Pigeons; Morning Trip to Melton; Looking at the Capers; Johnny Ingram's Possessions; The Carousel Incident; No Happiness for Slater; Main Theme; Odds Against Tomorrow; Games; Social Call; The Impractical Man; Advance on Melton; Waiting around the River; Distractions; The Capers Failure; Postlude.*

Personnel: Lewis, conductor; John Ware, Melvyn Broiles, Bernie Glow, Joe Wilder, trumpets; Gunther Schuller, Paul Ingram, Al Richman, Raymond Alonzo, French horns; Thomas McIntosh, John Clark, trombones; Harvey Phillips, tuba; Ruth Berman, harp; Milt Jackson, vibraphone; Percy Heath, bass; Connie Kay, drums; Walter Rosenberger, percussion; Richard Horowitz, tympani; Jim Hall, guitar; Bill Evans, piano; Harvey Shapiro, Joseph Tekula, cellos; Robert DiDomenica, flute.

Rating: ★★★★★

Although this collection was culled from the sound track of *Odds Against Tomorrow*, it is much more than a series of unrelated background sketches. It is even more than a significant work of art. The score is a portrait of the many-sided musical personality of the composer. That personality is deeply rooted in both European music and jazz; these two roots intertwine and augment each other, resulting in the unique talent that is Lewis's.

As for the score itself, it is a beautifully subtle work, filled with irony, foreboding, and power. Even the relatively light waltz section and the harlequinish *Carousel* are touched by these qualities; the waltz is especially ironic with its heavy flavoring of romanticism. The ominous *Distractions* leads to the breathtaking, brass-laden climax, *Failure*. But throughout the score there is this feeling of a gradually increasing tension that is not resolved until the climax is reached.

Lewis provides continuity to his work—something most movie scores lack — by subtly restating fragments of the main theme throughout. These fragments take at least two forms: a four-bar melodic phrase, usually stated by Jackson, and a rhythmic figure of a dotted quarter note followed by an eighth tied to a half (call it a Charleston beat if you want). There may be other minor fragments, but these are the two that I noticed as being predominant.

Not having seen the movie, I have no way of knowing if these fragments represent characters or not; but Lewis's being such a subtle person would lead me to think that this is the case.

Jackson, Evans, and Hall have featured

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spots on various tracks and integrate their own playing perfectly with the picture Lewis is painting. Kay and Heath are superb in the roles assigned to them.

Lewis, with this score, has reached a peak in his career as a serious composer. Whether this will be his pinnacle remains to be seen, but it would be a good bet that he will go on from here.

The world is the better because of John Lewis. (D. DeM.)

Shelly Manne

SON OF GUNN!—Contemporary 3566: *Odd Ball; Blue Steel; Spook!; Goofin' at the Coffee House; Walkin' Bass; My Manne Shelly; Blue for Mother's; A Quiet Gass; Lightly.*

Personnel: Joe Gordon, trumpet; Richie Kamuca, tenor; Victor Feldman, vibraharp, marimba; Russ Freeman, piano; Monty Budwig, bass; Manne, drums.

Rating: ★★★★★

Despite the source of its material, this album is not another of the cops-and-robbers melanges. Although there is an overtone of a tongue-in-cheek treatment of the themes, the meat of the LP is in the rompin', stompin' blowing of one of the hardest swinging groups on either coast.

In this album Manne and the Men dispel once and for all the east-west dichotomy. Gone is the effeminate effects that characterized a lot of jazz produced in California.

Symptomatic of this change is the work of Kamuca. Once noted as a follower of the Lester Young-Stan Getz school, he now proves to be as muscular as Sonny Rollins and as sinewy as John Coltrane. For an example of this significant change listen to his hard-driving solo on *Goofin'*.

Nor is Kamuca the only one to have made the change; Manne seems to be growing away from his affective period—albeit an interesting one—and is evolving into a hard swinger with more than a trace of Art Blakey. Remaining, however, are the taste, imagination, and musicianship for which he has long been known. This change of approach is best exemplified in his ensemble work and comping on the humorous blues waltz *Spook!*

Freeman and Feldman solo excellently on all tracks.

The things I find most appealing about Freeman are the unique sound he gets from the piano and his laconic conception—no frills or wasted notes in his playing. Feldman, perhaps more than any other "new" vibraharpist, holds promise of becoming a major figure on his instrument. However, he hasn't yet developed a distinctive voice, speaking as he does with the combined voices of Terry Gibbs and Milt Jackson. As inescapable as these two influences are, I believe that Feldman will take from them what he needs and go on to be a third vible influence in modern jazz.

Disregarding the affected Hank Mancini themes, this is a wholly satisfying and, in some aspects, significant album. (D. DeM.)

James Moody

JAMES MOODY—Argo 648: *Darben the Redd Foxx; Little Girl Blue; Out of Nowhere; Daahnu; Yesterdays; Cookie; With Malice Toward None; R.B.O.*

Personnel: Moody, tenor, flute; Musa Kalliem, baritone; Johnny Coles, trumpet; Gene Kee, piano; Tom McIntosh, trombone; John Lathen, drums.

Rating: ★★★★★

Moody always has had an original sound on the tenor, more so than on the alto, to may ears, and it's good to have him back

actively recording again. Not only has his sound always been his own, he always has had that ability to wail and make you listen. He's been outranked in the polls by many a cat who can't do that, and fundamentally, it is this ability to wail that makes a jazz musician creatively important. Moody is that and with his small groups has always had a good, modern, swinging (if a little boppish) sound.

This LP gives him a chance to blow both tenor and flute and reveals that his small band is closely knit in the Gillespie-Dameron style, which Moody relates to. It makes a fine showcase for his own (and the baritone player's) solos and is replete with indications that all the participants have a sense of form.

Moody on flute, as in *Yesterdays* is very lyrical. The *Redd Foxx* number, for those who never saw the world's greatest comedy team, Foxx and White, is dedicated to Redd Foxx, half of that classic duo.

(R.J.G.)

Bob Prince

SAXES, INC.—Warner Bros. W-1336: *Fugue for Timborns; Broadway; The Gypsy; Night in Tunisia; Four Brothers; Sometimes I'm Happy; Tickletoe; Sweet and Lovely; Jumpin' with Symphony Sid; Early Autumn; Axmobile.*

Personnel: Prince, arranger, conductor; Hal McKnick, soprano sax; Phil Woods, Gene Quill, Herb Geller, altos; Al Cohn, Zoot Sims, Morty Lewis, Seldon Powell, Georgie Auld, Coleman Hawkins, tenors; Sol Schlinger, Al Epstein, Gene Allen, baritone; Shelly Gold, bass sax; Dick Katz, piano; George Duvivier, bass; Osie Johnson, drums.

Rating: ★★★★★

Little did I realize when I attended portions of the sessions that went into the making of this album that I would later be reviewing it. Originally I scoffed when I heard the idea of recording two saxophone sections with rhythm section. It sounded like another gimmick idea. What I heard in the studio convinced me otherwise but not until the finished product reached my ears did I realize how good it really was.

The whole project is a credit to arranger Prince for the idea, the men he picked, and the way he integrated the entire thing. In George Avakian's detailed, extremely helpful liner notes (all solos are identified) one of the musicians is quoted as saying, "Nobody missed the brass." Prince's use of the saxophones as "trumpet" and "trombone" sections is extremely resourceful, but, above all, he never forgets to utilize them as saxophones.

The soloists are on a generally high level throughout. Even when the solos are short ones, they have a continuity attributable to the rapport among these saxists. Sims and Cohn, two of today's pros, are outstanding, reaching a peak in Lester Young's *Tickletoe*. On *Four Brothers*, Lewis (a softer-voiced version of Cohn with things of his own to say) and Schlinger get to go, along with Cohn and Sims. Prince quotes from Jimmy Giuffrè's arrangement but swiftly segues into his own thoughts.

The alto brothers, Phil and Quill, heat up *Night in Tunisia* with a help from the valuable Geller. The three, along with Sims, Cohn, and Auld, are the walkers on *Broadway*, a tune from the old Basie book that long has been a favorite among players like Sims, Cohn, Bob Brookmeyer, and Gerry Mulligan.

Prince's one original, *Axmobile*, is a

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swinger, but his crowning achievement comes in the warmth with which he scored Lester Young's 1943 solo on *Sometimes I'm Happy*. Powell gets a chance here and sounds good.

Hawkins, the old master, shines, gem-like, in *The Gypsy*; in *Symphony Sid*, however, he isn't very harmonically interesting, and Auld is rather pedestrian. The latter's feature, *Sweet and Lovely*, is really a disappointment, schmaltzy and shallow. Everything else is so good that, for me, this only brings the rating down one. Warner Bros., which started slowly in the jazz department, has a winner here. (I.G.)

Red Prysock-Sil Austin

■ **BATTLE ROYAL**—Mercury MG-20434: *Sil; Kenny's Blues; Take the "A" Train*.
Personnel: Prysock, Austin, tenors; Dave Martin, piano; Dave Francis, drums; Milt Hinton, bass; Everett Barkdale, Kenny Burrell, guitars.

Rating: ★ ½

Mercury describes this on the back cover as a "battle royal for the tenor sax championship of the world, rock 'n' roll division." Quite a large division, but they didn't draw the line in time. There are only three numbers, with "A" Train taking the entire second side. The liner writer (I bend over backward to flatter him thus) should be glad he failed to sign his name after writing, "Their musicianship cuts even the efforts of the tune's master till now—Duke Ellington."

Both tenor men start off swinging but degenerate into tantrums as they go. Austin is a real-biter who recalls some of Jacquet's worst Illinoises; Prysock is less offensive, but his quoting from Dexter Gordon on *Sil* leads one to wonder why someone (Mercury's) doesn't record Dex. He and Wardell Gray used to battle, too, but they could generate genuine excitement with a minimum of barnyard cries.

Dave Francis on drums is undoubtedly Panama. (I.G.)

Buddy Rich-Max Roach

■ **RICH VERSUS ROACH**—Mercury MG-20448: *Sing, Sing, Sing (with a Swing); The Casbah; Sleep; Figure Eight; Yesterdays; Big Foot; Limehouse Blues; Foot, Foot, Tootsie, Good-by*.
Personnel: Roach, drums; Stan Turrentine, tenor; Tommy Turrentine, trumpet; Julian Priester, trombone; Bobby Boswell, bass; Buddy Rich, drums; Phil Woods, alto; Willie Dennis, trombone; John Bunch, piano; Phil Leshin, bass.

Rating: ★ ★ ½

Two of the greatest drummers in jazz history are pitted in "battle" here with each leader's group serving as supporting troops. The casualties are the hornmen and the listeners. The premise of the album is to feature the drummers, but they never stop soloing even when the hornmen get their chance.

Usually the horn solos are too short to allow any development, and on numbers like *Sleep* and *Limehouse*, the tempos are so fast that the hornmen slip, fumble, and hurry in a nervous manner. When a facile soloist like Woods does this, it is unusual. Stan Turrentine seems to like Rollins; his brother, Tommy (referred to in the notes as Nat and N.); Jack Tracy must have gotten it off the union contract, who was with Billy Eckstine's big band a long time ago, digs Kenny Dorham. I've heard them both sound a lot better in person. Ditto for Priester and Dennis.

As for the drumming, Roach is the more

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imaginative although there is no denying Rich's power. Sometimes he gets too powerful as behind Dennis on *Big Foot*. Something happens to the time during Priestler's solo on this one, too; Woods and Bunch, however, get off good solos on *Yesterdays*. *Figure Eight* is all drums and quite a tour de force.

What could have been a creative album is extremely disappointing. Gigi Gryce's arrangements sound like they were whipped together in a hurry and do nothing to indicate his real talent. The sound of the sloppy ensembles is harshly recorded, too. (I.G.)

Bud Shank-Bob Cooper

■ **BLOWIN' COUNTRY**—World Pacific WP-1277: *Dinah*; *Mutual Admiration Society*; *Steve Allen Theme*; *I've Grown Accustomed to Her Face*; *Blowin' Country*; *Love Nest*; *As Long as There's Music*; *Just in Time*; *Two Lost Souls*; *Sweet Georgia Brown*.

Personnel: Shank, alto, tenor, flute; Cooper, tenor, oboe, bass clarinet; Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums; Howard Roberts, guitar on Tracks 1, 3, 6, 7, 10.

Rating: ★★½

This is music to do homework by (our teenagers certainly would be better off). Nice as a background, it offers little for musical thought when listened to with undivided attention, an attention that I could only give to an album of this stripe when in the reviewer's chair.

Cooper and Shank are highly accomplished on their various instruments, but their real jazz content is negligible. On flute and oboe, they are diverting, at best; the tenor duets (Tracks 1, 2, 5) invite comparison with Zoot Sims and Al Cohn to the disadvantage of Bud and Bob. On alto, Shank is the pauper's Pepper; his time (phrase to phrase, not over all) is uneasy and unswinging. Williamson contributes some effective short solos, Flores sounds plodding in places.

Note: Tracks 1, 3, 6, and 7 were previously issued in *The Swing's to TV* on World Pacific. (I.G.)

Billy Taylor

■ **TAYLOR MADE JAZZ**—Argo 650: *Buddy's Beat*; *Theodora*; *Mood for Mendes*; *Daddy-O*; *Cue-Blu*; *Day Dreaming*; *Can You Tell by Looking at Me?*; *Tune for Tex*.

Personnel: Harry Carney, baritone; Clark Terry, Willie Cook, trumpets; Paul Gonsalves, tenor; Earl May, bass; Johnny Hodges, alto; Britt Woodman, trombone; Ed Thigpen, drums; Taylor, piano.

Rating: ★★½

This LP was made early in 1958, and there are some very good things about it.

To begin with, Hodges plays several absolutely beautiful solos on the ballads, and Terry emerges better showcased than he has been any place outside the Ellington band. But by and large the LP is disappointing: with such a lineup and with the intelligence of Taylor to direct it, one expects more.

Taylor himself sounds more reflective and warm as a soloist than he ever has with his own trio, possibly because he's carrying less load here. The tunes, all Taylor originals, are pretty and nice vehicles, especially for Hodges. But somehow the LP misses. (R.J.G.)

Joe Wilder

■ **THE PRETTY SOUND**—Columbia CS-8173: *Harbor Lights*; *The Boy Next Door*; *Blue Moon*; *Guys and Dolls*; *It's So Peaceful in the Country*; *Greenleaves*; *Lullaby*; *Caravan*; *I Hear Music*; *Autumn in New York*.

Personnel: Wilder, trumpet; Urbie Green, trom-

bone; Jerome Richardson, tenor; Jerry Sanfino, Herbie Mann, flute; Hank Jones, piano et al.

Rating: ★★½

Don't dismiss this as just another mood music set in the Bobby Hackett tradition or even another trumpet-and-rhythm swinger a la Jonah Jones. True, it's commercially designed but in generally faultless taste and with several virtues above and beyond the estimable leader.

The title is ideal; I can't think of a trumpet player alive who has a prettier or more individual sound than Wilder. His work throughout is elegant and at times inspired, though he should have indulged in more ad libbing on the changes, most of which he leaves to the other soloists while confining himself largely to solos improvised around the melody. However, four of the 10 tracks are medium or up, and on these Wilder let loose a little more. On *Caravan* he is brilliant, both muted and open; his release on the first chorus is a model of constructive, integrated spontaneous creation.

Hank Jones has a solo on every track but one (*The Boy Next Door* is Wilder all the way): Green is featured on several, Richardson blows tenor on two. Sanfino has a solo on *Peaceful*; *Caravan*, as you might guess, has some flute salad by that noted exponent of Afro-Cubo-Latin-American exotica, Senor Jerbie Mann.

The arrangements for three or four horns, plus rhythm, (by Mike Colicchio and Teo Macero) are functional and at times colorful; there are some very lovely moments in Colicchio's *Blue Moon*.

Not recommended to hard boppers, experimentalists, or advocates of *le cool*; this package is strictly for trumpet players, students of Emerson ("Beauty is its own excuse for being . . .") and people who just dig dignity. (L. G. F.)

VOCAL

Blossom Dearie

■ **BLOSSOM DEARIE SINGS COMDEN AND GREEN**—Verve MG V-2109: *Lucky to Be Me*; *Just in Time*; *Some Other Time*; *Dance Only with Me*; *I Like Myself*; *The Party's Over*; *How Will He Know?*; *It's Love*; *Hold Me, Hold Me*; *Lonely Town*.

Personnel: Miss Dearie, vocals, piano; Kenny Burrell, guitar; Ray Brown, bass; Ed Thigpen, drums.

Rating: ★★

Is this what is known as sophistication? If it is, the term is synonymous with anemia. Miss Dearie's wispy, wistful, little-girl style is quite charming; but 40 minutes of coyness is pretty hard to take even with the first-rate accompaniment provided by Brown, Burrell, and Thigpen.

The first side hits a hip cocktail-lounge level and stays there: a shallow sameness spread over this side like a damp, penetrating fog. Things perk up quite a bit on the reverse side with the addition of Burrell. Although he is listed as being present on all tracks, he is heard only on *Party's*; *It's Love*; *Hold Me*, and *Lonely*.

Brown and Thigpen work together hand in glove, and with Burrell they manage to let fly with a few sparks, most notably in the beginning of *Party's*. Instead of starting with the vocal, this track commences with a few choruses of blues, and a swingin' groove is established that lasts right up to

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Brown's humorous ending.
It's too bad that Burrell wasn't on all the tracks, for only on those tracks which he's heard does this LP rise above the level of the chi-chi. (D. DeM.)

Ella Fitzgerald-Nelson Riddle
■ **ELLA FITZGERALD SINGS THE GEORGE AND IRA GERSHWIN SONGBOOK** — Verve MG V-4024-5-6-7-8. Vols. 1, 2, 3, 4 and 5: 53 songs arranged and conducted by Nelson Riddle. Personnel: Miss Fitzgerald, vocals; Nelson Riddle orchestra.

Rating: ★★★★★
In the continuing series of Ella Fitzgerald *Songbooks* (Cole Porter, Duke Ellington, Irving Berlin, Rodgers and Hart) this massive package is certainly the most ambitious undertaking in terms of the number of songs performed, the gargantuan arranging task of Riddle, and extravagance of packaging.

Musically it is on a par with the best of the others, which is to say it is eminently worth adding to a collection. The albums, which can be purchased separately or in toto, are impressively presented, all being the fold-out type with excellent reproductions of Bernard Buffet paintings decorating the cover of each.

All in all, the set of 53 songs by the Gershwins makes for a fascinating appreciation of their amazing proclivity in the popular song field. And it is high tribute to Ira's enduring talent as one of the foremost lyricists in American music.

In addition to the old familiars, there are many Gershwin songs that are rarely heard, and one, *The Real American Folk Song*, had never before been recorded. Occasionally, there are tunes that jar a bit; for example, *Stiff Upper Lip*, a mediocre tune from a 1937 movie proves a bit too show biz.

One of the gratifying features of this collection is that Miss Fitzgerald sings the verse of almost every tune. Her performance is up to what we have come to expect from this superlative artist, although now and then a harshness of tone creeps in—and there is one unpardonable example of mispronunciation on *Aren't You Kinda Glad We Did*, during which she was constrained to pronounce the word *socially* as *so-shu-ally*.

Her rendition of *The Man I Love* is probably the best recorded version yet of this song. Indeed, all the ballads are superb. These include *Love Walked In*; *Embraceable You*; *They Can't Take That Away from Me*, and *I've Got a Crush on You*.

By Strauss is an utterly charming spoof of the operetta era: *The Real American Folk Song* is a rollicking rag from a 1918 show; *Slap That Bass* is amusing not only because of the pleasantly corny lyric but in the fact that there isn't a slap in evidence throughout the energetic bass picking on that particular track.

Arranger Riddle clearly outdid himself. All the charts conform religiously to his personal style, and it is to his lasting credit that he conceived unusual treatments for some of the overworked songs. *Love Is Sweeping the Country* becomes a slow ballad with lush strings; *Fascinatin' Rhythm* is braked down to a medium tempo, very swinging version; *Lady, Be Good* is perhaps the most pleasant surprise as Ella and

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Riddle take it slow and tender all the way. A high point of the collection is the treatment of *Just Another Rhumba*. This becomes a riot of abandonment and a wild workout for singer and orchestra as Riddle keeps building instrumentally to rising clash and climax.

The Gershwin *Songbook* is a rare treat in popular music. Norman Granz has good reason to be proud. As for Fitzgerald fans, they had better break open the piggybank. (J.A.T.)

Billie Holiday

■ ALL OR NOTHING AT ALL—Verve MG V-8329: *Do Nothin' 'Til You Hear from Me*; *Cheek to Cheek*; *Ill Wind*; *Speak Low*; *I Wishd on the Moon*; *But Not for Me*; *All or Nothing at All*; *We'll Be Together Again*; *Sophisticated Lady*; *April in Paris*; *Say It Isn't So*; *Love Is Here to Stay*.

Personnel: Miss Holiday, vocals; Harry Edison, trumpet; Ben Webster, tenor; Barney Kessel, guitar; Jimmy Rowles, piano; Joe Mondragon or Red Mitchell, bass; Alvin Stoller, drums.

Rating: ★★

This album is the result of two sessions: one in 1956, the other in 1957. Usually this would be of little consequence, but there is such a disparity between the two that it is a fact which must be noted.

The four takes from the '57 session, *Moon*; *But Not*; *Say it*, and *Love Is Here*, find Lady Day in good form and in vocal control. The '56 date, however, must have been taped on one of her bad days. Her voice is sometimes raspy and uncontrolled, as if she were suffering from a bad cold.

But even under adverse circumstances, Miss Holiday's deep emotional qualities didn't fail her — she still got across her message.

Her was a story-telling style of vocalization, as is pointed out in the excellent liner; and this quality is poignantly evident in her treatment of *Sophisticated Lady*. The words of Duke Ellington's tune could be the story of Billie's life and she sings them as if they were.

Webster, Edison, and Kessel get most of the solo space between the vocal choruses; Ben has a lovely solo on *Sophisticated*. Jimmy Rowles proves himself an extremely capable accompanist in the ad lib section of *Say It Isn't*—complete subordination to the singer.

This is hardly the best of Billie, yet it still provides emotional listening and some good solos by the men backing her. (D.DeM.)

Buddy Rich

■ THE VOICE IS RICH—Mercury SR 60144 (S), MB 20461 (S): *Down the Old Oz Road*; *Born to Be Blue*; *I've Heard That Song Before*; *I Want a Little Girl*; *I Can't Give You Anything but Love*; *You've Changed*; *Me and My Shadow*; *When the World Was Young*; *It's Been a Long, Long Time*; *I Don't Want to Walk Without You*; *Back to Your Own Back Yard*.

Personnel: Rich, vocals, with unidentified studio band.

Rating: ★★½

The rating is for the shock value of finding that Rich can sing like this, but the trouble is that, despite the excellent collection of material, the neatness, phrasing, and general competence of the singing, there is nothing either particularly vital or individual in his singing style. He sounds nice, but then so do a lot of persons.

All the qualities of distinction that are present in his drumming are lacking in his voice. You may dig the tunes, and certainly the singing won't bug you, but I doubt if this is an indispensable item on the shelf. (R.J.G.)



the blindfold test

Julian (Cannonball) Adderley

By Leonard Feather



To the younger jazz fan, for whom Julian (Cannonball) Adderley is a well-established name, it may come as a surprise to learn that in 1955, when *The Encyclopedia of Jazz* was published, he was unknown and was not listed in the first book. After being tied down for eight years to a job as band director at a high school in Fort Lauderdale, Fla., Adderley made his first impact on the national jazz scene in the spring of 1956, when he began touring with his cornetist brother, Nat, as leader of a quintet.

Recently, after two years as a sideman with Miles Davis, Adderley decided to reunite with Nat. They now are making the club circuit with a group similar to the earlier one.

In addition to establishing himself as a *Down Beat* poll-winning alto man, Julian has made many friends and admirers through his exceptionally articulate comments, in person and in print, on many aspects of the jazz scene. As the interview below makes clear, he is an ideal *Blindfold Test* subject. He was given no information about the records played.

The Records

1. Phil Woods-Thad Jones. *Show Nuff* (Interlude). Woods, alto; Wallington, piano; Arthur Taylor, drums; Jones, trumpet; Curly Russell, bass.

Yeah, I know the tune — *Shaw Nuff* . . . Know some of the guys, too. I recognize Phil Woods, George Wallington, and Arthur Taylor. Funny thing — I never knew a white trumpet player who was influenced by Dizzy as strong as this guy is . . . I don't know who it is, but you can just say it's a white trumpet player who is influenced by Dizzy. I like it.

Phil always gets to me . . . I think he's a very good sax player — probably the most interesting of the young players. Arthur Taylor never ceases to swing. The bass player I don't understand. He didn't use any imagination. . . . Just sort of went along with whatever his fingers seemed to hit.

I'll probably get into trouble with this. I'll rate this about three stars . . . I don't think it was exceptional, but it was a good attempt.

2. Randy Weston. *I Say Hello* (United Artists). Weston, piano; Melba Liston, arranger.

What do you say about a record like that? The pianist's left hand sounded like a guitar in spots . . . I wondered about the significance of the trombones . . . He didn't need the trombones. In a couple of spots they got kind of funny — kind of overbearing — in the way. I don't know how to rate this. I'd like to withdraw because I don't know what to say.

3. Toshiko. *Strike Up the Band* (Metrojazz). Nat Adderley, cornet; Bobby Jaspar, flute, tenor; Rolf Kuhn, clarinet; Rene Thomas, guitar; Toshiko, piano.

Hmmm. I got some funny impressions there. Of course, I recognized my

brother right away . . . The piano player sounds like Hampton Hawes, but it sounds erratic. I recognized Bobby Jaspar playing flute . . . In spots the clarinet player sounds like a latter-day Benny Goodman, only having kept up with the times . . . He's got a good sound, and he's interesting. It isn't Tony Scott or Buddy DeFranco, but he's very good. The guitar was interesting, too. Even though I'm an alto player, I can usually listen to a guitar player and tell by the touch or sound or style who it is, but this guitar player escapes me. I'll rate it 3½ . . .

4. Ray Charles-David (Fathead) Newman. *Mean to Me* (Atlantic). Newman, alto; Charles, piano; Milton Turner, drums.

Well, I know who that was. It's amazing that Ray Charles is so versatile . . . In spots he sounded in that short solo like Wynton Kelly. He only had a few bars, but I thought his were the most interesting. I prefer hearing Fathead playing tenor to alto — his sound is a little strident, but he plays also well.

This is a very interesting record. There's one tune that really hangs me up on this same record: *Hard Times*; it's the essence of soul.

Quincy Jones told me once that Ray Charles taught him most of what he knows about writing . . . Quincy's writing used to sound like Ray Charles' small band . . . In fact, on *The Great Ray Charles* record it was difficult to tell which ones Quincy wrote and which ones Ray wrote.

I have a great respect for Ray Charles. I knew him as a kid just after he was out of the school for the handicapped in Florida, and one of his first jobs was with us in Tallahassee.

He's always been strongly impressionable. If he dug somebody last night . . .

it will show up tomorrow night in his playing. I knew him when he sang and played like Charles Brown of the Three Blazers . . . When I first heard him, he sounded like Nat Cole . . . His band is versatile and has good musicians in it. However, I prefer the fire they got with Richie Goldberg at Newport last year to this drummer. I don't know this guy, but I think Goldberg did more for the rhythm section . . . I'd rate that four — for Ray Charles.

5. John Graas. *Development* (Mercury). Graas, French horn, composer; Art Pepper, alto.

I know that was some ambitious west coast composer. I only recognize Art Pepper . . . It was interesting to me, but its connection with mainstream jazz escapes me . . . I like Art's solo, but I don't know how to rate the record. I don't know what the composer intended.

Maybe after I heard it a few times I could say "this is good" or "no, this isn't making it." I didn't get a chance to see whether it had form or continuity because it sort of hit me and then went by. So I won't say no stars because it's bad, but I'll just withdraw from rating it.

6. Jimmy Witherspoon. *When I've Been Drinkin'* (World Pacific). Teddy Edwards, tenor; Hampton Hawes, piano; Witherspoon, vocals.

That's Spoon! I like that kind of blues . . . He sings it like he's interpreting the lyric even though it's a blues. Spoon is one of the least-recognized blues singers to me, because he never got the great fanfare that other good blues singers, like Joe Turner, did. Joe Turner is pretty linear . . . His sound is so interesting, but this guy interprets the lyrics pretty hip without the distortion gimmicks. Spoon was really great there, and I liked Teddy Edwards on that, too.

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There seemed to be a studied effort to be conventional on the part of the rhythm section, though. No hip gimmicks, and I think hip gimmicks would have helped the thing out. The piano player seemed to be saying, "Well, I'm gonna be funky." Ha! Ha! But Teddy Edwards and Spoon gassed me, and I do wish the rhythm section could have . . . livened up somewhat instead of straight four-four, plod, plod. For Spoon and Teddy — five stars.

7. *Dave Brubeck. Darien Made (Fantasy)* Brubeck, piano; Paul Desmond, alto; Dave Van Kriedt, tenor, composer; Norm Bates, bass; Joe Morello, drums.

Well, here we go again! That's Paul and Dave Van Kriedt and the rest of the Brubeck ensemble. Although I'm not sure about the bass player . . . It might have been Gene, but it didn't have the firmness that he usually has.

That music seemed to me to say, "Please don't intrude." You know, like "we're carrying on a conversation, and this is the appropriate thing to play in the background." It's not interesting enough to me to listen to. All these guys are capable and fine performers.

I've found some very interesting things happening lately with Dave, but this is a part of the Brubeck thing that I don't care much for. Maybe they call it soft swing, but it didn't swing at all for me.

The arrangement was meaningless to me. Though I like Paul — you know we have become very friendly. We tease each other about "man, why don't you go home and practice?" Or "why don't you do something about your sound?"

Dave's is a good group, and it's a group that's not trying to be colored. It's straightforward and plays the way everybody thinks in the band, and I think it's a good idea.

In its own context, it's a five-star group every time, but I think this is a very blah thing — this thing with Dave Van Kriedt. So I'll rate it two stars for the musicianship of the guys and nothing for the rest of it.



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to *Understanding*. The latter is an NBC program covering President Eisenhower's world tour . . .

Stanley Dance recently recorded a Cecil Scott group for the British *Landsdowne* series. He used Ed Allen, trumpet; Don Frye, piano; Leonard Gaskin, bass; and Floyd Casey, washboard; along with Scott's saxophone on eight Scott blues originals . . . Joe Termini's licensing problems for the new Jazz Gallery are settled, and the Five Spot operator hopes to open Dec. 15 with possibly the Johnny Richards big band . . . Ex-Bob Crosby bassist Bob Haggart has collaborated on the music score for a new musical comedy named *Mad Avenue*, a burlesque on Madison Ave. ad agencies . . . Angelo Eagon, newly appointed music adviser to the United States information agency, is pro jazz and feels strongly about getting Benny Goodman or Louis Armstrong into Russia to play Moscow . . . Composer George Russell's new album for Coral is entitled *Jazz from the Space Age*, and the musical material was built around pianist Bill Evans.

IN PERSON

African room—CHIEF BEY and assorted drums, indefinitely.
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 Arpeggio—BARBARA CARROLL trio and BOBBY SHORT trio, until Dec. 29.
 Basin Street East—DAVE BRUBECK quartet, until Dec. 14. LIONEL HAMPTON band, Dec. 14-Jan. 3.
 Birdland—COUNT BASIE band, with JOE WILLIAMS, and PHINEAS NEWBORN trio, Dec. 10-Jan. 6.
 Bon Soir—FRANK D'RONE and KAYE BALLARD, indefinitely.
 Central Plaza—All-star jam sessions, Friday and Saturday nights.
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 Embers—EARL HINES quartet and EDDIE HEYWOOD trio, until Jan. 3. JONAH JONES quartet and EUGENE SMITH trio, Jan. 4-Feb. 1.
 Five Spot—JAZZTET, featuring ART FARMER, BENNY GOLSON, CURTIS FULLER, until Dec. 30.
 Gerdes—Saturday night concerts.
 Half Note—CHARLIE MINGUS group, until Dec. 27.
 Hickory House—BILLY TAYLOR, trio, indefinitely.
 Hour Glass (Newark)—KAI WINDING group, over year-end holidays.
 Metropole—CLAUDE HOPKINS, RED ALLEN, SOL YAGED, et al, indefinitely.
 Palace theater—HARRY BELAFONTE, until Feb. 3.
 Persian room (Hotel Plaza)—DIAHANN CARROLL, until Dec. 15.
 Prelude—MARY LOU WILLIAMS, over the year-end holidays.
 Roseland Dance City—DON GLASSER orchestra, until Dec. 29.
 Roundtable—JACK TEAGARDEN group and CY COLEMAN quartet, until Jan. 2.
 Tartan—DON SHIRLEY trio, indefinitely.
 Top of the Pole—GENE KRUPA quartet.
 Village Gate—HERBIE MANN AFRO-CUBANS, indefinitely.
 Village Vanguard—J. J. JOHNSON, RAY BRYANT trio, MIRIAM MAKEBA, until Dec. 15. MIRIAM MAKEBA, until Dec. 28.

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package played the Academy of Music
Sunday, Nov. 29, with Leonard Feather
as emcee. **Sid Mark**, WHAT-FM jazz
jockey, was on hand just to introduce
Maynard Ferguson. And **Ramsey Lewis**,
in town for a Show Boat date,
played a Sunday Villanova university
concert with **J. J. Johnson**. **Louis Arm-
strong** appeared at a Convention Hall
affair and the **Kingston Trio** was at the
Academy. But **Jimmy DePreist** con-
tinues to be the busiest concert per-
former in the area. In addition to his
Nov. 22 presentation of *European Win-
dows* at the University of Pennsylvania
with a big orchestra, he had a small
group at an Ogontz Theater concert
and is booked to play at the Ethical
Culture Society auditorium in January
in a concert for the Urban League
Guild.

George Romanis, Trenton arranger-
bassman, played a recent Red Hill date
with guitarist **Johnny Smith**, who now
lives in Colorado Springs and plays
only occasional engagements . . .

NEW ORLEANS

Woody Herman's current Herd thun-
dered into New Orleans for a one-
nighter—the Tulane university home-
coming dance in the Municipal audi-
torium. Although a new band (it had
been in rehearsal with **Nat Pierce** until
10 days before its appearance here), it
lived up to the Herman tradition of
being both swinging and danceable . . .
Jack Teagarden had opened at the
Dream room two nights before. Round-
ing out his front line were **Henry
Cuesta**, clarinet, and **Don Goldie**, trump-
et. Goldie, whose excellent trumpet
work and Armstrong-like vocals are a
perfect foil for the always magnificent
Teagarden, is the son of a former **Paul
Whiteman** trumpet man in the days
when Whiteman was tagged "The King
of Jazz" . . .

MONTREAL

Steve Garrick has formed a band for
the Chez Paree show while he awaits
his move to New York to work for a
talent agency there. He's a local pianist
whose arrangements have been ac-
cepted by **Woody Herman**, **Stan Ken-
ton**, and others among the top bands.
He hopes eventually to get his Local
802 card . . . **Jimmie Rodgers** sang at
the El Morocco in November . . . **TNT
Tribble** and **Willis Jackson** led the rock
and roll groups at the Esquire Show-
bar recently. Willis is the tenor man
who was with the **Cootie Williams** band
in the 1940s . . .

The Montreal Jazz society has moved
from the Café St. Jacques on Mondays
and is now at the Café Lutece on Tues-
days. The **Rene Thomas** quartet with
the Belgian-born leader is still the fea-
tured attraction. On Fridays, Satur-

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TORONTO

Sammy Davis, Jr., who will wed Toronto revue actress **Joan Stuart** "sometime after Christmas," is expected to appear at the Barclay hotel in February. The rumor factory is also churning out reports that he'll do a TV show and make a movie — a western movie — around the same time here in Toronto.

Opening of the all-Canadian musical revue *Canadian Wry*, at the Village Gate in New York has been pushed on to January due to the entry of **Monty Kay** (formerly of United Artists and Atlantic records) as co-producer. He's so enthused that he feels the opening should be held in an off-Broadway theater.

Ed Karam took over band-leading duties on the CBC radio show, *Nin-mons 'n Nine*, when an attack of appendicitis hospitalized leader **Phil Nimmons**. . . . Radio stations are using more live programs these days. Pianist **Lou Snider** broadcasts nightly on CHUM; pianist **Bill Butler** does a twice-weekly stint for CKFH. CHUM also does broadcasts from different night spots five nights a week, including the West-over Hotel, which was featuring **J. C. Higginbotham** with the **Cliff McKay** sextet in mid-November, and the **Town Tavern**, where the **Moe Koffman** quartet stepped in for a week's appearance when **Red Garland** failed to make the date.

At the Clubs: The Chelsea Club had to bring back drummer **Dick Smith** and singer **Charlie Roach** for a second visit after their presentation of *Negro Folk Songs of the New World*. . . . The **Georgie Arthur** trio now at the **Chez Parce**. . . . The **Mike White** band is performing nightly in the downstairs room of the Colonial tavern.

CHICAGO

Walter Perkins' MJT plus 3 is temporarily without the services of altoist **Frank Strozier** and pianist **Herold Neuburn**, who succumbed to the lure of New York. They're expected back, but the group has also lost trumpeter **Willie Thomas** to the **Ray Eberle** band. **Bunky Green**, from Milwaukee, is replacing Strozier, and the group, undaunted, is preparing to play the big **Wright Junior College** annual dance Dec. 19 at the **Palmer House**.

Ira Sullivan, whose alliance with Louisville's Trademarks is becoming a strong thing, played Thanksgiving week in Louisville with the group. The Trademarks have become a quartet, (by adding drums), and **Raymond Johnson**, one of the best pianists in the bluegrass country, has replaced **Don Murray** on

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Harold Thorp writes from Steinkjer, Norway

Dear Mr. Spector,
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piano . . . Meantime, back nearer the Loop, the **John Young** trio is now a regular feature at the French Poodle's jazz workshop. **Israel Crosby**, who worked with the trio for a month, has gone back out with **Ahmad Jamal**. Crosby spoiled Young, who's now going to be very hard to please about bassists.

IN PERSON

Aragon Ballroom—**CLAIR PERRAULT**, until Dec. 27. New Year's Eve: **GLENN MILLER** Orchestra, under the direction of **RAY MCKINLEY**, and the **CHUCK FOSTER** Orchestra.

Bambu—**CHUCK ROACH**'s group, indefinitely. Blue Note—**NINA SIMONE** trio and the **HARRY (SWEETS) EDISON** quintet, until Dec. 13. **DUKE ELLINGTON** orchestra, Dec. 16-Jan 10. **AHMAD JAMAL** trio, Jan. 13-17. **COUNT BASIE** orchestra, featuring **JOE WILLIAMS**, Jan. 20-Feb. 14.

Chez Paree—**BOBBY DARIN**, until Dec. 24. Cloister—**PROF. IRWIN COREY** and **ETHEL AZAMA**, until Dec. 28. **LAMBERT-HENDRICKS-ROSS**, Dec. 29-Jan 18. London House—**JONAH JONES** quartet, until Dec. 20.

Mister Kelly's—**MELLOLARKS** and **ANNE HENRY**, until Dec. 22.

Preview—**GEORGE BRUNIS**, indefinitely. Red Arrow Jazz Club (Stickney)—**FRANZ JACKSON** Original Jazz All-Stars, Fridays and Saturdays. **STICKNEY STOMPERS**, with **LIL ARMSTRONG**, Sundays, indefinitely.

LOS ANGELES

Johnny Mandel is at work on the score of a new picture to star **Edmond O'Brien**, **Laraine Day** and **Julie London**. Tentative title is *The Third Voice*. It's produced by **Herbert Cornfield** and **Maurice Dexter** for 20th Century-Fox with Cornfield directing. Says Mandel, "It'll be a jazz score."

Duke Ellington grabbed three Grammys from the National Academy of Recording Arts and Sciences for his *Anatomy of a Murder* music. He was the only artist to pull a hat trick this year. But the televised award presentations and performance of the band on the NBC-TV network Nov. 29 was actually taped in New York Nov. 13. Isn't that deception, Mr. Kintner? . . . **Ella Fitzgerald** and **Nat Cole** made off with a Grammy apiece. They were notified of their awards weeks before the **NARAS** ceremony.

Otto Preminger's next film with an Ellington score, *Bunny Lake Is Missing*, will be filmed and pre-recorded in New York. Duke turned down the assignment to score O.P.'s next film after *Bunny*. (*Exodus*), because he'd have to spend some five months in Israel. And he's got a band to keep working!

NITERY NOTES: **Terry Gibbs'** quartet and jazz singer **Mary Ann McCall** began a Thursday-Friday-Saturday weekly gig Nov. 25 at the Sanbah club in East Hollywood. The Gibbs-McCall alliance marks the first time they've worked together since the Herman Herd days of 1949. Meanwhile, Gibbs' big band continues to wail Sundays and Mondays at **Jimmie Maddin's** Sundown on Sunset. In the Gibbs quartet at the Sanbah are pianist **Benny Aronov**, bassist **Buddy Clark** and drummer **Frank Capp** . . . A new series of Sun-

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Renaissance—**JIMMY WITHERSPOON**; **PAUL HORN** quintet.
Sambh (East Hollywood)—**TERRY GIBBS** quartet. **MARY ANN McCALL**, Thursday, Friday, Saturday. **VIC FELDMAN** group, Mondays.
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Sterling's (Santa Monica)—**BETTY BRYANT** trio.
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SAN FRANCISCO

Bassist **Eddie Kahn**, after his stint with **Thelonious Monk** at the Black Hawk, took over the featured spot at the Cellar . . . **John Mosher** left to join the **Red Norvo** quintet as bassist, giving **Red three San Franciscans**: altoist **Jerry Dodgion** and drummer **Johnny Markham** . . . **Dean Riley**, bass, and **Shelly Robbins**, piano, now do the accompaniment and intermission chores at the hungry i . . . **Wilbur Barranto** is playing solo piano at the Claremont hotel . . . **Erroll Garner's** concert in Berkeley grossed more with Garner alone than one he did with **Sarah Vaughan** at the same spot six years ago. The take was approximately \$5,000 . . . **Nina Simone** had **Jimmy Bond**, bass, and **Ron Jefferson**, drums, as her backing when she played the Longshoreman's hall.

Mugsy Spanier flew home after becoming ill in New York and canceling out of the Roundtable. A short rest fixed him up, and he took off for dates in Canada and Ohio in December with an opening Jan. 4 at Posey's in Columbus. Spanier's new band includes **George Wettling**, drums; **Scoville Brown**, clarinet; **Eddie Hubble**, trombone; **Norman Lester**, piano, and **Truck Parham**, bass . . . Folk singer **Jesse Fuller's** tour of Britain has been postponed . . . **Brownie McGhee** and **Sonny Terry** are off to India on a U.S. State Department cultural junket . . . The Hangover will reopen in mid-January with **Earl Hines**, now on the road, once again leading the band.

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DOWN BEAT

10 Years Ago

On the Cover: Mel Torme and Marilyn Maxwell . . . Headline: "Woody, Shearing Win '49 Poll" . . . Complete results of 13th annual Reader's Poll: All-Star Band—leader and favorite soloist: Benny Goodman; trumpets: Howard McGhee, Charlie Shavers, Miles Davis; trombones: Bill Harris, Kai Winding, Benny Green; altos: Johnny Hodges, Lee Konitz; tenors: Flip Phillips, Stan Getz; baritone: Serge Chaloff; clarinet: Buddy De Franco; piano: Erroll Garner; drums: Shelly Manne; bass: Eddie Safranski; guitar: Billy Bauer; arranger: Pete Rugulo; male vocalist: Al Hibbler; girl vocalist: Mary Ann McCall . . . Other winners were: best band, Woody Herman; combo: George Shearing; vocal group: the Pied Pipers; male singer: Billy Eckstine; female singer: Sarah Vaughan; King of Corn: Spike Jones . . . New outlet for American bands opening up in Cuba as Tommy Dorsey, Woody Herman, and Cab Calloway get okay from Cuban musicians' union . . . Leonard Feather and wife seriously injured in auto accident.

25 Years Ago

Headline: "Dorsey Brothers Have Fast Climb to Fame" . . . Joe Yukl replaces Glenn Miller on trombone with the Dorseys so Miller can concentrate on arranging . . . *Down Beat* celebrates its sixth month in business . . . Editorial: "Radio is revolutionizing the music industry, taking up the slack of out of work musicians from theaters, displaced by talking pictures" . . . Bob Crosby compares his voice to Bing's: "You will see that my voice is much deeper, a lot smoother, and doesn't sound half as good." . . . NBC inaugurates three-hour long program. *Let's Dance* on Saturday nights. Featured will be Benny Goodman, Xavier Cugat and Ken Murray . . . Louis Armstrong soon to return to Chicago's Three Deuces after a year and a half absence. He has Zutty Singleton, drums; Mike McKendrick, guitar; Horace Eubanks, alto and clarinet . . . Top record reviews: Red Norvo and His Swing Septet, *I Surrender Dear* (Columbia); Frank Trumbauer, *In a Mist* (Brunswick); Paul Whiteman, *You're the Top: I Get a Kick Out of You* (Victor).

THINGS TO COME

The many requests from readers for a repeat performance by Barbara Gardner, who wrote the sensitive and sympathetic portrait of Cannonball Adderley in the Oct. 15 *Down Beat*, will be answered in the next issue when she takes a look at one of the most controversial figures in jazz: Miles Davis.

Davis, who—to no one's great surprise—has just won the reader's poll in the trumpet category and as jazz personality of the year, is one of the most influential figures in jazz. Famed for being cantankerous and independent, he has inspired imitation among many musicians not only of his music but even of his way of dress.

Also in the next issue (Jan. 7, on sale Dec. 24) will be an essay by John S. Wilson on the increasing jazz use of "unorthodox" brass instruments: French horn, tuba, flugelhorn, and so forth. Wilson examines the reasons for the recurrence of the tuba and the exploration of the other instruments by jazz musicians.

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