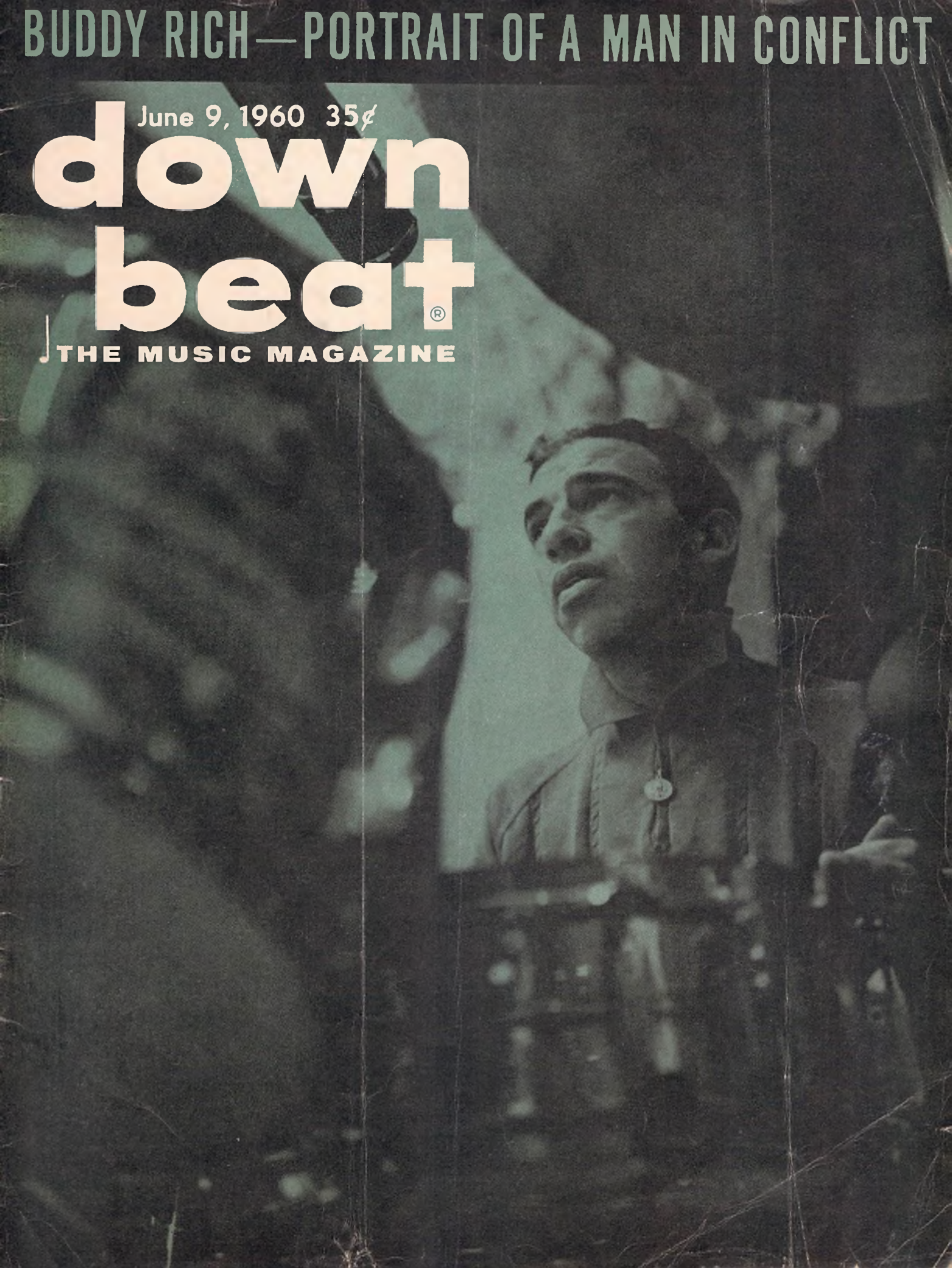


BUDDY RICH—PORTRAIT OF A MAN IN CONFLICT

June 9, 1960 35¢

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THE MUSIC MAGAZINE



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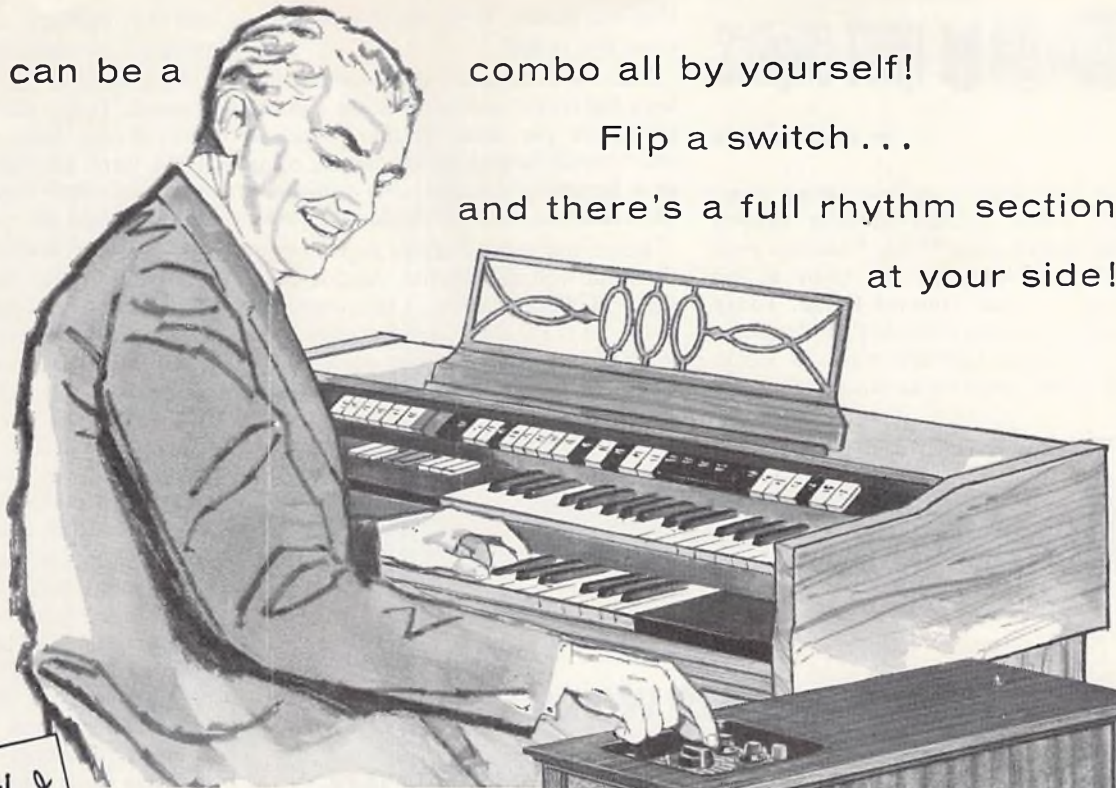
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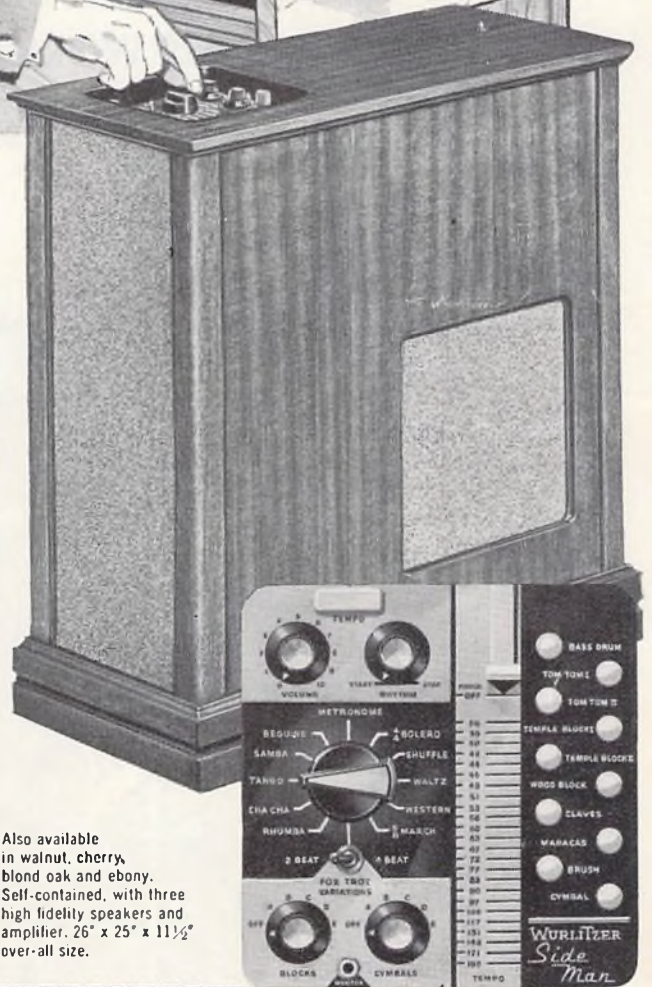
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THE FIRST CHORUS

BY CHARLES SUBER

It has been two interesting years since Jimmy Petrillo tearfully stepped down as president of the American Federation of Musicians in favor of his personal choice, Herman Kenin. Today Petrillo considers himself a forgotten man but has kept his word to Kenin that there would be no interference, no

absentee power. What has happened in these two years?

The most dramatic development has been the recent reduction of the cabaret tax to 10 per cent. Petrillo's absence undoubtedly helped the lawmakers come to a favorable decision. His name had been anathema in Washington for years.

Kenin has taken definite steps in pension and welfare benefits. At this time, nearly 8,000 musicians in the recording, radio, and TV fields are covered by a fund that has reached one million dollars. It is now up to the larger city lo-

cals to embody the pension-welfare principle in their contract negotiations.

Employment of musicians has increased. Three years ago, only 15 per cent of the total membership of the AFM were gainfully employed as full time musicians. Today 20 per cent work full time and the prospects look bright for continued increases.

Despite some fumbling in its San Francisco story, the AFM has at last been doing something about the segregated locals. Denver united its members in April. Sioux City, Iowa, makes it this month. Six locals in Ohio (helped by a state F.E.P.C. law) look likely to integrate by the end of the year. Chicago is expected to be the last to capitulate to the 20th century.

It has been in the education and public relations fields that Kenin and his board have made the most significant progress, mainly because Petrillo had done so little. The Congress of Strings program and the Dance Band contests (see story on page 11) have made the younger musician feel that perhaps someone cares after all. The music educator is also beginning to feel that the union is not his avowed enemy.

Other efforts, such as the current crusade against the importation of taped soundtracks and participation in the sell-offs of post-1948 movies to TV, are really part of the biggest single problem facing the AFM today.

That big problem is the Musicians Guild of America, Cecil Read, president. Formed two years ago among dissatisfied studio and recording musicians in Hollywood, the MGA defeated every legal attempt by the AFM to throttle it. Kenin inherited this headache directly from Petrillo's stubbornness in dealing with the west coast musicians. Coupled with some stupid politicking on the part of Local 47 and some deliberate misrepresentations of the federation, the schism has seemed immutably permanent. Fortunately, Kenin is not relying on vituperation or legal maneuvers to kill the MGA. His appointment of Don Jacoby as his special assistant to the west coast is an excellent step towards an intelligent *rapprochement*.

Jacoby is a working musician, the jazzmen and the educators know and respect him, and he has been the president of the Waukegan, Ill., local for years. Jake should well be able to get both sides where they belong—across the table from each other, intelligently discussing the basic problems that have to be solved before peace can come.

This thing has to be settled . . . and soon. There is too much to be done to waste time, effort, and money on continued in-fighting.

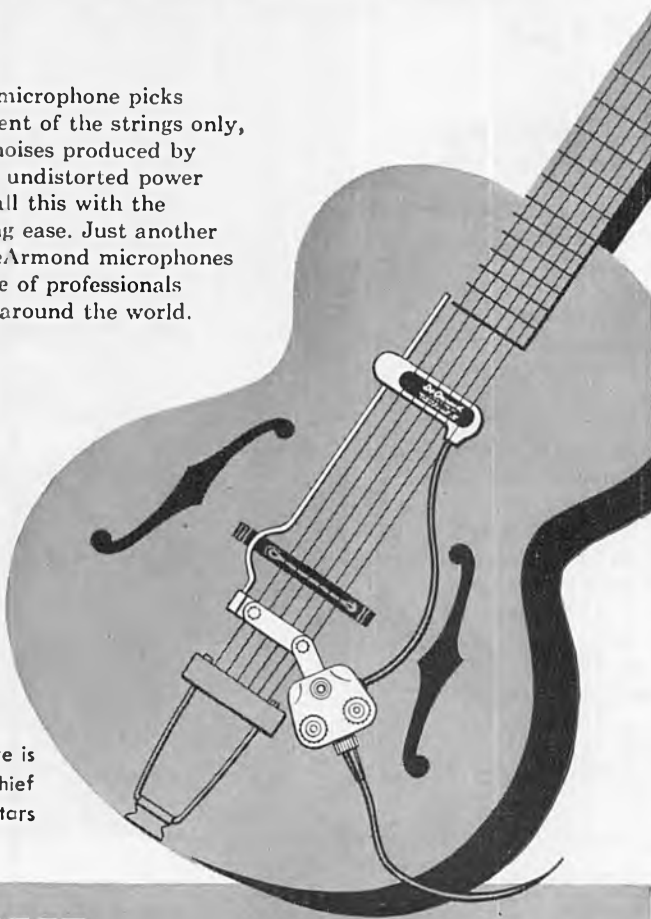


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CONTENTS

COMEUPPANCE FOR CLARK	11
NEW OFFICIALS FOR NARAS	12
\$500,000 FOR THE REAL THING	12
A VOICE IN THE WESTERN LAND	13
DENVER LOCALS INTEGRATED	14
TROUBLE FOR THE BARONESS	14
JAMMIN THE BLUES FOR TV	14
DIXIELAND'S REVENGE	14
COURTROOM STUMPER: WHAT IS JAZZ?	15
JAZZ NIGHTS AT PALM SPRINGS	16
BUDDY RICH—PORTRAIT OF A MAN IN CONFLICT (FIRST OF TWO PARTS)	17
GERRY MULLIGAN—AFTER (CONCLUDING)	20
STEREO NEWS	24

DEPARTMENTS

THE FIRST CHORUS (Charles Suber)	4	RECORD REVIEWS	29
CHORDS AND DISCORDS	6	BLINDFOLD TEST (Ernie Wilkins)	39
STRICTLY AD LIB	10	TAKE FIVE (John Tynan)	40
OUT OF MY HEAD (Ira Gitler)	28	MOVIE REVIEW (The Rat Race)	43

ON THE COVER

For the past two decades, one of the most admired drummers in jazz has been Buddy Rich. Yet Rich repeatedly has tried to give up a jazz career to be a singer or to be a dancer. Why? The fascinating keys to this complex personality will be found on Page 17 in the first of two articles on the drummer by George Hoefler.

PHOTO CREDITS—Buddy Rich on cover and on Page 17 and Mulligan band on Page 22 by Charles Stewart. Dizzy Gillespie and Sonny Rollins on Page 11 by Ted Williams. Gerry Mulligan on Page 22 by Aram Avakian. Charlie Mingus on Page 25 by Raymond Ross.

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CHORDS AND DISCORDS

Disc Jockey View

Thank you for your recent special (on) disc jockeys (and) the payola situation. It was refreshing to hear your magazine differentiate between the average disc jockey and the fast buck boys. I was also so pleased to see some mention of the fact that in many instances, greedy management and ratings have resulted in junk music being played even over the protests of DJs . . .

I have long protested against rating services, particularly mail counts on such things as music. Let's face it, junk music lovers, the slobs and clods who for so long dictated music on radio, are a vociferous lot. They write (or scrawl) cards and letters, they use the telephone, they congregate at hops and in studios like flies on molasses.

And that teenage crowd, we must admit, seems organized. They are loud and firm on their likes and dislikes. And the current craze for junk and trash on records is what they scream for, principally because they've never been really exposed to anything else. It gives them an identity, something to cling to in their rebellion against conformity.

It's unfortunate that unscrupulous writers, publishers, record companies, "artists", DJs, and station management used this crowd and fad psychology to their own ends. Look what might have happened to the good had this vociferous and loyal group of youngsters adopted a form of music like the youngsters of the Goodman-Miller-Dorsey era. And they might have done so had the slicksters left them alone, and had the broadcasters and record people provided them with something they could call their own that was still tasteful, tuneful, and real music.

Decatur, Ill.

Bill Brady
WDZ

Beautiful, Beautiful

Beautiful, beautiful story on the greatest tenor player around—Stan Getz. We miss his gigs so much in the States. When will he return?

Detroit

Murray Kaplan

Getz is returning shortly to play several engagements, including the Atlantic City Jazz festival the weekend of July 1-3.

Sidney Frey Replies

I refer to (your) article entitled *The First Chorus* in the publication *Down Beat*, issue of March 31, 1960.

It is obvious that you are attempting to disguise your disappointment and chagrin at not counting Audio Fidelity, Inc., as one of your advertisers, under the thin veil afforded by your professional license of editorializing.

Your article might be considered amusing were it not for the fact that it accuses me of a crime and contains inaccuracies

and errors so numerous as to constitute intentional deception and defames me in my business.

I wish to point out that my company, Audio Fidelity, Inc., has never been involved in "payola" and has never been questioned by any governmental authority or agency regarding its promotional efforts, particularly with disc jockies and radio stations.

Your malicious insinuations that my creative advertising and extensive promotional efforts "smell of the same tainted taste" as payola, constitute an affirmative statement that my activities and those of the company, Audio Fidelity, Inc., are illegal, unlawful and in violation of criminal law. Concerning these libelous statements, I am turning your said article over to legal counsel for an opinion, authorizing whatever action might be warranted in the circumstances.

Your emphasis upon our forthcoming album of the musical accompaniment to the movie *Pretty Boy Floyd* and the record entitled *Hitler's Inferno* an obvious attempt to associate me with gangsterism, crime and Naziism, conveys to the public the image of a destructive creature preying upon and about to pounce upon the base emotional elements of the high fidelity enthusiast. Moreover, *Hitler's Inferno* is not my "latest" album. It has been widely distributed since 1953, has received vast public acceptance as a documentary of Nazi Germany and its content has never been questioned by any authority.

However, I am extremely pleased by two unqualified admissions in the article. I did attain success in the industry and I was the first to commercially manufacture stereophonic recordings for the consuming public.

To enlighten you upon the subject of the famous Dukes of Dixieland. It is a well-known fact that the Audio Fidelity label has never been advertised in your publication, for a reason well-known to you and others, to wit, it is not representative of the high fidelity and record industry. In one of your recent issues, you allocated your entire front cover to the Dukes of Dixieland. This featuring of the Dukes of Dixieland was accomplished either because you thought they were first-rate talent or you hoped to attract the advertising of their records to your publication. If the former is the true motivation, how can you now truthfully say that I broke into the big time "by deluding jazz dilettantes that the Dukes of Dixieland had first-rate talents." The positive proof of their talent lies in the fact that sales of their albums have exceeded \$10,000,000. The public has accepted them as the foremost exponents of Dixieland jazz. You are being inconsistent and disloyal to your readers when you now deny their talent after having featured them so prominently.

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on your cover, you hoped to divert some of my advertising money to your pockets, not only have you failed, but you thereby admit the debasement of your publication and its prostitution as a media for jazz enthusiasts.

Concerning the Audio Fidelity public demonstrations, I respectfully and modestly submit that I have done more for the phonograph record business and the related industries than any other individual. I have been the most powerful single force in this industry to compel the up-grading in quality of records and equipment. By displaying our product at every high fidelity show in every major city through the United States, since 1955, and by conducting demonstrations for the trade and the consuming public at every possible opportunity, I have created a consumer demand for quality high fidelity phonograph records and have encouraged the advancement of stereophonic recording technique to the point where stereo now constitutes half the sales of all phonograph record albums. To the non-believers, I can only repeat that the proof of the authenticity of our demonstrations has been in the success and the complete, unqualified acceptance of our product.

You constitute yourself a majority of one when you say that New Orleans has "turned sour on Armstrong." Mr. Louis Armstrong who is respected internationally as an outstanding performer, is now more popular than ever. It is an accepted fact that this individual has done as much as any governmental ambassador toward creating good will for the United States and an understanding for and recognition of American music. But I still cannot fathom the connection between your subjective dislike of this entertainer and the fact that the Joe Glaser's Associated Booking Corporation which represents Mr. Armstrong, inadvertently cleared the five tunes for our recording, despite the fact that they were still restricted for recording, by Louis Armstrong. Neither Decca nor Columbia has made any claim for compensation, nor do they have any claim against Audio Fidelity, Inc., or against me.

We have set up new recording dates for Louis Armstrong and the Dukes of Dixieland in May and we humbly predict that the resulting album will be the most dynamic and best-selling album of its kind.

After clarifying the above errors in your article, which we are certain are intentional on your part and a very poor attempt to boost your circulation by adopting the "pink sheet" method of dismemberment, disfigurement, distortion, and destruction, the general tenor of your article imputes to the undersigned misrepresentations and delusion of the public and "phoniness" in artistic and technical public demonstrations.

I therefore call upon you for an immediate retraction, in the next issue of your publication, with an allocation of equal space and prominence. I defy you to publish this letter in your department entitled *Chords and Discords*.

New York

Sidney Frey
President
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What's happened to **Sonny Rollins**?

In seclusion for nearly a year now, Rollins is still busy, but not at playing. "I am at present engaged in numerous pursuits," the tenor saxophonist told *Down Beat* recently, "the most pressing of which are my writing and composing. These endeavors are demanding of the greater portion of my time, concentration, and energies. They will best be brought to fruition by my maintaining a certain amount of seclusion and divorcing myself as much as possible from my professional career during this period." Rollins, whose hideaway is in New York's Greenwich Village, told concert promoter **Bob Maltz** that he expects to have something new in jazz to unveil this fall.



Rollins

Curtis Fuller, featured trombonist with the **Art Farmer-Benny Golson Jazztet**, has left the unit. Fuller pulled out without giving notice at the end of a one-day engagement at the Brooklyn Paramount theater. Former **Dizzy Gillespie** big band trombonist **Willie Wilson** came to New York from Atlanta to open with the Jazztet at the Village Vanguard . . . Alto and tenor saxophonist **Sonny Stitt**, who recently was given a new hearing on his application for a cabaret card, has been rehearsing with the **Miles Davis** group . . . **Jimmy Giuffre** decided to make his new group a quartet after hearing soprano saxophonist **Steve Lacey**. Giuffre plays tenor and clarinet, **Buell Neidlinger** is the bassist, and **Dennis Charles** is drummer with the group. Lacey was formerly with the **Cecil Taylor Quartet**.

Tenor saxophonist **John Coltrane** emphatically denies the rumor that pianist **Bobby Timmons** will leave the **Art Blakey Jazz Messengers** to join his new group. Pianist **Steve Kuhn**, most recently with **Kenny Dorham**, opened with Coltrane's quartet at the Jazz Gallery . . . **Turk Murphy's** San Francisco jazz band recently played the upstairs room at the Metropole.

Backstage excitement during **Bob Maltz's** last concert of the season at Town Hall. **Dizzy Gillespie** was annoyed when the house lights came up too early during his last number in the first show. (Last fall, in England with the **Newport All-Stars**, Gillespie was angered when a curtain was run down in the middle of his last number.) Diz lit into Maltz, who blamed the electrician. To raise the pitch of the argument further, Diz insisted on being paid before the last show. Maltz offered him a certified check, which angered him still further—he wanted cash to pay his musicians. He got the cash.



Gillespie

The final concert in the *Jazz Profiles* series for 1960 was held in mid-May at the Circle in the Square. The program was devoted to compositions by **Gunther Schuller** performed by a group that included **Ornette Coleman**, alto saxophone; **Barry Galbraith**, guitar; the **Bill Evans Trio** (Evans, piano; **Scott LaFaro**, bass; **Paul Motian**, drums); **Eddie Costa**, vibes; **Robert DiDomenica**, flute; **Eric Dolphy**, alto saxophone, and the Contemporary String Quartet.

Carnegie recital hall was the scene of a jazz concert per-
Continued on Page 45

down beat

Down Beat

June 9, 1960

Vol. 27, No. 12

Contest Enthusiasm

The American Federation of Musicians made clear at the start that this year's Best New Dance Band contest will get some of the hoopla it needs—and last year didn't really get.

AFM president Herman Kenin announced that comedian Jackie Gleason, long known for his passionate interest in jazz-oriented music, had "enthusiastically" agreed to act as honorary chairman of the 1960 event.

Kenin and other AFM officials recently met with Gleason at the star's New York office. The meeting was called to set up the machinery for the second contest intended to uncover promising new talent in the United States and Canada.

Kenin said that Gleason is allied with the AFM in wanting to build a national band circuit—one on which big bands can make a comeback. Gleason, Kenin said, would especially like to see such a program succeed as a tribute to his friend, the late Tommy Dorsey.

The project will be directed this year by AFM treasurer George Clancy. Clancy said the basic pattern would be the same as last year. But recommendations made by last year's contestants will be incorporated in the rules and regulations for conducting local, regional and final contests. This means that many of the faults that turned up in the first year's contest will have been eliminated by the time the event is held. Local and regional competitions will be held probably in the late summer, with the finals scheduled for fall.

Comeuppance for Clark

To the last, Dick Clark pleaded innocent of payola charges. But federal investigators, winding up their investigation of play-for-play activities of the nation's disc jockeys, were skeptical.

Clark, appearing as the star witness before that House Subcommittee on Legislative Oversight, said, "I have never taken payola." But he admitted that he had accepted \$7,000 from a Philadelphia record distributor for help in pushing the record *Butterfly* into the hit list; that he and his wife had accepted a fur stole, a ring and a necklace totalling \$4,400 from a record manufacturer; conceded that he might have pushed records owned by his companies "without realizing it"; admitted he had outside business interests worth (according to the subcommittee figures) \$576,-



CONTEST CHAIRMAN GLEASON

The AFM is assured of more attention for its Best New Dance Band contest this year. One attention-getter is its honorary chairman, Jackie Gleason, seen here signing up. With him are, left to right, Al Manuti, president of Local 802; AFM president Herman Kenin (seated); secretary Stanley Ballard, and treasurer George V. Clancy. Clancy is the contest's director.

590; and told how his income shot into the upper brackets through investments in 33 companies.

Because of the royalties Clark drew from all these sidelines, a newly-coined word was added to the lexicon of show biz: a prober snapped at Clark: "You didn't get any payola, but you got an awful lot of royola."

Clark turned in a blandly innocent performance to rival any that he has done on his junk-peddling *American Bandstand* TV show. His business activities, he said, were those of a "creative executive". And his financial empire somehow "just grew." And in his TV show, he has been seeking only "to provide wholesome recreational outlets for these youngsters."

Clark said that he was divesting himself of all his outside holdings at the insistence of ABC network officials, and said, "The conflict between my position as a performer and my record interests never clearly presented itself to me until this committee raised questions of payola and conflicts of interest . . . I was not conscious of any improper conduct."

Subcommittee Chief Counsel Robert W. Lishman suggested that another pusher of rock and roll and similar junk musics, disc jockey Alan Freed, may not have got the same deal as Clark. Freed was fired by ABC for refusing to sign an affidavit that he had never taken payola; Clark, Lishman suggested, was allowed to sign a special affidavit, one more lenient in its terms.

The committee was given figures to show that on an investment of \$53,773

in his various companies, Clark had realized a profit thus far of \$286,604.

These were the details of the *Butterfly* case:

Clark said he had late in 1956 or early in 1957 been offered a 25 per cent interest in the record by Philadelphia distributor Bernard Lowe. "I pointed out that this was unnecessary," Clark said, admitting that he helped push the record. In 1957, Lowe advised him, he said, that his share of the record's royalties amounted to more than \$7,000. "I told him again that the payment wasn't necessary," Clark said.

But under questioning, Clark admitted that he had once written to Lowe referring to their "agreement" about the record, and that the \$7,000 was first paid to Margaret W. Mallery—Clark's mother-in-law. But he denied that this was an attempt to conceal the transaction. Later, he just got to thinking that the payment to Mrs. Mallery might create tax problems.

So Mrs. Mallery endorsed the check back to a firm owned by Lowe and then Lowe's firm paid it to Click Corp., a company owned by Clark.

When the payola investigators wound up their hearings, they released figures showing they had uncovered record company payments totalling more than a quarter of a million dollars. The money, \$263,245, had gone to broadcasting personnel in 42 cities.

Somewhat to everyone's surprise, Los Angeles — not Philadelphia — turned out to be the Payola Capitol of the World.

The figures were gathered in a mail

survey of the nation's record companies—and therefore don't give the real total of money that has gone out in payola in recent years. Questionnaires went to 230 record distributors in 23 cities. The big payola towns were:

Los Angeles. Sixteen questionnaire replies indicated that payments were made to 23 individuals and two licensees, with 13 stations involved. The total payments uncovered, \$86,954, constituted the largest of any city in the country.

St. Louis. Six replies showed payments of \$51,850 to 23 individuals.

Chicago. Brawling Chicago had to be satisfied with third place, with \$50,395 in payments going to 64 individuals (indicating a high percentage of shady disc jockeys).

New Officials for NARAS

Spring brought a new look to the face of National Academy of Recording Arts and Sciences officialdom. New officers and executive committee members were announced by the organization.

Voted president was songwriter and Decca Records a&r man Sonny Burke. Voyle Gilmore of Capitol was named first vice president, and sound engineer Val Valentine of Verve became second vice president. Van Alexander became the new secretary and Walt Heebner treasurer.

According to Stan Richardson, the record organization's executive director, jazz pianist George Shearing was given a life membership. San Francisco society bandleader Ernie Heckscher was granted a new yearly membership.

New members of the NARAS board of governors, as announced by outgoing President Paul Weston, are as follows:

Bill Lee and Margaret Whiting—vocalists and singers.

Sonny Burke and Billy May—leaders and conductors.

Voyle Gilmore and Walt Heebner—a&r men and producers.

Hank Mancini and Elmer Bernstein—songwriters and composers.

Luis (Val) Valentine and John F. Kraus—studio engineers.

Shorty Rogers and Dave Frisina—instrumentalists and musicians.

Van Alexander and Tutti Camarrata—arrangers.

Marvin Schwartz and Bill Claxton—art directors and literary editors.

Morris Stoloff, Roger Wagner, Leonard Pen-nario, and Miklos Rozsa—classical.

Stan Freberg and Mel Blanc—spoken word, documentary, children's, comedy and educational.

All are first-time board members except Burke, Valentine, Schwartz, and Claxton, who were re-elected.

To Levy from Columbus

John Levy was once a fine jazz bassist from out of Chicago, working with the combo of Stuff Smith and later George Shearing. About 10 years ago, he started to delve into personal management, and it wasn't long until he had given up playing the bass for good.

Last month, John Levy Enterprises

moved into new headquarters on New York's 57th St. Besides managing his old boss, Shearing, Levy is guiding the careers of several jazz names who he himself brought into prominence.

The Levy stable includes Julian (Cannonball) Adderley, Ernie Andrews, Donna Hightower, Ahmad Jamal, Bev Kelly, Yussef Lateef, Ramsey Lewis, Timme Rogers, Joe Saye, Dakota Staton, Billy Taylor, and Monica Zetterlund.

Levy's latest acquisition is an attractive, vivacious young singer named Nancy Wilson from Columbus, Ohio.

As is frequently the case with a home-town star, friends urged her to go to New York City and try for the big time. She arrived in the big city last year and went home with two contracts—a personal management pact with Levy and a recording agreement with Capitol. Her first album, *Like in Love*, was launched in Columbus the middle of last month.

Miss Wilson, 22, has been in show business since 1952. She was the singing star of her own television show over WTVN in Columbus eight years ago.

While attending high school, she sang frequently with local bands and at school parties, and when the opportunity arose in May, 1956, to join the Rusty Bryant Band as a featured vocalist, she took the job. For two years she toured the midwest and Canada with Bryant's dance band. This was followed by a year of working on the small night-club circuit as a single.

\$500,000 For the Real Thing

The importation of "canned" foreign soundtracks for television films is a demon constantly bedeviling American musicians. Measures to control it have been introduced in Congress, and the American Federation of Musicians has spearheaded a campaign to boycott the products of those firms that sponsor TV shows using canned music.

Yet, the solution of the problem will lie not in congressional action or in AFM punitive measures; it must come from the producers themselves.

This spring, a major contribution toward maintaining live music in telefilms, and, in fact, increasing its use, is being made within the vast production complex known as Revue Productions, a sprawling, television factory on the Hollywood hills site of what was once Universal-International Pictures.

Already the leader among telefilm-eries in the use of live music, Revue owned by Music Corp. of America, is investing \$500,000 in construction of a new music building being readied for occupancy early in July.

The building will house two scoring stages, two projection rooms, and three dubbing stages—one for looping and recording vocals. In addition, there will be facilities for an upstairs music library, publishing company headquarters, six workrooms reserved for composers and arrangers, and 22 sound proofed cutting rooms.

As part of the expansion of the music facility, Revue to date has purchased some \$12,500 worth in music instruments, including \$7,500 worth of percussion instruments, a \$2,500 Hammond organ, and a third grand piano for recording only.

Revue's crew-cut music director, Stanley Wilson, and the company's energetic business administrator, Bobby Helfer, are optimistic about future employment of even more musicians than the more than 400 sidemen used last year in scoring 15 shows.

With the increased music facilities, Wilson said, they expect to employ up to one-third more than those now on call to record the music for the dozen shows currently in production.

"Next season," said Wilson, "we anticipate doing five hour shows and 10 half-hour shows a week." These will include the 60-minute mystery series, *Thriller*, with music by Pete Rugolo, and the Elmer Bernstein-scored *The Lawyer*, also an hour show.

At the present time, recording activity at Revue keeps an average of 10 copyists busy six days a week working on arrangements for a weekly schedule that runs 48 to 50 hours recording an average of three shows a day in three-hour sessions. To AFM Local 47 musicians on call for this work, it means a total income of between \$30,000 to \$35,000 a week.

The day of *Down Beat's* visit to Revue some of these men were busy on one of the smaller soundstages recording the soundtrack for an *M Squad* episode. With composer Benny Carter on the podium, the 10-piece band included such well-known jazzmen as Don Fagerquist, Frank Rosolino, altoist Bill Green, and a rhythm section comprising pianist Jimmy Rowles, bassist Joe Comfort, and drummer Alvin Stoller.

Why did Revue invest half a million dollars in the expansion of its music department?

"It's just that there is developing a gradual understanding among producers that live music has real value in television shows," Wilson explained. "One of the few ways to turn out a better show today is by intelligent use of music, and this fact is realized now.

"In order to stay ahead," he said, "we have to have better music in our shows. Certainly, the expanded facilities will help us get it."

A VOICE IN THE WESTERN LAND

Harold Land, one of the towering figures on contemporary-jazz tenor saxophone and standard-bearer of the new jazz on the west coast, isn't out to prove a thing to anybody but himself.

Living in Los Angeles since he left the Max Roach-Clifford Brown Quintet some four years ago, the quiet, serious Land has been content to take his chances with the rest of the jazz branch of Local 47, AFM, and take his gigs where he finds them. Currently leading a quintet at Los Angeles' Masque club, he is decidedly optimistic about the present state of modern jazz in the southern slice of the Golden State.

Since his Roach-Brown days, Land said, the music and the musicians in the L.A. area have taken an upward turn. "It *has* improved," he commented, "especially in recent months. The few new jazz clubs that've opened have helped a lot; also the jazz concerts we've had recently have done much to restimulate interest."

During the last couple of years Los Angeles has become notorious among musicians as a jazz graveyard where night-club work is concerned. Land, however, somehow has managed to work with reasonable consistency in this drought.

"Having a place to play makes a world of difference to the musician — because just playing at home just doesn't make it at *all*," he commented dryly. "The musicians of Los Angeles have had so few places to play jazz; that's been one the biggest holdbacks. It meant that the few sessions that were going on would be dominated by just the few cats who showed up early and this made the sessions less enjoyable for the rest.

"Also, this situation made it very hard to keep a group together."

Land is frank in admitting his inclination to take things for granted in the development of jazz in Los Angeles. "There *have* been important changes in the playing of local musicians," he said, "but being so closely involved with my own playing, possibly I've been inclined to take these changes in stride."

In Land's view, Los Angeles musicians generally "seem more conscientious than they were five years ago."

Why?

"It's rather hard to say, but for one

thing, there are countless musicians being influenced by what they hear from the east coast."

And is this increasing influence restricted only to the Negro jazzmen?

"No, I can hear this influence in the playing of both white and colored musicians."

In Land's view, Miles Davis and his more recent associates have been the most important influences on jazz musicians generally in recent years. "Miles,



HAROLD LAND

'Trane, Cannonball and the 'Rhythm Section' (Philly Joe Jones, Paul Chambers, and Red Garland) have been the main influence," he said.

Why?

"For one thing, it's in the way they work as a unit. This is outstanding. Then, too, each individual's playing is important. As a matter of fact, the individuals' influence has been *the* most important factor, in my opinion.

"You could possibly say that these are the most influential men in jazz today, as I see it."

While not exclusively signed with any record company, Land can count albums under his own name on Contemporary Records (*Harold in the Land of*

Jazz) and High Fidelity Records (*The Fox*). Moreover, he has played as sideman on more jazz LPs than he can count.

Today he sums up his aim succinctly: "I want to get said as much as I possibly can on the instrument in my own group or in any group where I could be happy. Or to be playing in a group where all the musicians would be completely in accord; to me this is the ultimate in playing."

"Yet," Land added with more than a suggestion of wistfulness, "that's only happened once—with the Max Roach-Clifford Brown Quintet. That was the happiest musical family I've ever been in. With Max, Clifford, Richie Powell, and George Morrow, every night was more exciting than the one before.

"It *can* happen again. But it hasn't happened *completely* as yet with the musicians I've been working with."

Land's search for the perfect empathy may well be as elusive as he contends, but observers have noted a remarkable musical rapport between the tenorist and the drummer with whom he apparently prefers to work, Frank Butler. Still, Land refuses to commit himself on this point for fear of offending other musicians.

Since his days with Roach and Brown, Land now feels that he has matured. "I have more to offer," he said. "I've learned a bit more since then."

For all his love of big-band sounds, he is happiest, he said, playing with small groups because of the blowing freedom this affords. But "a serious big band is beautiful," he remarked, "and I guess Gil Evans, Ernie Wilkins, and Quincy Jones are among my favorite arrangers. And don't leave out Gil Fuller and John Lewis and their charts for Dizzy Gillespie's big band years ago. This has been a long time ago, but age doesn't make any difference. They were good then, and they're still good."

Land is a typically west coast jazz son. Born in Houston, Texas, 31 years ago, he was reared and schooled in San Diego, Calif., which he left for Los Angeles eight years ago to seek his fortune. While pecuniary fortune may have eluded him thus far, he ranks today among the highest artistic earners in the top tenor bracket.



Denver Locals Integrated

With the Jim Crow musicians union situation in San Francisco finally settled, Herman Kenin, president of the American Federation of Musicians, drew a bead on the Denver area and shot down another blind crow.

As Ernie Lewis, Kenin's assistant, looked on, an agreement to merge memberships and property rights in a partnership was signed between all-Negro Local 623 and Local 20. The latter, one of the federation's founding groups, was chartered in 1897; Local 623's charter dates from 1938. The merger takes effect July 1.

Sworn foe of segregated local unions within the AFM, Kenin, in New York, expressed gratification on the ready compliance by the Denver locals with his integration order. In apparent reference to the difficult San Francisco settlement, however, he noted, "The implementation of a fundamental federation policy of complete integration has been a sometimes tedious process, largely because many of our Negro locals have been the chief objectors."

Then, in a warning to those Negroes who apparently prefer segregated status, he added, "We, nevertheless, are determined that integration of our remaining locals will be achieved in an orderly manner."

Future targets of the Kenin integration drive: Boston, Philadelphia, Pittsburgh, and Springfield, Ill.

Trouble for the Baroness

The Baroness Kathleen Annie Pannonica (Nica) Rothschild de Koenigswarter has been called a jazz patroness, a mother to musicians, a party giver, and just a jazz fan or follower. Some say her influence on jazz musicians has been good, others say bad. But the fact remains that she has many friends and supporters in the jazz world.

A 46-year-old Englishwoman whose former husband, the Baron de Koenigswarter, lives in Paris with their three youngest children, the baroness lives in Weehawken, N. J. She has two older children, a son 23, and a daughter 21, living in this country.

During the war, the baroness served five years with the Free French forces in Africa, Italy, and France. Since her arrival in the United States, her support reportedly has come from an unlimited supply of \$10 and \$20 bills sent to her by the baron.

In March, 1955, the late Charlie Parker, then very ill, stopped by the luxurious suite she maintained at the Stanhope Hotel on New York's Fifth Ave. The baroness called her doctor, who recommended that Parker be taken to a hospital. But the saxophonist insisted he wouldn't go. Bird went to bed

in the baroness' apartment and died there four days later.

On Oct. 15, 1958, there was a ruckus at a motel near New Castle, Del., involving jazz pianist Thelonious Monk and a Delaware state trooper (Monk later paid fines totaling \$110 for assault). During the investigation, state police searched the luggage in the baroness' car. They later testified that they found \$10 worth of marijuana. Monk and tenor saxophonist Charlie Rouse, who were traveling with the baroness, were found not guilty of narcotics possession charges.

But last month in Wilmington, Del., the baroness received one of the most severe sentences ever handed down for marijuana possession: she was given three years in jail and fined \$3,000 by Judge A. James Gallo.

She was released in \$10,000 bail after her attorney, Arthur J. Sullivan, announced that he would appeal to the Delaware Superior Court.

Jammin' the Blues for TV

After 15 years, one of the greatest jazz films ever produced, *Jammin' the Blues*, once again will be seen by mass audiences—this time on television.

Produced in 1944 by Norman Granz for Warner Bros., the jazz short was directed and photographed by Gjon Mili and won an Academy Award nomination (1944) for one-reel short subjects. It featured Lester Young, Illinois Jacquet, Barney Kessel, Joe Jones, Sid Catlett and dancer Marie Bryant, among others. Now it will be seen on television as part of a series of 165 one-reelers syndicated under the title, *All-American Bands*, and sold as a package to TV stations across the nation starting in May by United Artists Associated, Inc., a wholly owned subsidiary of United Artists pictures.

According to a spokesman at Warner Bros., *Jammin'* was sold to United Artists along with other music shorts in March, 1956. After four years in the can, it will be released for television along with shorts of many bands filmed during the 1930s and '40s. In the series are the bands of Stan Kenton, Artie Shaw, Woody Herman, Glen Gray, Tony Pastor, Ray McKinley, Cab Calloway, and many others. Each short is 10 minutes long, and the 165 films can be used as program fillers or combined into half-hourly segments. None of the shorts ever has before been shown on TV.

* * *

In a *Down Beat* interview, Norman Granz made some revealing and often trenchant comments on *Jammin' the Blues* and his part in its making.

"Do you know that I got only \$240 for making that picture?" he asked.

"That's how much I love jazz."

On the production itself, Granz recalled, "Leo Watson was originally hired to sing in the picture, but he didn't show up for the shooting so we went ahead without him. (And) on one of the days we recorded, Sid Catlett had to go for an army physical, so in the picture Catlett is shown on camera actually playing to Jo Jones' drumming. And Jones is on camera playing to Catlett's drumming."

Studio interference was an annoying and persistent thorn in Granz' side during production.

"All the 'experts' at Warners stuck their heads in, and it was a terrible thing," he said disgustedly.

"The Warners people insisted we have a dancer in the picture," he continued, "so we got Marie Bryant. She got \$50 for that gig. And the musicians were to be paid \$16 a man. I squawked about that, but Warners wouldn't budge—so, all but a couple of the musicians walked out on the picture, and so did I.

"At first Warners put up a tough front, but they had spent so much money already on the picture that they finally gave in, and the guys got more money."

Though photographer-director Mili obtained a 16-millimeter print of *Jammin' the Blues* for his personal use, "I never got a print," Granz said.

Last year, Granz had completed preliminary plans for production of a full-length color feature on jazz. Titled *The Jazz Scene*, it has yet to be produced.

Dixieland's Revenge

Jazz has a dedicated soul in disc jockey Bob Shields, who since September, 1958, has been broadcasting the best in modern music over WGHF-FM in Brookfield, Conn.

From the beginning, Shields has fought a modern jazz vs. Dixieland battle with station owner Capt. A. J. Detzer, in spite of the fact that his modern jazz program draws more mail than any other feature of the station.

A few months ago, the captain commanded Shields to open his show each time with 15 minutes of Dixieland. Shields dutifully played the required quarter hour of what he calls "antique sounds". Then, one recent evening, when the Dixieland prelude was over, he remarked, "That's enough of that junk. Now let's play some real music."

The telephone rang immediately. It was Capt. Detzer. "You're through!" cried the irate Dixie fan. "Desist from making any further announcements until a relief announcer can get there."

Now-at-liberty jazz disc jockey Shields plans to join a station in Mount Kisco, N. Y. this coming fall—with a program of *all* modern jazz.

WHAT IS JAZZ?

Jazz sat in on a legal jam session in a New Jersey superior court last month. It came about because tavern owners in the Atlantic seashore resort town of Belmar, N. J. (near Asbury Park), felt that a local "blue" ordinance was hurting business unjustly.

With summer coming up, the 16 Belmar bar operators hired attorney Edward A. Costigan to see if they couldn't get the edict tempered or removed.

The ordinance they wanted invalidated included the following Belmar bar rules:

Thou shalt not have music in taverns after 1 a.m.; thou shalt not wear shorts in a tavern after 7 p.m.; thou shalt not have alcoholic beverages in any tavern with less than seven square feet of floor area for each occupant; thou shalt not have brawls in the tavern, and thou shalt not permit jam sessions, jive fests, rock and rollin', or community sings in or on any licensed premises at any time.

These rules governing conduct are not part of an ancient law but are provisions of an ordinance passed last June. One tavern owner testified that before the ordinance went into effect he had 1,000 to 1,200 patrons on a Saturday night but afterwards his business was cut in half.

Jazz entered the picture (the word jazz was not used in the ordinance) in relation to the forbidden jam sessions. Here attorney Costigan's strategy highlighted the hearing before Judge J. Edward Knight.

Costigan maintained that the rules pertaining to music were "capricious, arbitrary, and unreasonable" and no one was able to define them.

He called to the stand John S. Wilson, New York *Times* jazz critic and regular contributor to *Down Beat*, who testified for 1½ hours. Wilson explained that the term jam session was "something that used to be an informal get-together by jazz musicians, but now they sell tickets to them." Regarding the word jive, Wilson said, "it is nothing more than an obsolete slang term for jazz."

Then Wilson came to the word jazz and its meaning. "Jazz is many things to many people," he noted, "including the experts, and its meaning depends

to some extent upon a person's age. Even the jazz musicians themselves cannot agree on a definition, except that it is a continuing thing."

Wilson's testimony continued as he traced the history of jazz from World War I Dixieland to post-World War II bop. As he quoted Fats Waller: "Now you guys stop all this hoppin', and play this jive like the rest of us"; Costigan quoted Blackstone: "A competent authority on art or science is permitted an opinion on (these) skills."

On the basis that to the general public jazz has come to mean any kind of non-



JOHN S. WILSON

classical music, Wilson offered an opinion that the ordinance, as worded, would ban any kind of music except classical. Even such popular forms as the polka and cha-cha-cha would be outside the law.

Al Collins, the New York City disc jockey, followed Wilson to the stand as a witness for the innkeepers. The goateed Collins, wearing horn-rimmed glasses and carrying his own phonograph, commented on jam sessions: "They make some kind of a sound."

At this point Costigan broke in: "You mean music?"

Collins answered, "Not some of the jam sessions I've heard . . . I have to be honest and frank about this."

Further along, Collins averred, "definitions of jazz are impossible, except in the case of popular music, where the only rule is what is selling is popular. Nothing surprises me any more. You might even hear strings with Elvis Presley."

Costigan's point was to impress upon the judge that if the experts don't know what jazz music is, how can a tavern owner be expected to know and regu-

late his place accordingly?

One of the tavern owners admitted later, "I've got 200 records in my jukebox, and I can't tell one of them from the other."

To emphasize the point, Costigan had planned for Collins to play records for seven of the owners who were to attempt to separate the jazz from the nonjazz. The records were to be slow and comparatively quiet jazz sides by such artists as George Shearing, Ella Fitzgerald, and the Modern Jazz Quartet. Then Collins was to play a religious piece, a loud rouser by a Gospel group.

As Collins was clearing off Costigan's table for the concert, Judge Knight ruled that the ordinance said nothing about record playing. The question remained only as to what constituted a "session" and such a demonstration as Collins was preparing was not necessary. It took a little of the edge off Collins' day.

On the second day of the hearing, those defending the ordinance testified. A summer resident of Belmar, a former assistant Hudson County (N. J.) prosecutor, testified that before the ordinance had been passed, he had considered the conditions so bad that Belmar was on the verge of ruination. He said that "if anyone had any difficulty in deciding what kind of music should be banned," he would define it for them. His definition of hot music was "the antithesis of *Home, Sweet Home* and *My Old Kentucky Home*." Hot music is further distinguishable, he said, in that it "entices motion."

Two other witnesses for the defense had complaints, one that people trod across his lawn on their way to the tavern and the other that she couldn't get her car into her driveway because of cars parked by those in the tavern.

At the end of the second day, Judge Knight upheld every rule of the ordinance except the one that had to do with jam sessions, jive, rock and roll. That one he threw out, saying it was so vague that "men and women of intelligence would have to guess at its meaning and differ as to its application."

The result seemed to please the tavern owners. Not one of them wanted anything to do with attempts to define jive, jam, or jazz.



JAZZ NIGHTS AT PALM SPRINGS

By JOHN TYNAN

When Easter vacation-time arrives, southern California's resort towns annually shudder under the impact of thousands of carefree, beer-bearing students, ready, willing, and decidedly able to carry their Easter message of whoopee from Pacific-hugging townships like Balboa-Newport to the sun-cracked oasis of Palm Springs.

While adult vacationers tend to regard the teenaged shenanigans with tolerant, grown-up amusement, local law-enforcement authorities find the presence of the students far from jocose. Before the close of the Easter weekend in Palm Springs this year, for example, the police chief's blotter was crowded with the names of some 130 celebrators.

Aware of the annual blight, a group of jazz-loving students from Palm Springs high school led by Richard W. Kite formed Jazz for Youth and named Kite president. Assisted by Richard B. Kite, father of the group's president and a well-to-do realtor, the student organization took a step in an unprecedented direction when it sponsored two nights of modern jazz in the 450-seat auditorium of the Riviera hotel in an attempt to provide vacationing students with something to think about besides beer.

Contracted by bassist Howard Rumsey, leader of the Lighthouse All-Stars, the two-night festival had only moderate success. But for a first attempt to bring jazz to the desert, it was a definite artistic success.

Friday Night, April 15

Personnel: The Lighthouse All-Stars: Howard Rumsey, bass, leader; Conte Candoli, trumpet; Art Pepper, alto, tenor saxophones; Terry Trotter, piano; Nick Martinis, drums.

Friday night's concert was given solely by Rumsey's Lighthouse group. The quintet performed a dozen numbers highlighted by consistently outstanding solo work by Candoli, Pepper, and Trotter. Trotter was outstanding in the opening Paul Chambers original, *Whims of Chambers*. Candoli blew with clean lyricism on *My Funny Valentine*, demonstrating precise and crisp enunciation, compensating a lack of passion with a flying cadenza to close.

There followed one of two weak spots in the two-night event: the appearance of one Pedro from San Gabriel, who performed more or less interpretive dances to the Lighthouse classic, *Mambo Los Feliz*, and the chestnut, *Viva Zapata*. The dancer's time left some-

thing to be desired, and Candoli and Pepper were relegated to manipulating maracas and claves, the while looking more than a little foolish. Still, once shed of the claves, Pepper blew a fine, expressive alto solo on *Mambo*.

The concert's second half opened with Gigi Gryce's *Minority*, the climax of which was heard in a series of traded eights among Candoli, Martinis, and Pepper.

Pepper blew strong and authoritative tenor on Horace Silver's *Nica's Dream* and once again demonstrated his pre-eminence on alto with a probing, caressing solo on the following ballad, *Why Are We Afraid?*, an Andre Previn original from the film *The Subterraneans*. After an excursion on Bobby Newman's original in three-quarter time, *Little Lady*, during which Candoli played with fluency and drive, Pepper regained the spotlight with his adaptation of *After You've Gone—Straight Life*. The altoist took it very fast and seldom has played with such brilliance and fire. Candoli followed Pepper but didn't even attempt to cut the altoist's offering.

After an angularly atonal Previn blues, *Like, Good Friday*, the group played a somewhat unexpected encore in Pepper's original, *Bijou the Poodle*. The composer switched again to tenor, and the number had its moments. But, all in all, the evening ended on a rather labored note. Emcee Kite should have let the boys quit while they were ahead.

This present Lighthouse quintet is a constantly stimulating, hard-swinging group, which blows with a freshness that had been rather obviously missing in Rumsey's more previous bands. Pepper and Candoli are the big guns, of course, but pianist Trotter is a very exciting youngster with what should be a brilliant jazz career ahead.

Saturday Night, April 16

Personnel: Bill Goodwin Quartet—Goodwin, drums, leader; Charlie Lloyd, alto saxophone; Bobby Hutcherson, vibes; Bob West, bass. Bob Cooper, tenor saxophone, oboe; Frank Rosolino, trombone. Les McCann Trio—McCann, piano; Leroy Vinnegar, bass; Ron Jefferson, drums; Johnny Jackson, vocals.

The only relative old-timers on Saturday's program were Cooper and Rosolino; the rest of the bill consisted of new jazz blood.

Goodwin's quartet brought to a slightly larger house than that of the previous evening a program reflecting the taste of today's young jazzmen. The set consisted of *On Green Dolphin Street*;

Ahmad Jamal's *The New Rhumba; All Blues* and Bobby Timmons' *Moanin'*.

Leader Goodwin plays with modern conception without trying to show off his left hand prowess; altoist Lloyd seems to play from beginning to end at the same emotional level—frenzy; vibist Hutcherson disclosed a real flair for intelligent funk and passionate preaching on his instrument; bassist West proved to be an impeccable time-keeper with built-in musical taste. Lloyd was more effective on flute, and his work on that instrument, with Hutcherson's vibes, revealed a burgeoning talent that surely must gain recognition before long.

Accompanied by the McCann trio, reedman Cooper was booted by Jefferson's drums through two up-tempo numbers, *I'll Remember April* and a closing *Strike Up the Band*. His oboe offering, *Angel Eyes*, was pristine and clean as the desert dew and proved most effective though hardly exciting in a jazz sense.

Drummer Jefferson thundered and rolled with the sound and fury of Philly Joe Jones at large. His time was beyond reproach, though, and, though he came on like the Russian artillery batteries at Sevastopol, inspired Coop to genuinely stirring heights in *Strike Up the Band*.

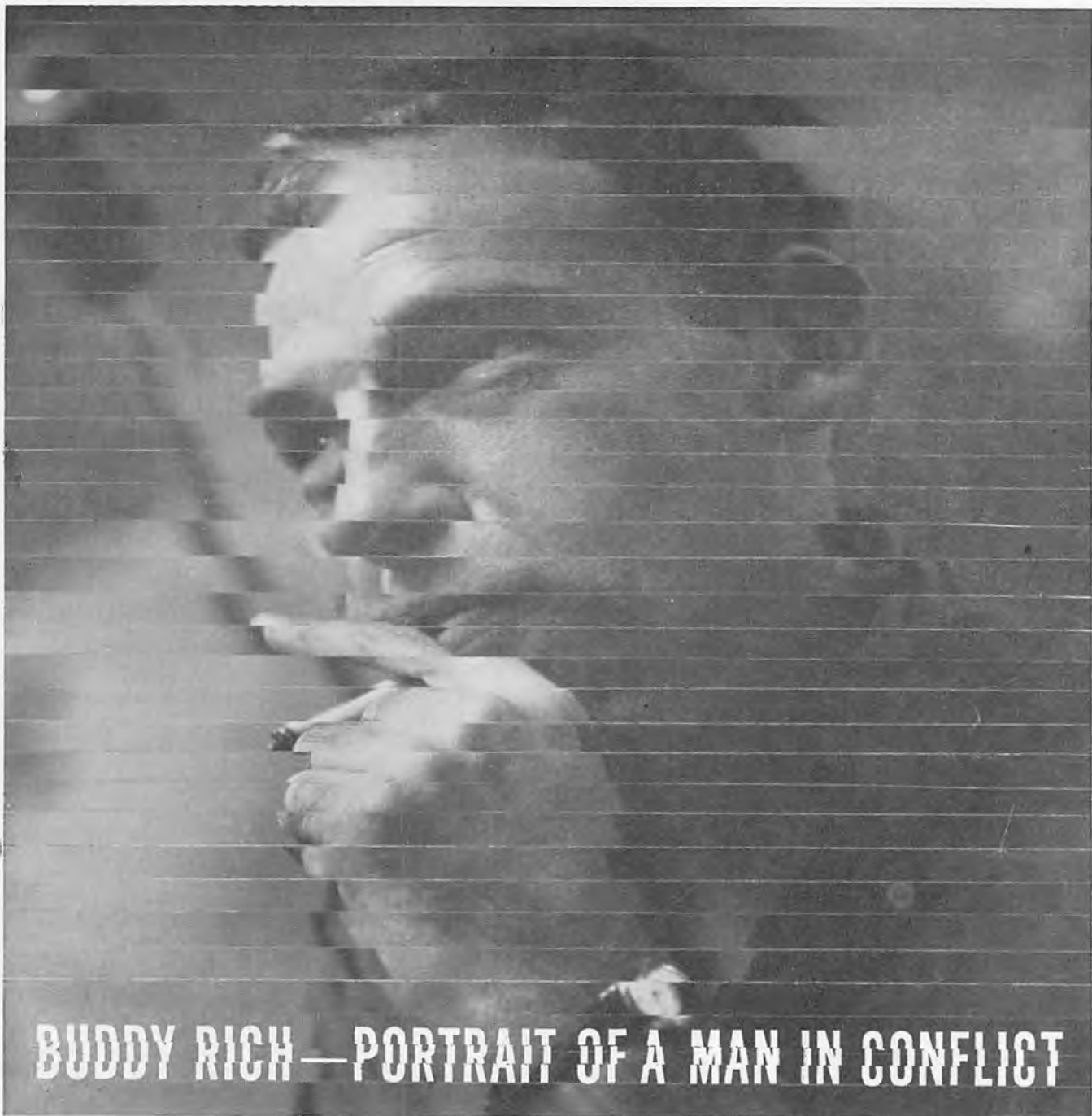
Trombonist Rosolino also did three numbers—a medium blues, *Free for All*; a ballad, *Lover Man*, and an up-tempoed *Milestones*.

While the blues proved rather unexciting, Rosolino took *Lover Man* for a staccato, multinoted ride that came to a rising cadenza at the end. *Milestones* benefited mightily from the rhythm support of McCann, Vinnegar, and Jefferson and rose to a climax during a series of eights between trombone and drums with bass and piano vamping a stop-time pattern.

"Goin' to church with McCann" might well have been a fitting subtitle for the McCann trio's portion of the program. The pianist's Gospel-heavy jazz, usually done tongue in cheek, proved the hit of the evening.

The trio projected with breathless rhythmic force on an opus whimsically titled, *Fish This Week But Next Sunday Chillins*, and the pianist-leader demonstrated with piano and on-mike stage personality his unique way with an audience that, with astute management, could catapult him into one of the nation's top jazz personalities.

I'll Remember April was accorded an unusual, almost poetic ballad treatment. (Continued on Page 42)



BUDDY RICH—PORTRAIT OF A MAN IN CONFLICT

BY GEORGE HOEFER **FIRST OF TWO PARTS**

Problems had been piling up for months. His attempt at a singing career had fallen flat. On top of that, he had to undergo surgery for a kidney stone.

By mid-November of last year, drummer Buddy Rich's tense and sensitive nature was wound up even more tightly than he suspected.

Yet the problems kept accumulating. When he prepared to take a quintet on the road, he was told that he could not take a mixed group into New Orleans, one of his first scheduled stops. So he reorganized, though irritated. But when the new group was assembled, Rich—who has always chosen musicians on the basis of ability—was unsatisfied with it. And, further, it was weighing on his mind that he had surrendered to the south's racist pressures (at about the same time that Dave Brubeck canceled a number of lucrative college dates rather than give in).

Then Rich began to notice an ache in his fingers. It tended to make them stiff during the New Orleans job. By

the last night of the two-week engagement, his whole left arm was throbbing him. On his way back to his hotel, he felt a sharp pain across the chest that made him lean against a wall for support.

The next day he took a plane to Atlanta, Ga., where the quintet was to open two days later at the Top o' the Pole. His arm was still throbbing.

The day of the Atlanta opening, he attended a Junior Chamber of Commerce luncheon. As a special guest, he was asked to say a few words. But suddenly he felt ill and asked to be taken to a doctor. In the doctor's office, he suffered a coronary clot, commonly known as a heart attack. It was "induced by an accumulation of causative factors."

When word flashed through the music business that one of the greatest of all jazz drummers was thus stricken, phone calls began to pour into Atlanta's St. Joseph's Hospital, where Rich had been taken. The first caller was Count Basie, whose band Rich calls the "soul of jazz." Talking with Basie boosted the drummer's morale so much that he

started insisting that his drums be shipped to Las Vegas, Nev., so he could join the Harry James Band.

But the doctors would have none of it. They cut off all his phone calls, and neither the patient's father nor his friend Frank Sinatra could get through to the bedside. A few days later, Rich was transferred to the New York Hospital for Joint Diseases, so that he could be near his family at Christmas.

Rich was to spend five weeks in the hospital before being allowed to return to his family and his Manhattan apartment for more weeks of quiet.

Whether he liked it or not, Rich was to have, for perhaps the first time in his life, all the time in the world to sit and think.

Bernard Rich, eventually to be nicknamed Buddy, was born Sept. 30, 1917, the son of a vaudeville team billed as Wilson and Rich. His mother sang and his father was a blackface comedian. They made Buddy a part of the act before he was 2, and he was destined to have a long show business career before he even thought of taking up jazz, a field in which he would gain the admiration of musicians and public alike.

Reports on how he got started on drums differ. Some say he was found banging out rhythms on his high chair with his baby spoons; others say that he fashioned his first drum by putting a piece of cardboard over his mother's sewing ring.

In any case, Buddy was working in vaudeville as a single (managed by his parents) when he was 4. By 1921, he had appeared in his first Broadway show, and two years later went into *The Greenwich Follies of 1923*, a show in which he did a drum specialty number called *Village Toyshop*.

By the time he was 7, Buddy was touring the Tivoli circuit as "Traps, the Drum Wonder" and evading the child labor laws. He didn't get into a regular school until he was 14, but in the meantime he at least had learned a little geography—his tours had taken him as far as Australia and Hawaii.

But vaudeville was showing signs of deteriorating. Jazz writer and television producer George Simon recalls seeing Buddy emceeding a floor show aboard a Hudson river excursion boat around 1933. Rich introduced the acts with quips and did a short dance set. As Simon, himself a drummer, was walking out of the salon, he spotted the emcee at a set of drums behind the bandstand, amusing himself by practicing paradiddles. Buddy Rich was winding up his first career, a show business veteran before he was 20 years old.

He had grown up in a world of clawing, scratching, and fighting for survival, where those who fought hardest sometimes won out over those with greater talents. Brought up with the sound of applause in his ears, he was cocky—not only from his successes but also because he had learned that a good offense was often the best defense. He was to use much of what he had learned in later hassles with band employers, booking agents, and managers.

Rich's entrance into the world of jazz came about almost casually. One of his neighbors in the Brighton Beach section of Brooklyn, where he was living, was bass player Artie Shapiro. Rich and Shapiro worked weekends with a band in Flatbush.

In 1936, Shapiro joined Joe Marsala's band at the Hickory House on 52nd St. He took Buddy to a Sunday afternoon jam session, hoping Marsala would let him sit in. Rich went to four Sunday sessions before he got a chance.

Toward the end of the session, Shapiro motioned for Rich to relieve Danny Alvin at the drums. Customers began to leave, thinking the best was over. Marsala told Rich, "We're going to play *Jim Jam Stomp*. You set the

tempo." He looked at Rich dubiously.

But as Rich kicked off the tune, departing customers paused, then many of them began drifting back to their seats. Marsala offered Rich a job, on the spot, at \$66 a week—if he would join the American Federation of Musicians.

When Buddy told his father about the opportunity and asked for a \$55 loan so he could join the union, the elder Rich was angry. "You mean you would give up a vaude career as a star," he demanded, "to go and play drums in those cellars and be a nobody?"

But Buddy got the money and hied himself down to union headquarters to take his test for membership. A union official shoved a sheet of music at him. But Buddy shook his head. "I can't read," he said.

And so the union man (probably aware that Rich had been a prodigy on drums) asked, "Can you do a drum roll?" Buddy played a roll. The examiner listened for a few seconds and said, "Here, give me those sticks and hurry down to the office with this paper. Pay your money and get out of here before I get in trouble for letting you in."

And so Rich became an AFM member. He still can't read music.

Rich soon learned that, in some ways, the music business wasn't too different from vaudeville. The same resentments, jealousies, and bickerings prevailed. Older musicians didn't like youngsters coming in and taking jobs away from the older Dixieland jazzmen at a time when jobs in jazz spots were far between.

Not that some of the fault wasn't Buddy's. Outspoken even then, he had little sympathy for the Dixieland music of the Marsala band. These were the early days of the big swing bands, and Rich preferred big bands to small groups. Before his first year with Marsala was up, he left to join Leith Stevens' studio orchestra, which then was playing the famous *Saturday Night Swing Club* on CBS radio.

In the years that followed, Buddy was to spend a great deal of time in Harlem. His first chance to play in a big jazz band came to him there: drummer Chick Webb, playing the Savoy ballroom, wanted to take a short rest. Rich says he was accepted more quickly by Negro listeners than by white audiences. To this day, he is still a great favorite at Harlem's Apollo theater.

Rich was taken one night by friends to Dicky Wells' after-hours spot. Wells, never famous for liking ofay customers, demanded, "What's with this kid?" Rich's companions told him Buddy was a drummer. Wells said, "All right, you, get to those tubs in the corner, and if you aren't good, I'm gonna kick you right out of here." Rich became a regular at Wells'.

As his career advanced, Rich played with many of the great bands to grow out of the swing era: Bunny Berigan, Tommy Dorsey (at three different periods), Les Brown, Harry James (twice), Artie Shaw, and a group known as the Big Four that comprised Rich, Charlie Ventura, Chubby Jackson, and Marty Napoleon. He made at least four of the Jazz at the Philharmonic tours, and, starting late in 1945, has had a big band of his own (broken up and reorganized several times) and a succession of small groups.

But it was the association with Tommy Dorsey that first thrust Buddy into the consciousness of a whole generation of swing fans.

In 1939, Rich was with the Artie Shaw band. He was still dogged by the problem he had encountered in the Marsala band: the jealousy of older musicians toward the younger. In Buffalo, N. Y., Shaw made headlines by walking out on his own band and, he said, the whole band business. He said he was sick of it, partly because of dissension in the ranks. One instance he gave: older men in the orchestra resented the applause for Rich's drum solos.



First gig—at the age of 4.

The band members were trying to decide whether Tony Pastor or Georgie Auld should take over the band as leader. Buddy didn't wait for the decision. He quit.

Dorsey had heard Rich when his band played opposite Shaw's at the Steel Pier in Atlantic City, N. J., in 1939. When he heard that Rich was on the loose, he immediately made him an offer. But they had trouble agreeing on salary. Rich wanted \$750 a week—only two years after working for \$66 with Marsala. Besides, he wasn't sure he liked the band.

Dorsey wired him money to come to Chicago to hear the band and negotiate. Rich went, listened to one set by the band—still on its Clambake Seven format at this time—and said, "No go." He said he'd had enough of Dixieland with Marsala.

But changes were in the wind, Dorsey said. Sy Oliver from the Jimmie Lunceford band was writing new arrangements for Dorsey. Rich at last agreed to join Dorsey, evidently at a price satisfactory to both. In October of the following year, he and Dorsey again had a disagreement about money. At 2 a.m. the night before the opening, Rich telephoned band manager Bob Burns and said, "Hey, I just broke my arm."

After letting Burns stew for a while, he said, "Well I didn't this time, but if those details about billing and money aren't taken care of by tomorrow night, I'm certainly going to break it." Agreement again was reached.

Buddy eventually did break his arm—seven years later, in three places, while playing handball. Two days later, he opened at the Apollo with his big band. When the curtains parted, Rich was at his drums, with his left arm in a cast. He danced around the stage; sang a blues; drummed for dancer Steve Condos and then danced with him—first putting Condos' arm in a sling so they'd be evenly matched. The show came to a climax with Rich doing his famous *Not So Quiet, Please* number with one hand and his feet.

Legend has it that Basie drummer Jo Jones, after seeing the performance, quipped, "If that arm heals, it ought to be broken again."

The Dorsey band was a group loaded with temperament. Tommy himself, never reluctant to say it as he saw it, was involved in his intermittent fights with brother Jimmy. And when Frank Sinatra joined the band, the combination became really explosive. Sinatra, capable of being every bit as salty as Rich, didn't always enjoy the drummer's sense of humor.

On one occasion, Rich talked a girl into approaching Sinatra for his autograph as he was coming off the stand on New York's Astor Roof. Sinatra gave it to her. And the girl, carefully coached by Rich, said, "Gee, thanks. Now if I can get two more of these, I can trade them for one Bob Eberly." Sinatra, seeing Rich laughing on the sidelines, was furious.

The Sinatra-Rich enmity inevitably came to a head—on the street one night, in front of an Automat in New York. The battle made headlines in the trade press, which duly reported that Buddy lost a couple of teeth in the fight. The



In 1946, with Frank Sinatra.

fight must have been to a draw, since history does not record a winner.

Somewhere along the line, the animosity between the two rugged individualists—very much alike in temperament, according to some of those who knew them both—faded out. By 1945, Sinatra and Rich were friendly enough that the singer put up \$25,000 to help Buddy launch his first big band, and Sinatra reportedly was the first person to be sufficiently impressed by Buddy's singing to urge him to go ahead with it. The two are good friends still. When Rich suffered his heart attack, Sinatra was one of the first to show his concern. Rich calls Sinatra "the greatest personality show business has ever known."

There are those who think that the greatest technician jazz drumming ever has known is Buddy Rich. A lot of those who think that are drummers.

Some of the hippie, or cultist, elements among jazz fans are likely to put Rich down as old hat, or as a good swing band drummer but an uninteresting soloist. If they express such opinions to professionals, however, they succeed only in revealing themselves as hopelessly square. Drummers of all persuasion are effusive in their admiration of Rich, and they make it a point to attend when he is playing.

In the preparation of this article, a wide range of drummers were contacted. All were confirmed Rich fans. Said Max Roach, dean of modern drummers, with whom Rich made an LP last year, "Buddy is a fabulous musician, either in a big band or with a small group."


Philly Joe Jones, one of the most respected of all jazz drummers, remarked during a recent interview with Ralph Gleason, "Buddy does things that are unbelievable for any drummer . . . I've seen Buddy do all kinds of solos, any way you can think of, and I've never seen him do tricks."

The younger element among drummers feels much the same. "Rich is my drummer," Joe Morello said. "I can sit for hours just watching his hands and feet."

Billy Higgins, the hard-swinging drummer with the Ornette Coleman Quartet who is scarcely out of his teens, said, "The guy is fantastic."

Commanding such enormous respect among his colleagues, Buddy Rich after his heart attack might well have sat back to take it easy for a while. At the age of 42, he had two thoroughly successful careers behind him—two and a half, if you included his stints as a singer.

But such was not to be the case. Enormous sums of money he had earned as a sideman had disappeared in his attempts to keep his own big band going, and Buddy, like other men, had no desire to see his family go hungry. Equally important, he could not stand inactivity.

And so, less than four months after he had his heart attack, Buddy began to organize a new group, a sextet. Against the advice of his doctor and despite the concern of his friends, he prepared to take it into Birdland. 

The concluding half of this article will appear in the June 23 issue.



GERRY MULLIGAN--after

BY LEONARD FEATHER

It was St. Patrick's day. A jazz fan who happened to stop in at a bar near Yankee Stadium glanced idly at the jukebox. This was a typical Irish bar—nothing on the piccolo but songs of old Erin, plenty of Bing Crosby's Irish efforts and, of course, the customary quota of Carmel Quinn. But the box was not 100 percent square: nestled like a jewel in one slot was a card announcing a side by Gerry Mulligan.

That Mulligan today is at a zenith of esteem, among both Irish and non-Irish from Hollywood to Helsinki, is a source of astonishment to many of those who observed his arrival in Los Angeles in the summer of 1951, when his fortunes were at their nadir.

Mulligan's first Hollywood job of any consequence was an assignment to write some arrangements for Stan Kenton. Though the music he wrote (10 charts in all) was not quite startlingly colorful enough to elicit the unbounded enthusiasm of Kenton himself, many musicians both in and out of the band felt that the Mulligan contributions were among the swayingest pieces ever inserted

in the Kenton books. Some of them were used only as throwaways on dance dates. But Stan did record two of Gerry's originals, *Swing House* and *Young Blood*, and continued to play the latter frequently long after Mulligan stopped writing for the band.

During the Kenton period, Mulligan became friendly with a young man named Richard Bock, then a student at Los Angeles City college with a side job doing publicity and organizing Monday night sessions at the Haig. One day, at the Laurel Canyon home of his friend Phil Turetsky, Bock produced some tapes with Mulligan, and without a piano. It had not been scheduled as a pianoless session. "Jimmy Rowles was supposed to be there," Bock related, "but couldn't make it at the last moment. So we did it with just Gerry, Red Mitchell, and Chico Hamilton." This was in July of 1952, and the records were never released.

Soon afterwards, Bock began to use Mulligan on the Monday nights at the Haig. Only a couple of these gigs had

taken place when, said Bock, "one afternoon in September we went up to Phil's home again—he had some fine sound equipment—and made *Bernie's Tune* and *Lullaby of the Leaves*, with Gerry and Chet (Baker) and Chico (Hamilton) and Bob Whitlock. This started the Pacific Jazz label, with a single 78 disc. Later, we went into the Gold Star studios on Santa Monica Blvd. and did the other tunes for the first 10-incher, LP-1. This was how the company got started."

By year's end, the LP had been released, lines were forming all around the block at the Haig, and the Gerry Mulligan Quartet was put to work on a full-week basis. Before long, Gerry had reached what is usually the vital point in any artist's career: people needed him more than he needed them.

Soon after success struck, Gerry eloped to Mexico with a young former college-mate of Bock. The marriage was short-lived, and after an annulment, Gerry married Arlyne Brown, whose father was one of the celebrated Tin Pan Alley team of De Sylva, Brown,

and Henderson. A son, Reed Brown Mulligan, was born in 1957; Gerry and Arlyne were divorced last year.

During the first half of 1953, Gerry and Chet had a partnership that seemed as historic, in its way, as Venuti and Lang in the 1920s, Tommy and Jimmy in the '30s, and Diz and Bird in the '40s. "Gerry's musical communion with Chet was a fantastic and beautiful thing," said a girl who knew them well. "But as a person, Gerry wanted Chet to be so much more sensitive than he was capable of being. Chet was so different as a musician and a person—a real juvenile-delinquent, hot-rod kid in his attitudes."

"The group really came off until Gerry and Chet started hating each other," Chico Hamilton said. "They'd come on the stand and Gerry would face one way and Chet another. A couple of times I had to pull them apart."

The breakup that resulted was inevitable. But, though it seemed to augur disaster, Mulligan turned it to advantage: during Christmas week of 1953 he organized a new quartet featuring the valve trombone of Bob Brookmeyer instead of trumpet.

This group represented the second of six major phases in Gerry's career as a leading jazz figure. The third was a sextet he led in 1955-56, with Zoot Sims, Brookmeyer, and Jon Eardley or Don Ferrara; the fourth was the 1958-59 quartet with Art Farmer; the fifth was a period of movie-making, during most of 1959, when he had no organized group, and the sixth began a few weeks ago when he formed a 13-piece band in New York.

"Each of my groups has had an entirely different sound, and an entirely different effect on me," Gerry said recently. "It's misleading to talk about 'the quartet' as if there'd been only one. And the sextet was completely different again—there we had the first leanings toward a big band sound, a more concerted thing, getting away from the strictly spontaneous counterpoint."

How, he was asked, did he feel about the use of the pianoless format by so many other groups since his?

"I don't think there have been that many, have there? But if there have, that must mean that it's practical, that it works well. However, the way the music is written must have a concerted enough sound to cancel out the need for a piano. It won't work if everybody is just playing long solos all in a row. For instance, there's one group that dispensed with the piano—Max Roach's—that I thought was doing something musically incomplete. They would play the same number of solos that they'd have used if there had been a piano,

and the fellows didn't alter their style. When you play without a piano it does require a different approach. With Max' group, it was a big test for my ears just to be able to follow the soloists through 10 or 12 choruses. It was a noble experiment, though, and I must say that the way Max plays has a concerted enough sound in itself to give the others a very melodic style of accompaniment. But the soloists have to be up to this challenge; you've got to establish some kind of chordal progression, you can't just skate over the rhythm section as you can when the piano is there stating the chords."

Mulligan's innovation was not long in acquiring imitators; by 1954, Lars Gullin in Sweden had taped an LP patterned directly after the Mulligan-Brookmeyer quartet sound. Meanwhile, Gerry had run the gamut from best-selling records (LP-1 ultimately went over 30,000, an exceptional figure by jazz standards) to night club attendance records and jazz festival eminence. Soon the critics, fans and musicians who came to know him realized they had been ignoring an extraordinary personality in their midst.

Perhaps the first qualities with which Gerry became associated, after he had made it, were his musical and personal gregariousness and his penchant for analysis, discussion, and suggestion, no matter what the subject.

George Wein, producer of the Newport festival and operator of Storyville in Boston, said, "At first, when I saw Gerry walk onstage and sit in with Billie Holiday and Teddy Wilson and Pres, I thought he was just trying to hog the limelight. Later I realized he just had a love for the music and wanted to be a part of it. Then, at Storyville, I once had him working opposite Jimmy Rushing, and he'd just stay up there and play straight through both sets! He's very eager, very sporadic, and gets upset very easily. As for his urge to play, I think Gerry and Dizzy are the last of the blowers—the men who really enjoy a session."

Ellingtonian Harry Carney, always Gerry's baritone idol, has this recollection: "One night Gerry came over to Duke's record date and we decided to celebrate my birthday by going out to hear Pepper Adams at the Bohemia. We wound up listening to a terrific baritone player with the other combo there, a group from Cornell [Nick Brignola with Reese Markewich] and after he'd listened a long time Gerry just had to get up and play." It was during that evening that Mulligan and Carney conceived the idea of a duet with Duke's band, later consummated at Newport in *Prima Bara Dubbla*.

Elaine Lorillard, one of the founders of the Newport festival, recalls one of

the greatest sessions ever, at her house in Newport. "Chico came out, and Tony Scott and Art Farmer, and Gerry played piano; Father Crowley and a few other nonplayers were there. It was utterly spontaneous and lasted from 4 until 8:30 a.m., and the sun came up and the roses were blooming—beautiful sights and sounds. The next evening was the exact opposite, completely formal as Gerry posed for a picture spread for *Vogue*.

"Gerry may put his foot in it here and there, but he's basically dedicated to the cause. And his ideas are constructive. Everything he said was wrong with the festival really was wrong; the musicians were the last to be consulted, and he wanted an auxiliary board of musicians to act as advisers. He supplied a whole list of musicians' complaints, from programing of the music to lack of refreshments and toilet facilities. He was firm but friendly; although at first he felt the festival setting was how jazz should be presented, he became more disillusioned every year."

"What galls me at these festivals," Gerry said recently, "is the way they emphasize all the names of the '30s and '40s and wind up minimizing our names. They use the prestige of the people of my generation, but then put us in a subordinate position. They have hurt my drawing power by not drawing attention to how much of a boxoffice name I am. The handling of Monterey [Mulligan played there in 1958] was even worse than Newport. Eventually, I'd like to ease out of the jazz festival scene entirely."

"Gerry has a missionary's zeal," declared Marshall Brown, leader of the Newport youth jazz band. "He equates jazzmen with the left bank writers in Paris in the 1920s. He goes about things so fiercely that sometimes he may antagonize the very people he's trying to win over. But what's most important of all to him is to be a great jazzman and a great leader. Like Eisenhower, he's a great general who'd have made a very poor sergeant."

Though Brown's analysis may be right, General Gerry still enjoys nothing better than a barracks bash with GIs of every rank. At the first Newport festival in 1954, he not only sat in with Eddie Condon's Dixielanders but also took part in a fantastic finale that brought Mulligan, Kenton, Condon, and a dozen more of every breed into a wild rideout on *I Got Rhythm*.

"Gerry loves to play and he loves to talk," Condon said. "You can make some casual remark about the weather or the new Buick, and then he'll go into an hour's oration. He's got guts,



With his new band at Birdland

too. One time we were in Toots Shor's together and Toots, who didn't know who Gerry was, made some kidding remark about not talking to musicians. Gerry said to me, 'I don't like the way that fellow talks. I think I'm gonna take him outside.' Well, you know the size of Gerry—he couldn't get any skinnier and live. And you know the size of Toots. He could have picked Gerry up and thrown him right through the wall!"

More often than not, Mulligan's belligerence has some reasonable foundation. "Once we had a reservation at a hotel in Frankfurt," said agent Bert Block, "and when we arrived, we found a Russian trade delegation had taken our rooms and we had to go to some beat-up joint. Gerry blew his stack. Here we are financing Western Germany, he says, and we have to give up our rooms to the Russians. He threatened not to do the concert. But after a while everyone cooled down."

"We were almost brought to court in Bologna, Italy," drummer Dave Bailey related. "We were invited to a restaurant after the concert and there were some Communists sent there apparently as troublemakers. One of them said something insulting to Gerry and he just threw some water in the guy's face and said, 'Leave me alone.' It was tough for Gerry to keep his head, but except for throwing the water, he restrained himself. Finally some non-political jazz fans just took this man and threw him out bodily."

Mulligan's European visits, the first of which was a 1954 trip to the Paris Jazz festival, consolidated what was already a firm foreign reputation. In England, where even in 1957 he was able to command \$3,500 a week, every London show was a sellout, and Gerry registered more poll victories than probably any jazzman since Armstrong. The only cool European response, according to Brookmeyer and others, was

that of the blasé audience during a month at the Olympia theater in Paris. ("Gerry tried announcing in French at first," Brookmeyer said, "but he didn't find it as easy as playing.") The press reaction, all over the Continent, was uniformly warm.

Mulligan's eagerness to adapt himself to any social or musical environment, which made many friends for him during the European trips, did not extend to the glamour world of Hollywood celebrity life.

Around Thanksgiving of 1958, at a party in New York, he had met Judy Holliday, and by the time he had worked in *The Subterraneans* and *The Rat Race*, the following summer in California, their friendship was founded partly in a common distaste for the superficialities of the film world, partly in a common concern for all the arts (and a common ability to play a fierce game of Scrabble, aiming exclusively at the seven-letter words). Gerry's assignment to an acting role in *The Bells Are Ringing* came about through the enthusiasm of producer Arthur Freed, a former songwriter who wrote the lyrics to *I Cried For You* and many other standards.

"When he wanted Gerry for the part," Miss Holliday, confessed, "I was against it, because I tend to get nervous when any personal friend of mine is acting with me—especially if they're not an actor." It was not long before everyone concerned was fully aware that Gerry was indeed an actor. So successful was this venture that he has been asked often since then if he would care to make a career out of it. Gerry answers that he wouldn't mind it at all if he could continue his life as a bandleader simultaneously.

At the suggestion of Columbia's Irving Townsend, Miss Holliday and Mulligan recorded a couple of sides together a few months ago; they turned out so

well that an album is now in the works. One of the first tunes taped was *Loving You*, with her lyrics to his music. "At first I didn't know why Irving suggested the idea," Miss Holiday said. "It seemed as if we were from two different worlds. Then I found out about Gerry's talent for writing melodies, and his ability to orchestrate for me in a medium completely different from his usual one. It's almost like Jekyll and Hyde." She has since set lyrics to *Tell Me When* from the Mulligan-Ben Webster LP, and there will be other such collaborations.

Regardless, though, of what his future may be as a popular-song writer or motion picture actor, Gerry at present is very much wrapped up in his new band. So far, the general reaction among musicians both in and out of



the orchestra, and among critics and the more attentive listeners at Basin Street, has been uniformly enthusiastic. During several visits I found enough excitement, both in the writing and in the spirit that formed the interpretation, to produce some of the most genuine and unpretentious swinging big-band jazz this town has heard in years.

Just before he opened at the club I interviewed Gerry in an hour-long session over WNCN-FM, New York. The dialog that follows combines excerpts from this broadcast and passages from a tape-recorded private interview.

Feather: Let's talk about the new band, your personnel, and your plans.

Mulligan: Well, first and foremost, let's say we have Bob Brookmeyer and Bob Brookmeyer . . . playing valve trombone and writing; Wayne Andre on trombone and Allan Raph on bass trombone; on trumpets Phil Sunkel, Danny Styles, and most of the solos are taken by Don Ferrara. The reeds are Eddie Wasserman on clarinet; Bill Holman on tenor—he came east to do a lot of writing for us. [Holman played only the first week at Basin Street, then withdrew to



Al Newport

concentrate on writing, and was replaced by Zoot Sims.] We also have arrangements by Al Cohn, and some by Johnny Mandel of themes from his *I Want to Live* score. The alto is Dick Meldonian, the baritone is Gene Allen, bass is Bill Takas, and on drums another old face from quartet-sextet days, Dave Bailey.

The instrumentation problem was, I think, one of the things that kept me from getting a band together. I started one a couple of years ago, and I was thinking in terms of four trumpets, three trombones, and five saxes, and I wrote arrangements and even started on an album. But after I got halfway through, I decided it was bottom-heavy, too full, and didn't allow the kind of freedom I'd come to enjoy with the small bands. Also it didn't have that kind of clarity of sound that I liked, with the interplay of lines, in the small groups.

Now the present band gives us most of the possibilities that we had with the other one, but it also allows for a great deal more clarity. And of course a practical consideration is, if you've got people sitting on the bandstand, you've got to have them playing. If they don't play enough it's bad for their lips and their horns get cold; they tire of not playing, they lose interest, and contribute nothing.

Feather: Are you using the clarinet a lot in the reed voicing?

Mulligan: We've used it not so much as a reed section sound, but rather as a sound that contributes to the ensemble as a whole. We've been trying to avoid the clarinet lead effect.

Feather: Are you aiming this band purely at listening audiences, or do you think it might be adaptable to dance dates if you're interested in playing any?

Mulligan: What I'm really building is a concert band. It's a jazz band for listening, and there are only a handful of clubs in the country that can handle

a band like that. I don't want to think about dance dates yet, until we've established ourselves and are working the way we want to. But it's fun to play dances occasionally, fun to play a prom, when we get to feeling like the old folks sitting up on the stand watching the kids have a good time. We play differently. You get very sentimental and all that sort of thing.

Feather: The reason I asked is that John Hammond said recently he feels jazz is essentially a functional music and is coming back to that.

Mulligan: I'm really not too concerned about where jazz is going, what it's doing. I'm concerned about the entity that I've tried to put together, which is really quite separate from the entire field of jazz. My answer to John is, there are jazz musicians who have never gotten away from that. Now if you're talking about jazz in terms of what the avant garde has been doing, or what's the most influential thing with the younger musicians now, that's not what I'm basing my ideas on.

But anyhow, by taking the band out on dances now, I would dissipate the band's power as a jazz band, a listening band, a show band. The bands in the '30s and '40s did it the other way around. They were basically dance bands; then the theater shows came along, and the bands that could put on a good show were successful. But at this point there would seem to be a good field for a real out-and-out jazz band, which is what I want. Most bands that have been put together lately have been trying to reach a happy medium, and this doesn't exist; they spoil the possibilities in both directions.

Feather: Do you find it easier to get sidemen than it was years ago? That the level of musicianship has advanced a lot?

Mulligan: Well, they *cost* more! But there have always been good players around. In fact, several in this band are guys I played in bands with in years past. There were always plenty of guys that had technical proficiency, but it took someone like Lester Young to come along and turn everybody around and show them a new way to use their technique; and then the same with Charlie Parker. So the kind of technical facility that these people brought into jazz has come to be an accepted thing—you either play that way or you can't play.

Feather: How about your soloists?

Mulligan: Well, I've approached this band on a very strict premise, which possibly doesn't always meet with the complete happiness of all the fellows in the band. In the sextet there were four soloists. To simplify our own problem and that of the audience, in

this band, too, we have four basic solo chairs: I'm one, Brookmeyer is another, the trumpet and tenor are the others. To a great extent we restrict solos to these four chairs; as time goes on we'll find things that will provide a solo outlet for others. But first we want to establish some sort of basic approach to the band.

I've seen a lot of bands fall into a trap of spreading the solos around so everybody can play. Now these are known as musicians' bands, and one of the reasons they can never establish themselves with an audience is that the audience takes time to be able to understand the playing of each man, and so many players go by that they never really have a chance to hear anybody, so nothing really sticks in their minds.

Feather: Did you want to have Art Farmer on the band?

Mulligan: Well, all I can say is, I hope Art's band is a big failure so he has to come back with my band! No, actually, of course, Art's band was just wonderful when I heard it. I wish him nothing but ill.

Feather: About your movies. Do you think *I Want to Live* got the recognition it deserved for its musical achievements?

Mulligan: Listen, the fact that they not only didn't give Johnny Mandel an Oscar, but didn't even nominate him, just convinces me of the closed doors, the private little club that the movie composers have. And they say this is the first movie music Johnny wrote. Actually it's just the first he ever got credit for—a good part of the good jazz music that was heard in segments of other pictures was written by Johnny. They call that ghosting.

Feather: You did a little ghosting yourself, didn't you, I mean ghost playing?

Mulligan: Yes, in *The Rat Race*, they told me I was to play a bandleader on a cruise ship, but it turned out they were just throwing me a bone. It was a very small acting role and they really wanted me to play baritone for Tony Curtis—a ghost baritone voice. Well, I like Tony and I didn't want to be a bad guy, so I wound up doing it anyway.

In *The Bells Are Ringing*, my scene with Judy comes right at the beginning of the picture and the whole thing is slapstick. She told me she'd had no experience with this kind of thing, and I'd had less than none, so it's a wonder we didn't kill ourselves! Hitting each other in the head and breaking glasses and catching on fire . . . But this opening is supposed to be building to a love story, and it should be a gentle buildup to her first love song, which she sings beautifully. But coming right after this

(Continued on Page 42)

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STEREO'S A LOGICAL STEP

Listening to music in stereo no longer seems unusual to most persons. For those whose phonographs occupy an important place in their daily lives, the conversion to stereo is a logical step to make.

We have examined a budget high fidelity stereo system and discussed three methods of converting to stereo—(1) converting existing components by adding an additional high fidelity speaker and amplifier; (2) adding a low-grade second channel, such as a small radio or television set, and (3) starting from scratch with an all-new system.

Most record listeners probably will be buying new equipment, and, therefore, we are assembling a system using a number of best-buy components to provide high-quality stereo playback of records and tape. These recommended units are all available at regular high fidelity stores. The components have been set up together and tested for a number of months. They are not the least-expensive units available, but they do tend to be priced closer to the bottom than to the top of the cost range.

The sound source, amplifier, and speaker of a high fidelity system are expanded with stereo to the extent that the amplifier and speakers are doubled, while the phonograph pickup (if a disc is used) is changed from a mono cartridge to a stereo cartridge in order to provide two separate signals. A signal is required for each amplifier-speaker channel.

If a disc is not used, other sources of the sound may be a stereo tape deck (record/playback machine), stereo radio tuner, or even two (or more) microphones.

For our model system, we chose a stereo amplifier that is flexible, inexpensive, compact, and thoroughly field-tested. It is the Scott Model 222 dual 12-watt all-in-one amplifier, costing \$145. This unit will do everything the most expensive amplifiers do.

It may be mounted on a bookshelf or left out on a table. Protective and decorative cases of wood or leatherette-finished metal may be bought and are easy to slip the Scott amplifier into.

The speakers in this best-buy system are the latest units from Acoustic Research, developers of the acoustic suspension principle. The AR-2A is priced at about \$120.

It has a heavy-duty 10-inch woofer, a pair of smaller midrange cones, and one of the new AR tweeters. The tweeter is the same unit used for the treble in the expensive top-drawer AR-3 unit, which costs about \$220.

For a single-speed turntable, no better value could be found than the Components kit turntable and arm, costing \$29 and \$9.50, respectively. They go together so easily that they hardly can be called kits at all. For those who prefer a changer, we tested the Garrard and recommend the RC-88 for \$58 or the RC-98 if you want to be able to adjust the speeds slightly to keep the pitch exactly in tune with a piano.

Three stereo phonograph pickups were tried in the Components arm, with excellent results in each case. First tested was the Shure Custom Dynetic cartridge, which, for \$24, is still the choice of more audio enthusiasts than any other—after more than 18 months on the market.


Next was the newer Pickering Model 380, which has extended response, providing even more brilliant highs. It also cost less than \$25 and, like the Shure, has a stylus that is easily replaceable.

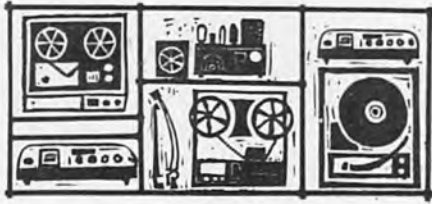
Finally, we tried the new Allied Radio stereo magnetic cartridge. This is an inexpensive unit, costing less than \$17 complete with diamond stylus for playing LPs, both mono and stereo.

The Allied had less output than either the Pickering or the Shure. But it cost much less, too.

An excellent alternate amplifier, one built from a kit, is the EICO HF-81, a dual, 14-watt unit that can be built for a maximum of \$69.95.

A top buy in inexpensive speakers, particularly well suited for operation as a remote speaker in another room, is the Madison-Fielding Troubadour speaker. It can handle considerable power without audibly breaking up and has both strong bass response and clean treble. And it costs only \$30.

To add stereo tape playback to this setup, we installed a Viking tape deck costing slightly less than \$150. 



STEREO SHOPPING WITH CHARLIE MINGUS

By Charles Graham



Photo by Raymond Ross

Composer, bass player, and leader Charlie Mingus has a highly trained ear for the quality of the reproduced music he listens to at home.

A serious student and musician prior to joining Louis Armstrong's band at the age of 19, Mingus always has regarded his phonograph as a very important tool in improving his work. And all through his years on the road with Armstrong, Lionel Hampton, Red Norvo, Charlie Parker, Stan Getz, Duke Ellington, Art Tatum, and others, he usually had some kind of record player with him.

With increasing commercial acceptance, with great critical acceptance, and since taking over his own groups, he's been able to stay closer to home base in New York. For several years now, he's had a Pilot Radio Encore phonograph. This is a semiportable setup that has much to recommend it to on-the-road working musicians.

It's available in either a semiportable leatheret case with a carrying handle, or in a heavier wooden case.

The manufacturer also provides detachable legs for the Encore if a table isn't at hand to set it on. Inside it has a Garrard changer, GE cartridge, a small push-pull amplifier and an eight-inch Jensen speaker. The amplifier has both treble and bass tone controls and includes a preamplifier that a GE or other magnetic pickup requires.

Some months after he'd got his phonograph, Mingus' trombonist, Jimmy Knepper, an accomplished hi-fi enthusiast, built Mingus a small corner horn enclosure and put a 12-inch coaxial University speaker (Model 6201,

costing \$57) in it. Because the cone of the speaker is larger than the eight-inch Jensen in the Pilot phonograph, and because the cabinet uses the corner walls of the room as an extension of the horn, the bass of the larger, separate speaker was much better. Mingus plugged this speaker into the Pilot set whenever he came off the road.

About a year ago, Mingus decided he'd like to hear his records, now beginning to be issued in stereo as well as in mono versions by Columbia, Atlantic, and others, on a stereo setup in his home. He called in a TV serviceman and had him convert the equipment to a simple stereo setup.

The GE pickup was removed from the Garrard arm and a stereo cartridge put in place of it, and the Garrard changer was rewired with the extra leads needed for stereo.

An inexpensive 10-watt amplifier, Model AC-10 Challenger (made by Bogen), was added to handle the second channel of the stereo signal, the first channel staying in the Pilot Encore. The larger University speaker in the homemade corner enclosure was connected by means of a 15-foot piece of lamp cord.

Of course, the eight-inch Jensen speaker in the Pilot was rewired back to its own Pilot amplifier, as it had been originally.

With this setup, Mingus can unplug the second stereo lead, which now runs from the Pilot (Garrard) changer to the second, external amplifier (the Challenger AC-10) and carry the Pilot along when he goes out of town, as he did before.

Mingus said he isn't entirely happy with the sound from his setup and plans to improve it soon after he moves to his new apartment in a few weeks. At that time he said he intends to use the 12-inch University 6201 and corner enclosure as one of the speakers to be driven by a new stereo all-in-one amplifier.

He's considering the Scott 222 dual 12-watt amplifier, which costs \$139.50, and also the Sherwood S-5000, he said. He will add another Garrard changer, probably the RC-98, which has a variable-speed control that will allow it to be synchronized with his bass.

He'll add a second, even better speaker, he said, plus an FM tuner. In addition, he plans to get a tape deck or tape recorder. He can save money by using a tape deck, such as the Viking, and employ the electronics of either the Scott or the Sherwood amplifier (for playback only). These stereo amplifiers, like most modern units today, include tape head inputs for this application.

Mingus' original equipment:
Pilot Encore \$149.50.

It included:

Garrard RC 141 changer \$42.50.

GE LP pickup (diamond) \$9.

Jensen eight-inch speaker, about \$10.

To this he added:

Challenger AC-10 (mono) amplifier \$55.

University 6201 12-inch speaker \$57.

E-V stereo pickup (diamond) \$22.50.

Rewiring Garrard changer for stereo \$7.50.





NEW PRODUCTS



Preamp-control center ("front end") has everything for elaborate stereo amplifier except power tubes. Particularly useful for chairside or away-from-power amplifiers, Allied's Model KN-700A Stereo Control Center costs \$89.95, ready to plug into power basic amplifiers. It may be used with older, complete mono amplifiers, by-passing their controls.



Highly flexible stereo amplifier includes preamp, controls, and power (basic) amplifiers in a flat case. Sherwood Model S-5000 has dual 20-watt power amps, speaker switching on front panel, and wide choice of other control functions. The S-5000 costs \$189.50.



Small table-model FM radio has built-in antenna effective in most metropolitan areas, easy connection for indoor television rabbit-ears antenna, or outdoor roof antenna if distant (more than 50 miles) reception is required. Blonder-Tongue R-20 FM radio costs \$39.95.



Outdoor use of tape recorders, radios (or even television set, as shown here) is easy with a car radio inverter. Terado inverter plugs into cigaret lighter outlet in auto and takes regular power plug from recorder or receiver. It costs \$39.95.

TAPE CLIP

Keeps Tapes from Unwinding



Convenient device for keeping tapes from spilling is Tape Clip TC-12, which clamps over edge of reel as in (1) above to keep full reel tight, or as shown in (2) to secure end of half-filled reel. Robins Industries clips are carried at most audio shops, radio parts distributors, and camera supply stores.



All-in-one stereo tuner-amplifier, Scott Stereomaster receiver connects to two-speaker systems to make a top-quality stereo radio-phonograph system. It accepts tape head signals from tape deck and costs \$389.



Manual four-speed player has automatic shutoff at the end of record, interchangeable shells (heads) for quick swap of pickups (as for 78-rpm discs). Wired for stereo, Garrard Model T/II costs \$32. A base costs \$2.25 to \$4.60.



Mixer for combining sound from two microphones, from one mike and a phonograph pickup, or from an already-recorded tape and a microphone to make multitrack recordings. Olson Radio mixer costs less than \$10.



Shure Stereo Dynetic M-3D is a top-quality pickup for stereo and mono LPs. Its diamond stylus is easily replaced by hand at home. It costs \$45. A less expensive similar model, M-7D, costs \$24 and is a best buy.



Dual 50-watt power amplifiers built on one chassis provide reserve power for the most elaborate installations. Used with preamp-control center, EICO Model HF-89 100-watt (in mono use) basic amplifier kit costs \$99.50. Factory-wired, it costs \$139.50.

OUT OF MY HEAD



BY IRA GITLER

George Crater is tied up recording a humor album for Riverside Records. His friend and nemesis, Ira Gitler, is filling in for him. George will be back next issue.

Riverside Records has moved its operation to the mezzanine of the Hotel Paramount. The first time I walked into Orrin Keepnews' office, he opened the closets, pulled up the blinds, raised the window slightly, put a key on the desk, and hovered until I gave him a quarter.

Riverside is in the process of recording George Crater (I suppose for their Wonderland kiddie label). You know how the Broadway columnists are always screaming pinko at anyone who ever drank a cup of borscht? Well I'm not calling Crater a pinko, but he certainly is the No. 1 finko. After I exposed his payola grab, he had the gall to confess completely on his own as if no one knew and he was turning state's evidence. I suspect his motive was to get a cell with Dane Clark, Richard Conte, Leo Gorcey, Ted De Corsia, and Elisha Cook Jr. in case he's ever cast in a prison flick.

And speaking of Hollywood, did you see where they've remade the old Valentino starrer, *The Four Horseman of the Apocalypse*? Crater is appearing as Famine while Pee Wee Marquette will play Pestilence as a small boy.

Did you happen to read the piece on jazz in *Newsweek* a couple of months ago? It was by Emily Coleman (not Ornette's sister despite what Crater has been saying). About the only thing worth saving is a picture of Ralph J. Gleason. Sarah Vaughan is quoted as saying, "There's no squares anymore." What is Miss Coleman? An isocoles triangle?

Is it true that a British record firm, Rank & File, is importing Zoot Sims and guitarist Irving Ashby to tape an album entitled *Ashby de la Zoot*?


I dug that picture of the Side Man several *Down Beat* issues ago. You are able to get all the percussion effects by plugging in this device and setting the different dials. Soon they will have models like ballplayer's bats. The Art Taylor model will come complete with brush moustache and a catin' button. The Max Roach model will feature an electric eye device that will automatically shut it off whenever anyone sits down at the piano. The Shelly Manne model will grimace. The Philly Joe Jones model will have an extra control for Bela Lugosi impressions. I hear that one Side Man caused a short circuit at a club in Greenwich Village. As a result it can't be used even though its tubes are okay—the police have taken its cabaret card away.

Did you read in *Variety* that Sol Hurok branded modern jazz as the curse of humanity? He said that murders were

committed after jazz sessions with a few drinks. Hey, Sol, after the next Garner concert, don't turn your back on Erroll!

Since this is an election year, the Prez Record Co. of Washington, D. C., is bringing out an album called *Swinging at the White House*. Some of the featured artists will be Dinah Washington, Pepper Adams, Little Tom Jefferson, Kid Shots Madison, J. J. Johnson, Milt Jackson, Ray McKinley, Jimmy Harrison, Abe Lincoln, Louis Hayes, Jimmy Cleveland, and Roosevelt Sykes. Most of the numbers are flag-wavers. There is an arrangement by Mulligan entitled *Gerrymander*.

There was a rumor to the effect that on hearing Cecil Taylor's recording of *I Love Paris*, Cole Porter, Charles DeGaulle, and Jean Cocteau leaped off the Eiffel tower. This is not true. They did drop the record off, however. When it failed to break, it was returned to the United States, compressed in a smaller circular mold, and is now being marketed as the Ira Gitler Hockey Puck. Sporting goods dealers can order theirs through George Crater.

Getting back to record companies moving . . . Blue Note has just opened offices in the Sofia Storage Co. building. I wanted Al Lion and Frank Wolff to put Crater in dead storage for me. They said I'd have to kill him first. Not until I get back those 10 beans I laid on him. 

deebee's scrapbook # 35



"I don't even dig your old lady.
And you say I spiked her taste?"

Ed Sherman

in review

● RECORDS ● JAZZ RECORD BUYERS GUIDE ● BLINDFOLD TEST ● CAUGHT IN THE ACT

Records are reviewed by Don Menahan, Don DeMicheal, Ralph J. Gleason, Ira Gitler, Barbara J. Gardner, John A. Tynan, and John S. Wilson.

Reviews are initiated by the writers.

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

CLASSICS

Serkin/Mendelssohn

☐ MENDELSSOHN—Columbia MS-6128: *Piano Concertos No. 1 in G Minor and No. 2 in D Minor*.
Personnel: Rudolf Serkin, piano; Philadelphia Orchestra, conducted by Eugene Ormandy.

Rating: ★ ★ ★ ★

The first impression a listener gains from these performances is that Serkin must be setting new speed records. The popular *G Minor Concerto*, especially, tumbles along breathlessly. Actually, Serkin's and Ormandy's tempos are not unusual for these works. Serkin conveys the sense of glittering speed and bravura simply by adhering to a rule known to every piano student: you don't have to play fast if you play *all* the notes evenly—it will sound fast.

The only danger in this approach is that everything can sound as if it is coming out of a note-making machine. Certain notes in scale passages are more important than others, and pianists who concentrate on technique tend to ignore their sense. In the Mendelssohn concertos, such subtleties are less crucial, and Serkin rightly stresses their bright joviality.

These are large-scale interpretations without being heavy-handed, and anyone who wants both concertos on one disc has a bargain here. (D.H.)

Reiner/Mahler/Haydn

☐ MAHLER—RCA Victor LM-6087: *The Song of the Earth*; HAYDN—Symphony No. 88 in G Major.

Personnel: Chicago Symphony Orchestra, conducted by Fritz Reiner; Maureen Forrester, contralto; Richard Lewis, tenor, soloists in *Song*.

Rating: ★ ★ ★ ★ ★

In recent seasons, Reiner has given this Mahler symphony several times with various soloists, but the difficult balance between voices and the exotic orchestration never has been so successfully achieved in the concert hall as on this disc.

This seems to be one case where engineers have given record listeners a clearer picture of the score than live listeners ever have enjoyed. For once, the tenor is not washed away by orchestral outpourings at crucial points in the song of the drunkard.

This is not as introspective an interpretation as some conductors give to *The Song of the Earth*, but it sets forth the score more lucidly than any other available. The Haydn symphony takes up Side 4. (D.H.)

Tarrago/Tarrega

☐ THE MUSIC OF FRANCISCO TARREGA—Columbia ML-5454: *Recuerdos de la Alhambra*; *Praudes Nos. 1, 2, 5, 10, 11*; *Mazurka in G*; *Minuetto*; *Pavana*; *Capricho Arabe*; *Allegro Brillante para Concierto*; *Sueno*; *Gavota (Maria)*; *Mazurka (Marietta)*; *Mazurka (Adelita)*; *Lagrima*; *Estadio*

en Forma de Minuetto; *Estadio en La*.
Personnel: Renata Tarrago, guitar.

Rating: ★ ★ ★

Senorita Tarrago (accent on the last syllable) plays sensitively and with a well-developed technique in most of these short pieces, staples of the classic guitar encore literature, but she has lapses that are impossible to understand. How, for instance, could she permit the ragged performance of the *Allegro Brillante* that begins Side 2 to be released under her name?

A guess would be that she recorded a batch of music by Tarrega (accent on the first syllable) at one sitting, and all of it was included on this disc. More selectivity is in order, if the handsome young woman is to gain and keep an international audience. (D.H.)

JAZZ

Lou Donaldson

☐ THE TIME IS RIGHT—Blue Note 4025: *Lou's Blues*; *Be My Love*; *Idaho*; *The Nearness of You*; *Mack the Knife*; *Crosstown Shuffle*; *Tangerine*.

Personnel: Donaldson, alto saxophone; Blue Mitchell, trumpet; Horace Parlan, piano; Laymon Jackson, bass; Dave Bailey, drums; Ray Barretto, conga.

Rating: ★ ★ ½

The hangup to reviewing a Blue Note album is that the liner notes are usually written by a capable critic who loudly lauds the obvious virtues of the album or cops out magnificently for the flagrant flaws. Let's admit the handicap and use this disadvantage to best advantage.

There is nothing really "wrong" with this album if you omit *Mack the Knife*, When Ira Gitler mentions "the cutting edge of the lilting *Mack the Knife*," musically that resolves to "they butchered that up pretty good." Other than this, the notes and tempos are there. The musicians play adequately but little happens.

The album is worth its price for the performance of Blue Mitchell. His brief solo on *Nearness* is one of the most sincerely plaintive treatments the tune has received in some time.

Donaldson is a great altoist who should not be dismissed on the basis of this album; the material with which he works is a major handicap. Even the tunes that sail under the banner of "originals" bear strong resemblances to well-known themes.

All in all, this is a hasty-sounding date. The Lou Donaldson of the Birdland Series still exists and should be heard. Maybe next time. Right now, Blue Mitchell fans will be pleased with the showing their hero makes. (B.J.G.)

Firehouse Five Plus Two

☐ FIREHOUSE FIVE PLUS TWO CRASHES A PARTY—Good Time Jazz M 12038: *Let's Have a Party*; *At the Firemen's Ball*; *Button up Your Overcoat*; *Mama Inez*; *You Are My Sunshine*; *When the Saints Go Marchin' In*; *Bill Bailey*; *At the Jazz Band Ball*; *Heart of My Heart*; *Ballin' the Jack*; *I Want a Girl*; *Nobody's Sweetheart*.

Personnel: Danny Algire, trumpet; Ward Kimball, trombone; George Probert, soprano saxophone; Frank Thomas, piano; Dick Roberts, banjo; Don Kinch, tuba; Eddie Forrest, drums.

Rating: ★

According to the liner notes, this is supposed to be a "devastating satire on that well-known American institution — the party." Devastating maybe, satire no. Corn is corn no matter how you shuck it. Travesties such as this—and I could name others—have crucified traditional jazz.

Perhaps the album wouldn't be so objectionable if the crowd noises, whistles, tambourines, and group vocals had been left out; but then all that would be left would be the music of these characters from the Walt Disney studio. Ah ha! maybe *that's* what the notes meant by devastating. There's little cohesion in the ensembles—Probert sounds like he's playing exercises—most of the solos are badly executed and have nothing of depth in them.

That these men are connected with cartoon-making is telling: their music is like an animated fantasy—full of ridiculous antics, good for a few quickly forgotten laughs, and signifying nothing. (D.DeM.)

Wynton Kelley

☐ KELLEY GREAT—Vee Jay LP 1016: *Wrinkles*; *Mamma "G"*; *Jane Night*; *What Know*; *Sydney*.

Personnel: Wynton Kelley, piano; Lee Morgan, trumpet; Wayne Shorter, saxophone; Paul Chambers, bass; Philly Jo Jones, drums.

Rating: ★ ★ ★

Occasionally some crack a&r man feels that the inclusion of one or two horns on a piano date picks the album off the ground and makes it more palatable. This album may prove to be the historic exception. Kelley drags the front line all the way, and he has a yeoman's task.

From the opening track, it is obvious that Morgan is ready for technical licks. Shorter is not going to be stranded at home base, so out to left field he goes. The result is that two very fine musicians alternate playing first-rate jazz and indulging in upper register musical gymnastics. It remains Kelley's responsibility to anchor these two.

There is so much of the gospel truth in the piano of Kelley. He plays always with power and fervor. While here he stands out as the essence of self and maturity, he is still paying dues, to Red Garland primarily. *June Night*, for example, dissolves into a Miles Davis parody

with Morgan finally belching out the lead voice in the best Davis burp. Kelley is Garlandly blockish and the rest of the rhythm section is right back at home.

For no sustained period on this date is Wayne Shorter adequately represented as the promising disciple of Coltrane that he has been heretofore. His moment closest to truth begins on *Wrinkles*, but here he soon chases himself out on a limb.

Jones and Chambers conduct themselves as the senior members here. There are no axes to grind for them. Philly Jo displays a subdued serenity that only security and self-assurance can bring. Chambers, equally relaxed, plays strongly and evenly throughout. Along with Kelley, they jell into a tightknit section. Somehow the horns sound busy—too busy.

Put this one away someplace. You have here the prophecy of the development of Shorter, the maturity of Morgan, and the establishment of Kelley as a commanding force in jazz. (B.J.G.)

Yusef Lateef

THE DREAMER—Savoy MG 12139: Oboe Blues; Angel Eyes; The Dreamer; Arjuna; Can't Help Lovin' That Man.

Personnel: Lateef, tenor saxophone, flute, oboe; Bernard McKinney, euphonium; Terry Pollard, piano; William Austin, bass; Frank Gant, drums.

Rating: ★★½

Miss Pollard steals this LP from everybody, with a set of fine, furious, and funky piano solos that are exciting listening. On *Arjuna* she digs in like a champion and wails; on *That Man* she becomes lyrical without being saccharin, and on *Dreamer* she gets another good blue mood going with a fine reprise of a hit of a while back, *Swinging Shepherd Blues*, in her opening statement.

Lateef, granted his versatility, is much more interesting on flute (where he gets a good warm tone) than on tenor (where others have trod with more definition before him) or oboe (which just makes an unpleasant noise).

The rhythm section is good throughout, with solid support coming from both the brass and drums. Not a bad LP but, except for Miss Pollard, undistinguished. (R.J.G.)

Jelly-Roll Morton

JELLY-ROLL MORTON PLAYS AND SINGS—Riverside RLP 12-133: Panama; Ain't Misbehavin'; The Naked Dance; Freakish; Original Jelly-Roll Blues; Darhtown Strutters Ball; Wolverine Blues; Miserere; My Gal Sal; You Can Have It; The Murder Ballad.

Personnel: Morton, piano, vocals.

Rating: ★★ ★

When he was once asked about the various styles of jazz, Jelly said, "Hell! They're all playing Jelly-Roll style." While this is not true, the converse is; when Morton played other people's music, it came out Morton, no matter who wrote it, be it Fats Waller or Giuseppe Verdi.

In this second release of musical moments from the Library of Congress recordings, Morton plays and sings a few tunes other than his own (*Sal*; *Ball*; *Misbehavin'*; *Dance*; *Panama*; *Miserere*). On these tracks, he sometimes indulges in ornate embellishment instead of ideas as he does on *Misbehavin'*, but at other times—*Panama* and *Dance* are the most notable—he gets some good things going.

But Morton, like Duke Ellington, is at his best playing his own music; *Wolverine* and *Jelly-Roll* contain some of his very best work. Upon listening to these tracks, I was struck by the lilt and good taste of his playing. I think even the most dyed-in-the-wool modernist would admit that, regardless of his so-called archaic approach, Morton swung.

His vocal efforts are a combination of vaudeville and blues—his slur from the third to the tonic is typical of both. He attempts some scat vocals but sounds a bit shaky. On *Sal* and *The Murder Ballad* he sings with more assurance—Morton was always confident when he was telling a story.

This LP is not only a good companion piece for the first album of the nontalking Library of Congress reissues but can stand alone as a fine example of Morton's music. (D.DeM.)

Red Nichols

DIXIELAND DINNER DANCE—Capitol ST 1297: Johnson Rag; My Funny Valentine; Satan Takes a Holiday; Medley: Love Walked In-Someone to Watch over Me; Baby, Won't You Please Come Home; Stop, Look and Listen; September Song; Medley: Ballin' the Jack, How Come You Do Me Like You Do, Ja-Da; What's New; American Patrol.

Personnel: Red Nichols, cornet; Bill Wood, clarinet; Pete Beilmann, trombone; Joe Rushton, bass sax; Bobby Hammack, piano; Rollie Culver, drums.

Rating: ★★

Gee, this is awfully polite stuff. But then the album is supposed to be dinner music, Dixieland style. Whether or not Dixie is suitable for such a function is highly debatable. Anyway, I do my record listening between meals and can go only by what I hear, not how well the music soothes my digestion.

Nichols' conception of jazz is what some call Bixieland, stemming as it does from the Beiderbecke school of thought. What Bixieland lacks in fire it makes up with punctilious execution and, often, heavy arrangements. Unfortunately, what was meaningful in this style was said by Bix in the '20's, and the style never grew after his death.

Most of the tracks in this collection were arranged by Nichols. His scores are rather ornate and pompous on the ballads, stiff and sterile on the warhorses. Only when the band leaves the written page do things begin to swing a bit. *Baby* and the medley fall into this category; the rest, except for isolated sections, are heavily, if not over, arranged. (D.DeM.)

JAZZ RECORD BUYER'S GUIDE

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

★★★★★

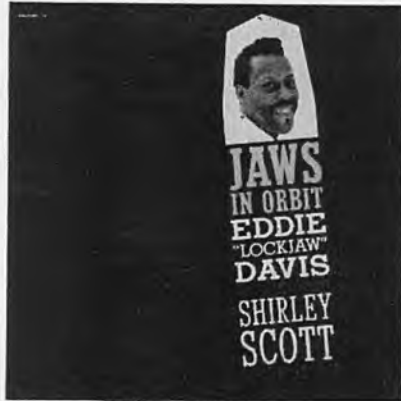
- Sidney Bechet in Concert at the Brussels Fair* (Columbia CL 1410)
- Ray Charles-Lightnin' Hopkins, *Riot in Blues* (Vocal) (Time 70008)
- John Coltrane, *Giant Steps* (Atlantic 1311)
- Red Garland at the Prelude* (Prestige 7170)
- Jon Hendricks-George Russell, *New York, N. Y.* (Decca DL 79216)
- Billie Holiday, *The Unforgettable Lady Day* (vocal) (Verve MG V-8338-2)
- Quincy Jones, *The Great Wide World of Quincy Jones* (Mercury MG 20561)
- Gerry Mulligan *Meets Ben Webster* (Verve MG Vs 6104)
- Abbey Lincoln, *Abbey Is Blue* (Riverside 12-308)
- Thelonious Monk, *Thelonious Alone in San Francisco* (Riverside RLP 13-312)
- Lester Young, *Going for Myself* (Verve MG V 8298)

★★★★★

- Red Allen Meets Kid Ory* (Verve MG VS 6076)
- Australian Jazz Quintet, *Three Penny Opera* (Bethlehem BCP 6030)
- Duke Ellington-Johnny Hodges, *Side by Side* (Verve MG-VS 6109)
- Curtis Fuller, *Blues-ette* (Savoy MG 12141)
- Jimmy Heath, *The Thumper* (Riverside RLP 12-314 and 1160)
- Jon Hendricks, (Vocal), *A Good Git-Together* (World Pacific A-3065)
- Harold Land, *The Fox* (Hifjazz J612)
- The Modern Jazz Disciples* (New Jazz 8222)
- Oliver Nelson, *Meet Oliver Nelson* (New Jazz 8224)
- Oscar Peterson, *Swinging Brass with Oscar Peterson* (Verve MG V-8364)
- Mavis Rivers, *Hooray for Love* (Vocal) (Capitol T 1294)
- Bob Wilber, *The Music of Sidney Bechet* (Classic Jazz CJ 5)
- Lem Winchester-Benny Golson, *Winchester Special* (New Jazz 8223)
- Joe Williams, *That Kind of Woman* (Roulette 52039)

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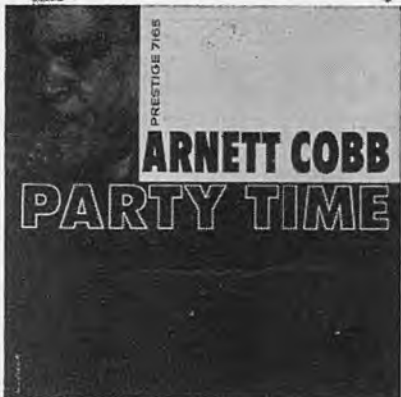
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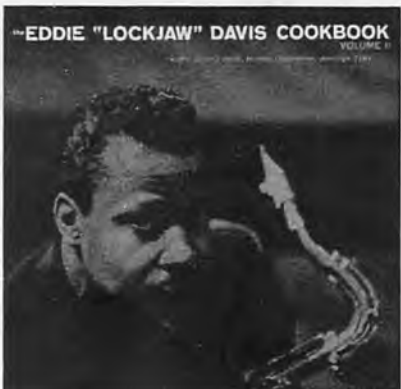
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Bernard Peiffer

☐ CAN CAN—Laurie L.P. 1008: *Come Along with Me; It's All Right with Me; Just One of Those Things; You Do Something to Me; Let's Do It; Montmartre; C'est Magnifique.*
Personnel: Peiffer, piano; Chris White, bass; Jerry Segal, drums.

Rating: ★ ★ ★

Sometimes when one has been primed to expect something earthshaking from a musician, he may be in for a letdown when an opportunity arises for close scrutiny of that musician.

Sadly, this was my reaction to Bernard Peiffer on this LP. I heard his awesome technique at work, his brilliant chord structures, but there was something missing. I hesitate to say he doesn't swing, for that verb never has been satisfactorily defined in words, and there are many ways to swing, some more appealing to one person than another. But he left me without the feeling of satisfaction and completeness that I get from say Teddy Wilson, Junior Mance, Earl Hines, Ray Bryant, or any number of other pianists. Judging by his work here, Peiffer, to me, is a high-order cocktail pianist—pleasant but not very gummy.

His musical kinship with Art Tatum is evident in his solo version of *Montmartre*, a flashy display of technique and robustness; but the difference between Tatum and Peiffer is the difference between swimming in a calm deep lake and having a bucket of water thrown in your face. His other solo track, *One of Those Things*, on the other hand, is rich with brilliant harmonic colors and sensitiveness.

Of the other tracks, I prefer his moody and melancholy interpretation of *Paris*. His striking use of altered chords gives this tune an aura of loneliness quite touching. *You Do* has an interesting ¾ section, but Peiffer seems to be fighting to keep his balance in it.

White and Segal are adequate, although Segal becomes a bit plodding in spots, such as in *It's All Right*.

A pleasant but shallow outing. (D.DeM.)

Freddie Redd

☐ THE MUSIC FROM *THE CONNECTION*—Blue Note 4027: *Who Killed Cock Robin; Wigglin'; Music Forever; Time to Smile; Theme For Sister Salvation; Jim Dunn's Dilemma; O.D.*
Personnel: Jackie McLean, alto saxophone; Freddie Redd, piano; Michael Mattos, bass; Larry Ritchie, drums.

Rating: ★ ★ ★ ★ ½

Beauty, excitement, quality—you must get *The Connection*. If all musical endeavors could but culminate in this kind of rich reward. Composition—meaningful and significant; arrangements—tight and unified; soloists—polished and creative; overall effect—shock exhilaration.

Freddie Redd has proved beyond a shadow of doubt that jazz can be organized and orderly, and yet retain all the spontaneity and creativity of the informal jam session.

Here within the confines of Redd's compositions, McLean has exhibited more freedom of expression than has been consistently evident on any previous album he has made. He is swift and sure on *Cock Robin* and *Jim Dunn*; wistful and compelling on *Wigglin'*; strident and loping on *Music Forever*; soulful and lonely on *Sister Salvation* and incisive on *O.D.*

Throughout these moods and changes, his horn is consistently lyrical and singing.

Had Redd done nothing more than pen these tunes, his contribution would have been tremendous. But add to his credits a thoroughly superior job of comping and two especially effective contrasting solos: the frenzied, busy-handed solo on *Jim Dunn*; and the compelling, pleading line of *Sister Salvation*, which tapers off into an almost audible sob.

A few things bother me, however. There are moments when Mattos sounds swamped. The first main theme and closing chorus of *Sister Salvation* are fairly bland and give no hint of the beauty sandwiched between in McLean's and Redd's solos.

Time To Smile is a bit of a letdown. The entire group mood relaxes into a musical stupor and here, McLean painfully reminds us of phrases that have been around for some time. But otherwise, this album is a ball. (B.J.G.)

Paul Smith

☐ THE SOUND OF MUSIC—Verve MG V-2128: *My Favorite Things; Climb Every Mountain; Maria; The Lonely Goatherd; How Can Love Survive?; The Sound of Music; Edelweiss; So Long Farewell; No Way to Stop It; An Ordinary Couple; Do-Re-Mi.*
Personnel: Smith, piano; Barney Kessel, guitar; Irv Cottler, drums; Morty Corb, bass.

Rating: ★ ★ ★

This is slick, nicely played, at times moving but mainly jazz-without-purpose. To begin with, the score itself just isn't worth all this hullabaloo; it's no *My Fair Lady*.

Smith is a very facile pianist in an Andre Previn-ish sort of way; he swings nicely, has a fistful of technique, and now and then digs in and drives.

The guitar bits by Kessel are always good, and the rhythm section is thoroughly competent. But I guess that's what leaves me cold about the whole LP. It needs a little more than just craftsmanship.

(R.J.G.)

Sonny Stitt-Oscar Peterson

☐ SONNY STITT SITS IN WITH THE OSCAR PETERSON TRIO—Verve MG VS 6108: *I Can't Give You Anything But Love; Au Privave; The Gypsy; I'll Remember April; Scapple from the Apple; Moten Swing; Blues for Pres, Sweets, Ben, and All the Other Funky Ones; Easy Does It.*

Personnel: Stitt, tenor, alto saxophones; Peterson, piano; Ray Brown, bass; Ed Thigpen, drums.

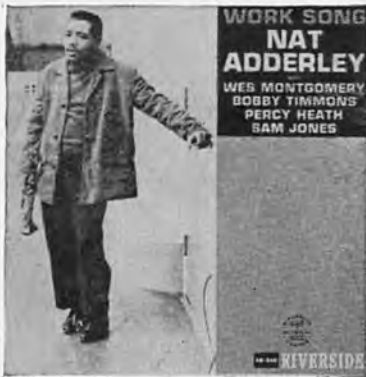
Rating: ★ ★ ★

Stitt splits his time between tenor and alto and is accompanied at all times by the Peterson trio, which means that the accompaniment is excellent all the way.

However, the saxophone playing, despite Stitt's hard-swinging rep, seems a little tempered with restraint and ends up making one wonder what was wrong this day. Not that it's bad; it isn't. It's just that it's not really moving. The ballads are the best tracks, not only for Stitt's playing but also for the accompaniment and the occasional bits of solo work by Brown. Do you suppose Stitt has played *Scapple* as many times as Muggsy Spanier has played *Butter and Egg Man*? (R.J.G.)

Bud Shank-Laurindo Almeida

☐ LATIN CONTRASTS—World Pacific 1281: *Harlem Samba; North of the Border; Sunset*



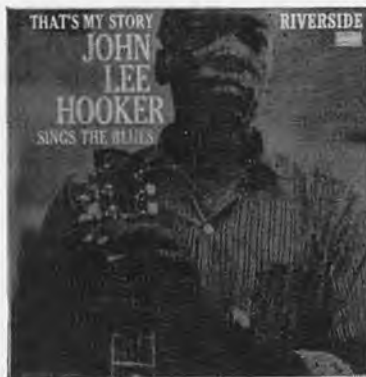
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Baion; 'Round about Midnight; Toro Dance; Serenade to an Alto; Xana-Lynn; Blowing Wild; Gershwin Prelude; Frio y Color.

Personnel: Shank, alto saxophone, flute; Almeida, guitar; Gary Peacock, bass; Chuck Flores, drums.

Rating: ★ ★ ★

Third in the Shank-Almeida series, this latest collaboration relies less on the carefully (almost cautiously) constructed duets that marked the first meeting of the altoist and the guitarist some five years ago. There is more free, extended blowing by Shank on this set and a more definite jazz atmosphere engendered by the strong rhythm support of Peacock and Flores, though the latter tends to lack subtlety on the ballads.

Almeida's classic-fingered guitar contributes most to the romantic mood of the album. Whether quietly accompanying Shank as on *Serenade* or running counterlines with the flute, the master guitarist bestows on the album the stamp of his own personality.

Many of these pieces are almost pure mood. The Dimitri Tiomkin-Paul Francis Webster tune, *Blowing Wild*, becomes exotic and reflective under the fingers of Shank and Almeida until Bud takes over with a lyric jazz chorus.

Students of the classic guitar may find Almeida's arrangement of the *Gershwin Prelude* the most interesting piece in the set. The guitarist maintains constant movement of counterlines both during his solo exposition of the theme and behind Shank's jazz-tinged flute.

This album is a necessary addition to the gradually growing catalog of the Shank-Almeida alliance. (J.A.T.)

Bobby Timmons

THIS HERE IS BOBBY TIMMONS—Riverside RLP 12-317: *This Here; Moanin'; Lush Life; The Party's Over; Prelude to A Kiss; Dat Dere; My Funny Valentine; Come Rain or Come Shine; Joy Ride.*

Personnel: Timmons, piano; Sam Jones, bass; Jimmy Cobb, drums.

Rating: ★ ★ ★ ★

Amen! If the intent here was to present the many moods of Bobby Timmons, then hats off to Riverside. A powerful sparkplug and heat generator as a comp pianist, Timmons here is revealed as an imaginative, creative soloist. Naturally enough, he handles his three hit tunes with greater freedom and drive. *Moanin'* does contain a fairly corny reference that comes as a disappointment after the creativity that precedes it.

Timmons' preoccupation with rhythm, harmonic patterns, and chord structure is most refreshing. Aside from *This Here* and *Dat Dere*, his rhythmic pattern in *The Party's Over* is well executed. *Rain or Shine* becomes his vehicle for chord experimentation.

The range of material is broad, demonstrating to good advantage that Timmons is a capable technician as well as a soul bearer.

There are disturbing moments. Occasionally, there are tacked-on runs and trills which tend to pierce the natural flow of communication and eventually become agitating. *Lush Life*, where he stands alone, is overburdened with them. *Valentine* did not escape this pattern.

Joy Ride is not really convincing in itself. Cobb does get a chance to front and center. He and Sam Jones are sympathetic

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FREDDIE REDD QUARTET WITH JACKIE McLEAN



GOOD DEAL—THE THREE SOUNDS

BLP 4020



BLOWIN' THE BLUES AWAY—
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throughout and work well together, which was no doubt the whole point in hiring them.

Unquestionably, there is a great deal of individuality and creativity here. But for a while yet, there seems to be a need for front horns.

An exciting cross section of a comp pianist's many talents, this album will reward your careful listening.

(B.J.G.)

Tommy Turrentine

☐ TOMMY TURRENTINE—Time T/70008: *Gunga Din; Webb City; Time's Up; Long as You're Living; Too Clean; Two, Three, One, Oh!; Blues for J.P.*

Personnel: Tommy Turrentine, trumpet; Stanley Turrentine, tenor saxophone; Julian Priester, trombone; Bob Boswell, bass; Horace Parlan, piano; Max Roach, drums.

Rating: ★ ★ ★

Basically, this is the group with which

Roach has been working recently, and it is one of the best he has had in some time. Tommy Turrentine is a driving, urgent trumpet player with overtones of Miles Davis and Clifford Brown but with individuality; Priester is a shouting trombonist, and the tenor-playing Turrentine is a solidly swinging soloist, too.

The entire group is cast in the Davis mold to some degree but not unpleasantly so. Quite the contrary. They have a fine, pulsating rhythm, a solid echelon of soloists and what seems to be a deeply functional group feeling.

They dig in all the time, make everything swing and, since Roach is intent on helping them, they have the benefit of a really beautifully functioning rhythm section to make the horns appear at their best.

(R.J.G.)

Teddy Wilson

☐ THE TOUCH OF TEDDY WILSON—Verve MG V-8330: *Avalon; Little Things That Mean So Much; 'S Wonderful; Someone to Watch Over Me; Jeepers Creepers; If You Are But a Dream; Bye, Bye Blues; Sunny Morning; Talking to the Moon; Dream House; Sometimes I'm Happy; That Old Feeling.*

Personnel: Wilson, piano; Arvell Shaw, bass; Roy Burns, drums.

Rating: ★ ★ ★

One of the last of the real old pros is heard here in a varied set ranging from the up-and-swinging to the schmaltzy cocktail (*Little Things*).

The rhythm support of Shaw and Burns provides a comfortably grooving base for Wilson to ride on, and he waxes free and easy on swingers like *Avalon*, *'S Wonderful*, and *Jeepers*. But it is on such ballad-tempoed staples as *Someone* that he is at his most charming—and let us not forget the value of musical charm in jazz.

Pretty nearly all of the Wilsonian virtues are included in this album, and it is a worthwhile addition to any collection.

(J.A.T.)

VOCAL

Jimmy Witherspoon

☐ JIMMY WITHERSPOON—Crown CLP 5156: *Ain't Nobody's Business; No Rollin' Blues; Big Fine Girl; Failing by Degrees; New Orleans Woman; I Done Found Out; Sweet Lovin' Baby; Fickle Woman; Have a Ball (Drink Your Beer); Good Jumpin' (Good Rockin' Tonight).*

Personnel: Witherspoon, vocals; accompanied by the Roy Milton Band on *Sweet*; *Fickle*, and *Ball*; personnel on remaining tracks unidentified.

Rating: ★ ★ ★

All but the tracks on which the blues singer is accompanied by the Milton band were recorded at several concerts promoted by disc jockey Gene Norman in 1948 and '49. Since the most recent tracks date from 1951-52, it is to be understood that the Jimmy Witherspoon thereon is not the same Spoon vocally that he is today. Aimed at mass distribution outlets at a price of \$1.49, however, this album will mean considerably wider exposure for Witherspoon than heretofore.

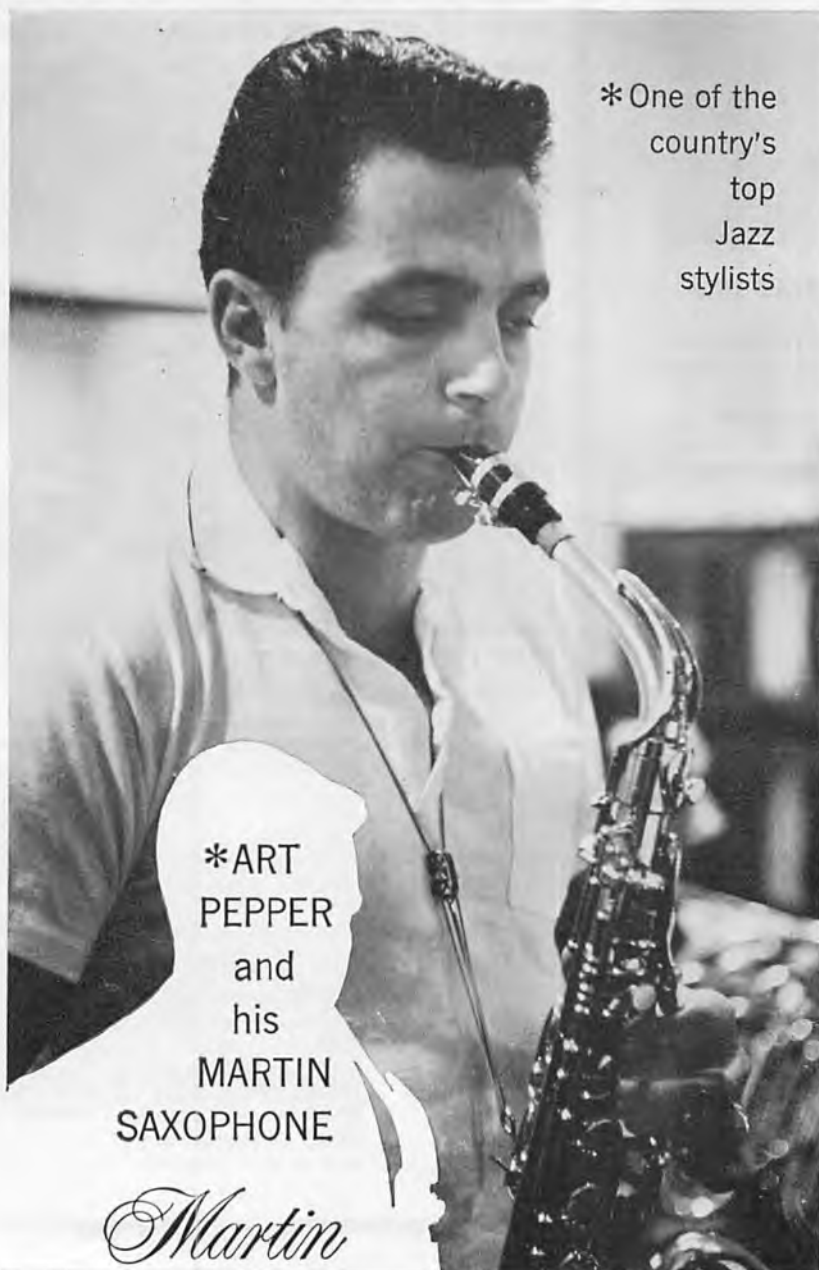
Providing accompaniment for the singer on the concert tracks is the small group that was working at the time with the Treniers in a Los Angeles room known as the Melody club. In the main, the instrumental accompaniment is confined to rhythm section and a solo alto saxophone reminiscent of vintage Willie Smith. Yet, on *Failing by Degrees*, another, more modern alto man appears blowing behind Witherspoon in a distinct Charlie Parker style.

For all that the singer runs into intonation trouble on a couple of tracks (*New Orleans Woman* and *I Done Found Out*), he shouts the basic blues with earthy power, notably in *Failing*, which is as down home as one can get.

Sweet Lovin and *Fickle* benefit musically from a good, disciplined sax section and tasteful muted trumpet blowing obligati.

Understandably, the recording quality leaves much to be desired, particularly in the tracks cut during the concerts. But for the blues collector and particularly for Witherspoon's fan clubs, you can hardly go wrong with this album at the price.

(J.A.T.)



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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*.

Al Belletto Sextet, *The Big Sound* (King **M** 716)

Clifford Brown with Zoot Sims, *Jazz Immortal* (Pacific **M** PJ-3)

Benny Carter and Hal Schaefer, *Can-Can* and *Anything Goes* (United Artists **M** UAL 3055, **S** UAS 6055)

Joe Castro, *Groove Funk Soul* (Atlantic **M** and **S** 1324)

Ornette Coleman, *Change of the Century* (Atlantic **M** and **S** 1327)

Ray Draper Quintet featuring John Coltrane, *Draper-Coltrane* (New Jazz **M** 8228)

Blossom Dearie, *My Gentleman Friend* (Verve **M** MG V-2125, **S** MG VS-6112)

Don Elliott Quartet, *The Thurber Carnival* (Columbia **M** and **S** KOS 2024)

Harry Edison, *Mr. Swing* (Verve **M** MG V-8353, **S** MG VS-6118)

Richard Evans Trio, *Richard's Almanac* (Argo **M** and **S** 658)

Maynard Ferguson orchestra, *Boy with Lots of Brass* (Mercury **M** and **S** SR-60124)

Jimmy Giuffre 4, *Ad Lib* (Verve **M** MG V-8361, **S** MG VS-6130)

Tiny Grimes, *Tiny in Swingville* (Prestige-Swingville **M** 2002)

Coleman Hawkins and the Red Garland Trio, *Coleman Hawkins Plus the Red Garland Trio* (Prestige-Swingville **M** 2001)

Earl (Fatha) Hines and his Quartet, *Earl's Pearls* (M-G-M **M** E 3832, **S** SE 3832)

The Jazztet with Art Farmer and Benny Golson, *Meet the Jazztet* (Argo **M** and **S** 664)

George Lewis and his orchestra, *Blues from the Bayou* (Verve **M** MG V-1019, **S** MG VS-6113)

Lenny McBrowne and the Four Souls, *Lenny McBrowne and the Four Souls*, (Pacific Jazz **M** and **S** PJ-1)

Les McCann Ltd., *The Truth* (Pacific Jazz **M** and **S** PJ-2)

Bette St. Claire, *Bette St. Claire at Basin Street East* (Secco **M** CELP 456)

Santos Brothers, *Jazz for Two Trumpets* (Metrojazz **M** E 1015)

Zoot Sims, *The Art of Jazz* (Secco **M** CELP 452)

Buster Smith, *The Legendary Buster Smith* (Atlantic **M** and **S** SD 1323)

Johnny (Hammond) Smith, *That Good Feelin'* (New Jazz **M** 8229)

Stuff Smith, *Cat on a Hot Fiddle* (Verve **M** MG V-8339, **S** MG VS-6097)

Buddy Tate band, *Tate's Date* (Prestige-Swingville **M** 2003)

The Basso Valdambri Quintet, *Jazz Festival—Milan, Italy* (Verve **M** MG V-20009)

Joe Venuti, *Venuti Plays Gershwin and Kern* (Golden Crest **M** and **S** CR 3100 and 3101)

Ernie Wilkins, *Here Comes the Swingin' Mr. Wilkins* (Everest **M** 5077) 

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Ernie Wilkins

THE BLINDFOLD TEST

By Leonard Feather

Ernie Wilkins has no press agent and has neither the time nor the ego to run around telling people of his success, but the fact remains that he is one of the busiest writers in New York.

After almost four years in the Basie saxophone section (he is an excellent alto and tenor man but has given up playing almost entirely). Ernie settled in Manhattan as a freelance writer. His main regular assignment for the past couple of years has been with the Harry James Band, but he is equally proud of the many jobs he has had as conductor and writer for singers, among them Sarah Vaughan, Carmen McRae, Morgana King, and Dinah Washington.

A new stage in Ernie's career was the release recently of an inaugural album as leader of his own big band. The title was *Here Comes The Swingin' Mr. Wilkins*, on the Everest label, and the personnel, since it was a pick-up group, naturally leaned heavily on Basie sidemen. An excellent jazz LP for listening or dancing, it reflects Ernie's background and taste.

This was Ernie's second Blindfold Test (see *Down Beat* Jan. 9, 1957). He was given no information about the records played.



"Gil can do no wrong."

The Records

1. Oscar Peterson. *Blues For Big Scotia* (from *Swinging Brass*—Verve) Arranger, Russ Garcia.

A fairly interesting vehicle for the funky blues type piano . . . I would guess it was André Previn with a big band, probably seven or eight brass and five saxes. It was a little commercial—the writing, I mean, with the triplet thing. The stereo could have been better. In comparison to the saxes, the brass could have had a little more presence where they came in near the end because it should really have been shouting and it didn't quite make it. But I like it. One thing I'm a little wary of, though, is that we're just about running this funky thing into the ground . . . So many of the piano players now have gotten on it. But as I said, I liked it, and I'll give it three stars.

2. Lionel Hampton. *Air Mail Special* (From *Hamp's Big Band*, Audio Fidelity). Donald Byrd, first trumpet solo; Cat Anderson, high note trumpet; arranger and other soloists not credited.

Well, I would say that's Terry Gibbs' band, but I wonder if he's got anybody in the band that can whistle like that—like that Maynard Ferguson thing there on the trumpet. It was romping all the way through—I like to hear big bands play like that. I didn't recognize the trumpet but I liked his solo. It has a nice clear sound and the tempo didn't hang him at all, and I liked the tenor although I think the tenor could have been recorded better. I liked the rhythm section but I think the drums were a little too loud in relation to the piano, bass and guitar . . . It was a good arrangement, though; it was meant to

be exciting and it was . . . I don't know who the arranger was. I think the stereo could have been better—too many highs. I'll give it three stars.

3. Nancy Wilson. *In Other Words* (from *Like In Love*—Capitol). Arr. Billy May; Willie Smith, alto.

I don't have *any* idea who she was, but I'm sure this was my first time hearing her. First off I would say that it sounded in spots as though she'd been influenced by Dinah . . . I noticed that she has the equipment—she has everything to work with, she can sing soft, and when it comes time to open up, she can open up. She has a nice range, nice interpretation—there were a few spots where she sounded affected, but it's probably because she's a young girl and hasn't had enough experience to get all the polish that she needs. I would like to hear more of her and I'd like to hear her with better arrangements, because I didn't care particularly for that saccharine-type alto in spots. Of course maybe it was made for commercial reasons, so it could be played on jukeboxes and by disc jockeys. I do like her, and maybe after she gets more experience she'll be a singer everybody'll be listening to, so for her I'll give three stars, and for the arrangement two stars.

4. Count Basie. *Easy Living* (from *Dance Along With Basie*—Roulette). Arr. Thad Jones. Snooky Young, trumpet.

Well, I think I'll give this one four and a half stars . . . I think it was a very interesting and imaginative arrangement. The stereo was very good—the best I've heard tonight so far. Wish I could recognize some of these guys playing tonight . . . I didn't recognize the trumpet player but I liked the way

he played the melody in the beginning and I liked the voicing of the woodwinds—they were very good and very well played. Whoever the arranger was, I liked the way he used his woodwinds and brass and the way he used both sections against each other. From beginning to end it was a very interesting arrangement. It kept me listening all the way through and I listened to everything he had in there, even the ending. It was a modern, big band arrangement—the arranger used imagination and the men in the band interpreted it very well. I liked it very much and I will just venture a guess that it was Quincy's band.

5. Quincy Jones. *Chant of the Weed* (from *The Great Wide World of Quincy Jones*—Capitol). Arr. Ralph Burns.

I think that was Maynard Ferguson's band—*'S Wonderful*—You had to listen real close to realize it was *'S Wonderful* the band was playing . . . and being an arranger myself I know that whoever this arranger was, he was trying to do something with the tune . . . trying to use some imagination, I guess, but it seemed he got a bit carried away and wandered a bit. It was very interesting, but one thing I missed was dynamics. I mean a variety of dynamics instead of just slam-banging screaming all the way through; I just can't go along with that. The theme, the tune itself, was never really established . . . he started off with the theme and then all of a sudden he jumped off into something else that seemingly had no connection. Maybe it's supposed to be modern jazz but it's still got to hang together and make sense. The band did the best they could with it . . . and I'd say the stereo

was average. I'll give it two and a half stars.


6. Stan Kenton. *Opus In Chartreuse Cha Cha Cha* (from *Viva Kenton*, Capitol). Comp. Gene Roland.

I think that was Stan Kenton . . . it was just another Latin-type thing, very commercial and very typical. There was nothing interesting in it. Let's give it two stars and go to the next record.

7. Gil Evans. *Lester Leaps In* (from *New Bottle Old Wine*—World Pacific). Cannonball Adderley, alto sax; Chuck Wayne, guitar; Frank Rehak, trombone.

You know I know who that is! That was *Lester Leaps In* by Gil Evans, and I will give him *ten* stars. As far as I'm concerned, Gil can do no wrong. That was Cannonball on alto and as far as I'm concerned *he* can do no wrong! Leonard, I remember when this album came out, and someone wrote that Cannonball was out of place . . . I think that is the most ridiculous thing I have ever heard—Cannonball was absolutely beautiful throughout the whole album . . . I'm sure that Gil feels the same way and so does anybody else that's got any sense. I've also heard that some people think Gil doesn't swing—all I can say is, are they kidding? I wouldn't want anything to swing any more than this thing swung. That was a good solo that Frank Rehak played and Gil Evans is just lovely—wonderful—and he's just as great a man as he is a composer. I like the way he used the tuba—I like the way he uses everything. Incidentally, after I heard Gil Evans' *Lester Leaps In*, Quincy asked me to arrange it for his album and you can believe this, I had a pretty rough time trying to come up with one.

8. John Lewis. *Two Degrees East, Three Degrees West* (from *European Windows*—RCA Victor). Lewis, comp. & piano; Ronnie Ross, baritone; Gerald Weinkopf, flute, and members of the Stuttgart Symphony.

Well, first I'll say you're in trouble any time you try to get strings to play syncopation; second, I'll say this is *nothing!* All that time gone to waste. I mean it didn't say anything, I'm sorry—it's not even good commercially. I think the soloists were Gerry Mulligan on baritone and Herbie Mann on flute . . . I'm probably wrong, but if it was them, how did they get caught up in this? I don't know who that was on piano, but it didn't say anything. I'm glad the men got paid for the date—I'll give it one star. 



In the animal world, the chameleon survives thanks to a unique gift of nature enabling it to blend with its surroundings, camouflaging itself against its enemies.

There is a type of chameleon in the music business, too. It is known as a rayanthony. The chief characteristic of the rayanthony is its ability to merge with almost any show business background to the point of invisibility. It also displays a remarkable talent for materializing in unlikely places. In movies about the rock-and-roll generation, for example.

For years the natural habitat of the rayanthony generally was considered to be in front of a big dance band. But no more. It disappeared from that scene and for a time it looked as if the species itself had become extinct.

Then, from Las Vegas, came word of a development that appears to prove false all reports of the rayanthony's disappearance from the music scene. It even would seem that the phenomenon is back bigger than ever—and with a singing voice and "lounge" entertainment act, yet.

The source of the news was a press handout from Capitol Records, reprinted here in abridged form:

"Ray Anthony is a distinguished alumnus of the great Glenn Miller band and, before that, of the Jimmy Dorsey band. For 14 years, he headed his own big dance band and became one of the nation's best-known orchestra leaders.

"But today 'The Young Man with a Horn' is making no bones about one fact—a sad one, perhaps, for many Anthony fans:

"'Big bands are dead.'

"Anthony made the statement last week at the Hotel Sahara in Las Vegas, where his new six-piece combo and accompanying streamlined show is packing the Sahara's Casbah lounge . . . Anthony's big band has been shelved.

"Biggest surprise of all is that . . . Anthony is his own male vocalist these days."

Anthony is quoted saying he prepared himself for a singing debut by a year's serious study of voice with coach Gene Byran, "who coached Judy Garland and the Hi-Lo's."

In answer to the question, "What killed the big bands?" Anthony said,

"Well, they mostly played dance halls. And people just don't like to go to dance halls. Today, it's singers that draw the crowds."

Anthony's assertions ran into a triple buzzsaw in the form of Terry Gibbs and Si Zentner, who head new big bands, and Bill Wagner, who manages Zentner and the Four Freshmen.

"Big bands dead?" retorted Gibbs. "If you have a good product, nothing is dead. Listen. I remember the years when Benny Goodman was starting out. It was in the middle of the depression, and everybody said he was nuts; they said the music business was dead. And I also remember people said Benny Goodman could never use colored musicians. But he did."


Noted Zentner acidly, "Perhaps the band Ray Anthony is familiar with is dead, but there's a new one that'll make 'em all look sick."

As to Anthony's assertion that "today, it's singers that draw the crowds," Zentner snorted, "That's because *he's* singing now."

The declaration that "people don't like to go to dance halls" elicited from Zentner the retort, "This will be great news to an awful lot of very successful ballroom operators throughout the country; particularly to those who're looking forward to an expanded ballroom business in the near future through the efforts of the National Ballroom Operators association."

Added manager Wagner, "When the big-band era began, it wasn't Paul Whiteman, Isham Jones, and Al Katz who made it happen. It was leaders like Benny Goodman, Artie Shaw, and Glenn Miller and their new bands that appealed to the people. When the next band boom happens, it's not gonna be the old, established bandleaders who'll do it; it'll be new ones. It won't be Les Brown, Benny Goodman, or what's left of the Miller band. To the kids these are old hat."

Zentner topped off his comments with an analogy:

"Here's a swimmer 300 yards offshore and in trouble. He's going down for the third time. On the shore are two guys, one an expert swimmer with a lifebelt. This guy turns away saying, 'Aw, what's the use of going to get him. He's gonna drown anyway.' The other fellow who doesn't swim so good says nothing. But he dives in and tries to save the guy in trouble. It's as simple as that." 



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SINCE 1892

MULLIGAN (Continued from Page 23)

comedy sequence really kills it for her, so I asked them. I said, "Well, it's nice, let's all show it to our grandchildren and all that sort of thing, but please cut it out of the picture." So they cut out one of her songs and they cut this scene and that scene. But our own scene, the one that was the root of the trouble, they left in!

Feather: Gerry, let's project a little into the future. What would you like to be doing, say, when you're 50 years old?

Mulligan: When I'm 50? Well, I'd like to be doing some of the same things as now—but I'd like to double on other horns, and play a lot more piano than I'm playing now. And I'd like to be a producer in various other fields besides jazz. I'd love to do some television production, with jazz used on a popular level.

I'd also like to produce for Broadway, because I love the theater. I think Leonard Bernstein created a great innovation when he integrated an orchestra into a show as he did with *West Side Story* . . . Of course, these are all idle dreams at the back of my head, but they are possibilities.

As far as the immediate future is concerned, I'm glad to be getting into the position where I feel I'm able to call my own shots. I want to take this band out on the same level of prestige as my small bands. I'd like to package my own show built around the band; I'm sick of being hooked on these miscellaneous package shows and I feel my name has drawing power enough to fill a hall.

The powerful sound-wave on the crest of which Gerald Joseph Mulligan is currently riding seems unlikely to diminish in intensity in the foreseeable future. After a long siege of hard times, he has found the artistic and economic security that for so many years seemed hopelessly out of reach.

Perhaps the best summation of Gerry's story, during the weeks I spent talking about him to past and present friends and associates, was offered by Chubby Jackson, who knew Jeru (as Miles Davis nicknamed him) back in the hungry '40s.

"Some people," said Jackson, "would say Gerry was stupid in his attitude, but in so many ways it was the most commendable thing he could do. Gerry wouldn't conform, would never give up his musical principles, even when it meant starvation. He played true to life the defiance that every musician of a creative nature feels. And he's finally made it. And I say, more power to him."

JAZZ NIGHTS (Continued from Page 16)

ment and revealed McCann to be a true supersalesman of the piano with a marked ability to reach his audience emotionally without sacrificing musical taste. Frequently he seemed to be as one with his instrument, almost an extension of the keyboard.

Probably the high point of the trio's portion of the program was a rendition of an original titled *New Life*, in which bassist Vinnegar played arco to McCann's gentle statement of a theme that sounded as if it had been written for a new-born baby. Then, following a tear-it-up piano solo at double tempo, the pianist reverted to the original feeling and tempo.

An unexpected addition to the evening's bill was the appearance of a very show biz vocalist, Johnny Jackson, whose proclivity for shooting his cuffs was exceeded only by his lack of musical taste and very poor voice. Had Joe Williams been present to hear Jackson's rendition of *Every Day*, it could very well have been the end of an era.

With an estimated audience of some 600 persons attending each concert, promoter Kite did well to take in about \$1,800 at \$2.50 a ducat. He is, however, determined to repeat the dose in 1961 and expects a sellout.

Said he somewhat ruefully in a post mortem after the second concert, "I feel the concerts were a success artistically. We didn't lose too much."

Next year, however, Kite said he will hold the event to a one-night concert showcasing more groups in the Jazz a la Lighthouse format of this year.

"The basic aim," Kite explained, "after all, is to give the kids something to occupy themselves that they like."

And if all the 4,000 youngsters who whooped it up in Palm Springs over the Easter vacation did not show up at the Riviera hotel auditorium, perhaps next year more of the jazz message will get through.



MOVIE REVIEW

THE RAT RACE (Paramount), a Perlberg-Seaton production starring Tony Curtis and Debbie Reynolds, with Jack Oakie, Kay Medford and Don Rickles, featuring Joe Bushkin, Sam Butera and Gerry Mulligan. Directed by Robert Mulligan; screenplay by Garson Kanin, based on his play. Music scored by Elmer Bernstein.

Through the years, Hollywood has proved that it is possible to make movies about musicians while paying the barest lip-service to music itself. *The Rat Race* is the latest example of this curious practice.

Whereas ineptitude and ignorance may be forgiven, conscious and deliberate distortion may not. The deliberation and calculated distortion with which today's jazz musicians are depicted in this motion picture is cynically used for spurious dramatic ends.

The plot, in a nutshell, is this: A relatively naive young saxophone player, Pete Hammond, Jr. (Tony Curtis), has barely shaken the Milwaukee dust from his heels in New York when he gets an offer to audition with the leader of a group (Joe Bushkin) that calls itself Frankie Jay and His Red Peppers. Pete accepts and gets his horns stolen by the musicians with whom he rehearses.

Meanwhile, he has become involved with a certain Peggy Brown (Debbie Reynolds), a hard-as-nails city slicker whose toughness softens at the prospect of Pete having to turn down a gig with a ship's band on a six-month South American cruise. She borrows money for new instruments from Nellie (Don Rickles), owner of the dance hall where she works. This sets up Pete just fine and he happily heads down South America way.

But it gets Peggy deep in the soup with Nellie, who doubles as high-class pimp for visiting VIP's and is very eager to put her to work after hours. She refuses his advances and he puts on the screws for his money. Just when it appears that evil will triumph over virtue, Pete returns, man-tan and all, to save the day.

Though Gerry Mulligan gets feature billing, he is seen but briefly as the ship's handleader. He delivers a few wooden lines to Pete and then retires to the bench. Bushkin is quite effective as leader of the crooked musicians and Sam Butera, also featured as one of his sidemen, jams a chorus of *Ja-Da* with Bushkin as if he were cavorting onstage with Louis Prima and Keely Smith.

Curtis is well cast as the innocent sax

man and Miss Reynolds looks just like a strawberry cream puff as she turns in a convincing if not quite moving performance.

The film's best acting job, though, is done by Rickles. A rowdy night club comedian by full-time profession, he enacts the role of the sinister heavy with deep believability. You just cannot help hating his guts.

There is jazz in this film, about two choruses of it. Curtis, after Paul Horn's diligent coaching, manages to look convincing as a sax player most of the time. He is seen blowing about 12 bars on baritone, one chorus of *Lullaby of Birdland* on alto, and a fragment of flute doodling. Mulligan is fleetingly shown playing some dance-style tenor with the ship's band and that's that. Horn's soundtrack recording of the solos (re-recorded after an original ghost job by Mulligan; see Leonard Feather's article, this issue) is smooth, highly professional, and quite unexciting. Elmer Bernstein's score is adequate and effective.

If this picture carries any message to the mothers of America, it is the same as that once enunciated by James C. Petrillo: Don't raise your boy to be a musician. After all, if your fellow musicians cheat you and steal your instruments, they must indeed be a crummy bunch of bums, mustn't they?

—John Tynan

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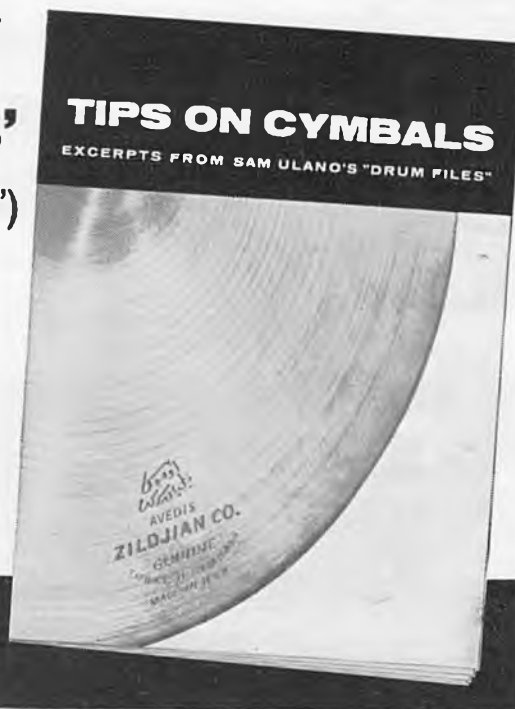
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Continued from page 10

formed by the **Alonso Wilson Quintet** last month. Members of the group were Wilson, piano; **Gene Jefferson**, saxophone; **Cleevey Rowe**, bass; **Cesar Torres**, guitar; **Jimmy Allen**, drums. Also at the hall last month: a composer's one-man show featuring the works of **Meyer Kupferman**. One of the works performed was *Sonata on Jazz Elements*, in which Kupferman had worked out certain parallels between some advanced jazz sounds and contemporary composing techniques.

Lenny Bruce did a midnight show at Town hall last month. Working with him was drummer **Philly Joe Jones**. . . **Duke Ellington** now has **Sam Woodyard** back on drums and is talking seriously with alumnus **Lawrence Brown** about returning to the band when it comes east this summer. . . **Count Basie** played his first U.S. job after his European tour at Rockland Palace in Harlem. . . Dixieland trumpeter **Muggsy Spanier** was featured at the Essen Jazz festival in Germany. . . **Herbie Mann** revamped his group after returning from a three-month African tour. The personnel now includes Mann, flute and alto saxophone; **Johnny Rae**, vibes; **Knobby Totah**, bass; **Rudy Collins**, drums; **Ray Mantillo**, conga drum. African drummer **Babatunde Olatunji** is a featured attraction with the group. Mann wrote the musical score for a recent *Art Carney Show* on NBC-TV, an hour-long colorcast of a comedy titled *Full Moon Over Brooklyn*.

Rod Serling wrote a short sketch entitled *A Passage for Trumpet* for the CBS series *The Twilight Zone*. The story was about a down-on-his luck trumpet player who gives up the blues for booze until he meets a girl on a tenement roof. . . Clarinetist **Bill Stegmeyer** (ex-Bob Crosby, Glenn Miller side man) took over as conductor of the *Kate Smith Show* on CBS when **Neal Hefti** left New York to tour with his newly formed jazz quintet.

The jazz flute and a vocal heard in the latest **Marlon Brando** movie, *The Fugitive Kind*, were played and sung by **Jerome Richardson**. He is not mentioned in the credits. Richardson is currently touring Europe with the **Quincy Jones** band, accompanying **Nat (King) Cole**. . . There have been indications of dissensions among those responsible for making **Bert Stern's** *Jazz On a Summer's Day*. Reports have it that film editor **Aram Avakian** is stewing on the sidelines, feeling he contributed more than anyone admits when he put together the 130,000 feet of film. Besides that, some of the "audience" seen in the picture reportedly have been identified as professional models.

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The secretly filmed movie, *Come Back, Africa*, has opened in New York's Bleecker theater. **Miriam Makeba**, who has been making successful appearances in U.S. nightclubs, is seen singing her songs in a "shebeen" (illegal drinking establishment) in Johannesburg, where the movie was made.

Gil Evans is scheduled to record a big band jazz album for Mercury in the near future . . . **Rex Stewart**, who once played trumpet with the late **Fletcher Henderson**, is planning to record some original W. C. Handy scores given to him by **Mrs. Leora Henderson** (Fletcher's wife) several years ago to be played at the Great South Bay Jazz festival. At the Duke Ellington Jazz Society's last meeting, Stewart told of his early experiences in the music business; the musical portion of the program consisted of the playing of a tape taken from some of Rex's recordings with Ellington.

The Grove Press Inc. published *Jazz* by **Andre Francis** (translated and revised by **Martin Williams**) as an Evergreen Profile book. Other titles in the series include *Shakespeare*, *Haydn*, *Ravel*, *Schumann*, *Chopin*, and *Goethe* . . . An American edition of *The Jazz Scene*, by **Francis Newton**, jazz critic of the *New Statesman*, has been published by the Monthly Review press. It is an attempt to explain the universal appeal of jazz and its attendant cults and customs . . . Recently published in England was *This Is Jazz*, edited by **Ken Williamson**. Contributors include **Leonard Feather**, **Nat Hentoff**, **Marian McPartland**, **Andre Hodier**, **Benny Green**, and **Ian Lang** . . . **Ernestine Anderson** and **Mahalia Jackson** have been reported to be working on autobiographies. Mahalia's book, to be called *Movin' On Up*, is scheduled for publication in November.

Della Reese, whose real name is **Dellarcese Taliaferro**, was married last December to **Leroy Gray**. The singer has been confronted with an action in New York County Supreme Court filed by a prior Mrs. Leroy Gray, who claims Della stole her husband away from her and their two children . . . **St. John Terrell** has lined up the following jazz names for his Music Circus in Lambertville, N. J., this summer: **Louis Armstrong**, **Chris Connor**, **Maynard Ferguson**, **Ahmad Jamal**, **J. J. Johnson**, **Bobby Hackett**, **George Shearing**, **Dave Brubeck**, and the Modern Jazz Quartet . . . **Lee Sharon**, former vocalist with **Kenny Sargent's** band in Texas, has signed with a Broadway agent to resume her career as an exotic dancer.

IN PERSON

Apollo Theater—**JACKIE WILSON**, until June 2; **AHMAD JAMAL** Trio, June 3-10.
Arpeggio—**BOBBY SHORT**, until June 15.

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 Birdland — ART BLAKEY Quintet, JOHNNY SMITH Trio, EDDIE (LOCKJAW) DAVIS, until June 1; ART BLAKEY Quintet, EDDIE (LOCKJAW) DAVIS, June 2-8.
 Central Plaza — TONY PARENTI, JOHNNY LETMAN, DICK WELLSWOOD, and others, Friday and Saturday nights.
 Condon's—EDDIE CONDON Band featuring BUCK CLAYTON.
 Copacabana—BOBBY DARIN, June 2-22.
 Embers—TURK MURPHY Jazz Band, until June 5; SONNY DUNHAM Quartet, JAN AUGUST Trio, June 6-19.
 Five Spot—ORNETTE COLEMAN Quartet, JIMMY GIUFFRE Quartet, until May 31.
 Gatsby's — DAVE CAREY Group, VIVIAN GREENE.
 Half Note — ZOOT SIMS-AL COHN Quintet, until June 5; CANNONBALL ADDERLEY Quintet, June 7-26.
 Jazz Gallery—JOHN COLTRANE Quartet.
 Living Room — LOVELACE WATKINS, until June 5.
 Metropole (Upstairs) — CHICO HAMILTON, until May 29; LOUIS JORDAN, May 30-June 19.
 Prelude—BILLY TAYLOR Trio, opening June 2.
 Roseland Dance City — BUDDY BAIR Band, until June 13; DON GLASSER Band, June 14-July 12.
 Roundtable—DUKES OF DIXIELAND, PETER APPELYARD Quartet, until June 4.
 Ryan's — WILBUR DE PARIS Band, TONY PARENTI, ZUTTY SINGLETON, DON FRYE, Monday nights.
 Village Vanguard—GERRY MULLIGAN concert jazz band, RAY BRYANT Trio, until May 29; LAMBERT-HENDRICKS-ROSS, May 31-June 14.
 Waldorf Starlight Roof—COUNT BASIE Band, the Hi-Lo's, June 2-23.

MONTREAL

Louis Armstrong's All-Stars and the Four Aces headlined the B'nai B'rith charity show at the Montreal Forum on June 5 . . . Billy Daniels emceed and guitarist Sacha Distel participated in another benefit show in Montreal on April 29 . . . Ted Elfstrom's quasi-jazz group was booked for four *Jazz Workshop* CBC radio shows through April to June . . . Earl Grant, who had such a smash stay at the Bellevue Casino last December, echoed that success with his April date there . . . Anru Sani, the Indian singer who says she doesn't want to capitalize on her Far Eastern background, appeared at the Salle Bonaventure room in the Queen Elizabeth hotel here in April. Denny Vaughan's band backed her.

Baritone saxophonist Cecil Payne was the headliner in the Little Vienna restaurant jazz events at the end of April. J. R. Monterose and Bobby Jaspas preceded him there. Guitarist Rene Thomas is a reasonably regular fixture there . . . Hazel Scott was a guest on the CBC's French-language television network in late April . . . Local pianist Galt MacDermot led a trio at a session held at the Stable, playing all original compositions. Drummer Pierre Beleuse and string bassist Freddy McHugh backed him.

CHICAGO

In town during the Sammy Davis, Jr., stint at the Chez Paree, blond, vivacious May Britt accompanied the dynamic entertainer everywhere, even substituted for him when a prior commitment forced him to miss a drop-in appearance at the Regal theater . . . Gradually a custom is being formed. Musicians

visiting and working in town are making their way religiously to whatever off-beat room Muddy Waters happens to be playing. The primitive blues shouter has expressed his satisfaction with the sawdust saloons and enthusiastic millhand audiences and has declined more than one lucrative offer to hit the plush, sophisticated circuit . . . Proprietor Otto J. Kubik, temporarily hospitalized, reports that Al Wynn's Creole Jazz Band and the Original Jass All Stars alternate during the week to keep the Red Arrow Jazz Club in Stickney, Ill. jumping . . . While radio stations across the country are jumping on the jazz band wagon, Chicago's most comprehensive jazz show bit the dust. WMAQ ditched the Daddy-O Daylie Show. Daylie last year celebrated his 10th anniversary as a jazz jockey . . . The Chicago Urban League has launched its initial preparations for its gigantic jazz festival. Though tentative, the plans thus far call for the big shebang to be staged in Comisky Park with such headliners as Count Basie, Cannonball Adderley, and Dizzy Gillespie. Sammy Davis, Jr. has already committed himself to star in the event . . . Spring and new groups are busting out all over. Warren Avery has formed a unit with the intriguing title of the EMJ Startet. The men are rehearsing and the group will be available for bookings in the fall. George Rogers is writing the book . . . Bob Centano is getting into the act by starting a 12-piece group to play one-nighters. The first date will be the Iota Beta Beta Miss IBB dance at Wright College . . . Ahmad Jamal will take a month off from club and theater dates to record for Argo . . . In town for a weekend to plug her latest Columbia recording was captivating little Nancy Wilson . . . The closing night at the Sutherland of the Horace Silver Quintet was saddened by the news of the death of the mother of bass player Gene Taylor.

IN PERSON

Archway lounge—DAVE GREEN.
 Blue Note—HARRY JAMES, until May 29.
 Chez Paree—McGUIRE SISTERS, May 27-June 9. EYDIE GORME opens June 10.
 London House — SKITCH HENDERSON, May 24-June 12.
 Mister Kelly's—SHELLEY BERMAN and ISOBEL ROBBINS, May 16-June 5. JACK TEAGARDEN, June 14-July 10.
 Sutherland lounge — LAMBERT-HENDRICKS-ROSS, May 18-29. RAMSEY LEWIS opens June 1.

DALLAS

Jazz activity is gaining momentum here once again after many lean years. Two chief reasons for this are the mushrooming population and the rise of the department of jazz instruction at North Texas State college in nearby Denton. Leon Breden, head of the department since the departure of Dr. Gene Hall for Michigan State university last year, now has four 17-piece bands and one nine-piece group rehearsing

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four days a week. The regular lab band played April 24-29 at the Playbill after winning the collegiate jazz festival competition at the University of Notre Dame. **Marv Stamm**, who won the outstanding instrumentalist award, was the featured trumpet. **Ed Summerlin**, the jazz-in-religious-music pioneer, is teaching and studying at NTSC after completing a college tour on which he presented his jazz liturgy.

Tenor man **James Clay** continues to lead his own quintet at the Interlude after a year's stay at the coffee house. Clay returned to Dallas in 1958 from the west coast, where he gained a reputation playing with **Red Mitchell** and **Chet Baker** . . . Altoist **Buster Smith**, mentor and early influence on **Charlie Parker**, has led his own eight-piece group here since 1942. An album of Smith's current work is due for release on Atlantic . . . **Dick** and **Kiz Harp**, owners of the 90th Floor, brought in **Anita O'Day** for two nights in March . . . Blues singer **Sonny Boy Williamson** with the **Bill Black** combo appeared April 5 for a one-nighter at the Longhorn Ranch. He was followed by the **James Moody Orchestra** on April 26 and **Muddy Waters** on May 5 and 6 . . .

The dance-band picture in Dallas is bright. The biggest recent event in the dance picture was the opening of the Hi Ho ballroom, which has a capacity of 1,200. It has booked name bands regularly and successfully since opening March 4. Recent groups have included **Woody Herman**, **Les Elgart** and **Charlie Spivak**. Owner **Dick Brede-son** said he intends to maintain a weekly name-band booking policy. The Chalet, another club attempting to succeed with name bands, featured **Stan Kenton** in April and **Claude Thornhill** in May. Several other bands, including **Warren Covington** with the **Tommy Dorsey Band** and **Ray McKinley** with the **Glenn Miller Orchestra**, are in town with bookings at various country clubs and the State Fair Music hall.

LAS VEGAS

The national convention of the American Federation of Musicians will be held here at the new Convention Center June 6-9. Activities will be highlighted Wednesday night by a barbecue sponsored by Las Vegas local 369. Some 1,200 delegates from all states will attend. Including families and friends, 2,000 or more are expected.

Della Reese is big news at the Frontier lounge, as evidenced by standing room only six nights a week on the late shift. Della will take off for a week to fulfill a booking in Boston, then come back to finish her very successful engagement. Her new RCA-Victor album, *Della by Starlight* was released this month. **Lee Magid**, agent for Della and



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Mary Ann McCall, is hoping to book English singer Monty Babson locally. Babson was with Ted Heath and also headed his own jazz group at the Stork Club in London. He was originally a drummer but changed to vocals after prompting by jazz buffs.

Red Norvo vacates the Sands lounge after five months to meet Benny Goodman in New York. They are forming a band based on Red's group (bassist John Mosier, altoist Jerry Dodgen; Jim Wyble, guitar; and John Markham, drums). The group will be augmented by Flip Phillips and Bill Harris, up from Miami. The band heads first into Basin Street East, June 2-25, and then launches a concert tour for the rest of the summer.

Mary Ann McCall, who added a breath of freshness to the T-Bird lounge, has been held over . . . Mary Kaye and trio left for L.A. and the Crescendo for three weeks. Then they swing north to Harrah's in Reno. In her absence, Ray Anthony will headline the Sahara lounge until July 5. Joe Maini left Anthony and a reported \$500 a week to work with Terry Gibbs for the big band stand at the Dunes . . . Carl Fontana joins Vido Musso's new group at the Nevada Club, along with bassist Carson Smith, drummer Vic Craig, and piano man Norm Pockrandt . . . The Gil Bernal Quartet will be opposite Musso on the late shift. Along with Gil from L.A. are Bobby White, drums, Bunky Jones, bass, and Frank Davenport, piano . . . Gary Fromer, drummer, joins Johnny Hamlin at the Riviera . . . The Sahara show band will be off for eight weeks, due to the Betty Hutton Revue, which came in May 9, bringing its own band.

IN PERSON

Flamingo—PEARL BAILEY and LOUIS BELLSON.
Nevada Club—VIDO MUSSO Quintet and GIL BERNAL Quartet.
New Frontier—DELLA REESE and the TRENTERS.
Riviera—DUKE ELLINGTON.
Sahara—RAY ANTHONY, until July 5.
Thunderbird—TOMMY TURK and MARY ANN McCALL.

LOS ANGELES

Ella Fitzgerald, currently in mid-tour of South American countries, will barnstorm through the Orient this fall . . . The long-planned movie about an American jazzman in Europe, *Paris Blues*, is now set to roll on location in that capital Oct. 1. Paul Newman and possibly Joanne Woodward will star . . . Young San Diego drummer Johnny Guerin joined the new Buddy DeFranco-Tommy Gumina Quartet, which made its first foray away from western United States with a date at Curo's in Milwaukee, Wis. Bassist Don Greif completes the group . . . Bill Baldwin's 7-Teens signed with Associated Booking Corp. . . . Pianist Benny Aronov, formerly with June Christy and the Terry

F.I.B.

(Festival Information
Bulletin)

Volume 1 No. 2 now in print.

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Gibbs big band, among other groups, joined **Lena Horne** as accompanist.

Vintage 60, a new musical now running at the Hudson theater, has a score by **Allyn Ferguson** and a pit band that includes jazzmen **Bill Hood** and **Paul Horn**, reeds; **Ollie Mitchell** and **Stu Williamson**, trumpets; **Bod Edmundson**, trombone, and **Frank Capp**, drums . . . **Dick Barnet**, former percussionist with the Rochester, N. Y., Philharmonic Orchestra, the San Antonio, Texas, Symphony Orchestra, and the 6th Army Band, joined Drum City's School of Percussion faculty . . . Drummer **Gary Frommer** fell seriously ill in Las Vegas, Nev. He is reported paralyzed . . . **Ronnie Boyd** joined the **Bob Cooper** Quartet at the Lighthouse on Monday and Tuesday nights. Cooper adds a trumpet to the group on Sundays . . . This year's Emmy awards, to be telecast nationally June 20, will be open to composers. The Academy of Television Arts and Sciences has broadened the music division to include a category for "outstanding achievement in the field of music."

Harry Klusmeyer's Promotional Productions has set the **Dave Pell** Octet and Capitol's **The Eligibles** to play a party June 16 at Redlands high school and the **Chuck Marlowe** Band to play the Pierce college prom June 4. Pell's octet also plays the Fullerton high school prom June 4 at Pasadena Civic auditorium . . . Pianist **Dutch Pons** joined **Lennie McBrowne's** Four Souls at Sacramento's Iron Sandal coffee house . . . **Lil Cumber's** agency has expanded to include a concert department headed by the *California Eagle's* **Charles Crawford**. Artists represented include **Helen Humes** and pianist-composer **Calvin Jackson** . . . **Johnny Green** will conduct the score for the Mirisch Co. film of *West Side Story*, to roll this summer. Green's current scoring assignment is on the *Cantinflas* film, *Pepe*, now winding up at Columbia . . . Canadian vibist **Bill Beau's** Trio at the Golden Mirror now includes **Milt Ramey**, organ, and **Lynn Keyes**, drums and vocals. The club plans regular session nights soon.

Dancer **Gene Kelly** is in Paris to stage for the Paris Opera a ballet version of **George Gershwin's** *Concerto in F* for a June 25 opening there . . . Composer-arranger **Fabian Andre**, 49, who penned *Dream a Little Dream of Me*, died March 30 in Mexico City of injuries suffered in a 2½-story fall down an elevator shaft. He had been working with the **Ismael Diaz** Orchestra at the time of his death.

IN PERSON

Armantrout's—**JOE DARENSBOURG'S** Dixie Flyers.
Ben Pollack's—Dixieland jazz, weekends.
Beverly Cavern—**TEDDY BUCKNER** Band.
Capri—**RENE TOUZET** Band, **TONI FISHER**.

Cloister—**TONY BENNETT**; **RAY CHARLES**, opens July 27.
Cocoanut Grove—**NAT COLE**, until June 16.
Crescendo—**JUNE CHRISTY**, **MORT SAHL**; **COUNT BASIE** Band, opens in July.
Dragonwyck (Pasadena)—**CHARLIE LLOYD** Quartet, weekends.
Drift inn (Malibu)—**BUD SHANK** Quartet, weekends.
Fiesta inn (E.L.A.)—**PACIFIC JAZZ** Quartet, Sundays from 5 p.m.
Golden Mirror—**BILL BEAU** Trio, weekends.
Hillcrest—**WALT DICKERSON'S** Eastern Jazz Quartet.
Jimmie Diamond's lounge (San Bernardino)—**EDGAR HAYES**, piano.
Joe Kirkwood's—**BOBBY TROUP**, piano; **CHUCK BERGHOFER**, bass; **KENNY HUME**, drums.
La Mex (Malibu)—**BETTY BRYANT**, piano.
Leon's (North Hollywood)—**JESS STACY**, piano, nightly except Sundays and Mondays.
Lighthouse (Hermosa Beach)—**IHOWARD RUMSEY'S** Lighthouse All-Stars, nightly except Mondays and Tuesdays; **BOB COOPER** Quartet, Mondays and Tuesdays.
Marineland (Palos Verdes)—**RAY BAUDUC** Dixielanders.
Melody room—**HENRI ROSE** Trio.
Puccini (Beverly Hills)—**JIM HARBERT** Duo, weekends.
Regency—**HIRSH HAMEL'S** Jazz All-Stars, Sundays from 4 p.m.
Renegade (West Los Angeles)—**FORREST WESTBROOK**, piano; **BILL PLUMMER**, bass, Tuesdays through Sundays; name jazz groups weekends.
Renaissance—**PAUL HORN** Quintet, Fridays and Saturdays.
Sanbah (East Hollywood)—**RED GARLAND** Trio; **JACKIE CAIN** and **ROY KRAL**, open June 15; **MARK MURPHY** opens July 13 for three weeks; jam sessions Tuesday nights.
The Bit—**LES McCANN** Ltd. Trio.
Troubadour (La Cienega)—**RAPHMAT JAMAL** Quartet, nightly except Mondays; **BILL PICKENS** Trio, Mondays.
Wonderbowl (Downey)—**GENE BOLEN** Band.
Zebra lounge—**TEDDY EDWARDS** Quartet, with guests.

SAN FRANCISCO

Two hotels, both owned by **Murray Lehr**, are starting a jazz policy. The Canterbury here now has **Ralph Sutton** (booked until after January) with a quartet on Friday and Saturday for dancing and on Sunday for a special brunch event from 10 a.m. to 2 p.m. Sutton is using **Jack Turner**, drums; **Bud Corsi**, clarinet, and **John Allen**, bass. The Claremont hotel in Berkeley (where name bands played for years) is planning its schedule and so far has booked **Lionel Hampton** for September. There's a possibility the room will open in early summer with **Les Brown**.

The **Modern Jazz Quartet** will perform its modern dance suite, *The Comedy*, here in October. There's a possibility that **Sarah Vaughan** will be on the bill, too . . . The **Peggy Lee**, **George Shearing**, **Kingston Trio** five-day stand at the Masonic Temple in late April grossed more than \$57,000 and had SRO signs for at least three of the performances. Miss Lee used a local band (in addition to the **Lou Levy** Trio) that included guitarist **Eddie Duran**, trumpeter **Eddie Walker**, and trombonist **Van Hughes**. Capitol recorded Shearing at the event . . . Verve recorded **Mort Sahl** at the hungry i, and Riverside recorded **Thelonious Monk** at the Black Hawk . . . The Great Pacific Jazz Band is playing Fridays and Saturdays at the Monkey inn in Berkeley.

Ernie Figruoa led **Marty Marsala's** band at the Kewpie Doll while Marsala

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was in the hospital . . . Pianist **Burt Bales** is home from the hospital after being hit by a car but is still in a cast and unable to work . . . Pianist **Vince Guaraldi** will take a trio into the Outside at the Inside in Palo Alto this month with **Jerry Goode** on bass and **Hank Uribe** on drums . . . The **Montgomery** brothers' new group will open at the Jazz Workshop in mid-June for the summer . . . The **Brothers Four** played a one-nighter at Mills college on May 8 . . . **Bob Hodes** is leading a group with **Omar Tanguay** on valve trombone; **Bruce Paulson**, piano; **Floyd Crandall**, bass, and **Wally Ford**, drums, at the Pier 23 . . . Altoist **Pony Poindexter** has shifted his base of operations from the Cellar to the Coffee Gallery. Bass trumpeter **Frank Phipps** has replaced Poindexter at the Cellar . . . Bassist **Vernon Alley** and pianist **Shelly Robbin** are at the Ondine.

Thelonious Monk did capacity business for most of his April gig at the Black Hawk. **Billy Higgins** was on drums, **Charlie Rouse** on tenor saxophone and **John Ore** on bass . . . **Red Garland's** Trio at the Jazz Workshop had **Frank Gant**, drums, and **Reggie Workman**, bass . . . **Louis Armstrong** may play the Fairmont hotel in September . . . **Ahmad Jamal** and **Sarah Vaughan** are scheduled for a June 19 concert at the Masonic Temple. 



10 Years Ago

On the Cover: Benny Goodman and André Previn . . . Headline: JATP To Make First European Jaunt . . . Famous Glen Island Casino, N.Y., will not open this season . . . Local 802, N.Y. musicians union, compromises with Broadway theater owners on band policy . . . Glenn Burrs, founder of *Down Beat*, retires . . . Harry James will open the Astor Roof summer policy followed by Tommy Dorsey, and Carmen Cavallaro . . . Kenton and his Innovations signed for Hollywood Bowl . . . From the editorial: . . . By forcing clubs to close, or cancel music and entertainment because of the excessive cabaret tax, the government not only fails to collect its theoretical tax from these spots, but also loses the income tax which gainfully employed musicians and performers would pay if they were working . . . Hazel Scott collects \$250 damages from Spokane, Wash., restaurant for not being served . . . Paul Weston writes that decent tunes are needed to help the bands regain public favor . . . Top record: *Lester Young Quartet and the Count Basie Seven* (Mercury 25015).

25 Years Ago

Record review: Bix Beiderbecke, *In a Mist; Wringin' and Twistin'* (Okeh 40916). Bix Beiderbecke's piano solo of his own *In a Mist* is one record that should be included in your collection of minor masterpieces. Despite the fact that Bix played on a cheesy piano, this disc gives an idea of his abilities as a pianist, not as the famous hot trumpet player that everyone knows. *In a Mist* does not follow any set form but is an individual piece full of odd chords, peculiar modulations and typical Bixian phrases. When a composition of this type still sounds well eight years after it was written, you can rest assured that there was something to it. Coupled with the piano solo is a Bix-Tram-Lang affair called *Wringin' and Twistin'* that is more interesting for historical reasons than musical. Small combinations are all right, but this one is a bit too small to allow these three virtuosi to display their talents as much as they might have. Bix and Ed Lang are dead and the Trumbauer of this period no longer exists, so we might just as well think of this trio as a thing of the past.

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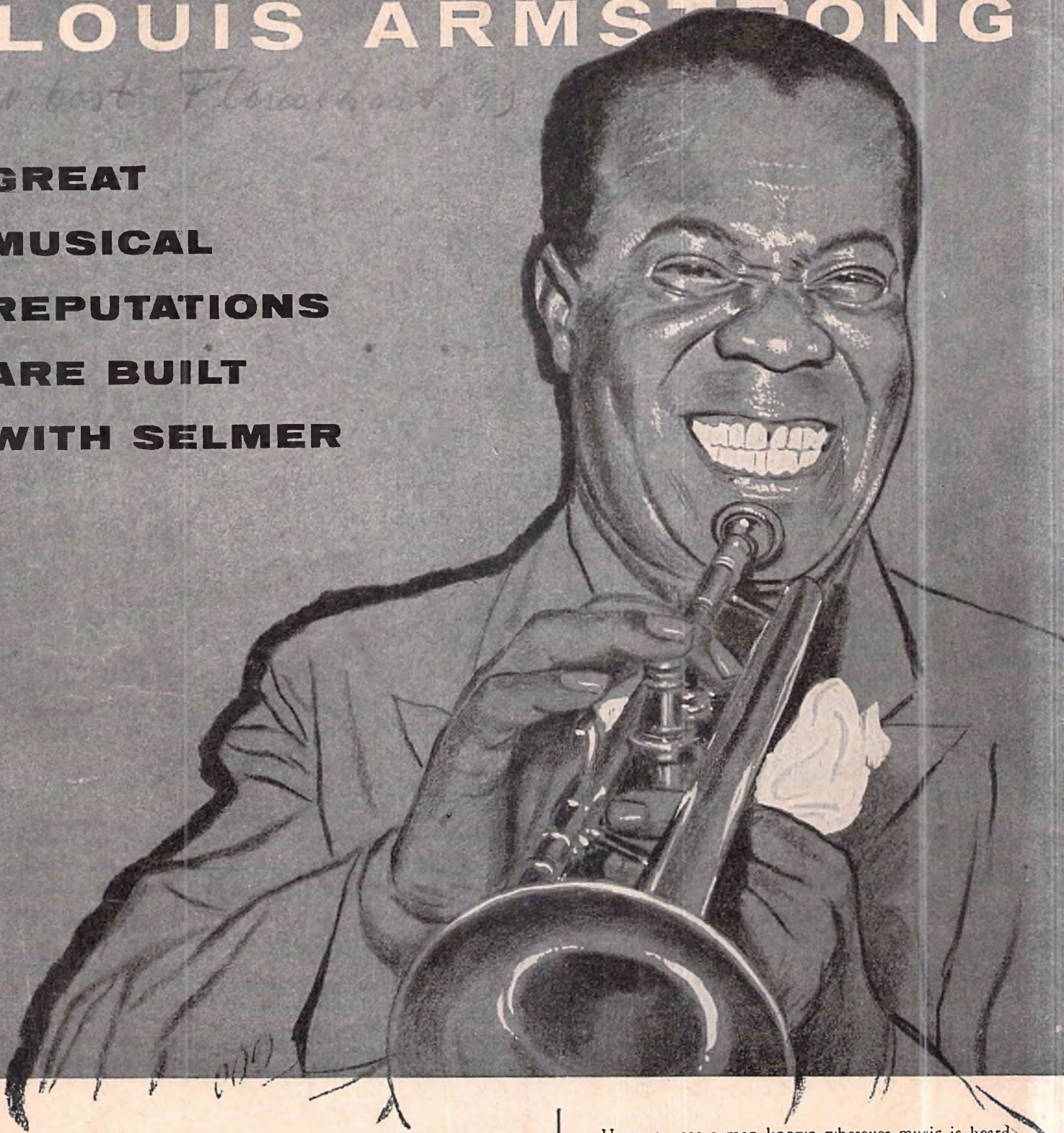
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