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THE FIRST CHORUS

BY CHARLES SUBER

This is not about payola, but it might as well be. There is the same smell of tainted taste.

Back about six years ago, a man named Sidney Frey came out of nowhere with a label called, variously, Dauntless International and Audio Fidelity. He made a success by specializing in railroad sounds (diesel and steam), bagpipes, and other aural attractions for high cycle fans. He broke into the big time by deluding jazz dilettantes that the Dukes of Dixieland had first-rate talents. With the money from nine of their albums he recorded such performers as Johnny Puleo, Don Shirley, and Mohammed El-Bakkar.

About a year and a half ago, he discovered stereo. His advance men rented the plush hotel rooms in each city he visited to set the stage for a hocus pocus sound demonstration designed to show the invited critics that his stereo was not only worth \$6.95 but was the best re-

corded music available. The critics, seeing through the charade, were amused enough to almost choke on the hors d'oeuvres.


Last August, Frey announced with typical hullabaloo that Louis Armstrong would record some sides with the Dukes, or vice versa. Well, since then, not only has New Orleans turned sour on Armstrong, but five of the tunes recorded turned out not to have been cleared with other companies which, within the last five years, had recorded Armstrong doing the same tunes. Now Frey must do the dates over or pay Decca and Columbia their lawful compensation.

Now, something — the Armstrong fiasco; or perhaps, the condition of his sales—is pushing him to new lows. "After much negotiation" he secured the exclusive sound track rights to the movie epic, *Pretty Boy Floyd*, soon to be seen at your local Bijou. And he means to tell the world about it. Read the ads: "... brilliant, dynamic, explosive JAZZ (his emphasis, not mine) in a cool mood, a swinging musical treatise

of America's gangster era." It's good to know, isn't it, how closely allied crime is to jazz? Frey was kind enough, though, not to name the musicians involved, so I will not betray them either.

And not only does he have crime sounds. He has *Hitler's Inferno*, *Marching Songs of Nazi Germany!* No, this is not the second feature at the Bijou, it is his latest album. Here is where he pulls out all the stops. The bombast becomes well-nigh hysterical. In a personal message to record dealers, he rants: "THE RECORD THEY ARE TRYING TO SUPPRESS! . . . the shock value to anyone listening to this recording is completely frightening." (I'm frightened, I admit it). "To suppress this record would be to suppress the most damaging and powerful reminder of German Naziism." (Suppression: Frey's synonym for sales promotion.) He capsulizes this piece of *kultur* with this bit of logic:

"Once again, this recording stands as a prime, primeval document of the evil purposes to which music can be put."

And he may be right at that. 

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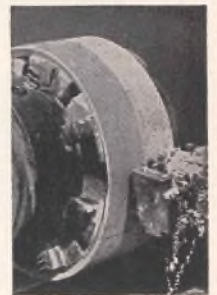
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MARCH 31, 1960

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ON THE COVER

The art of wood engraving has grown extremely rare. One of its devoted practitioners is *Down Beat's* art director, Robert J. Billings. For this issue, with its special emphasis on the blues, Billings spent 40 hours engraving the cover design that you see—and that is apart from the time spent on the original design. The engraving conveys his impression of the overall mood and meaning of the blues. It was done with the co-operation and facilities of Sanders Wood Engravers, Chicago.

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CHORDS AND DISCORDS

Ah, Barbara

Please accept my congratulations for unveiling Barbara Gardner and her statuesque literary proclivity. Her forthright attack and honest treatment of subject matter place soul where it belongs in the "Bible" of jazz.

I wanted to have my say before now, but since Barbara's first article was a dissertation on my son, Cannonball Adderley, I was reluctant to be so forward. But with her great pin-pointed portrayal of Miles, and such widespread favorable comment from other appreciative subscribers, I thought it timely that I get on with my statement of fact.

Tallahassee, Fla. Julian Carlyle Adderley

I am an Italian student at Rome University for five years to get a degree in law. I am a *Down Beat* subscriber for 12 years, and for more than 15 years a jazz enthusiast and semi-pro piano player. And I am a Miles Davis music lover to the extent of having his photograph in my room like a silly autograph-collecting teen-ager (which I'm not).

I am an enthusiastic admirer of Miss Barbara Gardner's article on Miles. Apart from being a masterpiece of linguistic style, the article carries an analysis of the musician's personality which is simply great, considering the space allowed. More of Miss Gardner.

London, England. Adriano Pateri

The reaction to Miss Gardner's writing has astonished even us—and we liked her from the start. But her fans—and they literally seem to be fans—are by now astonishingly numerous. They include a couple of European jazz critics, several name musicians, and now, we note, the father of the brothers Adderley—no mean cornet player himself, according to Cannonball.

But there has been negative criticism. However, it is interesting to note that it has come entirely from professional jazz critics.

Spin?

Gene Lees is nothing short of awesome as pioneer and giant in my favorite facet of the whole bit—the sociology of jazz. John Dewey should spin in his grave like a lathe. As for George Crater, he's downright S. J. Perelmanic.

Chicago. Elizabeth Bogoff

Complaint

You may be interested to see that there are some quarters of the press where one with a different viewpoint can have a letter printed in its entirety. (No 'editing' due to 'lack of space'.)

Since I have found that your magazine will not print even a short letter that is strongly alien to any point of view on which you wax hysterical, I will use an-

other method and say 'Please print this'. As I hate the word dare in that sense. . . .
New York Hyman R. Fenster

Mr. Fenster enclosed a column by Sidney Skolsky, in which Mr. Skolsky printed his letter in toto. It protested Mr. Skolsky's views. It, too, is very long.

Please, Mr. Fenster, go bother Time or Newsweek or somebody.

Forest?

We're getting just a little bit weary of all this generalization by *Down Beat* as to what stations play and what they do not play. . . .

Look, your forest is so crowded with trees in Chicago and New York, nothing else is happening in the radio industry. Our station like so many others in small towns throughout the Pacific Northwest have consistently stuck away from phony, no-music type records. We're honest about it, we don't accept payola—in fact it costs us some 76 dollars a month for records to keep our library fresh and rotating. And this is music that's got some qualities of beat, lyric, harmony and idea to it.

I'm hip you're riding the Payola scene like other media to open up sores in an industry that has done more in 50 years to grow than any in the printed area. What's a linotype to a video tape recorder, I mean you know, figure it out. If we were not doing anything at all progressive, there would be no criticism, an extremely unhealthy situation for Progress.

As Program Director of a Radio Station that has consistently offered more to the public than a 45 rpm juke box I want you to know that the Industry is not programming idiots music for idiots and your rock and roll stations are right there in your forest . . . there . . . over that clump of trees. See? Incidentally, KUMA has programmed a ONE HOUR uninterrupted jazz show for more than two years.

Pendleton, Ore. Murray Westgate,
Program Director,
KUMA

We're happy to hear that the clean air of Oregon hasn't been touched by the reek that has bothered so many persons in the big cities.

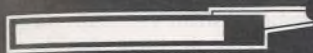
We don't think what we have in the bigger centers is a forest: it's more like a jungle. Down Beat has pointed out that payola is largely confined to those major centers called "key" cities by the hit riggers. We further said that it was rare or non-existent in the small areas where it isn't even offered, because the record people just don't care what the stations play in small centers.

No doubt during the Korean war, Mr. Westgate was displeased because AP and

(Continued on Page 8)

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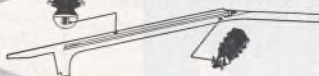
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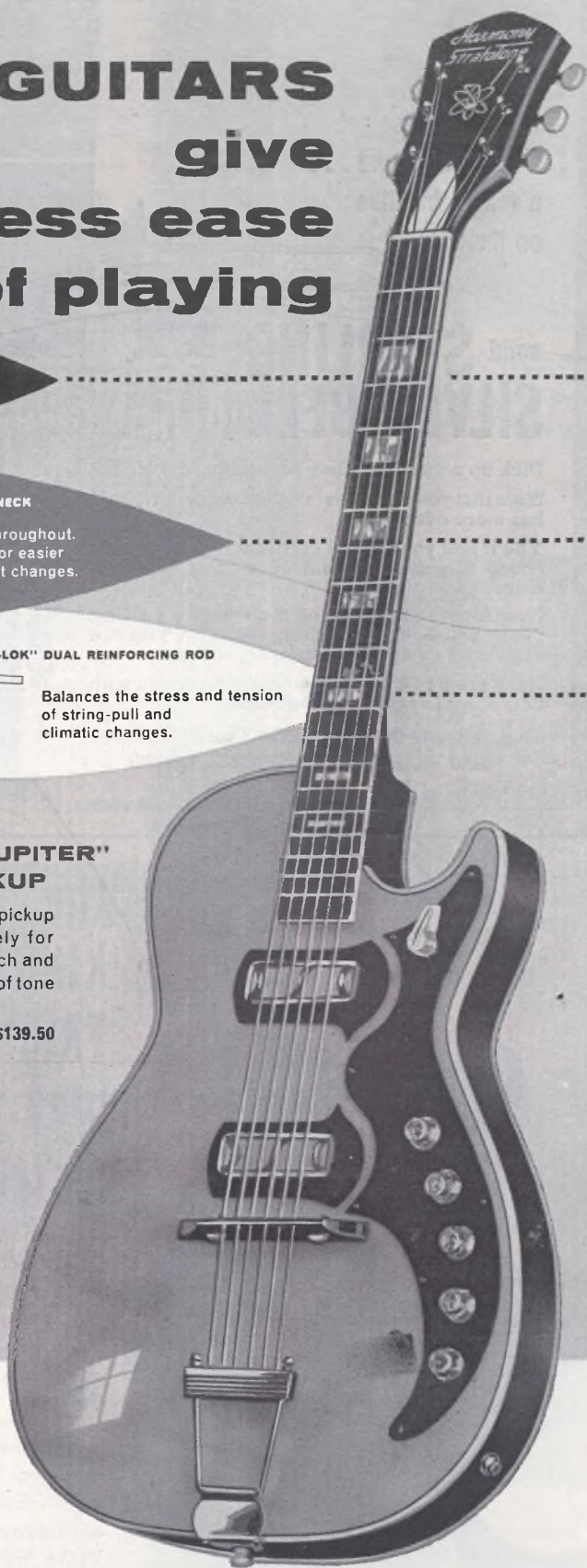
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patches from small towns in Kansas say-
ing, "These war stories are ridiculous;
there's no war going on around here."*

Music 1960

Congratulations on a tremendous annual. What I've read so far is really great. Your polls section was very interesting, especially when you compare the readers to the critics poll. George Crater's summary of 1959 is excellent (considering who wrote it). The index to *Down Beat* (for 1959) is a very good idea. I save all my *Down Beats*, so it is a help in finding old items or articles.

Ever since your Aug. 20 issue, I've noticed a distinct change in your magazine covers. Some of them are really beautiful, I was wondering if these can be made available to the public.

Montreal

Brian Nashen

The demand for the original photos for various of our recent covers has been such that we simply have to refuse the request, though we appreciate the appreciation.

Reply from Abroad


I have seen . . . in your magazine photos showing me as an adamant and arbitrary person. Bob Van Dam is a damn liar. The fact is, on my first trip to Berlin for the film, yes I was in disagreement with the music, as it was done without my consultation and was not representative of the kind of work I have spent my career (26 years) in developing. The photos, however, were taken during the actual filming on my second trip to Berlin.

It was 7:30 in the morning and after. There was no place for me to sit, and what we were required to do only took perhaps one minute. However, there were technical difficulties involved, and the time lapse in between shootings would take 10 or 20 minutes, varying each time.

My behavior in the photos was only a gag—to amuse the participants in the film, and also to keep myself amused, as we were doing no actual playing. Just standing around can be very tiring and boring. And about the use of my bass: it had been agreed beforehand that I did not have to bring my own bass for the filming. I did use my own instrument for the recorded music, not for the film. My instrument was left in Copenhagen, where I had been working all summer at Club Montmartre. The scene with Thomas was not a plea but an explanation of what was to happen during the filming of the music portion. It seems that there is a mixture of rock 'n' roll fans and modern jazz fans, some making noise and the others trying to listen to the music. A fight is the result and the police come and so on.

Van Dam . . . should stick to photography and leave journalism up to those who are more able to write the facts, and that isn't too often.

Oscar Pettiford

Pictures of Pettiford, one of America's most gifted expatriates, turn up again in the next issue of Down Beat—this time in connection with his engagement at Copenhagen's Montmartre. The occasion is a story on the life of Stan Getz abroad. 



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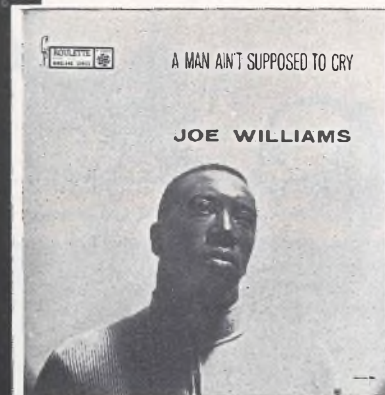
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STRICTLY AD LIB

NEW YORK

Jazz books continue to multiply. Californian **Ross Russell**, who made the **Charlie Parker Dial** records, has a novel entitled *The Hipsters* ready for Rinehart to publish . . . **Sam Charters**, author of *The Country Blues*, published last November, has another book ready for Doubleday. It is *Jazz: New York*, written in collaboration with **Len Kundstadt** of *Record Research* magazine. **Arnold Shaw's** biography *Belafonte*, was released by Chilton this month. Both **Dizzy Gillespie** and **Roy Eldridge** are reportedly working on autobiographies. Dizzy has announced his title as *Dizzy Spells*. And traditional jazz pianist **Willie (The Lion) Smith** has reactivated a book he started to write in 1952.



Willie the Lion

Jazz and the dance are getting together again. The Modern Jazz Quartet and a group of dancers — Louis Johnson (choreographer), Christine Lawson, Lelia Goldoni, and Kevin Carlyle—are booked for a Norman Granz concert project in Paris and Berlin next month. **John Lewis** has written the score for a ballet to be presented on the tour . . . There is also an announcement of a concert-dance program called *The Story of Jazz*, to be produced by Edna Giesen, for a coast-to-coast tour in January and February, 1961. Plans for the show include the Randy Weston Quartet, with dancers **Al Minns** and **Leon James**. The format will trace the history of jazz music and related dance from the beginning to the present . . . **Herb Abramson**, owner of the Triumph and Blaze labels, has recorded the famed **Baby Lawrence** dancing to jazz played by a group that included **Roland Hanna**, piano; **Bobby Jaspar**, flute and tenor sax; **Arvell Shaw**, bass, and French drummer **Gerard (Dave) Pochonet**.



Herman

Composer-arranger-trombonist **William Russo** was married recently in his hometown (Chicago) to **Jeremy Warburg** of Brookville, L. I. The couple will live in New York, where Russo is teaching theory and composition at the Manhattan School of Music. Mrs. Russo is studying voice in New York . . . **Franklin Geltman** has announced the dates for the Fifth Annual Randall's Island Jazz Festival: Friday, Saturday, and Sunday, Aug. 19, 20 and 21 . . . **Woody Herman's** big band has been added to the array of talent booked for the New York *News* jazz concert at Madison Square Garden. The band will play the night of June 3. Bassist **Dick Kniss**, formerly with **Nick Brignola**, has joined Herman.

Bernard Peiffer is to record a jazz piano album of the music from *Can-Can* for Laurie records . . . Bassist **Chubby Jackson** is working on an act to be based on the development of a drummer. Participants in the project are drummers **Roy Burnes** (24 years of age), **Barry Miles** (12), and **Duff (Jazz) Jackson** (6). Duff is Chubby's son.

Lex Humphries has joined the **Farmer-Golson** Jazztet on drums, to replace **Dave Bailey**, who is to rejoin **Gerry Mulligan** in a big band project . . . **Dom Cerulli**, former associate editor of *Down Beat*, recently moved from Warner

(Continued on Page 36)



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Down Beat

March 31, 1960

Vol. 27, No. 7

Liturgy in Jazz

One January night in 1959, Edgar E. Summerlin, of Denton, Tex., a 31-year-old clarinetist who teaches arranging and instrumentation at North Texas State college, went to see the Rev. Bill Slack, Jr., assistant pastor of Denton's First Methodist Church.

Summerlin was grief-stricken: his nine-month-old daughter, Mary Jo, was dying of a congenital heart defect.

The two men saw each other often in subsequent weeks. Summerlin, unable to shake off his grief, was surprised by a suggestion the Rev. Slack made: he told Summerlin he should set a traditional church service to jazz.

It would not be the first time jazz and religion had met: last spring, the *Twentieth Century Folk Mass* written by an English vicar was performed with a four-man jazz group in St. Paul's church in Norwalk, Conn.

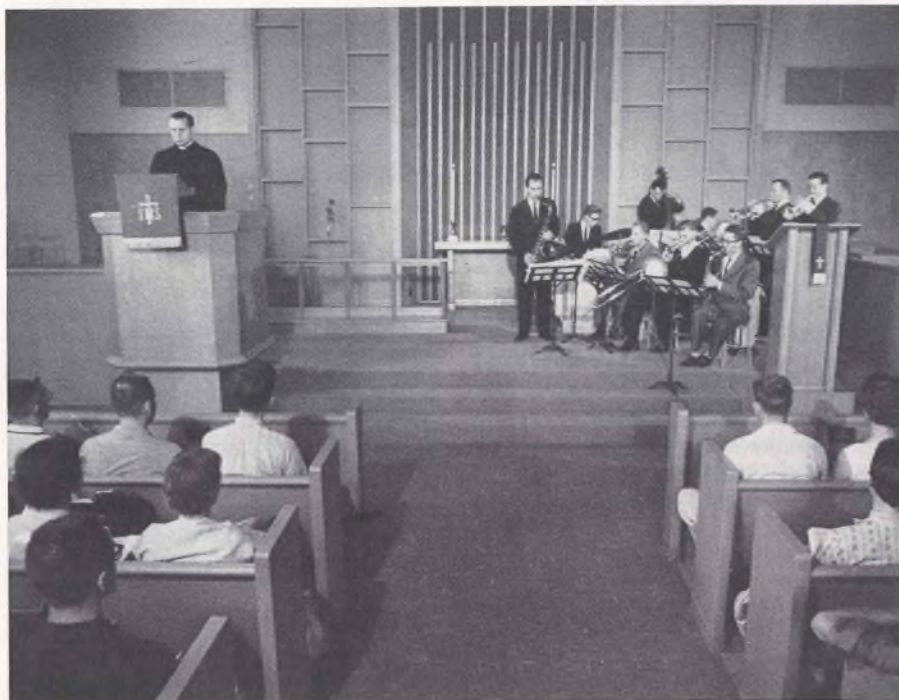
The Rev. Slack's suggestion appealed to Summerlin. But he found it hard to get started on the project. "There was," he recalls, "this problem of writing music that would be jazz, but would be the kind of music that would make people feel they were prepared to worship."

But eventually he got started. He wrote a prelude for the church service, had it performed, taped it, and played it for the Rev. Slack, who liked it. But from here on, the two men felt, they needed help. They went to see Dr. Roger Ortmayer, an ordained clergyman of the Methodist church and professor of Christianity and the arts at the Perkins School of Theology, Southern Methodist University, in Dallas.

Dr. Ortmayer suggested that Summerlin adapt his music to the liturgy devised by John Wesley, the founder of Methodism. This service is essentially the order contained in the Book of Common Prayer.

The 31-year-old Summerlin plunged into the work. When it was finished, he titled it *Requiem for Mary Jo*, and it was first performed at Southern Methodist by the composer and a group of his friends. Dr. Ortmayer read the service.

A second performance came last August at Purdue University, in West Lafayette, Ind. There, it was used as the musical setting for the daily morning chapel service of a Methodist youth conference.



ED SUMMERLIN

on tenor conducts a performance of his *Requiem*

During the conference, the service was filmed, using an 8-piece combo, with Summerlin as conductor and playing tenor saxophone. Dr. Ortmayer again read the service. The work was also recorded on the Ecclesia label. *Down Beat* gave it 4½ stars in the Jan. 7, 1960, issue.

Summerlin's jazz liturgy was reaching a constantly wider audience.

Last month, it achieved the largest possible audience when it was televised by NBC-TV on the Saturday night program *World Wide 60*.

World Wide 60 did a documentary on the work, telling of its history, and presenting both sides of the viewpoint about the appropriateness of jazz in such a context.

Immediately the mail began to come in.

Without exception, the reaction of clergymen—as expressed in letters to *World Wide 60*'s producer, Reuven Frank—was one of approval. Most were without reservations. The nearest thing to negative reaction from a clergyman came from the Rev. Paul Rutgers, of First Presbyterian church in Pittman, N.J. He wrote: "I am sure that I share with many people certain reservations and criticism of at least portions of the

service, though I was much impressed with parts of it. But primarily, I would like to . . . commend you for giving us this program."

Donald J. Shetler, of the Music Educators National Conference, teacher of music criticism at the University of Michigan school of music, and editor of *Filmguide for Music Education*, wrote Frank: "Your programming of *Requiem for Mary Jo* is a courageous effort. I have small doubt that the infantile minds in our land will stonify you for your effort. Forget it. If NBC can program this show, there is hope."

Inevitably, hysterical cries of "Communist" were hurled at the show's producers. Frank said the mail was liberally sprinkled with such terms as "Communists . . . desecrators . . . bad taste . . . utterly shocking . . ."

One man wrote: "If you . . . are going to have a jazz band in heaven, I'll go to hell!"

"It sickened me tonight," wrote another, "to listen to the most sacrilegious program I have ever heard. What a contribution to Communism."

The complainants were evidently unaware that religion has used a great deal of "daring" and "experimental" music in its history, and that it has

been a traditional patron of the arts. And in their anxiety to hurl the epithet "Communist," they were overlooking the fact that in the Communist countries, jazz is held in as great disfavor as religion.

Said producer Frank: "If we'd put on such a show in Russia — even assuming it had been possible — we would all, no doubt, have gone to jail."

Curiously, said Frank, though the negative mail from laymen ran heavy at first, within a week it was neck-and-neck between those who approved and those who disapproved. And, since it is common knowledge in the communications industries that people are more inclined to write if they feel disapproval than approval, this constituted majority approval of the show.

Composer Summerlin reports that the reaction of fellow musicians "has been a mixed one, due to the fact that there are really two schools of jazz now. The larger group is going through a period of looking back at the roots of jazz. They feel jazz should be emotional—music that anyone can understand and can dance to.

"These musicians are not at all sure that my liturgy is the kind of role jazz should play. They are a little afraid that jazz will become too intellectual and will lose its roots to become a technical art form, rather than a natural art form.

"The smaller school feels that jazz as an art form will only grow if musicians try new things. The members of this group are staunch advocates of work like this jazz liturgy."

After all, he added, "if the church is going to meet the needs of young people, it must recognize the fact that *The Old Rugged Cross* is not a very real part of our contemporary society."

Producer Frank seemed happy about the whole thing. "I'm glad we did the program," he said. "I know one thing: when it was over, people were talking about it."

Payola Blues

Evidence of payola practices before the House Subcommittee on Legislative Oversight had grown almost monotonous. Disc jockeys and others continued to tell of payment to push records, of rigged "popularity" charts on popular music, and other techniques used to dupe the public—particularly teenagers—into buying records.

But there were a few original wrinkles to break the pattern of sameness:

For the disc jockey "convention" in Florida last year, one record company provided two plane-loads of prostitutes in an attempt to curry D.J. favor. This testimony was hushed up hastily by the House subcommittee, on grounds that it wanted to avoid accusations of sen-

sationalism.

The house subcommittee, headed by Rep. Oren Harris, found itself trying to unsnarl a complex situation when it began to examine payola in the Boston area. Complicated tie-ins of disc manufacturers, distributors, and radio station employees involved secret agreements, kick-backs, and "shut-out" arrangements.

They found that a deal between broadcasting personnel and a distributor had put one tune in a list of "top tunes" sent to the trade paper *Cash Box*, though the disc had actually lost \$5,000. In another case, a disc had been put on a radio station's "high potential" song list two months before it was released.

But excepting these novelties, the testimony continued to unfold the same story that has become familiar in recent weeks.

Norman Prescott, who said he'd been an honest D.J. for 10 years until he caught the payola virus, said he had taken \$10,000 in payola from Boston area distributors in 1957, '58, and '59. A former WBZ employee, he said RCA Victor was one of the worst offenders in a deal at Boston station WHDH. Under terms of the deal, Prescott said, distributors granted WHDH "exclusive" play of new releases for two weeks before other stations in the area. This arrangement obtained during the 1950-1954 period, he said.

Prescott also testified that there was a "network of deejays" organized by various labels and music publishers in 1950 to service "key" areas. Prescott, whose testimony was released after he gave it at a closed hearing, said he left WBZ about nine months ago. He said he had become "disgusted with the payola situation."

Prescott said payola sometimes went out in the form of weekly checks, with instructions from distributors to deejays to "lay it on for two or three weeks" to get certain records moving.

Committee Chairman Harris blasted the "undeserved ratings of Top 50" or

THINGS ☆☆☆☆ TO COME ☆☆☆☆

One of the most idolized of American jazz musicians is tenor saxophonist Stan Getz. Yet jazz fans in America know almost nothing about his present life or, in many cases, even his whereabouts. To fill this gap, *Down Beat* assigned Chicago newspaperman Jack Lind to do a special on-the-spot story on Getz in Copenhagen, where the gifted musician is now living. It will be in the next issue of *Down Beat*. Look for it.

"top something!"

"The bribery is a deceiving and demoralizing practice — using broadcast licenses for that purpose," he said.

Taking a swat at those who have tried to cover up the payola situation or present excuses for it to the subcommittee, Harris said, "If you and the rest think we're going to swallow this thing, you must think we are pretty naive . . . Let all (broadcasting) licensees who know and turn their heads, let all involved know the law will be strictly enforced."

There was evidence that some of the cynical men of the music business thought exactly that: that the subcommittee was naive.

Commenting on the payola probe, one Chicago record company executive said with amused disdain, "All this probe thing means is that now we'll have to pay the cats in cash instead of by check."

Previn Debut

To play George Gershwin's Concerto in F, a pianist must possess (a) technical proficiency, and (b) an appreciation of the jazz idioms that Gershwin employed. A great many performers have satisfied the first requirement; not too many have satisfactorily displayed an understanding of the improvisational quality that gives the concerto its particular musical quality.

Andre Previn, who on April 1 will exit Metro-Godwyn-Mayer after a 14-year association, made a preliminary side trip on his own late last month. He went to New York to play the Gershwin Piano Concerto with the New York Philharmonic, with Andre Kostelanetz conducting, at Carnegie Hall.

The vastly gifted young Hollywood composer, conductor, and pianist used his jazz experience to advantage. Many previous performers, Jesus Sanroma, Eugene List, and Oscar Levant, among them, have been given plaudits for their technical deftness and fluency in the work, yet from a jazz standpoint, there have been questions regarding whether or not they completely probed the possibilities Gershwin offered. Jazz critics have pointed to Jelly Roll Morton influences in Gershwin's work that sometimes escape the concert pianist.

The classical music critics of the two major New York papers were agreed on Previn's technical facility, but were inclined to be at odds regarding his expressive interpretation.

John Briggs, of the *New York Times*, wrote, "Mr. Previn's playing . . . was as brilliant as could have been desired. At the same time, it captured admirably the spontaneous-sounding, improvisational aspects of the concerto."

The *Herald-Tribune's* Francis Perkins said, "Previn's interpretation seemed a

little too reserved, missing some of the savor and atmosphere of the music, although it conveyed much of the work's less outspoken moods."

Whatever the absolute verdict, Previn, winner of many awards in motion picture music, was able to return to Hollywood with the satisfaction of having made a creditable impression in the concert field.

Miles Files

Last Fall, after Miles Davis was severely beaten by two cops in front of Birdland, his business manager, Harold Lovette, said he intended to sue the City of New York for \$1,000,000.

But Miles himself evidently was not so sure about the move. He was reportedly willing to forget the whole thing if he was cleared of the third degree assault and disorderly conduct charges—and thereby justified in his claim that the incident was unprovoked.

Later, the musician was completely cleared when judges in two courts dismissed the charges against him (*Down Beat*, Feb. 18) and, in the case of one of them, criticized the arrest of the trumpeter. Rumor in the trade had it that Miles thought the police might seek to make further trouble for him if the suit was filed.

Yet in mid-February, a court hearing was scheduled in the suit—quietly filed by Lovette last November. The grounds were false arrest, assault and battery, and malicious prosecution.

But the hearing had to be postponed. Miles was out of town—playing a gig at Chicago's Sutherland hotel lounge. And when he would be available in New York for a hearing was problematical, since he was scheduled to open March 21 in Paris with Norman Granz' *Jazz at the Philharmonic*.

Asked whether Miles was in agreement with him about filing the suit, Lovette said, "Why wouldn't he be?" Miles himself, with his legendary detachment, hadn't bothered to comment.

Godfrey's Guests

When entertainer Arthur Godfrey returned to his CBS radio program after recuperating from lung cancer surgery, he was of a mind to brighten the format of his chatter-and-music show.

How about some nice jazz?

First, Godfrey prevailed upon Remo Palmier—once widely known as a jazz guitarist but in recent years a denizen primarily of the studios—to teach him a few new chord changes for his ukelele. Then he instructed Dick Hyman, his musical director, to trot out some jazzier arrangements.

Soon housewives relaxing after the breakfast dishes began to hear such tunes as *Vampire Until Ready*, written

by Hyman to feature two trumpets. Godfrey, as it happened, preferred it with two trombones, and that's how it came out: the performers were Lou McGarity, already a member of the studio band used on the show, and Urbie Green.

Actually, Godfrey's interest in bands and small jazz groups is not a new thing. A few years ago, he featured the Newport Festival International Jazz band on his television show. (He sat in himself on hot ukelele). And jazz fans have always been able to spot well-known instrumentalists in his studio bands.

Johnny Parker, who toured with the Benny Goodman band in 1956 and has had jazz experience in small groups led by Ray Bauduc, Freddie Slack, and



GARNER and GODFREY

Barney Bigard, writes some of the show's charts, as does organist-pianist Hyman. And Johnny Mince, well-remembered from the Tommy Dorsey band and the old Dorsey Brothers band that preceded it, has been with the CBS music staff since shortly after World War II. Trombonist McGarity had a long tenure with the Benny Goodman band and sextet, and still records with small jazz groups.

Besides guitarist Palmier, the rhythm section includes bassist Gene Traxler (who also plays tuba, trombone, violin, and piano), an alumnus of the Charlie Barnet and Tommy Dorsey bands. He has been with Godfrey since 1945. Drummer Joe Marshall rounds out the section. His career goes all the way back to the Erskine Tate band in Chicago. Later, he worked with Jimmy Lunceford, Coleman Hawkins, Count Basie, Sy Oliver, and Nat (King) Cole.

This, then, is the band that crowds into the small studio on New York's E. 52nd St. each morning. When jazz performance is called for, they have the experience to give it a good try. And jazz charts have been slipped in between the commercials, vocals, and Godfrey talk increasingly in recent months.

But the activity stepped up shortly after the first of the year when Godfrey decided to bring in jazz person-

alities as guests. The policy got off to a start in mid-January with pianist Erroll Garner.

Fred Hendrickson, producer of *Arthur Godfrey Time*, was so pleased with the response to six mornings of Garner and Godfrey that he scheduled a lineup of jazz artists to make week-long guest appearances. After Garner came Jean Thielemans, the Belgian-born jazz harmonica virtuoso, and then trombonist J. J. Johnson. Dizzy Gillespie and Dave Brubeck were scheduled for stints on the show in April and May.

But Garner was the first, and Martha Glaser, the pianist's tough and devoted manager, quipped: "Erroll has made another breakthrough for jazz. First the music tents—and now homemakers' radio!"

The Cabaret Tax

The long battle to get rid of the 20 per cent Federal cabaret tax took a small step forward last month when the Senate finance committee approved a bill for submission to the Senate floor.

Far from being the action desired by clubs and musicians, who feel the war-time measure should be completely eliminated, the bill as passed by the House calls for cutting the tax from 20 to 10 per cent.

The stumbling block in alleviating this tax on the entertainment business has been the reluctance of the Eisenhower Administration to give up about \$20,000,000 annual revenue that it brings in. Opponents of the tax argue that the increase in employment would, through added income tax, more than compensate for the loss.

It was reported from Washington that the committee acted without a record vote, but a strong majority favored sending the bill to halve the 20 per cent tax to the Senate for action before Congress disbands in June.

European Try-out Cut Short

The jazz opera, *Free and Easy*, featuring leader-arranger Quincy Jones and his recently organized band as acting participants and playing musicians, suddenly closed in Paris after completing three weeks of a one month stand at the Theatre Alhambra.

Quincy and his troupe of bandmen stayed on in Europe for concert performances and other bookings. They are scheduled to rejoin the other 35 members of the operatic company in Los Angeles by July 1, when current plans call for the production to resume with Sammy Davis Jr. replacing Harold Nicholas in the lead role of Jockey Augie.

The surprise cancellation of the remaining portion of the long European



HAPPY SOULS

Every jazz record date should end like the one completed minutes before this photo was taken of Drummer Lennie McBrowne and the Four Souls. McBrowne (center) delightedly engages in a five-way handclasp with (l. to r.) tenorist Daniel Jackson, trumpeter Don Sleet, pianist Terry Trotter, and bassist Herbie Lewis. The album, which features the writing of Elmo Hope, introduces four new talents to the World Pacific label and the jazz record scene. The recording was made in Hollywood under supervision of WP's president, Dick Bock. (Photo by William Claxton)

try-out tour came as a shock to those in America who have been following the favorable reviews given the all-Negro cast since the opening in Amsterdam last December.

According to Stanley Chase, the producer of the musical, they were forced to close because of a virtually empty theater in Paris. There was a warm reception from the opening night audience, as well as praise from the critics, but after ten days the size of the houses began to fall off. Chase made note of the fact that the date coincided with the outbreak of the insurrection in Algiers, but did not use the crisis as an excuse. Instead he pointed out that other Parisian theaters, performing French pieces, apparently did not suffer at the box office. He felt the show, particularly the book, needed some more tightening up and rewriting.

The problem of tightening up and making the show more compact has been with the production from the beginning. The cast left New York in mid-November for a month of rehearsals at the U. S. Pavilion in Brussels under the direction of Robert Breen. There was trouble between Breen and Chase on Dec. 7, when the show had its formal debut at the Carre theater in Amsterdam, the Netherlands, and Breen was replaced by his assistant, Donald McKayle.

It was reported by *Variety's* European reviewer that the production as first presented had a lot of excess action with little meaning. McKayle immediately overhauled the production by patching, editing, and restaging whole num-

bers. A follow-up review dated Dec. 22 gave the show considerably more hope, but suggested still further editing and scene-cutting.

The jazz-oriented show is a two-act musical taking place on a single set designed by Ballou with all the action set in Mississippi gambling club at the edge of a race course. The lighting is in different keys for each act and sets the mood for all the scenes.

This one-set plan made for easy moveability around Europe and it was hoped the show could spend six months touring the continent (this in itself has been a theatrical innovation) before returning to the United States for a local pre-Broadway tour.

The premature tour cancellation means the show will not be performed in Switzerland, Austria, Germany, and the Scandinavian countries.

Meanwhile, another all-Negro production, known as *Fantasy Train*, is having more success on a similar European junket. The show, starring Leslie Scott, Kitty Lester, Urylee Leonardos, Linda Hopkins, and a band under the direction of ex-Calloway clarinetist Eddie Barefield, recently completed a successful 10-day season at Teatro Lirico in Milan, Italy. The reports state the show has been packing the house at every performance since it opened last month at Rome's Teatro delle Vittorie. The show took in over \$15,000 in five Roman performances.

The reviews of *Fantasy Train* have also been quite favorable. It is indicated that *Train* differs considerably from *Free and Easy* in that there is no close-

ly knit plot or story. This show takes in everything from jungle life, spirituals, and holy rollers to minstrels and blues. *Free and Easy* is essentially concerned with the birth of the blues.

After the Italian tour *Train* is scheduled to visit Portugal, Spain, Germany, France, and the Scandinavian countries. It is also slated to open on Broadway during the 1960-61 season, as is *Free and Easy*.

Added Fans

Jimmy DePriest, who already had most of Philadelphia's jazz buffs on his side, added some fans of so-called "serious music" after the recent world premiere of his score for a ballet called *Vision of America*.

Billed as "James DePriest" for the performance by the Philadelphia Civic Ballet, the composer-arranger-conductor-percussionist donned full dress to conduct members of the Philadelphia Orchestra in the program at the Academy of Music.

The applause for the stirring work was thunderous. It was indeed far heavier than that for more familiar works on the program, including music of Aaron Copland, Leonard Bernstein, and Tchaikovsky, and the dancing of Nora Kaye and Scott Douglas, among others.

Even the conservative music critics of the big Philadelphia dailies were fired by the talent shown by DePriest's score—and by his conducting.

Sam Singer of the *Inquirer*, noting that Jimmy "is known for his composition and performance of jazz," said "this new major work is predominantly melodic, with only occasional dissonance . . ." Singer, anything but a jazz aficionado, said DePriest "ably conducted his own work, which has difficult scoring but which sounded straightforward enough in performance."

Singer said DePriest "may have the making of a good concert suite here." He called the work "a great success both on the stage and the orchestra pit."

Veteran Max de Schauensee of the *Bulletin* was a little less enthusiastic but he, too, rated the work on the plus side.

"Mr. DePriest conducted his excellent piece, which with certain adjustments and perhaps the ultimate elimination of choral portions which sound too much like the finales of Hollywood movies, could rate a solid success. The music is vital and enjoyable, and boasts moments of originality and sincere fervor."

Written in three movements, the DePriest work definitely is not jazz—but parts of it clearly show the composer's jazz background. The first movement is tonal, the second atonal, and the third polytonal with some sounds related to jazz.

DePriest shows in this ambitious work that jazz musicians add new vitality to

"serious music" when they venture into the concert world. Like John Lewis, Gunther Schuller, Bill Russo, and others who have written in both fields, DePriest adds a new dimension to the concert music field. His use of brass, percussion, and some lovely scoring for strings, give *Vision of America* a spirit which at times makes Bernstein and Copland seem almost vapid.

DePriest is not deserting the jazz field. He continues to head the Contemporary Music Guild and will present a concert by an area youth band soon. But he should be encouraged to continue his "serious music" writing to win as wide acceptance as possible for his talent.

His dream: to write music for and conduct a big jazz band on a major record label.

Archives for Jazz

Two years after the Ford Foundation made a grant of \$75,000 to Tulane university to set up archives on New Orleans jazz, the project seems to have made considerable headway. Some 12,000 individual items have been put in the archives, according to William R. Hogan, chairman of the department of history at the noted New Orleans school.

Most significant of the items are 185 tape-recorded interviews with musicians and others with personal memory of the 1885-1917 period of jazz in New Orleans. The interviews are conducted by William Russell, co-author of *Jazzmen* and Richard B. Allen, writer-lecturer-collector specializing in New Orleans jazz.

Because of the constantly mounting possibility of deaths among witnesses to the early jazz of the Crescent City, the interviews have thus far been concentrating on older persons, taping talks in Louisiana, San Francisco, Chicago, and New York. Russell and Allen hope to compile between 500 and 750 interviews before April 1, 1963, when the five-year jazz research program is scheduled to be completed. One of the men they didn't get to in time: Sidney Bechet.

Russell and Allen will supplement the interviews with explanatory comments and supply a system of cross-references to transcripts. Besides the interviews, this Archive of New Orleans Jazz will contain large quantities of related material. Already accumulated are 430 pieces of sheet music, 20 piano rolls, 3,690 recordings (at 78, 45, and 33 $\frac{1}{3}$ rpm), and miscellaneous reference and archival material, now numbering 3,500 pieces.

The miscellany includes photographs, letters, clippings, scrapbooks, catalogs, and microfilms of books and magazine articles. The collection on Nick LaRocca, leader-cornetist of the Original

Dixieland Band and the first musician to have *Tiger Rag* published, alone totals 2,369 times.

In the last phases of the project, a complete New Orleans jazz bibliography will be cross-indexed and filed.

The Ford foundation grant for the jazz research project was made to Tulane's music and history departments in April, 1958.

Fiasco

Trumpeter Art Farmer is out some cash and jazz promotion in Chicago is out a good deal of good will as the result of the 11th hour collapse of a concert scheduled at Orchestra Hall in February.

The concert, which was to feature both the Jazztet led by Farmer and tenor saxophonist-arranger Benny Golson, and the Nina Simone Trio, was cancelled a few hours before show time by Local 208 of the American Federation of Musicians. Harry Gray, president of the local, said FM disc jockey Greg Harris, who was promoting the venture, had failed to put up \$3,750 for the performers in advance, as the union had demanded.

Gray said that the union normally insists on 50 per cent in front with the balance to be paid after a concert. But Harris was on the AFM's blacklist, he said, for failure to pay an artist \$4,000 for a recording session in New York, and for other infractions which he declined to specify. Thus, he said, Harris had been told he would have to pay all the money in advanced, and further warned a week before the concert date that if he didn't put up the money 48 hours in advance, the concert would be cancelled.

Harris' version of the story was different. He claimed that he put up all but \$250 of the money in advance, and that when he offered Gray a personal check for \$250, Gray refused to accept it. Harris said he therewith took back the \$3,500 he gave the union.

Harris claimed he had some \$6,200 in advance ticket sales. Why wasn't it given to the union? Gray wanted to know. Harris said it was still in the hands of the ticket sellers, and he didn't want to bother them for it until after the concert.

Seymour Rabin, manager of orchestra hall, said Harris had made a down payment on the rental, but a substantial

Winter Line

Dynamic Dinah Washington, eyeing a rival vocalist conspicuously draped in a mink stole late one freezing Chicago night, pulled her own full-length natural number close, and quipped, "She'd better go home and take off that lead sheet and get the whole arrangement."

portion of it was still due. It would be collected, he added.

Whatever the story, the musicians—as is often the case—turned out to be the injured innocent bystanders. Trumpeter Farmer lost out for his personal travel expenses to Chicago.

Oscar Nominees Set

Once again Oscar has given jazz in movies the back of its golden hand.

Just as Johnny Mandel lost out last year after gaining considerable critical and popular acclaim for his *I Want to Live* modern jazz underscore, which was ignored by the music division of the Academy of Motion Picture Arts and Sciences and didn't even get nominated, so this year Duke Ellington received the same treatment.

Ellington composed a special score for Otto Preminger's *Anatomy of a Murder* and it was generally considered that he was a cinch for a nomination in the academy's category, *Best music score of a dramatic or comedy picture*. When the list of nominations was announced last month, Duke didn't make it although *Anatomy* was one of those films nominated for the award as best motion picture of the year.

Nominations for music awards in this 32nd Oscar Derby are as follows:

BEST SCORING OF A MUSICAL PICTURE—*The Five Pennies* (Leith Stevens); *Li'l Abner* (Nelson Riddle and Joseph J. Lilley); *Porgy and Bess* (Andre Previn and Ken Darby); *Say One for Me* (Lionel Newman); *Sleeping Beauty* (George Bruns).

BEST MUSIC SCORE OF A DRAMATIC OR COMEDY PICTURE—*Ben-Hur* (Miklos Rozsa); *The Diary of Anne Frank* (Alfred Newman); *The Nun's Story* (Franz Waxman); *On the Beach* (Ernest Gold); *Pillow Talk* (Frank De Vol).

BEST SONG FIRST USED IN AN ELIGIBLE PICTURE—*The Best of Everything*, music by Alfred Newman, lyric by Sammy Cahn, from film of the same title; *The Five Pennies*, music and lyric by Sylvia Fine, from film of the same title; *The Hanging Tree*, music by Jerry Livingston, lyric by Mack David, from film of the same title; *High Hopes*, music by James Van Heusen, lyric by Sammy Cahn, from *A Hole in the Head*; *Strange Are the Ways of Love*, music by Dimitri Tiomkin, lyric by Ned Washington.

Of the nominated pictures, *The Five Pennies* clearly emerged the heavy-weight, securing nominations for both best song and scoring, the sole picture to do so. This would appear to indicate a better than even chance for at least one Oscar when the awards are pre-set over network television the evening of April 4. Andre Previn will be

musical director of the program.

As to surprises this year, observers noted the absence not only of a nomination for Ellington but also of the fact that Dimitri Tiomkin failed to snare a mention in the category considered his forte, *Best scoring of a dramatic or comedy picture*. Tiomkin won the 1959 Oscar for his scoring of *The Old Man And the Sea*.

End of a Friction

Firm evidence of the American Federation of Musician's new policy to eliminate segregated locals throughout the nation was given last month with the swift conclusion of the long drawn out negotiations to merge Local 6 (white) and Local 669 (Negro) in San Francisco. The first steps, in this instance, followed the passage into law of the California State Fair Employment Bill last October and a subsequent warning by the State Attorney General to both locals that the segregated situation was illegal.

Intermittent meetings between the executive boards of the two locals resulted in a stand-off when Local 6 refused to accept the conditions proposed by Local 669. AFM President

Herman Kenin then sent a three-man committee (William J. Harris, AFM international vice-president; Stanley L. Ballard, international secretary, and George V. Clancy, international treasurer) to San Francisco with instructions to clear up the hassle.

The AFM committee began a series of meetings with the Boards of both locals on Feb. 13 and after four days, the agreement was reached.

The merging of the two locals will be a fact as of April 1. Local 669 will have three representatives in the executive echelon of the amalgamated local; a co-ordinator to the president, a co-ordinator to the secretary, and a member of the executive board. All properties and monies of Local 669 will be absorbed by Local 6.

Local 669's membership totals close to 500, while Local 6's roster adds up to over 5,550. The combined membership under the new setup will make Local 6 one of the largest locals in the AFM.

The completion of the amalgamation climaxes a 15-year struggle dating back to the time when the Negro members of Local 6 withdrew from their subsidiary status and formed a separate local (Local 669).

"We are very happy," treasurer Clancy said, as the federation's committee took off for Las Vegas to make final arrangements for an AFM convention there later this year.

The announcement of the amalgamation was greeted with approval by rank and file musicians throughout the Bay Area, even though it had been expected there would be some die-hard opposition.

It was regarded as still another good sign that the federation itself had aided in the discussions, since this was seen as a safeguard for everyone concerned during the difficult adjustment period upcoming. And there was considerable gratification at the AFM's announced intention of eliminating segregated locals.

"The international takes the position that separate locals are wrong, whether the colored people want them or not," vice president Harris said.

With the increasing enactment of FEP laws in various states, the AFM now has legal machinery to assist in eliminating segregated locals. Among those slated for early action are Boston, Philadelphia, Pittsburgh, and Springfield (Ill.).

PERSPECTIVES

by Ralph J. Gleason

Early in the negotiations between the two locals of the AFM in San Francisco for amalgamation, I had a conversation with one of the officers in one of the locals in which I said that by and large the AFM was difficult to deal with from a newspaperman's point of view.

"I can't understand why," he told me, "all we want is a fair shake."

Well, without dredging up all the residual difficulties inherent in amalgamating a Negro and a white local, I think I can point out some of the reasons and it may be that it will prove useful to others. I hope so.

Most of the press is ignorant when it comes to the AFM. Ignorant and in many cases just plain mistaken. However, by and large they do not want to do a story that is wrong. They want to do one that is right. But when you start to clam up, equivocate, and get mysterious with a reporter, he naturally asks himself "What are they covering up?" and he goes ahead twice as hard.

The AFM has a West Coast publicist and you might think, therefore, that the situation would be helped by this, but it hasn't been. The flack was flown up from Hollywood to announce the amalgamation at a press conference, but the

DON'T SNOW THE PRESS

news was already out in the morning *Chronicle*. It was inevitable. You can't keep a thing like that quiet when it is of civic interest. It might just as well have been announced when it happened.

Then the announcement hand-out tried to make a virtue out of necessity and misrepresented the facts, which might have worked, except everybody knew them. You can't shuck the press and get away with it. You might, now and then. But it will catch up with you and then you've had it.

All that happened as a result of the AFM's movieland flackery in this instance was that the papers refused to fall for it. Everybody knew the federation committee wasn't at the meetings by chance. The committee was "invited" to attend "when it was learned they would be in the west on AFM convention business," the handout stated. No one bought that turkey.

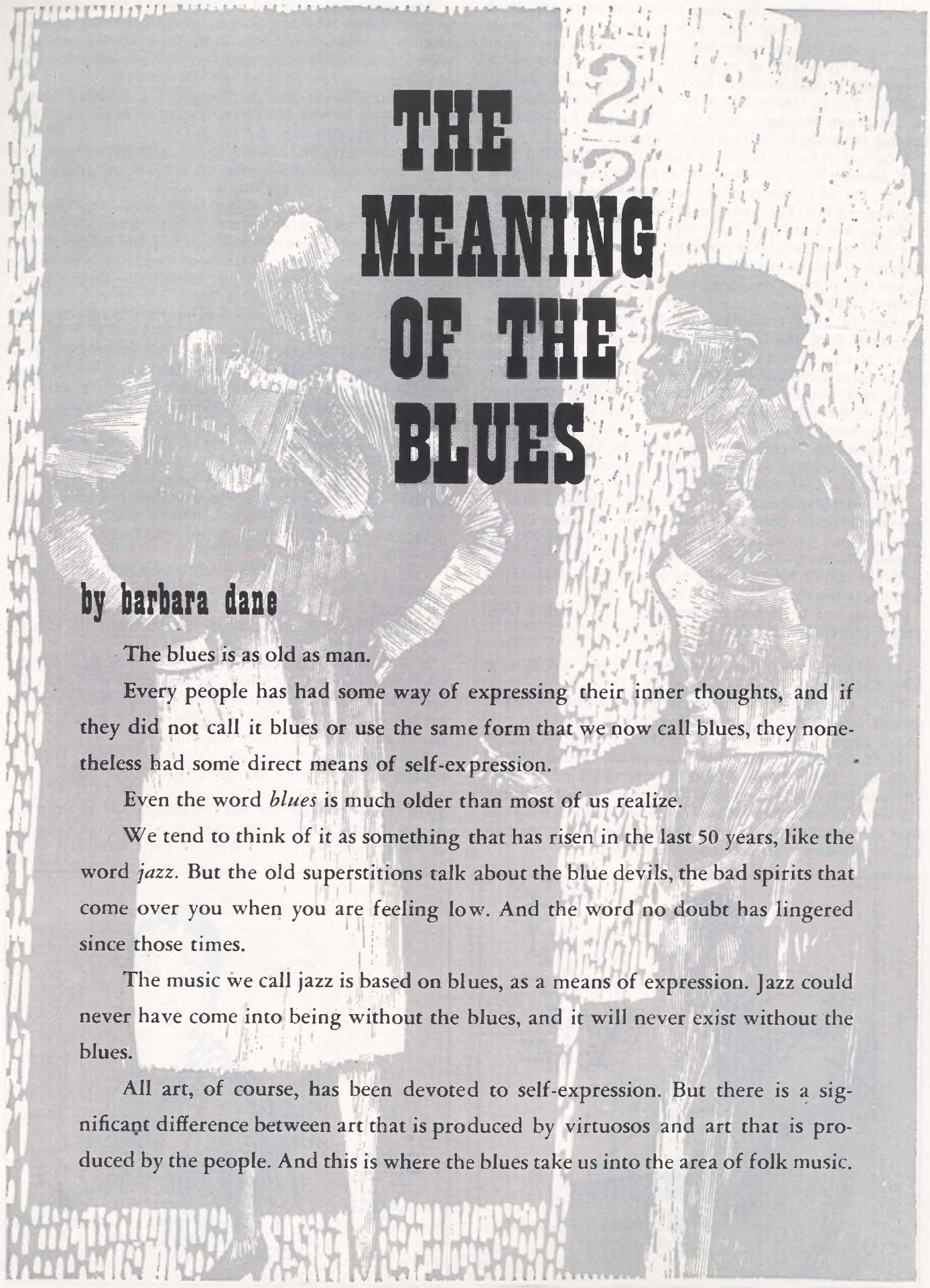
But the worst offense was the party line that claimed "final discussions leading to the merger were initiated jointly by the officers of the two Locals in mid-1959, although exploratory conversations had begun informally at an earlier date." This was so much hogwash and the press, from the New York Times to

the local reporters, knew it.

The AFM is now embarked on a most laudatory effort to eliminate segregated locals. President Herman Kenin deserves a lot of credit for making the first concrete moves in this direction and for carrying them through. Nobody, least of all this writer, wants to fight this. Very frankly, I think that most of the press would like to help. And the first suggestion I would like to make to the AFM board of strategy, is that they instruct everybody to quit trying to shuck the newspapers, stop trying to make a virtue out of necessity, and just tell the truth. In the long run, they'll find it pays off a lot better than trying to conceal something by words. The San Francisco situation was a delicate one with a long, devious history. The officers of both locals and the AFM committee are to be congratulated on solving it, but nothing was accomplished by trying to hide the difficulties.

Everyone interested in music can be glad it has worked out. We all look forward now to the time when there will be Negroes functioning within all the echelons of command in the AFM from top to bottom with a frequency much greater than at the present time. It's bound to come.

db



THE MEANING OF THE BLUES

by **barbara dane**

The blues is as old as man.

Every people has had some way of expressing their inner thoughts, and if they did not call it blues or use the same form that we now call blues, they nonetheless had some direct means of self-expression.

Even the word *blues* is much older than most of us realize.

We tend to think of it as something that has risen in the last 50 years, like the word *jazz*. But the old superstitions talk about the blue devils, the bad spirits that come over you when you are feeling low. And the word no doubt has lingered since those times.

The music we call jazz is based on blues, as a means of expression. Jazz could never have come into being without the blues, and it will never exist without the blues.

All art, of course, has been devoted to self-expression. But there is a significant difference between art that is produced by virtuosos and art that is produced by the people. And this is where the blues take us into the area of folk music.

Folk music today is becoming more and more organized and commercialized. Like jazz, it will eventually find itself separated into two segments, a virtuoso's art and a people's art. This process of partition is already under way.

In order to commercialize folk music, performers such as Bud and Travis, Odetta, Harry Belafonte, and indeed almost all the people singing it in night clubs today, have had to become virtuosos in the folk music idiom.

I do not refer to technical virtuosity of the kind that J. J. Johnson or Oscar Peterson or Dizzy Gillespie exhibit in jazz, but to virtuosity in the sense of essentializing what you have to say. The commercial virtuoso, if we may coin a phrase, has been forced not only to essentialize and perfect and synthesize, but to take into consideration the demands of today's consumers.

And the person consuming music now expects it to be labelled and packaged and categorized as neatly as any other product. In other words, if he walks into a club to hear traditional jazz, which he calls "Dixieland", he expects to hear a certain kind of sound. Of course the sound can never be the same from one band to the next or even one night to the next, not if the music is occurring in its natural state. It will be the same only to the degree that the band is attempting to curry public favor.

This kind of listener expects to hear the Dukes of Dixieland. He is uninterested in George Lewis. He wants what his mind has been preconditioned to accept.

The sad thing about it is that if he had learned how to expose the inner receptacles of his brain, he could receive George Lewis just as easily as the Dukes of Dixieland, and without worrying whether the musician is blowing sharp or flat or thin or fat. He would be able to get a communication direct from one mind to another.

Anyone can be moved by the grace with which a completely free child will dance.

But the blues is not just a folk music. It is a specific kind of folk music, even in its origins.

I have always seen the blues in terms of a form—or rather, several forms. The classic blues occurs in eight or 12 or 16-bar forms. Twelve, of course, is the most widely used.

The form and the content are very closely related. When I think of a 12-bar blues, I think of a certain kind of blues. Of necessity being an eclectic performer—in other words, I'm very much aware of all the means of communication and hear all kinds of music—I have been influenced in my feelings by my own experience and development.

And when I think about 12-bar blues, I think mostly in terms of people who play guitars, all the way from the early country pickers—Sleepy John Estes, Blind Lemon Jefferson, Huddy (Leadbelly) Ledbetter, and so on—up to Brownie McGhee and others who are still active today.

I believe that the greatest concentration of classic 12-bar blues today is to be found on the South Side of Chicago. Not having travelled through the South, I cannot talk about what is going on there. But it seems to be a pattern that everyone who becomes reasonably proficient, and has ambition of any sort, finds his way up to Chicago.

That's why the South Side is such a teeming reservoir of 12-bar blues. There you are likely to come across such persons as Tampa Red, Memphis Slim, Little Brother Montgomery, Mama Yancey, Washboard Sam, Roosevelt Sykes, Muddy Waters, Georgia White, Blind John Davis, Sunny Land Slim, Jazz Gillum, and Kokomo Arnold. And, until he died a year or so ago, it was still possible to hear Big Bill Broonzy.

All of these of course are people of professional proficiency. But you will also find on the South Side a great deal of what we can call unschooled people's blues. You will hear it in the subway or at bus stops or in empty lots. The tradition remains very strong.

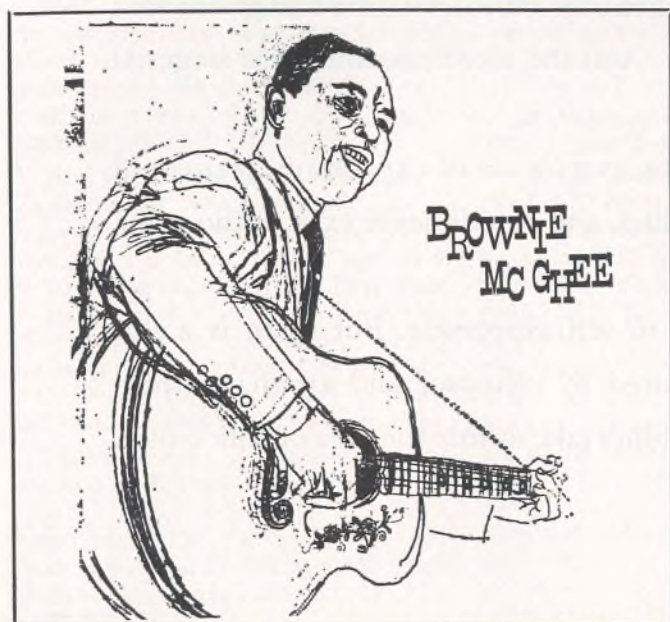
When the individual is singing blues only for release, for self-expression, he faces no particular problem. But as soon as he reaches a certain level of proficiency, he runs into trouble. As soon as he wants to concentrate completely on music, to spend all his available time at it in order further to increase his proficiency, he is forced to find ways to make the music feed him.

And now he faces entirely different *creative* problems. Suddenly he has to consider the consumer's as well as his own wishes, and think about the employer and what the employer thinks his public wants. This is where the corruption of the music often begins.

It is inevitable that the performers of blues hear popular songs. And they find out what sells. So, occasionally, you will find them inserting bridges into the music, making not 32-bar tunes out of them, but tunes that at least have a 32-bar *feeling* and a Tin Pan Alley construction.

These changes are not always for the better. There is nothing in music quite like the classic 12-bar blues.

For this is possibly the most flexible music in existence. The beauty of it is that there is no absolute definition of what you have to do. With its fixed form and chord



structure, everybody can fall in and play without any pre-arrangement beyond knowing the key and the tempo.

It gives you the security and discipline to permit you to express yourself completely. The ground rules are static, and from there on you can wail.

For example, I have no set melody for most of the 12-bar blues that I do. I may do a different melody every night. If I start on *Good Morning Blues*, I do not think: How did I do this last night, or how does the melody go? I think: How am I going to say it tonight? How do I feel? The discovery of a new way to bend the melody and make the words more meaningful is, to me, the most exciting experience in music.

Blues is the most functional form for today—as it has been for the last 50 years. That is the reason it has endured.

The blues—using it as a convenient all-inclusive term, now that we have discussed what it is—could be said to be made up of two heritages that have been happily combined in the United States: the whole body of thought-out Western European music—with all that that implies about chord structures and melodic lines and the organization of material—and the rhythms and the particular scales that came to us from Africa.

The blues was invented by the American Negro. Let's put that out in front. No one else could have put together this peculiar combination of ingredients. From the beginning, the purpose of it was to get something off your chest that you could not say in any other way. It still serves that function today.

One of the most meaningful things I sing is:

Everybody here is having a jolly time

But you won't ever know what is on my troubling mind.

This has a deep personal meaning for me, though few members of the audience pick up on it. Sometimes you are standing up there and becoming annoyed because half the people aren't listening, or are being facetious in their acceptance. When you sing that verse right out, you feel as if you've done yourself a favor. If some of them get it, okay. And if they don't, it has still been a tremendous release for you as a performer.

The blues ain't nothin' but a good gal feelin' bad.

That is another line I find very helpful. And still another satisfying verse is:

I'm goin' to the river and sit down on a log;

If I can't be your woman, I ain't gonna be your dog.

And that is the way the blues is: saying what you really

feel in circumstances in which you could never ordinarily express yourself honestly.

This is one of the important ways in which the blues differs from the body of our American popular music, which is largely an expression of weakness. Our pop music is produced by individuals who have taken the job of writing songs strictly as a gig, who sit in an office somewhere writing what they *think* will appeal to the people. It is an ersatz music, on the whole.

But the blues almost always involves an expression of pride and courage, rather than a masochistic sobbing about your melancholy fate. Somewhere in every good blues, you will discover that the singer of the tale has not given up, that he is not *about* to cut his wrists, but will instead find a way out of the problem, and assert himself, and come out on top.

In telling of a broken love affair, blues will rarely express an abject, humiliating plea for reacceptance. The dignity that is essential to personal equilibrium and even sanity is always there.

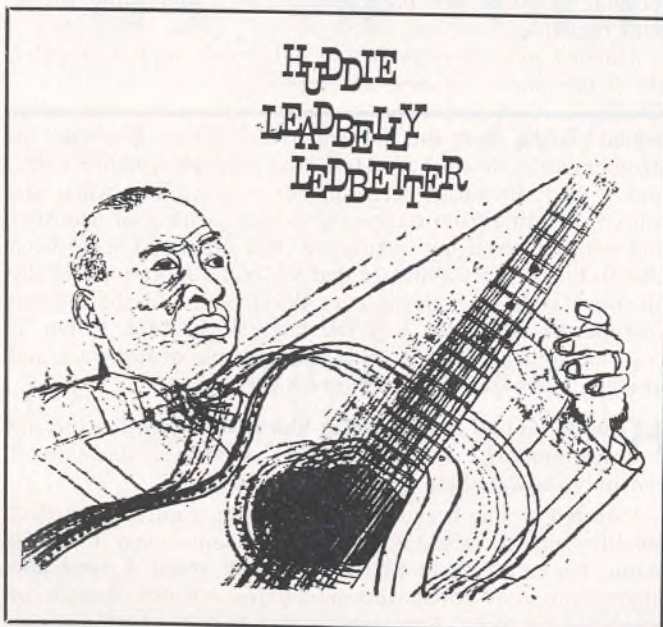
Not that such lyrics *never* occur in popular music. *Some Day Sweetheart* and *Who's Sorry Now* also express this bitter pride. They are honest lyrics. But such songs are the exceptions in the mass of our popular music. The majority are depressingly false. The most dreadful lyric I can think of is, "The girl that I marry will have to be as soft and pink as a nursery . . . 'stead of flittin', I'll be sittin' next to her and she'll purr like a kitten. A doll I can carry the girl that I marry must be." Imagine that! He doesn't want a woman, he wants a doll he can carry.

With so many people going into marriage with false ideas imbued by our popular music, our magazine fiction, and the movies, it is little wonder that the divorce rate in our society is so high.

An important question at this time is: how much could American popular music at this juncture—now that the payola scandal has disrupted the pattern of commercialism—benefit from the blues? How much could it learn from the honest and essentially healthy attitudes expressed by the blues? How much is our popular music likely to be influenced by the great tradition of the blues?

Actually, an infusion of blues into our popular music started some years ago, when rhythm-and-blues began to come into prominence. Even with the horrible pall of bad performances and bad tunes that we have been living under, there have been glimpses of songs with meaning.

Now that the bad performances and over-exaggerated beat



and shoddy presentation are on their way out, there is, I think, reason to be cautiously hopeful that the real thing will follow in the wake of rock and roll. We may hear not only more of the real blues but more blues-influenced popular music.

The material is there. Unfortunately, a great deal of good material has been damaged. I have seen it go through the a&r machinery and come out trash time and again.

Brownie McGhee, who in a sense "invented" rock and roll, is a man of deep integrity. When they first started pushing that sort of music on radio, they played a lot of Brownie McGhee. From time to time, Brownie would go into the studios to accompany other people. And the a&r people would say, "Well now, Brownie, how are we going to get you rich and famous?"

So Brownie would present them with a few tunes.

And then they would say, "Okay, we'll take these and have one of our men work them over a little and fix them up."

Brownie's answer invariably would be, "This music that I wrote is my life. It's *all* I have. And you're not going to take it away from me by spoiling it."

And that's why Brownie McGhee is still scuffling.

For the blues is, and must be, an honest music. It is filled with realism, and if there is anger, there is also a solution to the anger, and a justification of the individual.

That, incidentally, is one of the characteristics that distinguishes the blues from spirituals. I have talked to Brownie about this, and he feels as I do: the blues expresses a faith in the individual; spirituals express a faith in the group, in each other, and in God.

I like to think of it this way: the blues is cheaper than psychiatry and just as effective.

Despite the widespread public acceptance of blues today, the period of classic blues is already history.

Yet it is one of the ironies that it was during its classic period that blues became heavily corrupted.

The classic blues period, when women blues singers were really making it, could be dated from the first decade of the century, when Ma Rainey was first working, until the death of Bessie Smith in 1937. The performers were mostly stage or vaudeville singers, as opposed to folk and country blues singers.

Their work had a completely different quality from the people who were casually making the music up for their own amazement. For the first time, professional song-writers began *composing* blues, and giving them to the singers. Some of the material was good. Some of it was pretty rank.

If you go back to see what Bessie Smith was actually singing, you find that a great deal of the lyric content had nothing to do with the blues, even when it was in a blues form. A song such as *Kitchen Man* is merely a group of salacious couplets and double entendres. The music was being corrupted, both in its form and content, for sensational effects—which is precisely what today's rock and roll singers have been doing. I am afraid that Bessie Smith was guilty of accepting this a great deal of the time.

One could never criticize her fantastic voice, or what was apparently one of the most magnetic stage personalities in the history of this country. And it is certain that she was under commercial pressures. Neither the business people nor the public were interested in honest blues (which often dealt with historical figures and events such as floods and train wrecks). They wanted only those having to do with sex.

This is one reason that to this day, many people associate the idea of *blue*—in the sense of lurid or off-color—with blues. And it is small wonder, really. So much salacious

material was recorded that it had the better chance of survival.

As a result, even today, I get requests for Bessie Smith's suggestive songs more than any others. Perhaps the most requested is *Gimme a Pig Foot*, which I flatly refuse to sing, because its lyrics are an insulting stereotype of Negro life—like Catfish Row in its worst connotations. *Empty Bed Blues* is perhaps the second most requested of her songs. And I won't do that one either: three-quarters of the lyric is, for me, unacceptable.

Ma Rainey is by far my favorite of the classic blues

ABOUT BARBARA DANE

Barbara Dane was born May 12, 1927, in Detroit. Her ambition in high school was to sing oratorio, and she studied voice to that end, training on Mozart and other of the masters. Her voice teacher introduced her to French folk music by way of some of the old bergerettes. From there, her



interest in folk music expanded. After giving a concert with Pete Seeger and others in 1946, she began to dig with redoubled interest into the Library of Congress recordings of American folk music.

*Moving to California, she came into contact with some of the San Francisco revivalists. Dick Oxtot and Bob Mielke encouraged her to probe further into the blues, and she sat in frequently with their band, the Bearcats. "That's when I got the fever for the blues," she said. Since then, she has developed into virtually the only white singer of classic blues of this time. Her singing can be heard on two LPs, *Trouble in Mind*, on the Barbara Coast label, and *Living with the Blues*, on Dot.*

Married to a silversmith and living now in Los Angeles, she is the mother of three children.

period. To be sure, she did not have the fine, horn-like instrument that Bessie had. Hers was a much rougher voice, and it had obviously been subject to hard use when she toured, shouting from stages and in tents, with poor acoustics and without electronic assistance. But all that I have been able to find of hers indicates that she had a more melodically inventive style than Bessie ever developed, and she did not corrupt the music the way the later singers did. Listen, if you can, to her *Oh Papa* for a fine example of her work and of stage blues singing of that great period.

How do you go about singing blues? What are the specific techniques? I am always being asked these questions. I can only answer them in a personal way.

I started to sing because I wanted to be a mirror to reflect my life—not for the sake of telling people what I am all about, but to tell them what *they* are all about. I came into singing blues in public for money for obvious reasons of economic necessity. I thought at first that it would automa-

tically cause me to become corrupted. But I find that because the commercial world throws you in contact with a very brutal and direct and rapid living, you are able to talk about more things.

People who saw me eight or nine years ago, when I had long golden hair and little flat shoes and full skirts—the typical girl folk singer with the pretty soft guitar and little soft Anglo-Saxon songs—are constantly asking, “How did you change your sound? Because let’s face it, it was kind of dull. Pretty, but dull. How do you get a meaty and meaningful sound?”

A sound evolves. For me, it evolved—slowly but surely—with finding out what I wanted to say and how I wanted to say it, and thinking, How do I want to sound to *get this message across*? And the human voice being subject to no control but your thoughts, eventually it comes out. If you think hard enough about it, in time it starts to come out in somewhat the manner you had hoped for—assuming of course that you have certain emotional and perceptive powers to begin with.

I find people pointing out more and more that I use a rising tone, going from one note to another without slurring or leaping. The reason I do it, now that I think about it, is that I want to achieve a feeling that the idea is emerging, like a swimmer coming up from the bottom of the water, and hitting the top, and then staying at a level. I try to do it with as much swell in dynamics as I can manage, and then once I hit the note, I try to expand the dynamics.

This is entirely for the purpose of giving graphic expression to the feeling that the idea is *rising*. You have to struggle with a thought that’s worth having. And it is the same with a note. You have to birth it every time, make it open like a flower.


These are the things that are in my mind when I do it, and

I think that a great many of the effects achieved by singers come from thought process, rather than from technique for its own sake. That is how I would differentiate between a gimmick and a meaningful device.

The reason I wanted to be a singer, and remain one in spite of all the obstacles and the trouble you have to put up with and the bothering with business and other things that have no connection whatever with the art of music, is that. I want to move people—up, down, sideways, or any which way—because I feel that everything in our American society leads us to sit back and watch the world go by with a smug belief that we have the best, we do the best, we are the best, and we always will be. And this is such a dangerous attitude. It is worse than that: it is stupid. How can you call it anything but stupid to sit back and believe that you don’t have to participate in things, or think about things, that everything will be taken care of by some great white father?

And so I feel that if I can alter anyone’s bad attitudes—how they feel about minority groups, how they feel toward their wives or their husbands or their children—then my work has importance. In any human relationships, there are always static bad attitudes that people carry around in their pockets like dirty handkerchiefs.

And if I can shake those attitudes even a little, and make people understand that expressing love and experiencing love are what life is all about, then I have helped progress along a little. And if they go away feeling even in the tiniest way a little more open, a little more willing to give of themselves—so that they can express love to their wives, to their husbands, to their boss, to their neighbors, to their community—then I have done something important.

And that makes all the rest of the scuffle possible to stand. If I couldn’t sit down and let this run through my head once in a while, I really wouldn’t be able to stand it. Because for the money, it ain’t worth it. 

MY SINCERE THANKS,

Andre Previn

BEST SCORING OF A MUSICAL PICTURE: PORGY AND BESS
BEST MOTION PICTURE CONDUCTOR OF 1959
BEST MOTION PICTURE ARRANGER OF 1959
PERSONALITY OF THE YEAR IN MOTION PICTURE MUSIC

THE BLUES IS A STORY

BY JOE WILLIAMS
AS TOLD TO BARBARA J. GARDNER

There is a music, wrung from heavy hearts, shouted defiantly or wailed pitifully—but lasting. Rooted deep in millions of enslaved people, the blues smoldered, sputtered for centuries, and burst into a globe-encompassing flame of recognition. Today, everybody knows the blues, because at one time or another everybody gets the blues—or the blues gets them.

I know about the blues. To me, the blues is a story—a story of heartbreak and sorrow. Yet at time it is a story of hope and faith. I am a blues singer—a story teller—and I can't tell you why.

I can remember stories, terrible stories from the days of slavery, of children being torn from the arms of their mothers, and families and lovers being separated by force. These yearning, lonely people could speak little English. They could only stammer, parrot-like, jumbled phrases they picked up from their masters.

Lacking even this, they often found expression for their misery through moans and wails, cries and shrieks. This might have been the start of the whole thing, the start of something big, so to speak. The unleashed desire to scream as loud as you could for your loved one to be back with you, and the yearning to be free, helped greatly to lay the foundation of the blues.

The blues have been faithful to that beginning. They have recorded graphically the long, agonizing struggle of a people to adjust, to adapt, to find happiness in an alien land. Yet, not only the hard times and ill treatment have been preserved. The good times and high hopes have maintained their place in the blues.

What began as an expression of the

downtrodden Negro now belongs to the world. It is a universal language. The only discriminating feature of blues and blues singers is that the message and the interpretation must have "soul". Until recently, the tune had to be "funky." I haven't heard "funky" so much lately, so apparently they have "funked" out and "soul" is the new ingredient.

I can't accept the belief that soul is given to one particular group of people. Soul is the feeling that a man or woman imparts either vocally or instrumentally. The ability is not given to everyone. But when it is, it is given irrespective of race or color.

The early blues told of hollow logs, lonesome train whistles, howling dogs, muddy water, and loneliness. Of these, only loneliness remains in modern times. The same heartache that drove the old timer to lay his head "on some lonesome railroad track" now drives him to stretch out on the couch of the local psychiatrist.

Of course, there is blues expression in modern tunes. Unfortunately, the writers and critics have failed in the main to recognize it. Ray Charles is the blues master of this age. When he sings about *Maryann*, every man listening—whether he is a college boy or a steel worker—understands just what he's saying.

What man has not at one time in his life pleaded with his girl at least once, "Let me take you home tonight, baby, I'll make everything all right." People say these things in the way that is most natural to them but the same requests are always essentially the same.

This newly-found identification has resulted in a sharp surge of interest in the blues. Today, in the fast missile age, blues are becoming more popular because people are beginning to realize that many of these situations in song touch on their own problems.

For years the blues singers were not able to get their stories across because the blues had not been understood. But more and more now, the lyric is becoming clearer and people can understand what is being said; they are getting the story.

The blues have always been a personal vehicle for me. Many people believe that there can be no happy blues. I read all kinds of messages of happiness and hope from the blues. Even when the tune is unhappy, as in the familiar *Trouble in Mind* lyric, there is the anticipation that "the sun's gonna shine in my backdoor some day."

To me, this is strength.

The blues should sound good. It should sound sincere. Even if it is a

happy blues, and the situation in the song itself is preposterous, I think it should ring true and be sung with sincerity. For, after all, sincerity and feeling are the key factors in transforming a ballad or a popular tune into a blues work. Again I must return to Ray. His perfect blues treatment of the ballad *Come Rain or Come Shine* is one of the best examples.

Duke Ellington is another great blues man. He is one of the best blues story tellers you will ever hear. Ellington polishes his blues with shellac and satire, but if you listen to his music and his lyrics, the main ironic, unhappy situations are there.

Unfortunately, there are few women blues singers who are projecting the message today. The queen of these is Dinah Washington.

There are no words to describe the wonderful warm feeling she emits when she sings. The lyric becomes so personal that you remember each and every incident in your own life vaguely similar to the situation she sings about.

It is strange that with the great interest in blues at this time, there is still talk of jazz and blues as a dying art. It is my belief that as long as singers are able to strike a vibrant chord within the hearts of people, the art will live.

The blues is like a woman, full of new discoveries every day.

The blues and I have been together for 20 years now. I have had some very good times, some very good days, and I have had some pretty low days, days when I couldn't get a job. But always, singing the blues, I had hopes and dreams of that better tomorrow.

The first inspiration to sing the blues came to me from Big Joe Turner, back in the early 1930s. If you have any doubts about modern-day blues, listen to Big Joe sing *Chains of Love*.

The better tomorrow began for me when I joined the Count Basie organization. Here is the swingiest band in the world, and the entire group to the last man enjoys his work. I am sure we all enjoy our work or we could never suffer the hard knock we encounter.

We're forever pulling up roots. We're like a band of gypsies. We have a suitcase packed all the time and usually we never get to everything in the suitcase. We're forever travelling, moving on. Sometimes, we're not ready to move on, but it's our work, and a man has to follow his work. So I go where I'm told to go and sing what I'm told to sing.

Count Basie, his magnificent orchestra, and the boy singer constitute a top attraction. People come to hear what we have to say. So the band is still swinging and I am still singing and—there it is!



OUT OF MY HEAD



BY GEORGE CRATER

There's a facet of my career that many people are completely unaware of. I'm an inventor. And the truth of the matter is that I actually don't have to write this column at all. My Freddy Martin Vibrato Kit is being sold to saxophone players on three continents. My Stan Kenton Wrong Chord Finder is standard equipment for most modern arrangers. And the royalties my Maynard Ferguson Chop-Strengthener and Hair Pomade brings in are fantastic.

But like all dedicated artists, I must constantly invent. I can honestly say that my latest invention will absolutely gas the entire music business, and I'm sure you'll be seeing it in music stores throughout the country in just a very short time. I've invented a *Miles Davis Wind-Up Doll!* This will be a beautifully designed doll dressed in a fine Italian-tailored suit, trim clean Italian shoes, and carrying a shiny trumpet.

Now here's the groove: you take this beautiful doll, wind it up, put it on the table and . . . *it turns its back on you!*

If this goes over, as it should, I'll add a Thelonious Monk Wind-Up Doll to my line. This you'll wind up, put on the table, and it'll *disappear!* I'm already thinking about a Stan Kenton doll that you put on the table and it *raises its arms.* And I can design an Ornette Coleman Wind-Up Doll that you'll wind up and put on the table and it'll *forget the chords!* Then I can design a Chris Connor Wind-Up Doll and . . .

The entire music business is talking about the big shakeup in the Zoot Finster Octet. As soon as UA announced they were going to record the group, Zoot fired cats, hired cats, and completely reformed the group. The arrangements, originally assigned to Quincy Cohen, are now to be done by noted West Coast arranger and composer Johnny Mandel. Quincy, upset by the whole scene, formed a big band and went to Europe with the new Jerry Lewis musical, *Expensive and Difficult.* The new Finster Octet personnel has not been named yet, with the exception of new trumpet star from Des Moines, Zig Priff, who'll replace Miles Cosnat.

I'm sorry, I lost count. Does anybody know what Herd this one is?

I'd even give up Cyd Charisse if Annie Ross would marry me . . .

Before I forget, whatever happened to Sally Sweetland?

Sugar Ray studying *bobbing* and *weaving* with Slide Hampton.

Let's all get together and appreciate Hank Mobley for a change!

I have eyes to study tenor again, but I'm getting very confused. I don't know whether to go to Westlake or church . . .

Now that Tony Scott's in Japan, whaddya want to bet he starts another war?

As I'm sitting here at the typewriter, Lt. Jacoby just fouled up a pretty fair Vic Feldman blues chorus by blasting some cat right in the skull . . . It's sort of a drag too, he was a groovy gangster, I dug him . . .

Yesterday's mail brought a letter from Lenny Bruce and this beautiful opening sentence: "A jet airliner went from New York to Miami with 47 passengers aboard and made it!!! They are investigating."

The *Gene Krupa Story* wasn't *that* bad. Sal Mineo wasn't too bad as Gene Krupa but . . . Manny Klein as *Roy Eldridge?*

As you've probably gathered by this time, Bill Henderson is one of my favorite *young* singers (naturally he doesn't sing as well as Louis Armstrong) and it's been bugging me for a long time that none of the record companies dug his potential or recorded him in the right way. But at last my faith in humanity and a&r men has been restored . . . *Vee-Jay* cut a nutty Bill Henderson LP. Dig it . . . you will . . .

I might as well come clean. Ira Gitler's only going to bring it out sooner or later. Drunk with the power of my own FM radio show in New York, I've, I'm sorry to say, taken payola. *Yes, Virginia, Uncle George is a hooker.*

I've discussed this with my attorney and the Congressional Committee and they say everything will be the coolest if I just publicly list everything I've received as payola. So, here we go: an autographed 5x7 glossy photograph of Tony Graye; a soiled copy of *Babs Gonzales Rules For Parliamentary Procedure*; a Symphony Sid Secret Whistle Ring; Papa Frank's recipe for Half Note meatballs; Sonny Rollins' phone number; a date with Bonita Granville; a regulation-size *Ira Gitler Hockey Puck*; a subscription to *Down Beat*; a kinescope of Jack Paar walking off in tears; and a complete set of Al Cohn Bird Calls. *I won't tell them about the bow-tie, Pee Wee . . .*

Some of these song-writers must be reading the column. Some cat just cut the title-tune from *Sink the Bismark . . .*

Leonard Feather neglected to mention the music credits for his *Duke Ellington Story* and he's asked me to pass them on to you. The score will be written by Henry Mancini and played, naturally, by Stan Kenton and His Orchestra . . .

I'm sorry girls, Bobby Darin—makes me sick!

Now the cost of living is *really* getting ridiculous. Short beers in Junior's went up a nickel! *Can't even get juiced for a bean any more . . .*

What's Dan Terry doing these days?



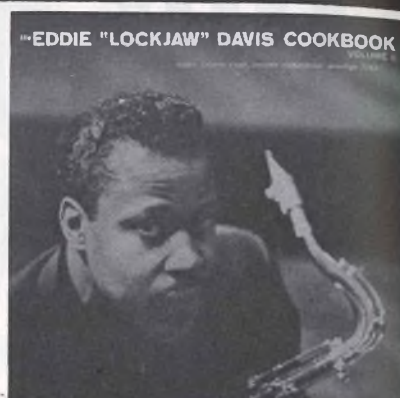
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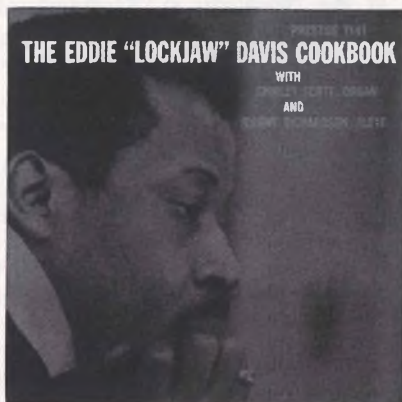
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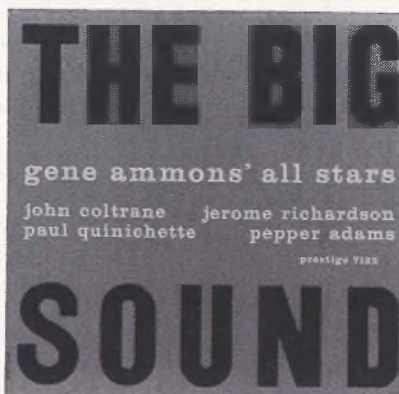
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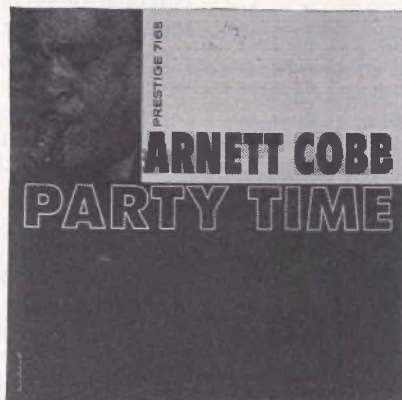
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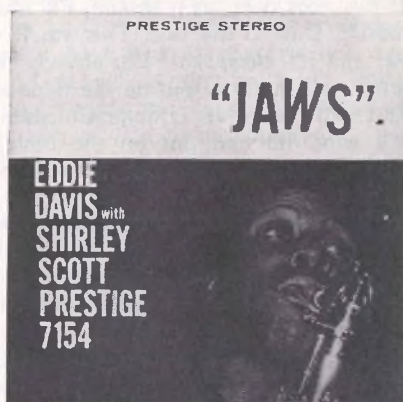
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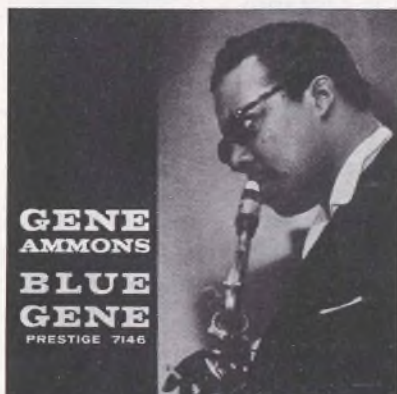
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in review

● RECORDS

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● BLINDFOLD TEST

● CAUGHT IN THE ACT

Records are reviewed by Don Henahan, Don DeMicheal, Ralph J. Gleason, Ira Giller, John A. Tynan, and John S. Wilson.

Reviews are initialed by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. [M] means monaural, [S] means stereo.

CLASSICS

Rubinstein/Chopin

[M] CHOPIN'S Ballades (complete)—RCA Victor LM-2370: No. 1 in G Minor, Op. 23; No. 2 in F Major, Op. 38; No. 3 in A-Flat Major, Op. 47; No. 4 in F Minor, Op. 52.

Personnel: Artur Rubinstein, pianist.

Rating: ★★★★★

This is a Chopin Year (he was born 150 years ago) and the recording air is going to be blue with nocturnes, scherzi, ballades, impromptus, preludes, etudes, et al. It is not likely, however, that many discs will surpass this one either in immediate pleasure or in permanent value.

Those who have heard Rubinstein's Ballades in recital will not need to be told that this music is his personal property. And since no recording of a Rubinstein ballade performance has ever been in the LP catalog, this release fills an appalling gap.

King Artur is now deep into his project of recording all of Chopin's works on LP, and the changing emphasis over the years is sometimes startling. He now plays Chopin with less outward agitation than in the past, and with a concept of melodic line that seems to stretch into infinity. Rubinstein's *Ballades*, especially No. 1 and the sublime No. 4, are consistently understated, with the result that when the pianist cuts loose with a triple *forte* and follows it by a *pianissimo*, as in the coda of the F Minor, the impact of the contrast is not only impressive pianism but inspired storytelling, as Chopin intended it to be.

(D.H.)

Beethoven/Bernstein

[S] [M] BEETHOVEN Piano Concerto No. 3 in C Minor—Columbia MS-6096.

Personnel: Glenn Gould, pianist, accompanied by the Columbia Symphony Orchestra under Leonard Bernstein.

Rating: ★★★

The talented pianist Glenn Gould has done some fine things Bach-wise (as they say on Mad Avenue) and his excursions into Beethoven's two earlier concertos also were rewarding. It is no longer any surprise, then, to hear Gould throw off technical difficulties without seeming to take a heady delight in listening to his exemplary delineation of the most complex harmonic passages. He never muddies up a bass part in search of mysterious effects, for example; following his performances in score is rather like being led by the

hand through the labyrinthine apartments of Beethoven's mind.

With this said, however, it must be added that Gould's approach to the Beethoven Third Concerto will seem relentlessly chilly to fanciers of a broader and more legato line. Still, this is a tremendous talent, and everything he touches is worth listening to. Bernstein and the Columbia Symphony Orchestra (mostly made up of his Philharmonic men) provide a strong accompaniment.

(D.H.)

Reiner/Mahler Fourth

[S] [M] GUSTAV MAHLER Symphony No. 4 in G—RCA Victor LM-2364.

Personnel: Chicago Symphony Orchestra conducted by Fritz Reiner; Lisa Della Casa, soprano soloist.

Rating: ★★★★★

Mahler's most popular symphony has never been treated so handsomely as by Reiner and the Chicagoans in this recording. Mark this one down now as one of the year's best releases. Lisa Della Casa spins out the solo portion of the fourth movement with a caressing warmth that more than atones for her occasional struggles with Mahler's demands.

(D.H.)

JAZZ

Australian Jazz Quintet

[M] THREE PENNY OPERA—Bethlehem BCP 6030: *Mack the Knife*, *Army Song*, *Love Song*, *Barbara's Song*, *Tango Ballad*, *Solomon's Song*, *Polly's Song*, *Jealousy Duet*, *Finale*.

Personnel: Unspecified.

Rating: ★★★★★

Since Kurt Weill made conscious use of jazz elements in writing his *Die Dreigroschenoper* in 1928, it is probably not surprising that this score lends itself readily to jazz treatment, even though there is a vast difference in jazz as Weill knew it (and in the stylized way he used it) and jazz today. There is a sardonic quality in much of this music which translates excellently into jazz terms. It is inherent in the *Tango Ballad*, for instance, and is added to the AJQ's version of *Mack the Knife* in a kidding opening which takes off the sour continental jazz-cum-potted-palms-dance-music of the 1920's, one of the most delightfully decadent sounds ever created (some of Marlene Dietrich's early German records have beautiful samples of this).

Teddy Charles has written these arrangements for the AJQ, and he has gotten the group into a loose-gaited, swinging mood. Both *Solomon's Song* and *Mack the Knife* ride with glowing airiness, driven by romp-

ing vibes which, I suspect, are played by Charles rather than the quintet's Jack Brokensha (the liner is vague on who is doing what) and by very relaxed, floating alto work by Dick Healey. The slower, balladish pieces are inclined to get stiff and stuffy, a continuing problem of the AJQ's when it does not have a strongly propulsive foundation to prop it up. But most of the way this is bright, swinging jazz and an interpretation of a show score which actually makes valid use of the identity and sense of the original score.

(J.S.W.)

Ahmed Abdul-Malik

[S] [M] EAST MEETS WEST—RCA Victor LPM 2015: *El-Lail*; *La Ibky*; *Takseem*; *Searchin'*; *Isma's*; *Rooh*; *Mahawara*; *El Ghada*.

Personnel: Jerome Richardson, flute; Benny Golson, Johnny Griffin, tenors; Curtis Fuller, trombone; Lee Morgan, trumpet; Al Harewood, drums; Ahmed Yetman, kanoon; Mike Hamway, Bilal Abdurrahman, darakebas; Abdul-Malik, bass, oud; Naim Karacand, violin.

Rating: ★★★

How this one got by Atlantic beats me. Anyway, despite the excellent men involved, this does not come off, except occasionally, as anything more than a novelty. The sounds of the Oriental instruments (so-called) are peculiar, and although they are neatly woven into the jazz fabric, both melodically and rhythmically, it is only in *Searchin'* that the group jells into a swinging groove and anything starts to happen. It should be of interest, though, to the tweeter and woofer set because there are some unusual sounds produced. At least one of the titles spelled backwards seems to be universal rather than Eastern.

(R.J.G.)

Jim Chapin-Bob Wilber

[M] SKIN TIGHT—Classic Editions CJ 7: *Cotton-tail*; *Pink Ice*; *Like Help!*; *I May Be Wrong*; *Say What?*; *I'll Take Romance*; *The Lady Is a Tramp*.

Personnel: Bob Wilber, tenor; Phil Woods (tracks 2, 6, 7) and George Dorsey (tracks 1, 3, 4, 5), alto; Jim Nottingham, trumpet; Urbie Green, trombone; Hank Jones, piano; Wilbur Ware, bass; Jim Chapin, drums.

Rating: ★★

Jim Chapin has possibly the greatest degree of hand and foot independence of any drummer extant. In fact, he even wrote an excellent book on this all-important aspect of modern drumming. If anybody has mastered this difficult technique, it is Chapin. All this is evident in this album. But while technique is necessary for a good performance, so is feeling, conception, empathetic interaction with the other instruments, and above everything, the ability to swing—not only yourself but everyone else on the session. Very little of this is evident in Chapin's work on this LP.

With what sounds like callous indifference

ence to what's going on, Chapin bangs his way through every track, playing seemingly preconceived fills and breaks. This is not to say that what he plays is not interesting, it is; but I imagine that it will be interesting to technique-conscious drummers only.

The session fails to jell into anything memorable. All the hornmen solo well, especially Green and Woods, but nobody produces an earth-shaking chorus. Wilber's lyrical, full-bodied tenor is pleasing, as are the arrangements he penned for the date. The scores, however, sound a bit thin, considering the number of horns he had to work with.

The most successful track is *Romance* with excellent Woods and a good solo by Chapin. The rest of the album is rather unexciting and perfunctory. (D.DeM.)

John Coltrane

Ⓜ Ⓢ GIANT STEPS—Atlantic 1311: *Giant Steps*; *Cousin Mary*; *Countdown*; *Spiral*; *Syeeda's Song Flute*; *Naima*; *Mr. P. C.*

Personnel: John Coltrane, tenor; Tommy Flanagan, piano; Paul Chambers, bass; Art Taylor, drums. On *Naima*, Wynton Kelly for Flanagan and Jimmy Cobb for Taylor.

Rating: ★ ★ ★ ★ ★

There seems to exist some feeling that John Coltrane, while granting him his importance as a major tenor influence, is a harsh-sounding player to whom it is difficult to listen. This LP, if it does nothing else, should dispel that idea quickly. There are times here when Coltrane is remarkably soft, lyrical and just plain pretty. For instance on *Naima*, which is an original as are all the tunes in the LP, JC starts out calling the title almost on his horn (it's his wife's name, by the way) in a hauntingly beautiful passage. Then again at the end of the same tune, JC cries wistfully and poignantly on the horn. In *Syeeda's Song Flute* there's a throw-away phrase just before Tommy Flanagan's piano solo that is exquisite in its beauty.

Of course the usual Coltrane forceful playing is present all over the album. The title song (which has echoes of *Tune Up*) is an example of this and so is *Countdown* which has a particularly intriguing tenor and drum duet in the front of the tune, as well as a great, soaring ending.

Paul Chambers works particularly well with Coltrane and on the final track there is some hard digging by PC which is the kind of thing you put the arm back to over and over.

It is no wonder that JC is making such an impression on tenor players. He has managed to combine all the swing of Pres with the virility of Hawkins and added to it a highly individual, personal sound as well as a complex and logical, and therefore fascinating, mind. You can tag this LP as one of the important ones.

(R.J.G.)

Jimmy Giuffre

Ⓜ Ⓢ THE EASY WAY—Verve MG VS-6095: *The Easy Way*; *Mack the Knife*; *Come Rain or Come Shine*; *Careful*; *Ray's Time*; *A Dream*; *Off Center*; *Montage*; *Time Enough*.

Personnel: Jimmy Giuffre, clarinet, tenor; Jim Hall, guitar; Ray Brown, bass.

Rating: ★ ★

Very frankly, it is hard to treat this sort of thing with the seriousness with which it

was done. It is obvious that the verb "to swing" is used with a different meaning when Giuffre describes what he is doing, and it is equally obvious that whatever this music is, it is far and apart from all the rest of modern jazz, operating in some emasculated area all its own. It is a dreadful assignment to review because it is so dull to listen to. Even with the presence of Ray Brown it swings so lightly that it goes right past you. Your attention continually wanders and you have to fight to make yourself listen. This is all the more curious since there are few more articulate or sincere modern musicians and Giuffre has contributed a great deal to jazz. But, for instance, on a rollicking tune like *Mack the Knife* the tepid tossing of the melody (and the slight interpolations) back and forth is so trivial in implication that it is frustrating to hear. Perhaps Jimmy Giuffre is working toward some new kind of jazz sound. There are indications when he plays tenor that perhaps this may be so (or else that Sonny Rollins really got to him). However, in the main he will have considerable difficulty making himself heard with this whisper. (R.J.G.)

Al Grey

Ⓜ THE LAST OF THE BIG PLUNGERS — Argo 653: *Things Ain't What They Used to Be*; *Open Wider, Please*; *I Got It Bad and That Ain't Good*; *Don't Get Around Much Anymore*; *How Come You Do Me Like You Do*; *Bluish Grey*; *The Elder*; *Bewitched*; *Kenie-Konie*.

Rating: ★ ★ ★ ½

This is a nice LP—good blues feeling, good solos, and a nice, easy swing to it, as well as some catchy passages. But it is without any particular element of excitement and, oddly enough, Al Grey's best work has been characterized by just that with both Basie and Dizzy. Here, the best moments are in the lovely blues solos by Joe Newman and Billy Mitchell, in the nicely phrased trombone solo on *Bewitched* by Benny Powell, and in the solidly-moving feeling evoked by the rhythm section on *Kenie-Konie* and *Bluish Grey*.

The tunes on the first side are, with one exception, Ellington numbers, and an attempt (mistaken) is made to capture the wa-wa, plunger mute "jungle sounds" of the early Ellington bands. On side two, the approach is more straightforward, and thus more rewarding. Thad Jones wrote two of the tunes on this side and Frank

JAZZ RECORD BUYER'S GUIDE

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

★ ★ ★ ★ ★

Donald Byrd, *Byrd in Hand*, (Blue Note 4019).
Miles Davis, *Workin'* (Prestige 7166)
Duke Ellington, *Festival Session* (Columbia CL 1400)
Jon Hendricks-George Russell, *New York, N. Y.* (Decca DL 79216)
Hammond Concerts, *Spirituals to Swing* (Vanguard 8523-4)
Charlie Mingus, *Mingus Ah Um* (Columbia CS 8171)
Bernard Peiffer, *Bernard Peiffer* (Laurie LLP 1006)
Jimmy Rushing, *Rushing Lullabies—Vocal* (Columbia CL 1401)
Modern Jazz Quartet, *Odds Against Tomorrow* (United Artists UA L 4063)
Art Pepper, *Art Pepper Plus Eleven* (Contemporary M 3568)
Horace Silver, *Blowing the Blues Away* (Blue Note 4017)
Sonny Stitt, *Personal Appearance* (Verve MG V-8324)
Art Tatum, *The Greatest Piano of them all* (Verve MG v-8323)

★ ★ ★ ★ ½

Art Farmer-Benny Golson, *Brass Shout* (United Artists UA S-5047)
Johnny Griffin, *The Little Giant* (Riverside RLP 12-304)
Marty Paich, *I Get a Boot out of You* (Warner Bros. WS 1349)
Jack Teagarden, *Jack Teagarden at the Roundtable* (Roulette R 25019)

★ ★ ★ ★

Bob Brookmeyer-Bill Evans, *The Ivory Hunters* (United Artists UA S-6044)
Wilbur DeParis, *That's A Plenty* (Atlantic 1318)
Mercer Ellington, *Colors in Rhythm* (Coral CRL 57293)
Benny Golson, *Groovin' with Golson* (New Jazz 8220)
Bennie Green, *The Swingin'est* (Vee-Jay LP 1005)
Herbie Mann, *Flautista* (Verve MG V-8336)
Wes Montgomery, *The Wes Montgomery Trio* (Riverside 12-310)
James Moody, *James Moody* (Argo 648)
Gerry Mulligan, *A Profile of Gerry Mulligan* (Mercury MG 20453)
Ben Webster, *Ben Webster and Associates* (Verve MG V-8318)

Foster one. All of them display that warm, moving feeling that has characterized the Basie band of which this is a splinter group. Grey, as a trombone soloist, is excellent throughout though, one seems to feel, not standing up there and shouting with all stops out. (R.J.G.)

Gigi Gryce

■ NICA'S TEMPO—Savoy MG 12137: *Shuffle Boil, Brakes Sake, Gallop's Gallop, Nica's Tempo*: Gigi Gryce, alto sax; Thelonious Monk, piano; Percy Heath, bass; Art Blakey, drums.
Speculation, In a Meditating Mood, Smoke Signal, Kerry Dance: Gigi Gryce, alto sax; Art Farmer, trumpet; Jimmy Cleveland, trombone; Danny Bank, baritone sax; Gunther Schuller, French horn; Bill Barber, tuba; Horace Silver, piano; Oscar Pettiford, bass; Kenny Clarke, drums.
Social Call, The One I Love: Eddie Bert, Cecil Payne, Julius Watkins, Art Blakey replace Cleveland, Bank, Schuller, Clarke. Add Ernestine Anderson, vocals.

Rating: ★ ★ ★

The quartet side of this disc is four-star stuff but the mishmash on the other side drags the rating down. Three of the four quartet pieces are Monk originals, two (*Shuffle Boil, Brakes Sake*) in a relatively uncomplicated melodic vein for Monk, while *Gallop's Gallop* is a typically edgy, elbows akimbo theme. The foursome, driven by the sturdy rhythm of Heath and Blakey, has a more solid, urgent drive than Monk's regular quartet usually has shown in the past year or two, and Gryce's playing is more positive and assertive than it has been on most of his records. He is particularly impressive on his own *Nica's Tempo*, which moves with an exuberant flair over superb Blakey drumming.

Four numbers on the second side are played by a group patterned instrumentally after the Miles Davis nonet of 1949. There is a flash of Silver piano here, some singing Gryce alto there, and dabs of warm Cleveland trombone, but the overall effect is murky and heavy. The real drag on this side, however, is a pair of songs sung with earnest good will by Ernestine Anderson. But she is contending with one of Jon Hendricks' clumsiest set of lyrics on *Social Call*, and an equally dim effort by Gigi Gryce to serve as his own lyricist on *The One I Love*. (J.S.W.)

Barry Harris

■ BREAKIN' IT UP—Argo 644. *All the Things You Are; Ornithology; Bluesy; Passport; Allen's Alley; Embraceable You; SRO; Stranger in Paradise*.

Personnel: Barry Harris, piano; William Austin, bass; Frank Gant, drums.

Rating: ★ ★ ★

A pleasant, lightly-swinging set of piano-with-rhythm music which is less solidly jazz than, say Horace Silver, and more so than some of what is showing signs of becoming a sort of theater music jazz.

Harris can be lyrically inventive, as on *All the Things*, swinging, as on *Allen's Alley*, and with a reasonable amount of blues feeling, as on *Bluesy*. However, pleasant though this is, it is little more than that, even though it is quite well done. (R.J.G.)

Kenton-Christy-Four Freshmen

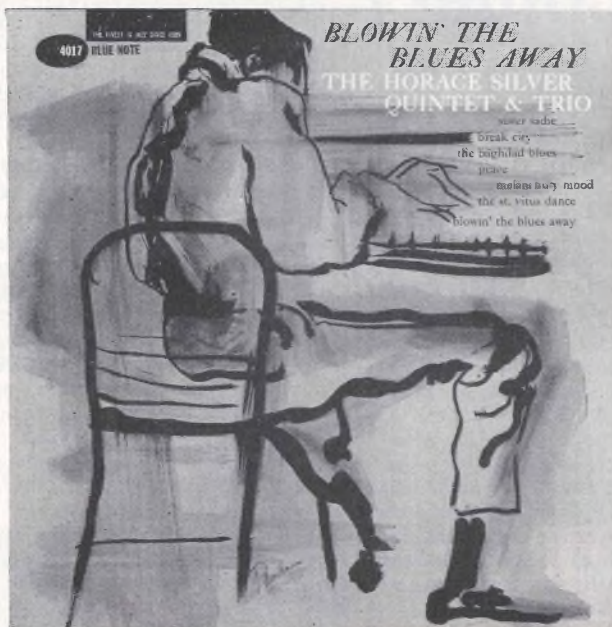
■ ROAD SHOW—Capitol TBO 1327 (2 LP's): *Artistry in Rhythm; Stompin' at the Savoy; My Old Flame; The Big Chase*. Christy: *I Want to Be Happy; It's a Most Unusual Day; Midnight Sun; Kissing Bug; Bewitched; How High the Moon*. Freshmen: *Day In, Day Out;*

BLUE NOTE

THE FINEST IN JAZZ SINCE 1939

HORACE SILVER

PIANIST - COMPOSER - ARRANGER - LEADER... EXTRAORDINAIRE



BLOWIN' THE BLUES AWAY — The Horace Silver Quintet & Trio. *Sister Sadie, Break City, The Baghdad Blues, Peace, Melancholy Mood, The St. Vitus Dance, Blowin' The Blues Away.*

Horace does it again. *Sister Sadie* is a hit! A down home type of number in Horace's "funky" vein, it's a new gem in the long line of Silver compositions. This LP is undoubtedly the finest presentation of his prodigious talents and extraordinary style which is superbly supported and enhanced by BLUE MITCHELL, JUNIOR COOK, EUGENE TAYLOR and LOUIS HAYES.

BLUE NOTE 4017, Stereo 84017

(As reviewed in the January 21, 1960 issue of Down Beat)

Horace Silver

■ BLOWING THE BLUES AWAY, Horace Silver Quintet & Trio—Blue Note 4017: *Blowin' the Blues Away; The St. Vitus Dance; Break City; Peace; Sister Sadie; The Baghdad Blues; Melancholy Mood.*

Personnel: Horace Silver, piano; Blue Mitchell, trumpet; Junior Cook, tenor; Eugene Taylor, bass; Louis Hayes, drums.

Rating: ★★★★★

This is a lovely album, full of the fire and brimstone as well as the revivalistic carrying on that seems characteristic of the cauldron out of which the young jazz stars come these days. Two of the tracks *St. Vitus* and *Melancholy Mood*, (the latter is also a new version) are trio tracks and the rest are by the group. Silver, of course, has a marked personal style not only in his own solo work (humor, mother wit, style, and sparkle) but also in his writing (form, naturalness, and a sense of completeness). This particular group of his offers a superlative young drummer, Louis Hayes. Hayes has the ability, shared

by relatively few drummers outside of the top echelon these days, of not only getting a good groove, but being able to experiment within that groove with all sorts of counter rhythms and accents (note particularly his explosions in the opening number).

Blue Mitchell, who sometimes has seemed more Miles than Mitchell, on this LP comes through with greater individuality than previously. Cook, a good solidly blowing tenor, has a good sound, and the bassist is first rate. There is an *esprit de combo* here which is great to find and on *Sister Sadie* there's the wild, happy, shouting of *The Preacher* and *This Here*, a trend I welcome with all my heart. We're going to be playing this one for a long time, I suspect. *Peace*, for instance, is a hauntingly beautiful sad ballad. (R.J.G.)

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Angel Eyes; I'm Always Chasing Rainbows; Paper Doll; Them There Eyes. Ensemble: Love for Sale (band); September Song; Walkin' Shoes; The Peanut Vendor; Artistry in Rhythm (band only).

Personnel: June Christy, vocals; The Four Freshmen (Ross Barbour, Don Barbour, Bob Flanagan, Ken Albers); Stan Kenton, piano; Charlie Mariano, alto; Ronnie Rubin and Bill Trujillo, tenors; Marvin Holladay and Jack Nimitz, baritone; Bud Brisbois, Rolf Ericson, Bill Mathieu, Roger Middleton, Dalton Smith, trumpets; Kent Larsen, Archie Le Coque, Don Sebesky, trombones; Jim Amlotte and Bob Knight, bass trombones; Pete Chivily, bass; Jimmy Campbell, drums; Mike Pacheco, Cuban drums.

Rating: ★ ★ ½

Behind this album lies a basically good idea, that of recording a typical concert played by those concerned during the road tour of last fall. The virtues of such an undertaking are obvious (catching the spontaneity, that good old "on the road" spirit, etc.,) but unfortunately, in this case, the project backfired to a certain degree. Who, for example, could anticipate that June Christy would be suffering from a bad cold the night of the recording? Or that the quality of the recording would turn out to lack definition?

Despite such shortcomings, there is much in this package worth hearing once. If the Freshmen's segment consists of more clowning and cutting up than music, their antics obviously delighted the capacity audience in Purdue university's music hall the evening of Oct. 10, 1959. This is a highly professional group, the members of which are just as much at home trading repartee as delivering a number in their distinctive way.

It is on the band numbers that the lack of recording definition is most noticeable. There is a muddiness in picking up the ensemble, though the bass and solos come through bright and clear.

There is nothing new in the instrumental offerings. Mariano shines in his spot in Marty Paich's concert arrangement of *My Old Flame* and Trujillo's tenor is strong and swinging. There are some exciting moments from the trumpets, both in section and solos, but the liner content does not specify who blew what despite the extravagant layout, pictures and copy over three covers and four additional inside pages. Baritone Nimitz has an effective solo spot in Mulligan's *Walkin' Shoes* and the trombone work by Le Coque and Larsen is consistently good.

At times there can be heard some unevenness in the ensemble passages and the disappointing recording quality doesn't improve things.

Taking the package as a whole, one feels a letdown. June was in poor shape to sing at all, and this performance does her scant credit. The Freshmen's clowning begins to pall after a few hearings, and their musical performances, though competent and, of course, stylistic after their fashion, are pretty unexciting. The package's rating, then, is for what remains—the band—and there is much better Kenton to be had in the record stores.

(J.A.T.)

Lou McGarity

☐ BLUE LOU—Argo 654: *Blue (And Broken Hearted); Blue Moon; Blue Prelude; Blue Again; Blue Champagne; Blue, Turning Grey Over You; Blue Lou; Born to Be Blue; Blue Skies; Black and Blue; I Get the Blues When It Rains; Under A Blanket of Blue.*

Personnel: Lou McGarity, trombone; Doc Sever-

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inson, trumpet; Bob Wilber, clarinet, tenor, baritone clarinet; Dick Cary, piano, alto horn, and trumpet; George Barnes, guitar; Jack Lesberg, bass; Don Marino, drums.
Rating: ★ ★ ★

Is anybody going to get sore if I say this is good drinkin' music? It is. It has that easy-going feeling characteristic of the best Nicksieland, dixiecat product, with emphasis on older tunes, an aura of nostalgia, and a simple, clear-cut harmonic pattern with the solos in a relatively direct manner.

McGarity has that barrel-house trombone sound, the rhythm section is quite good, Barnes plays nice, lyric solos and the other horns make simple lines. Cary's piano doesn't disturb anything (someone like George Zack, for instance, might get the feeling too raunchy), and the net effect of the entire LP is pleasant. Never provocative.

As a singer, McGarity will give Teagarden (or Turk Murphy, for that matter) little trouble. He sings in a somewhat thinner and higher-pitched voice than would seem likely from a guy who plays such a full-throated trombone. Whatever that is.

(R.J.G.)

Blue Mitchell

☐ BLUE SOUL—Riverside RLP 12-309: *Minor Vamp; The Head; The Way You Look Tonight; Park Avenue Petite; Top Shelf; Waverly Street; Blue Soul; Polka Dots and Moonbeams; Nica's Dream.*

Personnel: Richard (Blue) Mitchell, trumpet; Curtis Fuller, trombone; Jimmy Heath, tenor; Wynton Kelly, piano; Sam Jones, bass; Philly Joe Jones, drums.

Rating: ★ ★ ★ ½

Blue Mitchell is becoming more and more of an individual voice, and on this album, it strikes me, he has done his best work.

The empathy (remember that one?) between the members of the group backing him (on three sides it's just the rhythm section) is of a caliber to give the kind of support guaranteed to make any soloist show up well. Wynton Kelly is a pianist of rare consistency; he has wit, and his deeply swinging groove and interestingly constructed solo lines are always fascinating.

Philly J. J. is the most interesting of all modern drummers to listen to in a group recording, not only for his breaks and solos, but for what he does during the rest of the time. Jimmy Heath is a fine, strong, tough-playing tenor, and Fuller and Sam Jones are both top-rank men. Benny Golson did several of the tunes (*Minor Vamp* is a particularly good one) and they are of more than passing interest. I was particularly struck by the cooking groove the group generated in several places (again, *Minor Vamp*) which almost sounds like they were a working unit.

(R.J.G.)

Thelonious Monk

☐ THELONIOUS ALONE IN SAN FRANCISCO—Riverside RLP 13-312: *Blue Monk; Ruby, My Dear; Round Lights; Everything Happens to Me; You Took the Words Right Out of My Heart; Bluehawk; Pannocia; Remember; There's Danger in Your Eyes, Cherie; Reflections.*

Personnel: Thelonious Monk, piano.
Rating: ★ ★ ★ ★ ★

Monk was in brilliant form throughout his engagement at the Black Hawk in San Francisco last fall, and Riverside luckily recorded him in the middle of the gig.

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30 • DOWN BEAT

There is really nothing to be said about Monk by me after Gunther Schuller's comments. However, I would like to point out that this LP, perhaps more than any other, brings you several of the many faces of this remarkable musician. There is the reflective, introspective blues such as *Round Lights*, the probing inventiveness of his own ballad, *Ruby, My Dear* as well as the delightful surprises in his treatment of the ballads like *Everything Happens to Me*.

Frankly, the ballads are the most fun (and Monk is pure *fun* to listen to a good deal of the time) on this LP. Take for example the treatment of *You Took the Words, Remember* or *There's Danger in Your Eyes*. These are absolutely a gas to listen to because they are so full of humor. And if you want to brood about Monk being deep, the blues track such as *Bluehawk* will give you plenty of material.

This LP would do very well, by the way, as an introduction to Monk's music for those who have been frightened away by all the ritual and exotica. (R.J.G.)

Oliver Nelson

MEET OLIVER NELSON—New Jazz 8224: *Jams and Jellies; Passion Flower; Don't Stand Up; Ostinato; What's New; Booze Blues Baby.*

Personnel: Oliver Nelson, tenor; Kenny Dorham, trumpet; Ray Bryant, piano; Wendell Marshall, bass; Art Taylor, drums.

Rating: ★★☆☆

Oliver Nelson is a gas! Although he leans toward the school of Angry Young Tenormen, he has something this academy doesn't emphasize—beauty of tone. Nelson's tone is as big as a barn and as round as a basketball. Add this to a fertile melodic conception and you have a significant new talent.

His pretty sound is best evident in the two ballads. He gets a tone not unlike Harry Carney's baritone on the old Johnny Hodges vehicle, *Passion* (a tune, by the way, which ought to be heard more often). His rich sound takes on a cello-like timbre in his quite expressive solo on *New*. Dorham also has a lovely chorus on this track, as does Bryant.

Nelson tempers his prettiness with fire on the up sides, and gets off some humorous, swinging bits. He lags pretty far behind the beat on *Stand Up*, almost to the point of no return, but he brings it off all right.

Dorham plays very well on this LP, especially on *Booze*, in which he blows a wistful, melancholy solo of great lyricism. He is one of the few eastern trumpet men—Lee Morgan is another—whose work is readily identifiable.

As usual, Bryant swings his fingers off and provides sympathetic backing as well. Marshall is more than adequate in his section work; his playing is one of the most satisfying things on the LP, especially his line on *Booze* and *Jellies*.

The originals by Nelson are generally fresh and logical; he may have a writing ability approaching Benny Golson's if his scores in this album are any indication.

As the album title suggests, meet Oliver Nelson. I think you'll dig him. (D.DeM.)

Dave Pell

THE BIG SMALL BANDS—Capitol T1309: *Then I'll Be Happy; A Smo-o-o-oth One; In An 18th Century Drawing Room; Summit Ridge Drive; At the Codfish Ball; Jumpin' with Symphony Sid; Pogo; Boplicity; Dark Eyes; Viva Zapata; Walkin' Shoes; Mountain Greenery.*

Personnel: Dave Pell, tenor and clarinet; Abe

Most, alto and clarinet; Marty Berman, baritone; Art Pepper and Ronnie Lang, altos; Frank Beach, Don Fagerquist, Cappy Lewis, Jack Sheldon, Don Fagerquist, Cappy Lewis, Jack Sheldon, trumpets; Hoyt Bohannon and Bob Enevoldsen, trombones; Arthur Maebe, French horn; Phil Stephens, tuba; Marty Paich, Art Flickreiter, John Williams, piano (harpsichord on track 3); Joe Gibbons (track 6 only) or Tony Rizzi, guitar; Buddy Clark or Red Mitchell, bass; Frank Capp, Mel Lewis, or Keats Ennam, drums.

Rating: ★

If a reviewer were to rate jazz albums for gimmicks and imitativeness, this would be a ★★★★★ hotshot. For that is all this is: sheer imitation from start to finish, with the musicians trying to sound like the small group innovators who have influenced combo jazz over the past two decades. This is by no means adverse criticism of the technical execution throughout. It's so deft at times as to be downright scary. Pell's takeoff on Lester Young in *Jumpin'* is quite fascinating, as is Sheldon's Miles-voice in *Boplicity*. The musicians listed as personnel are, of course, scattered amongst the various tracks and may be located by one of the clearest index systems ever to appear on an album. Hats off to Capitol for that, at least.

Withal, some of the content makes for quite pleasant half-ear listening and those who buy jazz LP's for sort of background-with-a-beat appeal should go for it. But the very heart and soul of jazz is rooted in truth, originality, and creativity. The only originality connected with this album is the basic gimmick which carries the "tribute to" cliché to its logical end. On listening to this LP one is struck by the thought that the business of producing jazz records has come to a pretty pass when talent, time and money are spent in the manufacture of *ersatz*. (J.A.T.)

VOCAL

Bobby Darin

THIS IS DARIN—ATCO 33-115: *Clementine*; *Have You Any Castles, Baby*; *Don't Dream of Anybody but Me*; *My Gal Sal*; *Black Coffee*; *Caravan*; *Guys and Dolls*; *Down with Love*; *Pete Kelly's Blues*; *All Nite Long*; *The Gal That Got Away*; *I Can't Give You Anything But Love*.

Personnel: Darin, vocals accompanied by Richard Wess orchestra; Buddy Bregman orchestra on tracks 10 and 12.

Rating: ★ ★ ★

If the only exposure you've had to Darin has been *Mack the Knife*, give a listen to this album by the latest rage. You may be surprised. He's not all shout, sweat and garble. Darin can sing and he can swing. He may even be the heir apparent to Sinatra's mantle.

In fact, he leans heavily on Sinatra's way of phrasing and of pronouncing certain words. But Darin, at least to me, has more guts than Frank. Listen to the way he belts the blues *All Nite* or kicks *Sal*. While he has this drive, he remains relaxed, always. He does not, however, have the Lean One's subtlety and musicianship, at least not yet.

Another discernible influence on Darin is Woody Herman. He has that quality of the put-on that Woody uses to such humorous effect. Darin, like Herman, tends to use this quality in an Uncle Tom manner, unfortunately.

If Darin can become the big thing among our teen-agers, perhaps all's not lost. More power to him. (D.DeM.)



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NEW JAZZ RELEASES

The following is a list of last-minute jazz releases intended to help readers maintain closer contact with the flow of new jazz on records. Reviews will appear in future issues of *Down Beat*.

Louis Armstrong, Johnny Dodds, Freddie Keppard, and others, *The Kings of Classic Jazz* (Riverside [M] 12-131)

Louis Armstrong with Russ Garcia's Orchestra, *I've Got The World on a String* (Verve [M] MGV-4035, [S] MGVS-6101)

Donald Byrd, Hank Mobley and Kenny Drew, *Hard Bop* (Jazzland [M] JLP 6)

Bobby Byrne, *The Jazzbone's Connected to the Trombone* (Grand Award [M] 33-416, [S] 248)

Ray Charles with Lightning Hopkins and others, *Riot in Blues* (Time [M] T 70006)

Billy Eckstine with Billy May Orchestra, *Once More with Feeling* (Roulette [M] R 25104, [S] SR 25104)

Pete Fountain, *Pete Fountain at the Bateau Lounge* (Coral [M] CRL 57314)

Bud Freeman accompaniment for Mary Mulligan, *Midnight Session* (Dot [M] and [S] DLP 25254)

Stan Getz with Oscar Peterson Trio and Gerry Mulligan, *Stan Getz and the Oscar Peterson Trio/Stan Getz and Gerry Mulligan* (Verve [M] MGV-8348)

Dizzy Gillespie, *The Ebullient Mr. Gillespie* (Verve [M] MGV-8328, [S] MGVS-6068)

Coleman Hawkins, *Coleman Hawkins and Confreses* (Verve [M] MGV-8346, [S] MGVS-6110)

Jon Hendricks, *A Good Git-Together* (World Pacific [M] WP 1283)

Johnny Hodges with Duke Ellington plus others, *Side by Side* (Verve [M] MGV-8345 [S] MGVS-6109)

Pete Johnson and Various Artists, *Pete's Blues* (Savoy [M] MG 14018) —

Kings of Dixieland, *Riot in Dixie* (Time [M] T 10006)

Yusef Lateef, *The Dreamer* (Savoy [M] MG 12139)

Yusef Lateef, *The Fabric of Jazz* (Savoy [M] MG 12140)

Jelly Roll Morton, *Mr. Jelly Lord* (Riverside [M] 12-132)

Jelly Roll Morton, *Mr. Jelly Roll Plays and Sings* (Riverside [M] 12-133)

Gerry Mulligan, *Gerry Mulligan Meets Ben Webster* (Verve [M] MGV-8343, [S] MGVS-6104)


Kid Ory band with Red Allen, *Red Allen Meets Kid Ory* (Verve [M] MGV-1018, [S] MGVS-6076)

Oscar Peterson Trio and Russell Garcia Orchestra, *Swinging Brass with Oscar Peterson* (Verve [M])

Bud Shank, *Latin Contrasts* (World Pacific [M] WP 1281)

Al Smith with Eddie (Lockjaw) Davis, *Hear My Blues* (Prestige-Bluesville [M] 1001)

Sonny Stitt with the Oscar Peterson Trio, *Sonny Stitt Sits In with the Oscar Peterson Trio* (Verve [M] MGV-8344, [S] MGVS-6108)

Tommy Turrentine, *Tommy Turrentine*, (Time [M] T 70008) 

Ray Bryant

THE BLINDFOLD TEST

By Leonard Feather

Although barely five years have elapsed since Ray Bryant began to be heard outside Philadelphia, and despite his having been kept in comparative obscurity for some time as an accompanist (to Carmen McRae, Ella Fitzgerald, and others), the 28-year-old pianist is developing rapidly into a major jazz name.

Already familiar to discologists through a flock of combo record dates with Sonny Rollins, Miles Davis, Max Roach, Art Blakey and a dozen more, Ray signed recently with Columbia and has attracted the enthusiastic interest of John Hammond, whose espousal of catalytic keyboard styles goes back to the 1930s and Teddy Wilson, Meade Lux Lewis and Albert Ammons.

Ray's personality is an exception to the alleged rule that the music mirrors the man. His emotional, earthily swinging style is far removed from his normal manner of quiet composure. As you'll see below, he proved to be one of the hardest-to-please blindfoldees in many months, never rating anything higher than three. Ray was given no information, either before or during the test, about the records played.



The Records

1. Earl Hines. *Blues for Tatum* (Fantasy). Rec. 1956.

I have no idea who that was, but it was the blues, and I like the blues . . . when it first started off, I thought it might have been Tristano, the one-note things in the low register. But as it went on, I realized it couldn't be . . . There were some harmonic clashes there, between the left and right hand. But whoever it was, he was using both hands, I'll say that for him. I'd say this style came from around the late '30s, the Earl Hines period, somewhere around there. Whoever played this, he did use his left hand—if it was a "he"—and played with conviction, so I'll give it two and a half stars.

2. Gil Evans. *Joy Spring* (from Gil Evans Orchestra, World Pacific). Ray Crawford, guitar; Evans, piano and arr. Comp. Clifford Brown. Bill Barber, tuba.

That was Clifford Brown's *Joy Spring*, and I'm not sure of the band, but it could have been Gil Evans. I think I recognized Chuck Wayne on guitar. The rhythm section wasn't too much together there—not too compact. The arrangement was good, with the tuba in there; a good effect. If that was Gil Evans' band, I guess he was playing the piano. Gil is interesting; I can only recognize his writing, and I only know it from the work he's done with Miles; this is one of the first things of his own that I've heard. I'd rate that two stars.

3. Oscar Peterson. *Cubana Chant* (from Peterson and Swinging Brass, Verve). Comp. Ray Bryant; arr. Russ Garcia.

Well, I've never heard that before . . . but I recognize the tune. I think it's my tune; *Cubana Chant*. I like the ar-

range. I was going to say it was Phineas Newborn, but I would say it must have been Oscar Peterson. No, on the other hand, I sent Oscar a copy of this melody, and it isn't played quite correctly here . . . so it must have been Phineas. Not only because of the melody line, but those two-handed octave things in the beginning—Phineas can play those like nobody. His technique is fabulous; he can get over the piano as good as or better than anybody in the business today.

Well, I liked the tune, and the band sounded good, and the arrangement's nice, so I'd rate it three.

4. Steve Allen. *Doodlin'* (from *And All That Jazz*, Dot). Allen, piano; arr. Manny Albam. Comp. Horace Silver.

I don't think Horace Silver is going to like that. In the first place, the melody wasn't played right—it was completely wrong. It didn't swing, it didn't do anything. Whoever it was, give them one star for effort.

5. One World Jazz. *International Blues* (Columbia). Martial Solal, first piano solo; Hank Jones, second piano solo; Clark Terry, second trumpet solo; Ben Webster, second tenor solo; Stephane Grappelly, violin; Ronnie Ross, baritone.

That sounded like one of those all star things. I'm pretty sure I heard two different pianists—I liked the second much better than the first. It was very clean; could have been Hank. First one was sort of jumbled. The violinist could have been Stuff Smith; I think I heard Ben Webster in there somewhere, and Gerry Mulligan. That last trumpet player could have been the fellow from the West Coast that used to play with Curtis Counce, I forget his name. Rhythm section, individually

they're probably very good, but together they didn't sound too good. I didn't care for it too much on the whole, but for some of the men that I think were on there, I'd give it two stars.


6. Art Tatum-Buddy De Franco. *This Can't Be Love* (Verve). Red Callender, bass; Bill Douglass, drums.

Tatum, of course, and perhaps Buddy De Franco. Strange to hear Tatum playing with a horn. Of course I like anything Tatum does . . . Not many guys can make the clarinet sound like anything for jazz, and I didn't care for this too much. Whoever it was probably was real nervous playing with Tatum, anyway . . . The drummer had good time. Bass player could have been Red Callender. That's one of my favorite tunes. I'll give it three stars for Tatum.

7. Cecil Taylor. *I Love Paris* (United Artists).

You don't have to play this all the way through, you can take it off . . . That must have been Cecil Taylor. I don't have any comments. *No stars*.

8. George Shearing. *Midnight In The Air* (from *The Shearing Spell*, Capitol). Comp. L. Feather.

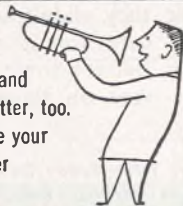
That was George Shearing, of course—one of my favorite groups. Always has been. Everything is where it's supposed to be. I don't know the name of it, but I have this album and you wrote one of the tunes—could that be your tune? George is one of the tastiest piano players around today—he can really play ballads. He's not the greatest swinging piano player in the world, but he makes it, overall, and I like the tune. It's nice—give it three. 

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Personnel (on the night of review):
Mingus, bass and leader; Danny Richmond, drums; Booker Ervin, tenor saxophone; Ted Curzon, trumpet; Teddy Charles, vibes.

Elsewhere in this issue, George Crater describes a series of Jazz Wind-Up Dolls he claims to have invented. He quips that he's thinking of still another — a Charles Mingus Wind-Up Doll. You wind it up, put it on the table, and it gets mad at you!

The Mingus anger is semi-legendary. But let's get one thing straight: anger motivates much art, and Mingus' anger is almost Beethovenish in its nature and its scope. Mingus is no more ready to accept the blindness of destiny and the folly of man than Beethoven was. He rages at contemporary destiny in *Fables of Faubus*, one of the most vitriolic satires the art of this decade has produced. Yet he never forgets humor (neither did Beethoven: the Eighth Symphony reaches levels of the hilarious). Mingus, like Beethoven, is a man of giant rage and giant humor.

Mingus is not a particularly well understood musician. A full 10 years after he first left audiences open-mouthed with his bass-playing dexterity with the Red Norvo Trio, he still continues to grow as a technician, so that he remains astonishing. And he still leaves critics, musicians, and audiences puzzled. But—and I hate to quote T. S. Eliot because there is an element in jazz criticism that likes to wave the banner of his name as proof of their erudition and scope—Eliot notes that art can communicate before it is understood.

And as far as this audience of one is concerned, Mingus is a communicatin' fool. Not that I like everything he does. Some of it leaves me not only puzzled, but absolutely unmoved. Mingus undoubtedly knows what he is trying to say at these moments; but I'm not getting the message.

Ah, but on those occasions when he does come through, he says things of enormous power and at times of near-frightening intensity.

Intensity. That's what Mingus has

(and what Beethoven had). Some of the slow things he does—such as his *Diane*, which he did at the Newport Festival last summer—are deeply moving. And some of the fast things, such as *You Gotta Git It in Your Soul*, which he did at the Showplace and does in his Columbia album, *Mingus Ah Um*, have a religious fervor and fire for which there is no exact parallel anywhere in jazz.

Mingus is impressive on at least three grounds: as a composer, as a leader, and as a virtuoso.

As leader, he runs and controls his groups (the personnel changes frequently) not so much like a symphony conductor as like a pianist. He plays the whole group. And he knows exactly what he wants. Sometimes standing up at his instrument, sometimes playing from a sit-down position that you only see normally at recording date run-throughs, he tells everyone what he wants done, sometimes with a nod and sometimes in words.

At one point, after trumpeter Curzon played eight bars of *Laura* out of tune, Mingus stopped the group, made everybody tune, then resumed.

But it is still as a bass-player that Mingus is likely to make his *first* impression on you. This man, in the words of a&r man Nesuhi Ertegun, (who doesn't have him under contract and is therefore not speaking from a position of any bias whatever) has become "the Segovia of jazz." To compare Mingus with the other great jazz bassists, such as Ray Brown, is pointless. He is using the instrument in a completely different way.

He gets astonishing effects from it — doing witty glissandos, or clowning forthrightly as if the instrument were talking. He negotiates vast and (for other bass players) impossibly awkward intervals with a speed and ease that is difficult to believe.

What is more, he pulls an entirely different tone from the instrument than do other bassists of importance. The Segovia parallel holds up all the way, because Mingus plays bass almost as if it were a guitar. And in the upper register, he gets a sound that is almost like that of the classical guitar's low E string.

His functions as virtuoso and leader overlap. Mingus doesn't use bass strictly as a rhythm instrument. While other members of the group are soloing, he is playing complex and incredibly rapid obligatos behind them. (I hesitate to call it counterpoint. That word is thrown around altogether too damn casually in jazz.) Yet strangely, he manages to continue to give rhythmic support at the same time. Metrically, what he is playing is usually a clear and powerful multiple of the time.

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the Showplace to hear Mingus. If you're not, get the *Mingus Ah Um* album and listen to *You Gotta Git It in Your Soul*.

I can't accept those paeans wherein So-and-So is touted as "the new direction in jazz." So long as jazz remains an art form of individual expressions, no man is *the* direction. Besides, it's going to be a long time before any bass player has the astonishing technique even to *try* to follow Mingus. (No one has ever *really* followed Dizzy.)

Mingus is above all a highly individual artist. He should have far more listeners than he's got.

—Gene Lees

**ART FARMER-BENNY GOLSON-
CURTIS FULLER
THE JAZZTET**

The Black Hawk, San Francisco

This group looks like a winner. Club owners with a jazz policy have been complaining lately that they can't book year-round with the groups available. The emergence of groups led by young, intelligent, hard-working musicians of this calibre is going to solve this problem before too long.

The Jazztet opened here practically unheralded, except for its brief exposure on the Steve Allen show. Business was slim at first but gradually built as the word got around that here was a band that had something to offer.

And what it has to offer is a front line of excellent soloists who have melded their individual talents into a group effort of the first rank.

Golson who (with Gigi Gryce) has done the majority of the writing for the group, has gotten a very big sound out of a three-horn front line. During the individual solos, the other two horns are used a lot more in the accompaniment than is common practice today and there are many ensemble passages. Aside from the beautiful tunes which Golson is already noted for (*I Remember Clifford* and *Minor Vamp*) there are a couple of other things which will mark the group as unusual. There's an arrangement of *Avalon*, which, as Golson says "you won't recognize as *Avalon* until the end." And there's a rousing *Blues March* which is going to start a lot of groups belting out marches.

Presentation of the group is excellent. Emcee chores are split between Farmer and Golson, and the utilization of mutes, by both Farmer and Fuller, adds to the coloration of the sound.

The group has plenty, plenty spirit, too, and the sort of "carryin' on" feeling that marks the current Cannonball Adderley group. Lex Humphries (drums), McCoy Tynan (piano) and Addison Farmer (bass) give the horns a solid backing.

—Ralph J. Gleason

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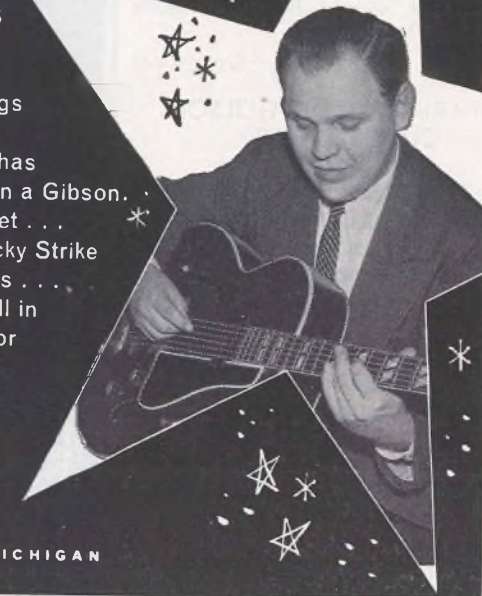
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Brothers records to RCA Victor, where he handles press information on single records . . . Pianist **Cy Coleman** has increased his group to a quartet by adding **Doug Mettome** on trumpet.

There is a plan afoot to make feature-length jazz movies in New York. The producer is reportedly Pan Cinema, Ltd. and the films are to be prepared for distribution to the United States Information agency, schools, TV stations, and the foreign market. Jazzmen scheduled to have films built around them include **Cannonball Adderley**, **Miles Davis** and **Horace Silver** . . . **Whitey Mitchell** worked Birdland on bass with the **Newt Thomas Trio** recently. Thomas was the pianist and **Buddy Williams (Depperschmidt)** was on drums. Another new group to work Birdland was the **Buck Clarke Quintet**, from Washington. Bongo-conga artist Clarke had **Charlie Hampton**, alto sax; **Don McKenzie**, vibraharp; **Fred Williams**, bass, and **Roscoe Hunter**, drums.

For the first time in the history of the English music newspaper, *Melody Maker*, the publication's readers poll didn't name **Louis Armstrong** No. 1 trumpeter. The British jazz fans picked **Miles Davis**. The modern horn man also won first place under miscellaneous instruments for his work on fluegelhorn. **Gil Evans** displaced Duke Ellington as arranger of the year.

Recent deaths in the jazz world include **Shelton (Scad) Hemphill** (trumpet with **Duke Ellington** 1944-49), **Sidney Desvigne** (cornetist with **Fate Marable** after Armstrong), **Jack Goodman** (onetime pianist with **Paul Whiteman**, **Ted Weems**, and **Johnny Green**), **Athos C. (Ace) Brigode** (dance band leader until 1946), and **Gladys Bentley** (cabaret singer and male impersonator in Harlem clubs during the 20's and 30's).

Former bandleader **Zack Whyte** is seriously ill in Jewish Hospital, Cincinnati. Men who played with Whyte include **Vic Dickenson**, **Sy Oliver**, and **Herman Chittison** . . . **Nina Simone** and **Billy Kyle** are working again. Both were hospitalized recently with ulcers. **Marty Napoleon** filled in for pianist Kyle with Armstrong's All Stars . . .

Two of the older jazz musicians are driving taxi cabs. Drummer **Manzie Johnson** (once with **Don Redman**) drives a Yellow Cab in New York, while pianist-blues singer **Charlie Spand** drives a cab in Los Angeles. Spand made the famous blues record, *Hastings Street*, during the 1920s while he was working in Detroit.

Sarah Vaughan, who broke her toe during her Waldorf engagement, has been making her concert appearances in England from a wheelchair . . .

Newly discovered tapes by the late **Art Tatum** comprise 26 selections recorded on professional equipment during a private gathering shortly before the great pianist's death. The estate is contacting record companies about the possibility of issuing the material on records.

Tom Wilson, jazz artists and repertoire man at United Artists, has left the company to manage the new all-jazz radio operation at WNCN. Wilson is president of Communicating Arts Corporation, the packager of the series of radio shows . . . The Minneapolis Symphony, conducted by **Antal Dorati**, played **Gunther Schuller's** *Seven Studies on Themes of Paul Klee* at its Carnegie hall concert. The *New York Times* complimented Schuller on his ingenious use of the orchestra . . . **Reese Markewich's** quartet played a concert this month at the Horace Mann High School. Markewich will be awarded a master's degree from the School of Social Work, Columbia University, this coming June.

The **Paul Knopf Trio** is playing on Fridays and Saturdays at the Glenville lounge in Glendale on Long Island . . . **Teddy McRae**, ex-jazz musician now head of Enrica and Rae-Cox records, has recorded an album by trumpeter **Don Ellis**, a new talent on the scene . . .

Jackie McLean, alto saxophonist in *The Connection* (a play dealing with narcotics that has been running off-Broadway for six months), was featured with the **Mal Waldron** Four at a recent jazz concert at the Orpheum theater. The **Freddie Redd** group, which includes McLean, and is the regular unit in the play, has recorded the music from *The Connection* for Blue Note records . . . **Jimmy McHugh**, well known songwriter (*On The Sunny Side of the Street*), and arranger **Pete Rugolo** wrote the score for the new motion picture *Jack The Ripper*.

Ralph Berton, jazz student and disc jockey (WNCN-FM), was married to **Phyllis Hochhauser** recently . . . **Sol Yaged** recruited a jazz quartet to play for a benefit sponsored by the Millinery Institute of America at the Roundtable . . . **Carl Proctor** and **Eddie Thomas** presented **Pucho** and his Afro Jazz quintet and the **Joe Panama** orchestra at a dance carnival given in Hunts Point Palace this month . . . Saxophonist **Hal McKusick** is the stand-in for **Don Elliott**, who performs his own musical score in *The Thurber Carnival*. Elliott plays mellophone onstage in the show.

The **Farmer-Golson Jazztet** has signed contracts with Argo records for three albums. The first release, *Meet the Jazztet*, is scheduled for April . . . **Jules Dassin**, the director of the French

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PHIL HALL, in Bregman's Class at WESTLAKE, a February graduate, will be at Warner Bros. Studios, Hollywood, programming and arranging. Other WESTLAKE grads, Terry Rosen and Larry McGuire, join Harry James, who now has Sam Firmature in his band, also WESTLAKE.

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movie *Rififi*, is interested in directing a projected Billie Holiday film to be made from an original script . . . Blues pianist **Sammy Price** is running for the New York state assembly against **Bessie Buchanan**, wife of **Charlie Buchanan**, who managed the old Savoy ballroom for many years.

IN PERSON

Arpeggio—**ERNESTINE ANDERSON**, until April 7.
Basin Street East—**PEGGY LEE** and **RAY BRYANT** Trio until March 31. **CHRIS CONNOR** March 31-April 15.
Birdland—**COUNT BASIE** band and **JOHNNY SMITH** Trio until March 23. **NAT PIERCE** with big band, March 24-31.
Central Plaza—**J. C. HIGGINBOTHAM**, **GENE SEDRIC**, and **CONRAD JANIS** in Friday and Saturday night jam sessions.
Condon's—**EDDIE CONDON** band featuring **BUCK CLAYTON**, indefinitely.
Count Basie's—**PERCY FRANCE** All-Stars, indefinitely.
Embers—**DOROTHY DONEGAN** Trio and **RUBY BRAFF** Quartet, until March 21.
Five Spot—**KENNY DORHAM** Quintet and **JOHN COLTRANE**, until March 22.
Half Note—**LENNIE TRISTANO** with **LEE KONITZ**, until March 27.
Hickory House—**BILL EVANS** Trio, indefinitely.
Jazz Gallery—**HORACE SILVER** Quintet, until March 22.
Jilly's—**BERNIE NIEROW** Duo, indefinitely.
Left Bank—**PHINEAS NEWBORN** Trio, until April 4.
Metropole (Downstairs)—**RED ALLEN** All-Stars and **SOL YAGED** Quartet, indefinitely.
Nick's—**BILLY MAXTED** band, indefinitely.
Roseland Dance City—**CHUCK CABOT** Orchestra, until March 29. **JIMMY PALMER** Orchestra, March 29-May 17.
Roundtable (Downstairs)—**GEORGE BRUNIS** Dixieland Band and **CY COLEMAN** Quartet, until March 28. **WINGY MANONE** Sextet and **TYREE GLENN** Quartet, March 28-April 16. (Upstairs in King Arthur Room) **JIMMY RUSHING** with **EX-BASIE** group until March 26.
Ryan's—**WILBUR DE PARIS** band, indefinitely.
Showplace—**CHARLIE MINGUS** Quintet, indefinitely.
Toast—**CRYSTAL JOY**, indefinitely.
Village Gate—Monday night jazz sessions.
Village Vanguard—**NINA SIMONE** until April 12.

PHILADELPHIA

Joe DeLuca Jr. (who recently became a father for the first time) followed up **Slide Hampton's** swinging octet with the **Hi Los** for a full week at his **Red Hill Inn** . . . **Thelonious Monk**, featuring Philadelphia **Specs Wright** on drums, played a week at **Pep's**, with **Jackie Davis** coming in next . . . The **Show Boat** has been presenting hometown artists, booking **Nina Simone**, after **Jimmy Smith** . . . **Jimmy McPartland's** appendix acted up, forcing him to miss his engagement at **Jack Fields' Petti Arms**. **Max Kaminsky** subbed, being featured with **Pee Wee Russell** and **Bud Freeman**.

Local tenorman **Larry McKenna** has rejoined **Woody Herman** . . . **Jack Eagle**, of the comedy team of **Eagle and Mann** which played the **Celebrity Room** recently, formerly played trumpet with **Georgie Auld**. **Eagle** still blows his horn in his act while his partner plays cornet . . . **Ahmad Jamal** was booked for a **Sunday Town Hall** concert . . . **Jimmy Rushing** and **Willie (The Lion) Smith** were recent attractions at the **Wednesday night** dates at the **Tally Ho** . . . The **Weavers** were forced to postpone their **February 12 Town Hall** date until **March 25** when **Lee Hayes** suffered a

virus attack . . . **Harry James** played a one-nighter at **Sunnybrook**, followed by **Larry Elgart** . . . Bandleader **Buddy Williams**, who has a new record out featuring *South of the Border* and *My Romance*, may set up a string of drive-in restaurants like the one he runs near the **Lambertville (N.J.) Music Circus**.

BOSTON

Pearl Bailey, with a company of 44 including husband **Louis Bellson's** band, appeared at **Blinstrub's** for 10 days. The show originated in **Las Vegas** . . . A doubleheader due at **Blinstrub's** on **April 4**, for one week, is the team of **Sarah Vaughan** and **Louis Armstrong** . . . The main ballroom, **Hotel Bradford** had the **Duke Ellington** band for one night in late February . . . **Charlie Barnett** and his 16 piece band played **Boots Mussulli's** **Crystal Room**, **Milford**. **Harry James** was booked for **March 7** there . . . **Maynard Ferguson** and his band came to **Roseland** in **Taunton** for one night . . . Former members of **Herb Pomeroy's** band, **Frank Hitner**, tenor, and **Jackie Byard**, pianist, are with the **Ferguson** band.

Folk singer **Leon Bibb** and **Joan Baez** had a two week engagement at the **Ballad Room**, downstairs, in the **Copley Square Hotel** . . . **Storyville** closed temporarily . . . **Chris Connor** was the last attraction before the shutdown. Re-opening is scheduled for the end of **March** . . . **George Wein** presents **Mahalia Jackson**, in concert, at **Symphony Hall** on **March 20** . . . **Jordan Hall** featured folk singer **Odetta** . . . In **Beverly**, **Sandy's Piano Lounge** has the **Preston Sandiford** group for **Wednesdays**, **Fridays** and **Saturdays**. The group includes: **Sandiford**, piano; **Jack Sager**, drums and **Danny Potter** on tenor sax; vocalists are **Ruth Woode**, **Charlie Harris**, and the **Hi-Brows**.

Cambridge Coffee House, 47 Mt. **Auburn St.**, has regulars **John Neves**, bass; **Alan Dawson**, drums, and **Leroy Flander**, piano, every **Thursday**, **Friday** and **Saturday** . . . The **Totem Pole** at **Norumbega Park** offers the **Bob Bachelder** Band for weekend dancing . . . **Moseley's On the Charles** has **Don Dudley's** band for dancers every **Wednesday**, **Friday** and **Saturday** . . . The **Massachusetts Jazz Society** will have **Zoot Sims** and local talent for its cabaret and dance on **March 25**.

MONTREAL

Dizzy Gillespie came into town relatively unannounced to do a **French-language CBC-TV** show **Sunday, Feb. 7**, accompanied by a local rhythm section . . . **Ann Summers**, ex-McKinley and **Sammy Kaye** vocalist, is currently at the **Edgewater** hotel, with **Nick Martin's** band playing for dancing . . . **Radio station CFOX** is due to start broadcasting any day now, to become the ninth

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outlet serving Montreal on the AM band. There are three other English-language and four French-language stations, with one cleft between the two tongues . . . **Milt Sealey**, local pianist of renown, is currently touring with trumpeter **Dizzy Reece** . . . **Barbro Ny-lund**, like **Monica Zetterlund** from Sweden, is currently singing up a storm in the Ottawa area. She's on the personal staff at the Swedish embassy, and does a weekly hour radio show on CBO with the **Brian Browne** trio, Tuesdays, 4:30-5:30 pm. She recently did another network "*Tempo Jazz*" show with the same group. On top of all this, she recently became engaged to leader Browne! Credit **Peter Shaw** of the CBC in Ottawa for the 'find'.

The Traditional Jazz Club is now holding their regular Thursday night meetings at the Reingold club, 1475 Mansfield street in downtown Montreal. The **Mountain City Jazz Band** plays there . . .

TORONTO

Edmond Hall, after his three month stay in Ghana, admitted that his plans to settle there were premature. In town for a week at the Westover, he said that it was impossible to teach jazz to Ghana musicians, although he hopes to return some day. "Right now, though, they want to play only 'high life' music, they won't rehearse, they expect their instruments to be supplied, and most of them are afraid to leave their government jobs for musical careers," he said. "Some of them even wanted to be picked up in cabs and taken to work!"

Promoter **Fred Norsworthy** at Le Coq Dor, after failure of some musicians to appear for engagements, says he intends to replace the "hard boppers" with older, reliable musicians. "You just can't depend on young musicians anymore," he said. To add to his run of bad luck, **Donald Byrd**, a popular attraction here, missed a first night opening, after injuries in an automobile accident en route. Byrd, still shaken up, was in Toronto the next night, however.

Asked to define jazz, concert visitor **Erroll Garner** wasn't too explicit. "I don't even know whether I play jazz," he said. "I just bill myself as a pianist. Of course, if you mean by jazz something you can tap your foot to, I guess you could call my music jazz."

CHICAGO

Taking part in the Charlie Parker Memorial Concert No. 5 March 12 at the Eighth St. theater: **Johnny Griffin**, **Ira Sullivan**, the **John Young Trio**, **Eddie Higgins'** new trio featuring **Jim Atlas** on bass, and **Eddie Harris'** Jazz Jets. The narrator: **Ken Nordine**. Disc jockeys **Burt Burdeen** and **Norm Spalding** also took part.

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show at the Lake Meadows lounge was the **Billy Cook Trio**, working its way east after a movie gig for Warner Bros. in Hollywood.

Following the individualist, **Frances Faye**, into the Chez Paree was The Divine One. **Sarah Vaughn** opened March 11, sharing the bill with the Vagabonds. In town for three days, Miss Vaughn's husband-manager, **C. B. Atkins**, reported business talks with **Frank Sinatra** who, Atkins said, slipped into Chicago unobserved for a day.

Busiest group in town was the **Count Basie** band. Aside from their scheduled Blue Note appearance, members cut two video television shows, several live appearances on both radio and television, recorded three separate dates under **Al Grey**, **Billy Mitchell**, and **Thad Jones**, plus one with Chicago vocalist **Lorez Alexander**, and attended uncounted official band receptions, dinners, and parties.

Appearing at the Chesterfield supper club, singer **Johnny Hartman**, in superb form, again illustrated the ironies of the music situation in this country. Appreciated and wildly acclaimed throughout Europe, Hartman, a quiet, sensitive vocalist, has never been really successful in getting off the ground in his own country.

MAIL BAG: Card in from tenor man **Stanley Turrentine** in Paris. A healthy and happy **Max Roach** bowled them over in Europe . . . Letter in from jazz devotee **Jean Parham** in Bordeaux, France, sharing her copy of *Down Beat* with tenor star **Lucky Thompson**. Thompson, working with **Oscar Pettiford**, also shared the stand with drummer **G. T. Hogan** for a short while before Hogan returned stateside.

Pianist **Ramsey Lewis** completed his Blue Note engagement and a new album for Argo and headed for the west coast where, during a series of engagements, he will play a concert with **Miles Davis** . . . Two weeks of **Doc Evans** Dixieland jazz will be followed at the Blue Note by the "spring show" featuring the **Art Farmer-Benny Golson Jazztet** and **Charlie Byrd**, opening their two-week stint March 16.

IN PERSON
 Archway Lounge—**EDDIE HARRIS** Jazz Jets, indefinitely.
 Blue Note—**ART FARMER-BENNY GOLSON** Jazztet and **CHARLIE BYRD**, until March 27.
 Cafe Continental—**ART HODES** and **BOB SCOBAY**, indefinitely.
 Chez Paree—**SARAH VAUGHN**, until March 31.
 Clarite Lounge—**GEORGE BRUNIS**, indefinitely.
 Roberts Show Lounge—**BILLY ECKSTINE**.
 Sutherland Lounge—**PHILLY JOE JONES**, until March 20; **DIZZY GILLESPIE** opens March 23.

LOS ANGELES
 Buddy De Franco and accordionist **Tommy Gumina** joined forces to form a new quartet with **Ralph Pena** on bass and **Frank Di Vito** on drums. The group debuted with four weeks at Ben Polack's on the Strip, where it's currently

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WHERE TO GO

WEST

HOWARD RUMSEY'S
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THE LIGHTHOUSE
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 Top Modern Jazz Names in Concert

swinging. G.A.C. is booking and the four are due for a spot opposite the **Harry James** band in the lounge of Las Vegas' Flamingo. A Decca LP, recently cut by the group, is due for early release.

The major shakeup in **Howard Rumsey's** Lighthouse All-Stars has been rounded out with the latest addition of **Art Pepper**, who dissolved his alliance with **Bud Shank** to join Rumsey as a permanent member of the group. Last of the departing veterans was drummer **Stan Levey**, who cut out after six years at the beach spot. His place was taken by up-and-coming **Nick Martinis**. Rest of the All-Stars comprise **Ben Cooper**, tenor-oboe; **Conte Candoli**, trumpet; pianist **Vince Guaraldi** and leader-bassist Rumsey.

Basie trumpeter **John Anderson** left the band to return to his L.A. home. Reason: exorbitant road expenses . . . **Lena Horne's** rhythm section during her February stand at the Cocoanut Grove comprised **Benny Aronov**, piano, **Jimmy Bond**, base, and **Kenny Dennis**, drums . . . Looks like **Ray Anthony** has finally found the format for solid bookings—in a "lounge act" seven-piecer with two pretty chick vocalists. After a holdover stand at Hollywood's Interlude, the trumpeter (or is it "cornetist"?) took the troupe to Las Vegas.

Bringing the voice of modern piano jazz to the gambling town of Gardena is the **William Donati Trio**. Bill, a two-fisted punching pianist with extensive classical training, is holding forth at the Birkshire Inn on Crenshaw with **Carl Carter** on bass and **Sonny Calderone** on drums . . . The **Duke Ellington Jazz Society's** number one chapter held its second birthday party Feb. 21 — a healthy wee bairn, indeed . . . **Stan Roth**, drummer for 2½ years with the **Lem Winchester** (he's the cop) Quartet in Delaware, New Jersey, and Pennsylvania, is now living in L.A. . . . **Si Zentner's** back again with G.A.C. with everything all kissed and made up. **Fred Dale** will book the band . . . **Bill Douglas**, former **Benny Goodman** (1947) drummer, took over as director of Drum City's school of percussion. His first move was to reorganize the Saturday morning classes in rhythm section work. Pianist-arranger **Lou Pagani** and bassist **Ted Hammond** work with the student drummers.

RECORD NOTES: **Irv Townsend** signed **Jackie Cain** and **Roy Kral** to the Columbia fold. Their first LP was cut with the **Red Norvo Quintet** . . . On the same label **Percy Faith's** first west coast date to be set is an album with **Mahalia Jackson**, her first with a large orchestra . . . Don't call **Hank Mancini**

merely a jazznik. He's got a new LP out on W.B.R. of **John Phillip Sousa** marches, his second of that ilk . . . Watch for a new **Jimmy Witherspoon** LP now in the supermarkets at \$1.49 on the Crown label. It consists of sides culled from a Gene Norman concert back in 1948 and others dating from '50, '51 and '52 including a couple with the old **Roy Milton** band.

Brian Farnon, brother of arrangers-composers Robert and Denis, is band-leader on Paramount Television Productions' new 30-minute series, *Celebration at Ciro's*, to be syndicated nationally . . . Drummer **Freddie Gruber**, bassist **George Stearns**, and pianist **Bobby Williams** celebrated their second anniversary at El Monte's Caprice. After-hours sessions are still going strong there . . . **Bobby Troup** went into **Joe Kirkwood's** Ventura Blvd bowling alley.

IN PERSON

Armantrout's (Ventura Blvd.)—**JOE DARENS-BOURG'S** Dixie Flyers.
Ash Grove—**BUDDY COLLETTE** Quintet, Mondays only.
Ben Pollack's—**BUDDY DE FRANCO-TOMMY GUMINA** Quartet, nightly; **BARNEY BIGARD** and band, weekends.
Beverly Cavern—**TEDDY BUCKNER** band. Resident.
Birkshire Inn (Gardena)—**WILLIAM DONATI** Trio.
Capri—**ART GRAHAM** Trio (Tuesdays dark).
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10 Years Ago

On the Cover: Spike Jones . . .
Headline: "Waxeries In Swing To Dixie" . . . John Hammond leaves Mercury as head of its blues and rhythm discs. He will be replaced by Norman Granz whose JATP series has been tied up with Mercury for some time . . . Hot Lips Page follows Count Basie into Brass Rail, Chicago . . . Jimmy Dorsey has landed a weekly half-hour CBS radio show . . . Jackie Mills joins Harry James on drums to "save some money" before trying another band of his own . . . Monica Lewis signed by MGM records . . . "Battle of Sunset Strip" is in full blast with the Firehouse Five Plus Two at the Mocambo and Nappy Lamare into Ciro's . . . From the editorial: I had heard of the payola he (an advance man for one of the big hands) told us, but I was amazed by the discovery that there is an angle in almost everything that happens music-wise . . . For example, the owner of a small music shop might order 20 copies of a certain record, but receives 40 platters with a letter pointing out that he is not being billed for the extra 20 . . .

25 Years Ago

Headline: 'King of Drums' Signs for Radio Commercial . . . Zutty Singleton and his small combination of colored musicians, now playing nightly at Sam Beer's famous Three Deuces, Chicago, have been signed for the Komiss program every Sunday. Zutty was Louis Armstrong's drummer for three years . . . Armstrong has not blown a single note in public performance since retiring from his European tour. He is sitting out the iron clad contract with his present manager Johnny Collins . . . More dialogue on the Walter Winchell-Ben Bernie "feud". Winchell: Your humor gets lower and lower STOP Why don't you come up some time STOP Think an ideal theme for you would be *Ribber Stay way from My Door* STOP . . . Bernie: You better take to column conducting STOP As an entertainer I get the blue ribbon STOP Why don't you take a hint from your sponsor's product and VANISH . . . Winchell: Too bad they operated on that little girl with the inverted stomach STOP Sure it would have turned if she had listened to you just once STOP.

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Leon's Steak House (North Hollywood) — JESS STACY, piano, nightly except Sundays and Mondays.
Lighthouse (Hermosa Beach) — HOWARD RUMSEY'S Lighthouse All-Stars, nightly except Mondays and Tuesdays; BUD SHANK Quartet, Mondays and Tuesdays.
Melody Room — HENRI ROSE Trio, nightly.
Puccini (Beverly Hills) — JIM HERBERT Trio.
Regency — Hirsh Hamel's Jazz All-Stars. Sunday sessions from 4 p.m.
Sanbah (East Hollywood) — RAMSEY LEWIS Trio, opened March 10 for four weeks.
Sterling's (Santa Monica) — BETTY BRYANT Trio.
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Wonderbowl (Downey) — GENE BOLEN and his Jazz Band, Nightly.
Zebra Lounge (Central and Manchester) — TEDDY EDWARDS Quartet and guests.

SAN FRANCISCO

. . . KPUP-FM now doing live remotes four a week from the Black Hawk and from the Jazz Workshop with Ted Taylor handling the announcing . . . Smiley Winters joined Dinah Washington as drummer . . . Freddie Gambrell followed Lennie McBrowne into the Stew-Den in Berkeley . . . the Montgomery Brothers group broke in at the Swinging

Lantern in Sacramento . . . Jim Clark, former Barnet saxist, ill for six months . . . Virgil Gonsalves' big band added to the Miles Davis concert . . . Lambert-Hendricks-Ross set for April concerts in Frisco by Irving Granz . . . Jesse Fuller ready for his first overseas tour . . . Mongo Santamaria, Willi Bobo and Max Weiss off to Havana to make several Latin LPs for Fantasy . . . Art Farmer-Benny Golson-Curtis Fuller and the Jazztet did the Steve Allen show and then opened at the Black Hawk in mid-February . . . Thelonious Monk set for the Black Hawk April 12 for three weeks and Cannonball Adderley set for the Jazz Workshop April 26 for a month . . . Slim Evans, long time Bay Area clarinetist, has a single out on Fraternity of a tune he wrote called *Driftin' Down the River* . . . the Modern Jazz Quartet leaves right after its Black Hawk date this month for Paris, where it will perform with a ballet troupe in a special ballet written by John Lewis, with choreography by Louis Johnson . . . Duke Ellington set for a pair of concert dates in San Francisco and Oakland in early June . . . Marty Marsala hospitalized in late February. Write him at Mt. Zion Hospital, San Francisco.



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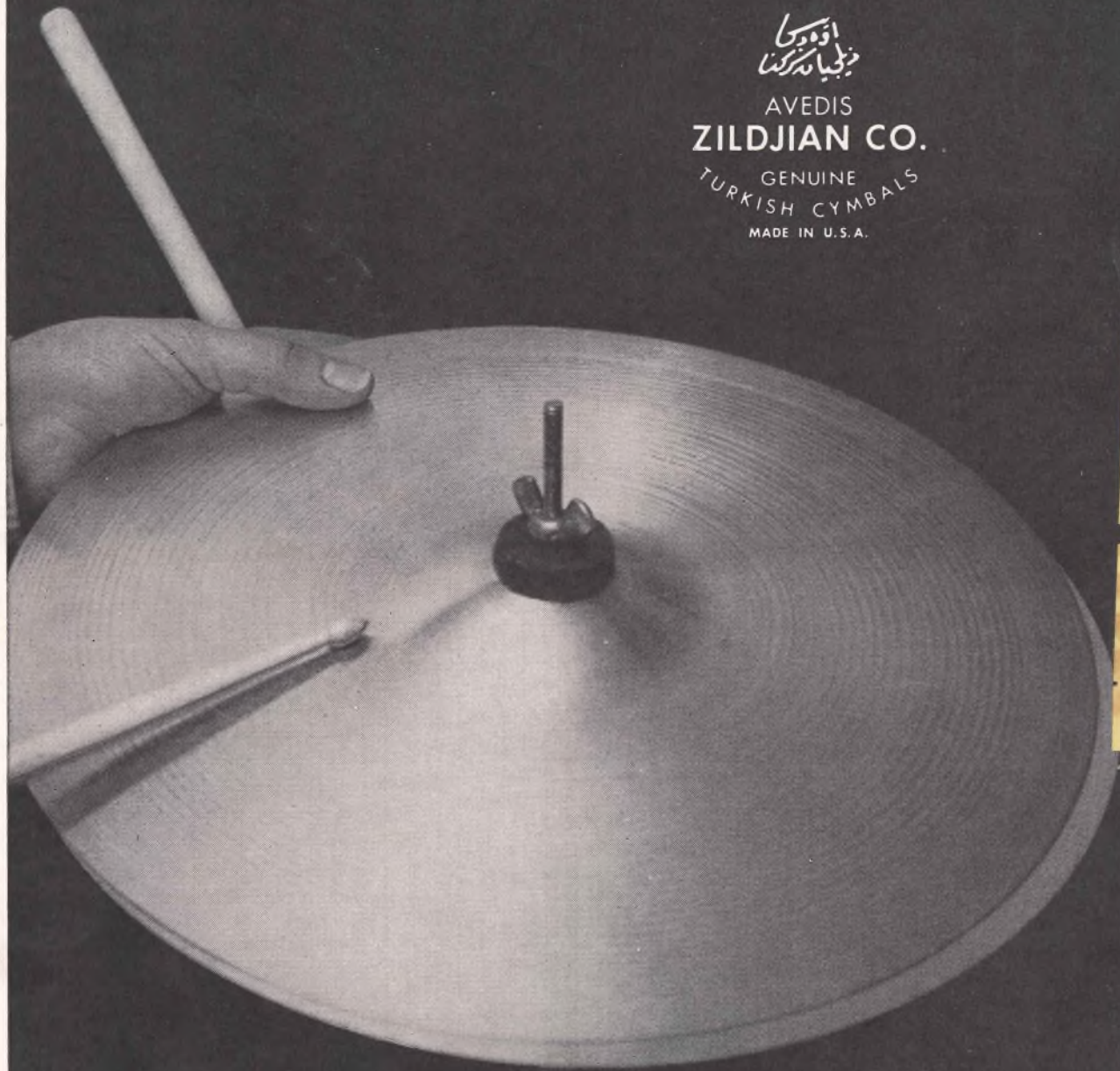
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