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THE MUSIC MAGAZINE

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# THE FIRST CHORUS

BY CHARLES SUBER

Johnny Richards summed it up best: "We may have been the explanation points, but the kids spoke the paragraphs."

He was speaking of the remarkable enthusiasm and achievement of the students attending the recent Stan Kenton clinics at the National Stage Band camp. For him and the other 18 top professionals and music educators involved, it was an experience that shook them

deeply. For the pro's, it was worth the financial sacrifice of giving everything up for two weeks to see how eagerly and well youngsters can learn good music when properly approached. For music educators like Gene Hall and Matt Betton, it was the fulfillment of theories and teaching practices they have been preaching for 15 years.

The camp itself could not have come about without the grass roots interest in big band jazz among the school musicians throughout the country. The music educators have taken their cue from their students' interest and have directed it into better skills and a much improved level of musicianship.

Evidently the parents are equally pleased. They paid out \$75 a week, plus transportation, to send 276 (almost double the enrollment in last year's first camp) of their youngsters to the camp from 34 states and two provinces of Canada.

The business community also reacted with unprecedented altruism. There were 26 *Down Beat* scholarships awarded to talented young musicians assisted by funds contributed by: Selmer, Wurlitzer, Fender, Conn, the guitar manufacturers association, the Willard Alexander agency, and the Berklee School. In addition, drums were loaned by Rogers, cymbals by Zildjian, stands by Humes & Berg, pianos by Wurlitzer, and music donated by six publishers.

Enthusiasm at the camp itself was at such a high pitch that it was often difficult to distinguish faculty from students. The emotions were honest, and expressed without reticence. No one who was there will forget getting a lump in his throat when the faculty workshop band—with Conte Candoli, John LaPorta, Sam Donahue, et al—played the original charts written by the kids in the arranging class; the Negro band director from Mississippi shaking his head in silent wonder; three kids evading the strict 11 p.m. curfew to wait up for Russ Garcia to ask "just one more question"; Eddie Safranski watching the final concert from the wings with tears in his eyes; the concert audience of 2,000 coming to their feet for a standing ovation for the North Texas State College band; the awed embarrassment of two counselors as they told of bursting into a student's room at 15 minutes past midnight after having noticed a room light on, contrary to camp rules—only to find a lad kneeling beside his bed praying; the sincerity of a local Bloomington couple offering scholarships for next year; a mother and father quietly discussing which school their son should go to for further jazz study.

And then there was the excited babble of voices at the faculty lunch table: "Yeah, but you should hear this kid I've got." "Charlie, thanks for helping my drummer. He's using hands *and* feet now." "I have to get some sleep. Those kids are ready to blow at eight *in the morning!*" "You know, that 13-year-old on guitar? He had the Gil Evans thing pat on the second day."

And from the student tables: "I think I'll try a year's playing after I get my degree." "No, I can't. I want to get over that Jay and Kai trombone choir thing again tonight." "What do you do for your lip?" "I just phoned home. I can stay another week!"

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## CONTENTS

A FLURRY OF BIG BANDS	15
AFM, MGA HAVE AT IT	16
THE END OF A PERFECT COP	17
KENTON-BASIE FALL TOUR SET	17
OVERSEAS READERS POLL BALLOT	18
QUINCY'S COMING HOME	19
RANDALL'S ISLAND FESTIVAL	20
DETROIT FESTIVAL	21
STAN KENTON AND THE 2ND ANNUAL BAND CAMP	23
COLTRANE WRITES ABOUT COLTRANE	26
MAYNARD FERGUSON: A NEW APPRAISAL	28
PHILADELPHIA: HOTHOUSE OF SCHOOL JAZZ	31

## DEPARTMENTS

THE FIRST CHORUS (Charles Suber)	4	BLINDFOLD TEST (Buddy De Franco)	49
CHORDS AND DISCORDS	6	BOOK REVIEWS	50
STRICTLY AD LIB	14	THE HOT BOX (George Hoefler)	52
OUT OF MY HEAD (George Crater)	36	PERSPECTIVES (Ralph J. Gleason)	53
RECORD REVIEWS	39	UP BEAT ARRANGEMENT	56

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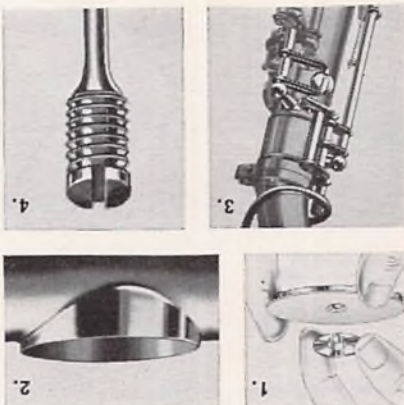
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(Chords Continued from page 6)

expenditures, Louis doesn't get any of it.

A lot of others contribute their professional services to the festival without pay, too. But Louis is the one you picked, hence Louis is the only one I'm defending here. Arlington, Va. Willis Conover

It is with shocking and distressing sadness that I read your article in the Aug. 18 edition of *Down Beat*. My recollection of meeting you in Monterey was one of mutual concern regarding the future of jazz festivals. If you recall, you invited me to have a drink with you and informed me that you were then preparing a piece on festivals and especially interested in hearing my viewpoint. I explained to you that until the dispositions were completed I could not discuss anything more than generalizations and that is exactly what I did do with you. I recall distinctly that you then conveyed to me your own vigorous criticism of the Newport Jazz festival. Sometime later that weekend, I observed that you were engrossed in conversation with a close friend of a member of the board of directors of the NJF. It became thoroughly clear, subsequently, that you had no further desire to converse with me again.

I assumed that you are prepared to back up your statement that I criticized the NJF to anyone who was interested in listening in Monterey. My time was spent with several old friends discussing the merits of the music which we had come to hear. Those associates are amazed by your report of my conduct in *Down Beat*. It had always been my understanding that

an ethical reporter—when embarked on a controversial piece—normally interviews all of those parties whom he intends to dissect. I was delighted to see you again at the Cliff Walk Manor. Although we exchanged brief greetings, I was acutely aware of your overpowering desire to beat a hasty retreat.

The fact that you have threaded your article with so many unsavory comments regarding me leads me to believe that you were not interested in what was happening musically, which is, ostensibly, your primary function. It's regrettable that you did not avail yourself of the opportunity to interview me personally. Since you have never professed to be a fashion authority, I could have checked you out on the fact that I wore a blue suit at Monterey and a green one at Cliff Walk Manor. I trust that your reference to my blue glasses is not to be construed as a criticism of my poor eyesight. Your concern about my wardrobe is hardly consistent with your purported status of jazz critic.

Mr. Mingus assured me that the statement attributed to him is thoroughly distorted. You also state some of the musicians began wondering about the wisdom of the association with me. To date, I have failed to uncover one musician who is ready to confirm your allegation. My actual affiliation with Mr. Mingus came about when he arrived in Newport and asked me to assist in setting up the physical needs for his musicians' concerts. At no time was it my function to hire musicians or to dictate any policies. Whatever their reasons for promoting these

concerts, they did so on their own volition. You can easily check this fact with Mr. Cannarozzi, who, in addition to Mr. Mingus, hired Max Roach, Jo Jones, and Allen Eager.

When news of this venture reached Mr. Wein, he made a statement to the *New York Post* in which he stated that he hoped that this was not a festival done in spite. Mr. Lorillard visited Mr. Cannarozzi and assured him that he wished him every success. As I was instigator and originator and then co-founder of the NJF with Mr. Lorillard, I know of nothing in the festival charter which discourages other jazz festivals or concerts.

Again, quoting your article, George Wein says, "Cannarozzi approached him sometime in the past, asking him to send festival musicians down to play free after festival hours." Wein says he refused the request. The truth is that in 1955, when the NJF was refused permission to perform again at the Casino, Mr. Cannarozzi approached Mr. Lorillard and myself and offered the use of his grounds for their festival. We regrettably turned the offer down because of the physical limitations.

I leave for Europe shortly with the sickening thought that you have used the freedom of the press to discredit those musicians whose behavior and motives were beyond reproach. I trust that the NJF will continue next year and that your magazine will continue to benefit from the profits enjoyed by association.

New York, N.Y.

Elaine Lorillard



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## NEW YORK

Taft Jordan, a star trumpeter with the bands of Duke Ellington and the late Chick Webb in past years, is on the comeback trail. He is developing his own quintet and plans to offer a broad scope in music. Jordan will showcase all the facets of his horn virtuosity. A single record on Mercury has been released featuring the quintet accompanied by 12 strings and the Ray Charles singers. The quintet includes Dave Martin, piano; Everett Barksdale, guitar; Joe Benjamin, bass; Chink Martin, drums.

The Bluesville branch of the Prestige Records operation has proven so successful that Bob Weinstock is expanding the activities of the sub-label. Ozzie Cadena, formerly of Savoy Records, is touring the country promoting Bluesville singles and scouting for new talent. Bluesville has three hot selling 45's, Lonnie Johnson's *Don't Ever Love*, Mildred Anderson's *Connections*, and the Brownie McGhee and Sonny Terry *Stranger Here*.

Louis Armstrong's brother-in-law, Charlie Phipps, has been singing around in Harlem spots for the past year. Last fall Capitol signed him to a long-term, exclusive contract. His first two sides have just been released. The tunes are *Hold My Hand* and *Was There Once*.

Bandleader Ralph Marterie has followed Art Talmadge to United Artists from Mercury . . . Disc jockey Bill Randle of WERE, Cleveland, has some original masters recorded by the late Big Bill Broonzy. He may make a deal with Verve Records to release them . . . Bob Duffy, who joined RCA Victor in 1956 has been appointed to seek out and audition new talent in the pop and jazz fields. He transferred from the field sales force . . . Writer Burt Korall, onetime jazz album producer for Decca-Coral, has joined the writing staff at Broadcast Music, Inc.

Archie Bleyer, head of Cadence Records, has announced the formation of a new company to release jazz and jazz-oriented albums. Bob Althuler, who has handled promotion and publicity for Prestige, Riverside, and United Artists, will serve as general manager. Writer Nat Hentoff will act as artists and repertoire consultant to Bleyer in the operations of the new label.

Roulette Records has followed the trend and is issuing single records in the jazz field. An early release will be Sarah Vaughan and Joe Williams performing a duet on *Teach Me Tonight* and *If I Were a Bell* with the Count Basie Band in the background. The idea stems from the Williams-Vaughan duet at the New York *Daily News* jazz concert at Madison Square Garden last June . . . Morris Levy of Roulette has announced a \$25,000 loan to the Bob Thiele-Steve Allen Hanover-Signature operation. It is the first step in Roulette's eventual taking over of the H-S organization.

Guitarist Kenny Burrell, who appears nightly in the show *Bye Bye Birdie*, doubles at the Prelude on Monday nights. He has recorded his first vocal album for Columbia ac-

(Continued on Page 63)



JORDAN



JOHNSON





# down beat

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## A FLURRY OF BIG BANDS

For the past two or three years, there has been talk of a big band revival. The time was right for it, the reasoning ran; rock and roll was fading; the ballrooms were in many locations finding bands a good draw.

The reasoning made sense, but there were few practical consequences. Big bands remained scarce in America. Some leaders, such as Si Zentner, argued that if a revival were to come, it would be based on new, young bands—not on new editions of the swing-era bands.

Now, for the first time, it looks as if a band "revival" may indeed be shaping up. A flurry of bands, several of them new and led by musicians of the young generation, is scheduled to hit the road in coming weeks. And, as Zentner argued, they are largely new bands with new sounds.

A bright new Maynard Ferguson band (see page 28) has already pushed into middlewest territory, previously closed to it, with bookings at Chicago's Sutherland lounge and the Urban League Jazz festival, and Ferguson plans to take his men ever farther from their New York base.

The band that has excited profound curiosity, that of Quincy Jones, will open with an October engagement at Pep's in Philadelphia after its lengthy sojourn in Europe (see page 19).

A Stan Kenton-Count Basie tour will kick off in Chicago in October (see page 17) and Kenton plans a completely new band by spring. Meantime, Duke Ellington is more active than ever.

The Gerry Mulligan band is an important addition to the roster of big bands. Featuring Zoot Sims and Bob Brookmeyer as soloists (Conte Candoli may join the group), the Mulligan orchestra will tour with solid backing from Norman Granz.

Former Stan Kenton guitarist Sal Salvador also has a band out, and trombonist Urbie Green is reforming his big band, planning to get out farther from his New York headquarters than he ever has to date. And the aforementioned Si Zentner, who has a powerful dance band with a strong leaning toward jazz, will bring his band east from California for dates in Chicago and elsewhere.

Meanwhile, dance bands with good jazz-flavored libraries—such as those of

Ralph Marterie, Ray McKinley, Lee Castle, and Claude Gordon—have been working steadily of late.

Will the bands work against each other? People in the trade were inclined to think that, on the contrary, the bands would work *for* each other by creating an increased public awareness of big bands.

## SECOND YEAR FOR WESTERN BAND CLINIC

For the second year in succession, student musicians from high schools and colleges throughout the western United States convened for their annual clinic and workshop, held Aug. 3-5 on the palm-studded campus of Long Beach state college.

For the 87 students, enrolled in nine school bands, and their band directors the event was auspicious. They heard Stan Kenton declare that "it is not the purpose of television or radio to program good music, since this is a selling medium; good music should be taught and performed in school concerts." They heard, too, the jazz clarinet of Buddy DeFranco, guest soloist with the Porterville, Calif., high school band directed by Buck Shaffer. And they heard the 17-piece dance band of the American Jazz Society, drawn from high schools throughout southern California, play arrangements by Bill Holman, Jerry Fielding, and other top writers.

Hosts for the workshop were Justin Burston. Keynote Music of Los Angeles, and John Green, director of state college bands. Clinicians at the three-day event were arranger Art Dedrick; Don Erjavec, band director at Dominguez high school, Compton, Calif., and vice president of the American Jazz Society; Alvin Learned, president of Westlake College of Music; Al Polhamus, band director at the College of the Pacific, Carlsbad, Calif.; and educators Bud Estes, Paul Weirick, James Weiler, Nick Furjanick of Wilson high school, Long Beach; Buck Shaffer and Aubrey Penman, band director at Sacramento, Calif., high school.

Hit of the workshop was the performance of the Sacramento high school band, directed by Aubrey Penman and under the supervision of lead altoist Bob Steen. With guest soloist Weldon Morgan on trumpet, the Sacramento students delivered an enthusiastically

professional program that won much applause from participants and guests.

Dedrick, a veteran of school band clinics and specialist at arranging for student bands, described the workshop as "very enthusiastic." Of Kenton he said, "He's a positive person with drive and inspiration . . . with both feet on the ground . . . who personifies the link between the school and the profession."

The American Jazz Society, now organized with 100 clubs on high school and college campuses throughout the nation, according to Dedrick, is "an idealistic movement, one that needs the support of leaders in reaching kids first and educators next."

## JAZZ GOES TO CHURCH

Jazz concerts are being held in church recreation halls in the Chicago area. Their purpose is to stimulate interest in Approach, Inc., a nonprofit organization interested in the youth of the city.

The intent of the organization is to interest young people in cultural and intellectual activities. Its goals are better citizens and a thinking citizenry, one aware of art and intellectual pursuits.

The Information Concert Series—the group's name for their jazz concerts—is but a part of the organization's program. Other divisions are concerned with free tutoring service for those who need or desire it; the founding of news-sheets or magazines to build, among other things, enthusiasm for intellectual ideas and community actions; the production and showing of art and educational films, and the establishment of a festival of ideas, the purpose of which would be the stimulation of widespread participation in significant community ideas.

The concerts, financially underwritten by the participating churches, feature only organized groups—no sessions. A guest narrator acts as emcee and answers audience questions on jazz or Approach, Inc. Audience and performers are encouraged to socialize at intermission, during which refreshments are served.

In order to create work for local musicians and draw attention to their efforts, Approach, Inc., uses only Chicago groups. Past concerts have spotlighted the Sun Ra Orchestra and the Jazz Jets. Folk singer Ella Jenkins has also appeared in the series.



## SCHOOL FESTIVALS ARE SCHEDULED

A total of 10 school jazz festivals organized in close co-operation with *Down Beat* are scheduled for coming months. Organizations wishing information on sponsoring or participating in a *Down Beat* school festival should write to Education Editor, *Down Beat*, 205 W. Monroe, Chicago 6, Ill.

The second annual Chicagoland high school stage band festival is scheduled Feb. 4, 1961, at Oak Lawn high school in Chicago. Lyon & Healy is the co-sponsor. The 3rd annual Collegiate Jazz festival is scheduled April 21 and 22, 1961, at Notre Dame university, South Bend, Ind.

The following festivals have been confirmed, though no dates have yet been set:

South Charleston, W. Va., stage band festival (with Gorby's music store).

Effingham, Ill., second annual stage band festival (with Samuels' music store).

Milwaukee, Wis., 3rd annual stage band festival (with Milwaukee Boys Club).

Minneapolis, Minn., 1st stage band festival (with Schmitt Music Co.).

El Dorado, Ark., second annual stage band festival (with El Dorado school system).

Enid, Okla., 4th annual stage band festival (with Tri-State Music festival).

Pittsburgh, Penna., 1st stage band festival (with Mid-East Band clinic, Duquesne university).

Columbus, Ohio, 2nd annual stage band festival (with Coyle's music stores).

## AFM, MGA HAVE AT IT OVER NEW STUDIO VOTE

Since July 22, 1958, musicians working on movies in Hollywood's major studios have been employed under a contract negotiated by the Musician Guild of America. The guild won a hot election campaign at the time over the long-incumbent American Federation of Musicians, and the guild's victory was a bitter pill forced down the federation's throat.

In the war of attrition that followed between guild and federation, no holds were barred. Vindictiveness and wild name-calling became the order of each day as the organizations sought to outdo each other in claiming the loyalties of the approximately 1,400 studio musicians who, although they constitute a numerical minority of the total Hollywood music work force, represent in dollars the most politically and financially potent group.



The man with his leg in a cast is bandleader Si Zentner, who broke his foot during an engagement in New Mexico but continued his tour, leading the band from a bar stool. The photo, taken in Oakland, Calif., shows a pretty fan autographing the cast. Zentner is due to take his band east this fall.

The AFM never intended to take the defeat lying down but was faced with the unpalatable fact that the guild contract with the studios runs until Dec. 3, 1961.

Undeterred, the federation petitioned the National Labor Relations Board for a new election. NLRB agreed with the federation and announced by way of explanation that even though the guild contract has more than a year to run, "our policy of permitting employees the opportunity to choose between retaining their bargaining representative or selecting a new one, at least every two years, is in our opinion a satisfactory resolution."

The dates for the new election, in which the AFM hopes to regain its crown, are Sept. 7 and 8.

With defeat and death for the guild a possibility in the event it loses, MGA President Cecil Read sees the menace from a victory perspective.

"We welcome this opportunity for professional musicians to reaffirm their confidence in and support of the musicians guild," he said. "We will stress the need, today more than ever before, for continuing our jurisdiction to give professional musicians an adequate voice in their own profession, an opportunity to ratify their own contract, and a voice and vote in their union affairs. These matters of union representation, plus our successful fight to increase the use of live music in motion

picture television films in place of foreign canned music, can be achieved only through the musicians guild."

Eligible to vote are all sideline musicians, motion-picture recording musicians, single musicians (nonrecording), arrangers, orchestrators, copyists, proofreaders, and librarians.

The heftiest kick at the campaign football was taken by Read, who charged afresh that the AFM is selling out the recording musicians, this time by making a deal with television film distributors and TV networks to make payments directly to the performance trust funds from the proceeds of the sale of post-1948 pictures to television.

He criticized the federation for what he charged was a deal made behind the backs of the members to deprive them of money rightfully theirs, i.e., re-use payments from TV film distributors to the musicians who originally recorded the soundtracks.

Read charged the AFM with reneging on the following statement issued to members on June 23, 1960:

"We want to reassure musicians that the AFM will not permit these films (pictures made between 1948 and 1958) to be sold for television without the re-use payments resulting from such negotiations going to the musicians who scored the film."

Instead, Read declared, the federation "has already made deals to put all these re-use payments in the trust



funds, just as it did with over \$10 million in re-use and royalties from the sale of pre-'48 films."

Phil Fischer, motion-picture representative of the AFM, called Read's charge "a deliberate lie."

Don Jacoby, special assistant to AFM President Herman Kenin, who appointed him earlier this year to speak for the federation and act on the MGA situation, concurred, adding that the guild, in "a malicious mailing calculated to spread this lie," was covering up its own weaknesses.

"The policy of the American Federation of Musicians," Jacoby said, "has been clearly stated by President Kenin, and that policy is that all re-use payments will go to the musicians who performed in the films and *not* into any trust fund.

"This policy stands, this policy has not changed, and this policy is not about to change," he said.

"We think the guild is embarrassed because they gave away these re-use rights to the producers in their sellout studio contract and are spreading these phony stories to cover up their own failures. We challenge them to prove their statements."

#### THE END OF A PERFECT COP

Lem Winchester, the vibes-playing cop, is now just a vibes player. After 11 years of trying to make up his mind between pounding a beat and keeping one, he decided to turn in his badge and gun and join the jazz fraternity full time.

In trading one stick for two, Lem, who is only 32, gave up the security he would have had if he had remained on the Wilmington, Del., police force for another nine years. But his love of music won out over the lure of a pension.

Winchester, relatively unknown at the time, was brought to the Newport Jazz festival in 1958 by Leonard Feather and broke it up with his Milt Jackson-like vibes playing.

Two years later, who was the favorite new star vibes player of the critics in the *Down Beat* International Jazz Critics poll? Lem Winchester. After three years of part-time playing and several good records under his own name on the market, Lem had made no dent in the popularity of Milt Jackson, Red Norvo, Lionel Hampton, and Terry Gibbs.

It was obvious that he'd have to quit the police field and devote his full time to music if he ever was to challenge the other vibraharpists.

As a cop, Lem was violating police regulations by working as a weekend musician in Wilmington and Philadelphia jazz spots. The police powers

winked at these activities, but it was clear that there would be a conflict of interests some day, and he would have to make a choice.

Several months ago, Lem was assigned to a special police school at Michigan State university. At the conclusion of the course, he expected to get a promotion and was ready to give up jazz—for the present. But when the stripes weren't handed out, that was the end of Patrolman Winchester.

Winchester hopes to keep the quintet he has been leading for several years. He expects to sign a contract with a booking agency soon and hopes to go on the road with the group, which comprises piano, drums, bass, and conga-bongo, as well as Lem's vibes.

The first booking as a "civilian" was at his long-time hangout, Joe Deluca's Red Hill inn, near Camden, N.J., and he followed with a week at the Show Boat in Philadelphia.

#### KENTON-BASIE FALL TOUR SET

When autumn leaves start to fall this year, one of the biggest jazz double-headers ever to hit the road will present itself to devotees of big-band sounds. The Count Basie-Stan Kenton road tour will take off from the Chicago Opera House Oct. 8.

The tour will last for 3½ weeks as both bands sweep through the mid-west and east, hitting such centers at Detroit, Mich.; Cleveland, Ohio; Buffalo and Rochester, N.Y.; Boston, Mass.; Hartford, Conn., and Philadelphia, Pa. The final city to be played is Kansas City, Mo.

Brainchild of Ray Rovin, Kenton's road manager the last 10 years, the tour's booking is being handled by Irving Feld of the General Artist Corp. New York office. Boxoffice admission in the cities played will range from tops of \$3.75 to \$4.50, the latter figure applying in such cities as Chicago, according to Rovin. Both bands, he said, will play two midnight shows in New York's Carnegie hall.

Basie and Kenton, Rovin said, will alternate top billing from city to city as their concerts are advertised. Featured with the bands will be vocalists Ann Richards with Kenton and Joe Williams with Basie.

"A tour of those two bands," Rovin told *Down Beat*, "has been a pet idea of mine for years. Now I've finally seen it come to pass. It took me seven months to work out the details, but it's been worth the time and effort."

The tour, consisting of 23 dates, marks the first time Basie and Kenton have appeared together on such a venture.

For months the music business has

been humming with rumors of a new, far-out Kenton band with unorthodox instrumentation and a library tailored to fit this new musical look. This, however, is not the band enthusiasts will hear on the tour.

Even before the tour's first date, Kenton has been rehearsing his newly instrumented organization. But the new band will not be ready to make its debut until spring of next year when the same Basie-Kenton package may cover the west coast cities.

Originally, Kenton's conception of his new band envisaged an instrumentation of four E<sub>b</sub> trumpets, four B<sub>b</sub> (conventional) trumpets, four trombones, five saxophones, tuba, and rhythm section including tympani. Rehearsals uncovered unforeseen difficulties, however—the E<sub>b</sub> trumpeters apparently ran into mouthpiece and intonation trouble.

Now the projected instrumentation has a difficult aspect. Instead of the E<sub>b</sub> trumpets there will be four mellophones pitched in the key of F; four B<sub>b</sub> trumpets; a six-saxophone section with a soprano sax lead; four trombones; a tuba, and a rhythm section including conga drums and timbales.

The book for this new band is now being written by arrangers Johnny Richards and Gene Roland. Richards, who had been attempting to make his mark with a big band of his own in the New York area for the last couple of years, abandoned those plans and returned to settle in California with his family and write for Kenton.

#### POLICE READY TO THWART ANY TROUBLE AT MONTEREY

If hoodlums attempt to stage a rumble at Monterey, they'll be in for an unpleasant surprise. The entire police force of the California seaport will be ready and waiting for troublemakers at the third annual jazz festival the weekend of Sept. 23-25, according to Jimmy Lyons, general manager of the event.

Lyons did not deny that threat of a riot a la Newport existed. "We've given it thought, all right," he said. "It has occurred to us that hoodlums from out of town might try to make trouble.

"But we talked it over with Police Chief Charles Simpson, and, believe me, the Monterey force is ready for anything like that."

FBI-trained Simpson, Lyons said, conducted briefing sessions with his force prior to Monterey's previous festivals, and preparations for possible trouble this year have been doubly thorough because of riots at other music events.

According to Lyons, the Monterey



force will be unofficially augmented by plainclothes policemen from the San Francisco area. They are off-duty jazz lovers and have attended the festival the last two years for the dual purpose of enjoying the music as well as keeping an eye open for trouble on the Monterey fairground where the event is held.

The general manager denied that he was worried at any time after the outbreak of violence at the Newport festival. "We knew all along we had more than adequate police protection," Lyons said, "and so we simply are not worried."

Thus assured, Lyons announced the last-minute program:

**Sept. 23, 8:15 p.m.**

André Previn; J. J. Johnson, Lambert-Hendricks-Ross, and Helen Humes with either the Gerry Mulligan Band or Benny Goodman's Band incorporating the Red Norvo Quintet.

Final arrangements on the band situation, Lyons said, will be made right up to the last minute. He added that the festival had abandoned the Dixieland-traditionalist format employed to open the previous two festivals.

**Sept. 24, 1:30 p.m.**

*The New Music:* Gunther Schuller's composition, *Abstractions and Conver-*

*sations*, recently a feature of a New York Circle in the Square recital, featuring a Hollywood string quartet with the Ornette Coleman Quartet and the John Coltrane Quartet. Lyons said he hoped to have Previn play piano in this set. Winners of the college band competition: Los Angeles Valley College Band, the San Diego City College Quintet, and the San Francisco State College Octet.

Added to these organizations will be a special performance of the American Jazz society's high school big band from Los Angeles county schools.

**Sept. 24, 8:15 p.m.**

The world premiere of Duke Ellington's work based on the writing of John Steinbeck, *Suite Thursday*, played by the Ellington orchestra; Jimmy Rushing; the Julian (Cannonball) Adderley Quintet and the Lambert-Hendricks-Ross vocal team in a debut of its new album of Ellington songs; Ben Webster playing with the Ellington band.

**Sept. 25, 1:30 p.m.**

Composer John Lewis' musical history of the evolution of the blues with African singer Miriam Makeba (in her west coast debut); folk singer Odetta; either blues singer Big Miller or John Lee Hooker; Lambert-Hendricks-Ross in a blues specialty routine.

**Sept. 25, 8:15 p.m.**

The Modern Jazz Quartet; the Montgomery Brothers Quartet; probably the Ornette Coleman Quartet; Lambert-Hendricks-Ross in a club set; *This Is My Life* by Louis Armstrong and his All-Stars, comprising the entire second half of the evening program and concluding the festival.

In addition to the musical activity within the horse show arena, where the concert performances are staged, Lyons said the county fairgrounds will be enhanced by an art show, various commercial concessions housed in booths, and outdoor musical entertainment possibly including guitarist Charlie Byrd in the afternoons.

Lyons said he is making final plans for television broadcasts of the festival's highlights on outlets throughout the nation following the event.

The entire musical program, he said, will be recorded by Sesac Transcriptions and will be made available by Sesac to its network of radio stations for rebroadcast as well as to commercial recording companies for release later. No record company, Lyons said, will be permitted to record its artists onstage at Monterey; instead, labels may negotiate with Sesac to buy master tapes of their artists.

**DOWN BEAT'S 24<sup>th</sup> ANNUAL MUSIC POLL**

★★★★★ ALL STAR BAND ★★★★★

Trumpet \_\_\_\_\_

Trombone \_\_\_\_\_

Alto Sax \_\_\_\_\_

Tenor Sax \_\_\_\_\_

Baritone Sax \_\_\_\_\_

Clarinet \_\_\_\_\_

Piano \_\_\_\_\_

Guitar \_\_\_\_\_

Bass \_\_\_\_\_

Drums \_\_\_\_\_

Accordion \_\_\_\_\_

Flute \_\_\_\_\_

Misc. Instrument \_\_\_\_\_

Arranger-Composer \_\_\_\_\_

★★ DOWN BEAT'S HALL OF FAME ★★

★★★ FAVORITES OF THE YEAR ★★★

Big Band (Jazz) \_\_\_\_\_

Big Band (Dance) \_\_\_\_\_

Combo (2 to 8 pieces) \_\_\_\_\_

Male Singer \_\_\_\_\_

Female Singer \_\_\_\_\_

Vocal Group \_\_\_\_\_

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

Your Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Subscriber: Yes  No  70

**OVERSEAS BALLOT**

At the left is a special overseas ballot form for this year's *Down Beat* Readers poll. It is intended only for readers—whether Americans abroad or foreign readers—living outside the continental United States and Canada. If the ballot is returned in envelopes bearing U.S. or Canadian postmarks, it will not be counted.

The inclusion of a special overseas ballot is a departure intended to make it possible for readers abroad to participate more fully in the poll. A special ballot for Japanese readers will be run in our Japanese-language edition, published in Tokyo.

A note on voting:  
 In the *Down Beat Hall of Fame* category, name the person you think has contributed the most to jazz in this century. The eight previous winners are not eligible to win again. They are Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Duke Ellington, Benny Goodman, Count Basie, and Lester Young. In considering this category, do not restrict your thought only to those still living.

A warning:  
 Because overenthusiastic fans have, on occasion, tried to pad the poll, *Down Beat* took the drastic action last year of disqualifying one candidate, as a warning. This year, we wish to state in advance that we reserve the right to disqualify any artist if, in our judgment, anyone has attempted to stuff the ballot box in his favor. Readers are entitled to one vote each, and this rule will be enforced.

This overseas ballot should be sent to Poll Editor, *Down Beat*, 205 W. Monroe, Chicago 6, Ill., U.S.A. The ballot must be received in the Chicago office by Nov. 1, 1960.

Ballot forms for U.S. and Canadian readers will be contained in the next three issues.



# QUINCY'S COMING HOME



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In the past year, something unprecedented has happened in the band business: a big band has arrived on the American scene without ever having been heard in this country. The band, of course, is that of Quincy Jones, the brilliant young arranger who carved himself a major reputation as a freelancer in Europe and America before launching the new orchestra. The band was formed to back the musical *Free and Easy* for a European tour. When it folded, Quincy took the band on a tour of the Continent.

In this portrait in pictures of the band, we see (1) Quincy studying a chart at rehearsal, (2) the band onstage, (3) a backstage romance that was the talk of the tour. The girl is Quincy's daughter, Jolie, and the reluctant young man is Baird Parker, son of the late altoist Charlie Parker. Baird's mother, Chan, is now the wife of altoist Phil Woods, who is with the orchestra; Mrs. Woods has been handling the band's publicity. Photo (4) shows French horn player Julius Watkins, (5) trombonist and arranger Melba Liston, (6) Jerome Richardson and Les Spann in a duet, (7) the trombone section, which includes Quentin Jackson, Miss Liston, Jimmy Cleveland, and Aake Persson, (8) Phil Woods, (9) Quincy talking to the reed section, (10) Les Spann, who lays aside flute for guitar.

Ever since early reports of the band's quality began trickling back from Europe, public curiosity about it has been rising. When, everyone wanted to know, was it coming home? Recently Quincy gave the answer: in September. The band will kick off its first American tour with a big press reception in New York.



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# Randall's Island

By **GEORGE HOEFER**

Franklin Geltman, producer of the fifth Randall's Island Jazz festival, awoke on Aug. 19 and saw that New York was being deluged — with the festival scheduled to open that night. There was worse news on the radio: the forecasters said there would be rain all weekend, blaming hurricane Cleo.

Geltman cancelled the Friday night performance, announcing that musicians scheduled then would play Saturday afternoon. But he had lost a large part of his audience and, in addition, had to pay plane fares to Buffalo for musicians who had to appear at the festival there Saturday night.

Despite the forecast, Randall's Island was bathed in sunlight Saturday. But the crowd numbered only 6,800. Still, the festival was off and running, featuring the strongest array of big names of the summer.

Scheduled to appear, among others, were Dakota Staton, Dinah Washington, Herbie Mann's Afro Jazz Sextet, Chris Connor, the Dave Brubeck Quartet, the Les McCann Trio (these turned out to be the crowd pleasers), Dizzy Gillespie, the Modern Jazz Quartet, and Miles Davis, making his only festival appearance of the summer.

Sonny Stitt stole the attention from Miles, who played with real feeling only in a couple of short sequences. Stitt played impressive alto and superb tenor.

The MJQ did well with a program consisting of *I Should Care*, *Django*, *It Don't Mean a Thing, Odds Against Tomorrow*, and *Pyramid*. There is an added ethereal quality in the sound of the MJQ when it plays in the open air.

The Ferguson band, which closed the festival, gave by far the best big-band performance. The other big bands had been good, but not up to this level. Count Basie did the usual four rhythm rousers and then brought out Joe Williams for four tunes. Duke Ellington played old favorites. A big band organized by Cannonball Adderley for the event played about as you'd expect a pick-up band to play after a couple of rehearsals.

Ferguson had already played one concert elsewhere that evening, and so the band was already warmed up. Outstanding solos were turned in by tenor saxophonist Willie Maiden, baritone saxophonist Frank Hittner (a good candidate for new star in next year's International Jazz Critics poll) and the leader on trumpet. But people were filing out of the park by the time Ferguson came on. Here is how it happened:

Dinah Washington announced she would return to a blues finale with the Perri Lee Trio, thereby giving the audience the impression that the show was coming to a close. Then disc jockey Symphony Sid Torin came out and said good-night. To make matters worse, a light rain had begun to fall. When the stage lights came up, there was the Ferguson band, raring to go. But the audience was leaving. He went on anyway.

This was not the only production fluff of the festival. Insufficient thought had been given to the opening and closing groups. The festival, with touching naivete, scheduled Thelonious Monk to open the program Saturday. Needless to say, he didn't make it on time. Chico Hamilton had to go on first. He wasn't pleased. The group took a few minutes to warm up, though later it hit its stride and was swinging nicely behind Chico's graceful drumming.

Herbie Mann had augmented his group with trumpeters

Doc Cheatham, Jerry Kail, Leo Ball, and Siggy Schatz, adding a stronger jazz feeling. But Mann was in such an awkward time slot that the trumpeters had to leave in the middle of the set to go to other jobs.

Too much of the production had been put in the hands of disc jockeys. Mort Fega was the chief emcee. He was aided by Al Collins, Symphony Sid, Felix Grant, Ray Boyce, and Chris Borgen. For most jazz lovers, there were just too many disc jockeys. On Saturday night, the DJs got almost completely out of hand. Collins awarded Fega a two-foot-long diploma for playing jazz records on the air, then asked the crowd to light matches because "it's Mort Fega's birthday."

Matchlighting turned up again in the program Sunday night. Symphony Sid called for it in tribute to Lester Young, Billie Holiday, Charlie Parker, Clifford Brown, and Fats Navarro, thus putting these lamented dead in the same class with Mort Fega's birthday. The prayer-meeting mood seemed particularly out of taste in view of a beautiful performance by tenor saxophonist Wayne Shorter, with Art Blakey's Jazz Messengers, of a new Shorter composition, *Lester's Left Town*.

But despite the production fluffs and the disc jockeys, there were plus values to Randall's Island this year, aside from the name groups performing (Horace Silver, John Coltrane, and Lambert-Hendricks-Ross completed the roster). The RIJF tries to do something fresh each year. Much of the credit for it goes to assistant producer Peter Long.

Last year, Long was responsible for the revival of Dizzy Gillespie's big band; this year he arranged for the augmentation of the Herbie Mann group, and the Cannonball Adderley big band.

(The Adderley band's personnel included Cannonball's regular group; Henry Boozer, Clark Terry, and Burt Collins, trumpets; Jimmy Dahl, Frank Rehak, and Don Coles, trombones; Frank Strozier, alto saxophone; Clifford Jordan and Jimmy Heath, tenors, and Charles Davis, baritone.)

In addition, some new groups were introduced. The surprise of the festival was the Gap Mangione Sextet from Rochester, N. Y., which played as a "twilight jazz" attraction. Discovered by Cannonball Adderley, the Mangione group proved so popular in the Saturday night pre-performance slot that it was brought back later that evening.

With many groups playing all the festivals and often playing the same material, festival producers should look to the fresh examples set by Long and the RIJF and, even more so, by the Monterey Jazz festival.

Producer Geltman lost money at Randall's Island—rumor had the figure as high as \$30,000. Total attendance was 26,000. But Geltman plans to continue next year. "So I lost some money," he said. "But do you know, one of the head cops said the crowd was better behaved than they would be in church."

And this was a significant factor. Not only was Randall's Island an example of a festival without trouble, but it was, even more, an example of smooth racial relations.

Here in America's largest metropolitan area, 26,000 persons—about equally divided between Negroes and whites—sat down to hear music together, and this writer did not see a ripple of friction. It was an achievement that should not be overlooked.





# Detroit

By IRA GITLER

Following on the heels of a rock-and-roll fracas at Windsor, Ont. (right across the Detroit river), the second annual American Jazz festival at Detroit weathered the effects of adverse publicity to achieve some degree of commercial success.

By the time the accounts of the Windsor affair had reached the public through the daily press, it had become another "jazz riot" and Michigan mothers were clutching their children to them with the admonition, "You're not going near the state fairgrounds on the weekend of Aug. 19."

Nevertheless, people came, slowly at first but in increasing numbers as the festival progressed, and by Sunday night, as the Basic band riffed in their well-oiled, precise way, producer Ed Sarkesian wore a smile on his usually dour countenance. Crowds of 6,800, 7,200 and 9,800 (gate sale hypocoed a slow advance) on the three nights put the operation slightly in the black (according to a report of the *Detroit Times*), even if the box office was below last year's.

There were no riots. In fact, the crowds were almost un-naturally restrained, perhaps in reaction. This was one of the most attentive assemblages for a jazz concert I've ever seen. You literally could have heard a pin drop when vocalists and small groups were performing their slower selections. What disturbed me was that the crowds seemed more engrossed than involved. Other than the finish of a number, the only things to move them to applause or other signs of recognition were notes held for long duration or drum solos. At other times, a look along a row might have found three tapping feet out of a possible fifty pair.

The music itself had both its inspired moments and low points, but most of it seemed to fall into a "festival rut." It is no longer a great event for a musician to play a festival because festivals have become so numerous. The majority of bands, groups, and singers go through sets that contain nothing they haven't done before.

Small groups were in the majority. Cannonball Adderley's started off in high gear, but soon it was free dish night, and they gave away *Dish Heah*. Pianist Barry Harris was excellent on the first two numbers, but here, he and the horns were fighting each other. On Louis Hayes' drum feature, *Bohemia after Dark*, the group seemed in a hurry to get offstage. Perhaps they were being rushed by the producers.

Dave Brubeck, despite his early jazz beginnings (before he was well known), still has more of a classical than a jazz feel to his playing. His best solo of the evening, on his brother Howard's *Dialogs for Jazz Combo and Symphony Orchestra*, seemed to bear this out. On *Take the A Train*, his rigid patterns were monotonous. *Swanee River* swung, but Paul Desmond cut his solo too short.

On Saturday, Oscar Peterson did a beautiful *Softly as in a Morning Sunrise*, followed with a Tatumesque *Ill Wind* that had more filigree than meat, but ended with a swingingly satisfying *Chicago* that was the epitome of happy jazz.

Despite bad balance of sound, the Chico Hamilton group with Carrington Visor on tenor and flute and Attila Zoller on guitar did very well by *New Rhumba*, *Broadway*, and *Trio*. Hamilton's long drum solo on the latter was the most intelligent and best constructed of the many long drum solos heard on the three nights.

With the good musicians he has, Gene Krupa should stop living in the past with *Sing, Sing, Sing* and try to play

something at least more up to date, if not 'way out. Dave McKenna's piano is the best thing in the group. Saxophonist Eddie Wasserman seems to be going to seed in the group.

Two small groups supplied the high points of the festival for me. The Horace Silver Quintet (Blue Mitchell, Junior Cook, Gene Taylor, Roy Brooks) was not given enough time (especially in view of what was allotted to Krupa, the Four Freshman, and Dakota Staton) but really cooked on *Blowin' the Blues Away* and *Sister Sadie*, pausing in between to render a warm, pretty *Strollin'*. The vigorous yet relaxed swing of this group, coupled with Silver's talent as a composer, puts it far ahead of the other so called "funky" ("soul", if you must) groups.


The other combo to give an inspired performance was the Dizzy Gillespie Quintet, featuring Leo Wright on alto sax and flute, newcomer Joe Jones on piano, Al Dreares on drums, and the powerful, wonderful Art Davis on bass. The main reason for the group's excellence was Diz, who in a program of the blues *Wheatleigh Hall*, the classic *Night in Tunisia*, the Latin *Lorraine*, the animated cartoon *Oo-Shoo-Be-Doo-Be* and Ellington's exotic *The Mooche*, proved to me how foolish I was in not voting for him in the recent International Jazz Critics poll. As if his marvelous playing were not enough, Gillespie was in his best antic and verbal comic form.

Each show's closer was a big name and, in two cases, a big band. Although there were good moments from Louis Armstrong, Duke Ellington, and Count Basie, their programs were all too familiar. Louis was in good voice but Duke's singers, Lillie Gigi (Lil Greenwood) and Milt Grayson, were excess baggage, and Basie's Joe Williams was below par, reaching a low with a dog tune entitled *How Can You Lose What You Never Really Had?* Billy Mitchell's tenor sax on *Every Tub* and Al Grey's trombone with plunger on *Be'd With* stood out with Count; Paul Gonsalves' saxophone wailed through Duke's closing *Crescendo and Diminuendo*. Throughout Ellington's set, Sam was out in the Woodyard, chopping away.

Local vibist-disc jockey Jack Brokensha (formerly with Australian Jazz Quartet) was in evidence with his small group at various times during the weekend. He opened the early evening music portion of the festival on Friday and played at a cocktail party that afternoon, set up for the press by Studebaker Lark which was sponsoring the CBS broadcast of the festival. Both times his group featured pianist Bess Bonnier, a blind girl with a promising talent. At the airport, the musicians coming from New York were also met by Brokensha. On that occasion, he had with him Detroit tenor man Leo Osebold, who played some of the best jazz I heard all weekend.

Each evening opened with discussions moderated by Leonard Feather, who also turned in an extremely efficient and functional job as general emcee for the entire festival. Participating panelists, at various times, included *Down Beat* editor Gene Lees, *Metronome* editor Bill Coss, Wayne university music professor Richard Waterman, Cannonball Adderley, and this writer.

At the end of Sunday's concert, Dr. Allen Zieger, president of the festival, said to the audience: "You have been wonderful people and you deserve the best. We intend to keep on bringing you the best in jazz."

Let us hope that next year, "best" means new and creative programing. 



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## STAN KENTON AND THE 2ND ANNUAL BAND CAMP

BLOOMINGTON, IND.

Here on the campus of Indiana university, one of the most striking ventures in education for jazz has just wound up its second successful season. The National Stage Band Camp, owned and operated by Ken Morris but incorporated as a non-profit organization, sent 276 youngsters back to their homes in 34 states and two provinces of Canada with a deepened understanding of music in general and jazz in particular.

This was a sharp increase in enrollment from the 157 youngsters who attended the camp during its single week of existence last year. Some of the students attended for one week this year, most for the full two weeks.

The moving forces behind the camp are Morris, Dr. Eugene Hall, assistant professor in the music department of Michigan State university and dean of the camp, and Stan Kenton. Kenton, as a major figurehead in jazz, is an idol to many of the student musicians who attended the camp. He has a unique ability to infuse enthusiasm into all those he contacts, whether teachers or students.

Kenton donated his time, cancelling all other activities to stay on campus for the two weeks. He received no salary. And he seemed to thrive on the academic life, though he quipped, "It's not so bad having breakfast at 7 every morning. It's having dinner at 5 o'clock that kills me."

But Kenton was not the only one to make sacrifices to teach the youngsters. None of the instructors received salaries, though they were provided with room-and-board, and their expenses, including travel, were covered. Considering heavy professional demand in which most of them are held, this was a contribution of no mean proportions. The instructors included Matt Betton, who

acted as assistant dean of the camp, Buddy Baker, a former Kenton trombonist who will head the new jazz course at Indiana U. that has come as a direct outgrowth of the camp; trumpeter Conte Candoli; Clem DeRosa, supervisor of music systems at Huntington, Long Island; Sam Donahue (who will head the Kenton saxophone section this fall); clinician C. A. (Bud) Doty; arranger Russ Garcia; arranger, alto saxophonist and clarinetist John Laporta; trumpeter Jim Maxwell; noted drum teacher Charlie Perry; guitarist Jack Peterson; arrangers Johnny Richards and Phil Rizzo; bassist Eddie Safranski; guitarist Sal Salvador, and Ray Santisi, piano instructor at the Berklee School of music in Boston. Thus, with Kenton and Hall, there were 19 instructors. A 20th was scheduled, but Don Jacoby had taken ill and could not attend.

This is how the camp operated:

On the opening Sunday of each of the week-long periods, young musicians were auditioned by their section instructors, graded according to ability and development, and put into appropriate classes. Those who were ready for it were placed in bands. The eight bands were headed by Richards, Doty, Laporta, Donahue, Betton, Candoli, and Breedon. Rizzo instructed the basic arranging class and Garcia the advanced class during the first week; Richards instructed all arranging classes the second week.

(Two bands—the North Texas State College Band the Olney High School Band from Philadelphia—attended the camp as units. The Olney band was given \$1,000 by its school toward expenses.)

The youngsters attended rehearsals and classes all morning. For an hour

before lunch, they participated in a workshop with faculty members. After lunch, they attended an hour of lectures. Kenton was the chief lecturer, though others also addressed the students, including *Down Beat* publisher Charles Suber.

On the two Friday evenings, a band of faculty members played the charts of students in the arranging classes.

One of the arranging students was a 17-year-old girl, Sandra Shelly of Greentown, Ohio. After a performance of her writing, two boys who head bands of their own at home promptly bought three arrangements from her at \$15 each. With \$45 in her handbag, Miss Shelly decided that arranging was to be her course in life. Another student moved right into professional life. Band-leader Ray McKinley called Eddie Safranski, asking him to recommend a bassist. On Safranski's word, 21-year-old student Toby Guynn, of Denton, Texas, joined the McKinley band two days after the camp closed.)

Classes continued until 5 p.m. each afternoon. After dinner, the youngsters took part in concerts and jam sessions until 10 p.m.

During the second week of the camp, a music educators course was given. Fifteen band directors received a one-hour credit course from Indiana U. Classes were conducted by Hall and Betton.

Plans for next year call for an expansion of the camp. It will probably be held four successive weeks at universities in different parts of the country.

In the meantime, youngsters attending the camp had left a good impression for jazz behind them. Said one of the security guards at the university, "This is the best-behaved group of kids we've ever had here."







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On these two pages, you will find a report in pictures of the National Stage Band Camp at Bloomington, Ind., featuring the Stan Kenton clinics. The pictures show: 1. Dr. Eugene Hall, dean of the camp, preparing class schedules. 2. Sam Donahue, showing how tenor should be played in one of the daily workshop sessions. 3. Sal Salvador leads a student combo in one of the evening sessions. The bassist,

Toby Guynn, Denton, Texas, joined the Ray McKinley band two days after camp ended. 4. John LaPorta takes a chorus in a faculty band workshop with Sal Salvador, Ray Santisi, Clem De Rosa, and Eddie Safranski on rhythm. Sam Donahue is on extreme left with Conte Candoli mostly hidden behind Salvador. 5. Salvador takes his turn with Safranski in the background. 6. Stan Kenton leads one of the





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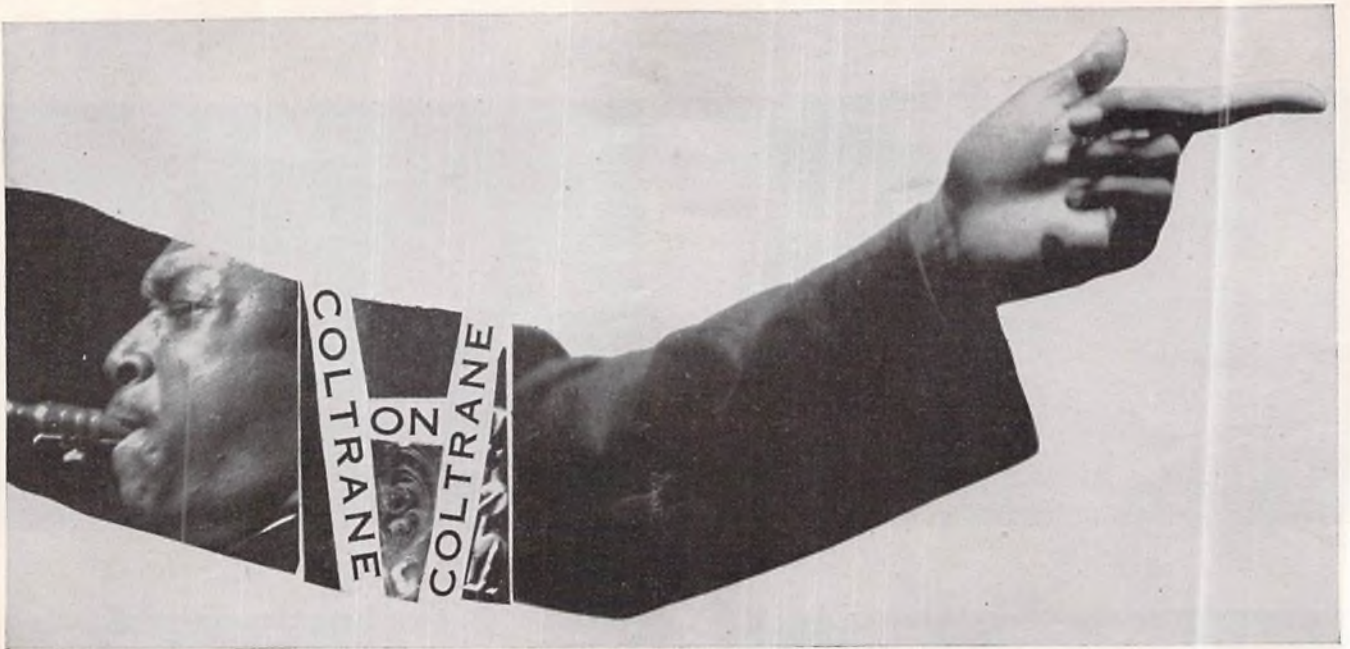


12

eight student bands in an evening concert. 7. Kenton demonstrates jazz figures to members of the piano class. 8. Two students demonstrate their talents in an improvisation workshop. The pianist is Marshall Otwell, Maumee, Ohio, a *Down Beat* scholarship student. 9. Russ Garcia, west coast arranger and a&r head of Verve records, explaining a marking problem in arranging class. 10. Gary Johnson, 15, from Tulsa, Okla., on drums in one of the student bands, shows

his big band style. The pianist is Bing Nathan, of Scarsdale, New York, a *Down Beat* scholarship student. Like Johnson, he was attending his second year at the camp. 11. Attention is concentrated on the speaker during an afternoon lecture on the *Bases of Talent*. 12. Lanny Steele, pianist from North Texas State college at Denton, rehearses for the final Friday night concert. (Photos by Indiana University News Bureau and Matt Betton)





By JOHN COLTRANE in collaboration with Don DeMicheal

I've been listening to jazzmen, especially saxophonists, since the time of the early Count Basie records, which featured Lester Young. Pres was my first real influence, but the first horn I got was an alto, not a tenor. I wanted a tenor, but some friends of my mother advised her to buy me an alto because it was a smaller horn and easier for a youngster to handle. This was 1943.

Johnny Hodges became my first main influence on alto, and he still kills me. I stayed with alto through 1947, and by then I'd come under the influence of Charlie Parker. The first time I heard Bird play, it hit me right between the eyes. Before I switched from alto in that year, it had been strictly a Bird thing with me, but when I bought a tenor to go with Eddie Vinson's band, a wider area of listening opened up for me.

I found I was able to be more varied in my musical interests. On alto, Bird had been my whole influence, but on tenor I found there was no one man whose ideas were so dominant as Charlie's were on alto. Therefore, I drew from all the men I heard during this period. I have listened to about all the good tenor men, beginning with Lester, and believe me, I've picked up something from them all, including several who have never recorded.

The reason I liked Lester so was that I could feel that line, that simplicity. My phrasing was very much in Lester's vein at this time.

I found out about Coleman Hawkins after I learned of Lester. There were a lot of things that Hawkins was doing that I knew I'd have to learn somewhere along the line. I felt the same way

about Ben Webster. There were many things that people like Hawk, Ben, and Tab Smith were doing in the '40s that I didn't understand but that I felt emotionally.

The first time I heard Hawk, I was fascinated by his arpeggios and the way he played. I got a copy of his *Body and Soul* and listened real hard to what he was doing. And even though I dug Pres, as I grew musically, I appreciated Hawk more and more.

As far as musical influences, aside from saxophonists, are concerned, I think I was first awakened to musical exploration by Dizzy Gillespie and Bird. It was through their work that I began to learn about musical structures and the more theoretical aspects of music.

Also, I had met Jimmy Heath, who, besides being a wonderful saxophonist, understood a lot about musical construction. I joined his group in Philadelphia in 1948. We were very much alike in our feeling, phrasing, and a whole lot of ways. Our musical appetites were the same. We used to practice together, and he would write out some of the things we were interested in. We would take things from records and digest them. In this way we learned about the techniques being used by writers and arrangers.

Another friend and I learned together in Philly — Calvin Massey, a trumpeter and composer who now lives in Brooklyn. His musical ideas and mine often run parallel, and we've collaborated quite often. We helped each other advance musically by exchanging knowledge and ideas.

I first met Miles Davis about 1947 and played a few jobs with him and Sonny Rollins at the Audubon ballroom in Manhattan. During this period he was

coming into his own, and I could see him extending the boundaries of jazz even further. I felt I wanted to work with him. But for the time being, we went our separate ways.

I went with Dizzy's big band in 1949. I stayed with Diz through the breakup of the big band and played in the small group he organized later.

Afterwards, I went with Earl Bostic, who I consider a very gifted musician. He showed me a lot of things on my horn. He has fabulous technical facilities on his instrument and knows many a trick.

Then I worked with one of my first loves, Johnny Hodges. I really enjoyed that job. I liked every tune in the book. Nothing was superficial. It all had meaning, and it all swung. And the confidence with which Rabbit plays! I wish I could play with the confidence that he does.

But besides enjoying my stay with Johnny musically, I also enjoyed it because I was getting firsthand information about things that happened 'way before my time. I'm very interested in the past, and even though there's a lot I don't know about it, I intend to go back and find out. I'm back to Sidney Bechet already.

Take Art Tatum, for instance. When I was coming up, the musicians I ran around with were listening to Bud Powell, and I didn't listen too much to Tatum. That is, until one night I happened to run into him in Cleveland. There were Art and Slam Stewart and Oscar Peterson and Ray Brown at a private session in some lady's attic. They played from 2:30 in the morning to 8:30—just whatever they felt like playing. I've never heard so much music.



In 1955, I joined Miles on a regular basis and worked with him till the middle of 1957. I went with Thelonious Monk for the remainder of that year.

Working with Monk brought me close to a musical architect of the highest order. I felt I learned from him in every way — through the senses, theoretically, technically. I would talk to Monk about musical problems, and he would sit at the piano and show me the answers just by playing them. I could watch him play and find out the things I wanted to know. Also, I could see a lot of things that I didn't know about at all.

Monk was one of the first to show me how to make two or three notes at one time on tenor. (John Glenn, a tenor man in Philly, also showed me how to do this. He can play a triad and move notes inside it — like passing tones!) It's done by false fingering and adjusting your lip. If everything goes right, you can get triads. Monk just looked at my horn and "felt" the mechanics of what had to be done to get this effect.

I think Monk is one of the true greats of all time. He's a real musical thinker — there're not many like him. I feel myself fortunate to have had the opportunity to work with him. If a guy needs a little spark, a boost, he can just be around Monk, and Monk will give it to him.

After leaving Monk, I went back to another great musical artist, Miles.

On returning, this time to stay until I formed my own group a few months ago, I found Miles in the midst of another stage of his musical development. There was one time in his past that he devoted to multichorded structures. He was interested in chords for their own sake. But now it seemed that he was moving in the opposite direction to the use of fewer and fewer chord changes in songs. He used tunes with free-flowing lines and chordal direction. This approach allowed the soloist the choice of playing chordally (vertically) or melodically (horizontally).

In fact, due to the direct and free-flowing lines in his music, I found it easy to apply the harmonic ideas that I had. I could stack up chords — say, on a C7, I sometimes superimposed an Eb7, up to an F#7, down to an F. That way I could play three chords on one. But on the other hand, if I wanted to, I could play melodically. Miles' music gave me plenty of freedom. It's a beautiful approach.

About this time, I was trying for a sweeping sound. I started experimenting because I was striving for more individual development. I even tried long, rapid lines that Ira Gitler termed "sheets of sound" at the time. But actu-

ally, I was beginning to apply the three-on-one chord approach, and at that time the tendency was to play the entire scale of each chord. Therefore, they were usually played fast and sometimes sounded like glisses.

I found there were a certain number of chord progressions to play in a given time, and sometimes what I played didn't work out in eighth notes. 16th notes, or triplets. I had to put the notes in uneven groups like fives and sevens in order to get them all in.

I thought in groups of notes, not of one note at a time. I tried to place these groups on the accents and emphasize the strong beats — maybe on 2 here and on 4 over at the end. I would set up the line and drop groups of notes — a long line with accents dropped as I moved along. Sometimes

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*The first occasion I had to speak with John Coltrane at length was during his recent engagement at the Sutherland hotel. In our initial conversation I was struck by his lack of pretentiousness or false pride. The honesty with which he answered questions—questions that other musicians would have evaded or talked around—impressed me deeply. We discussed my doing an article about him. But when I saw how really interested he was in setting the record straight, I suggested that we do the piece together.*

*As it turned out, Coltrane did the vast majority of the work, struggling as most writers do with just the right way of saying something, deciding whether he should include this or that, making sure such and such was clear. The results of his labor is the article appearing on these pages. The words and ideas are John's—I merely suggested, typed, and arranged.*

—DeMichael

what I was doing clashed harmonically with the piano—especially if the pianist wasn't familiar with what I was doing — so a lot of times I just strolled with bass and drums.

I haven't completely abandoned this approach, but it wasn't broad enough. I'm trying to play these progressions in a more flexible manner now.

Last February, I bought a soprano saxophone. I like the sound of it, but I'm not playing with the body, the bigness of tone, that I want yet. I haven't had too much trouble playing it in tune, but I've had a lot of trouble getting a good quality of tone in the upper register. It comes out sort of puny sometimes. I've had to adopt a slightly different approach than the one I use for tenor, but it helps me get away — let's me take another look at improvisation. It's like having another hand.

I'm using it with my present group, McCoy Tyner, piano; Steve Davis, bass,

and Pete LaRoca, drums. The quartet is coming along nicely. We know basically what we're trying for, and we leave room for individual development. Individual contributions are put in night by night.

One of my aims is to build as good a repertoire as I can for a band. What size, I couldn't say, but it'll probably be a quartet or quintet. I want to get the material first. Right now, I'm on a material search.

From a technical viewpoint, I have certain things I'd like to present in my solos. To do this, I have to get the right material. It has to swing, and it has to be varied. (I'm inclined not to be too varied.) I want it to cover as many forms of music as I can put into a jazz context and play on my instruments. I like Eastern music; Yusef Lateef has been using this in his playing for some time. And Ornette Coleman sometimes plays music with a Spanish content as well as other exotic-flavored music. In these approaches there's something I can draw on and use in the way I like to play.

I've been writing some things for the quartet — if you call lines and sketches writing. I'd like to write more after I learn more — after I find out what kind of material I can present best, what kind will carry my musical techniques best. Then I'll know better what kind of writing is best for me.

I've been devoting quite a bit of my time to harmonic studies on my own, in libraries and places like that. I've found you've got to look back at the old things and see them in a new light. I'm not finished with these studies because I haven't assimilated everything into my playing. I want to progress, but I don't want to go so far out that I can't see what others are doing.

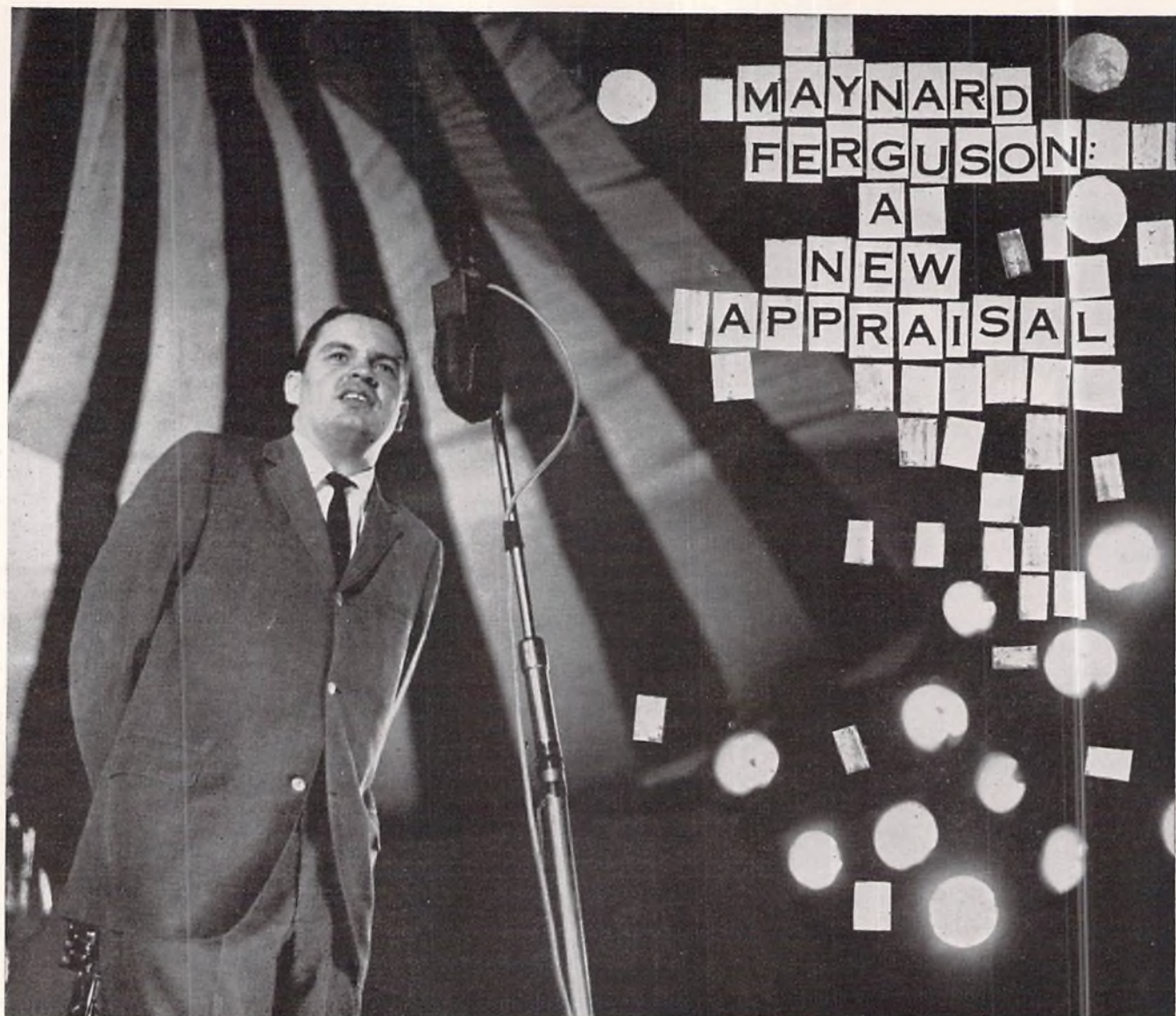
I want to broaden my outlook in order to come out with a fuller means of expression. I want to be more flexible where rhythm is concerned. I feel I have to study rhythm some more. I haven't experimented too much with time; most of my experimenting has been in a harmonic form. I put time and rhythms to one side, in the past.

But I've got to keep experimenting. I feel that I'm just beginning. I have part of what I'm looking for in my grasp but not all.

I'm very happy devoting all my time to music, and I'm glad to be one of the many who are striving for fuller development as musicians. Considering the great heritage in music that we have, the work of giants of the past, the present, and the promise of those who are to come, I feel that we have every reason to face the future optimistically.







by IRA GITLER

Back in 1948, a friend and I were sitting in Harlem's Apollo theater listening to Boyd Raeburn's band. Midway through the show, Raeburn brought a young trumpeter down front for a featured number. The poise and extrovert style of playing displayed by Manny Ferguson (at least that was the way his name sounded to us), led me to tell my friend, "That guy is going to have a band of his own some day."

At that time, I wasn't aware that Ferguson had led his own 18-piece organization in Canada from 1945 to '48. Therefore, my standing as a prophet is only slightly diminished.

Maynard Ferguson has had, roughly speaking, four bands since leaving Stan Kenton. The first was the Birdland Dream Band, which was primarily a recording unit composed of some of the better-known New York musicians. The second was composed of many west coast musicians, including Willie Maiden and Larry Bunker. The third,

which grew out of Band 2, featured Jimmy Ford, Slide Hampton, Jay Cameron, Carmen Leggio, and Frankie Dunlop and was the one that really established Ferguson as one of the handful of jazz big band leaders.

The fourth band is a continuation of Band 3 in that some of the same men remain and the arrangements of Maiden (one of the men who has been with Ferguson from the beginning of the permanent band) and Hampton are still prominent in the band's book. However, there has been a large turnover of personnel in this orchestra of 13.

Perhaps the most important *raison d'être* for a big band is to swing with that collective shout. If it doesn't do this, it cheats itself as well as its audience. Mere volume is meaningless unless there is that inner spirit of everyone in a band reacting to each other as individuals and, as a result, communicating this, as one, to the listeners.

The current Ferguson band is a

young, gutsy outfit that generates a lot of excitement without the hysteria often present in the previous band. That edition was very erratic. Some nights it could rise to the heights and lift you right along. On some occasions the members not only were out of tune within sections but from section to section as well. Part of this was the result of continually shifting personnel. One musician, here and there, coming and going, made it hard for them all really to settle down.

The current crew has been fairly stable, and the benefits are evident. It is a tight, clean band with good intonation and a glittering brassy sound that nevertheless has warmth. The band plays as if it means it, and this really comes across. During the summer I heard the band both at Newport and, at greater length, in the evening at the Melody Top, a music tent in Pinebrook, N.J. The crowd in the tent was not huge, but in terms of concentrated approval, these people let the band know just how they felt.



Ferguson's winning personality helps the establishment of a rapport with his listeners, too. It is also obvious that the members of the band have a liking and respect for their leader. Maynard's enthusiasm is genuine and as playing manager of the "team," he is more than just a manager; he is also a team player.

Often he will drop back into the trumpet section during the middle of a number, such as Slide Hampton's *Newport Suite*, to give it the strength of four. Despite a summertime siege of tooth-capping, his trumpet playing is just as much to be marveled at—and more accomplished from a standpoint of healthy jazz conception—than ever before.

One fault he shares with some of his soloists is a tendency to play strings of rapid notes, in places, that make the time and the changes but do nothing more. This is dictated by the very tempos and general nature of many of the arrangements, which sacrifice depth for excitement. On valve trombone, his attack is relatively just as swift, but the instrument itself makes it a fuller, richer one. This also holds true for his work on baritone horn.

While there is the aforementioned lack of a certain depth, the numbers are rarely just a succession of solos. Usually there are ensemble passages separating the soloists. This gives each man a platform to launch from while, at the same time, preserving a continuity. There is plenty of solo freedom—more like the footage normally allowed in a small group—but it never degenerates into a desultory jamming spree.

The trumpet section is strongly and surely led by Chet Ferretti, formerly of the Herb Pomeroy Orchestra. Jerry Tyree, who was with Woody Herman, and Rick Kieffer, a former Buddy Morrow bandsman, round out the small but powerful trio. Ferguson himself handles most of the solo work, but on Maiden's *Three More Foxes*, Tyree and Kieffer join their leader in front of the band to solo at length and engage in three-way conversation.

Tyree, who digs Miles Davis (and not his wispy side), is more polished, but Kieffer has worthwhile things to say, too.

The trombones are manned by veteran Bob Burgess and youngster Kenny Rupp. Like the trumpets, they seem to be more than their actual number. On Maiden's *B. J.'s Back in Town*, they get a chance to solo and trade thoughts. Rupp, once with Al Belletto, plays well, but Burgess, who some will remember from his Stan Kenton days, is a pro with a style that while modern, has an

undeniably blowsy, bluesy midwestern kind of swing that kind of gets you here, there, and everywhere. He should be featured more.

The men in the sax section have more solo space than any of the other sidemen. Three are featured on Maiden's arrangement of *Old Man River*.

Maiden's tenor is out of the second-generation Lester Young school, but, like everyone else in the band, he is no coolster. He seems to have been digging more Al Cohn than the Stan Getz he used to favor. Alto man Lanny Morgan, who migrated to the east from the Si Zentner band, is a hard blower, like Herb Geller, Gene Quill, and Phil Woods. Among other numbers, he is featured on an Ernie Wilkins blues that used to be named for Geller and Jimmy Ford, his predecessors in the band. Right now it has no title. How about *Morganic Chemistry*? His alto is very catalytic.

Frank Hittner (he also has been with Pomeroy) is the first baritone saxophonist I've heard in a long time who reminds me of the late Serge Chaloff. His big horn erupts with heat, ferocity, and a sound that is even harder than Pepper Adams'. Combining with Ferguson's baritone horn on *Jazzberries*, he was especially effective.

The only saxophone not heard on *Old Man River* is the cat sitting in the "jazz" tenor chair. (Remember when they used to call it the "go" or "ride" tenor?) He is asked to solo on many other occasions. At Newport, it was Joe Farrell from Chicago, another hard-booter whom I didn't hear at great length. At the Melody Top, Farrell, recovering from an apendectomy, was replaced by Don Menza (himself just recovered from a less serious but identical operation), a young player from Buffalo who has seen service with Belletto.

His playing is as fiery as the color of his hair (a bright red), and you can hear a liking for John Coltrane but no attempt at carbon-copying. Sometimes his exuberance gets the better of him, but it does have its attributes. On a finger-snapping minor blues by Maiden, entitled *Where's Teddy?*, Menza's irrepressible spirit came through beautifully.

One of the big reasons for the driving, yet controlled, power of this band is its new drummer, Rufus Jones. Jones, who, I'm told, was playing at New York's loud and traditionalist-bent Metropole before he joined Ferguson, is not falsely flashy but in his own zealous way manages to be spectacular.

Once you see and hear him, you will never wonder why his nickname is


Speedy. He knows how to maintain a groove, even at the fastest tempos, and he punctuates well. His featured solo spot came in Slide Hampton's *Mark of Jazz* (the theme is uncomfortably close to Charlie Parker's *Moose the Mooche* in spots), and he kept my attention throughout, which is saying something since I don't have a great liking for long drum solos. I'm sure that part of my fascination was visual.

Charlie Sanders and Jaki Byard round out the rhythm section. Sanders didn't seem like the strongest bassist, but this may have been because he was on the other side of the bandstand from where I was sitting. Certainly the section seemed to function well as a unit. Byard is a multitalented musician from Boston, another ex-Pomeroyan, who showed only one of his good sides when he took one of his infrequent solos on *B. J.'s Back in Town*.

In the past, Ferguson has featured female vocalists. On this night, Margie Blyden sang three numbers, the most effective of which was a swinging version of *You Brought a New Kind of Love to Me*. At this writing, however, the band does not have a permanent vocalist.

The Maynard Ferguson Orchestra definitely has a personality of its own. This is an admirable trait. Whatever it does, it does well; but sometimes the balance in favor of the loud and/or fast can be wearing. Maiden's *Give Me the Simple Life* and *Hey There!*, although not guilty of this, are not exactly tender ballads. The only sustained quiet moods were in Hampton's arrangement of *Sometimes I Feel Like a Motherless Child* and in the background for Miss Blyden on *Moonlight in Vermont*.

In an article on Ferguson in the Oct. 1, 1959, *Down Beat*, the writers represented in the band's book are mentioned. Among them are Manny Albam, Bill Holman, Ernie Wilkins, and Al Cohn. The only pieces I heard were by Maiden and Hampton with the exception of one by Wilkins. Why aren't the others played any more? This is not to disparage Maiden or Hampton, both of whom are very talented, but only to suggest the injection of some variety. Also, right under Maynard's nose is Jaki Byard, whose writing would add still another dimension.

I'm not asking Ferguson to dilute that great enthusiasm, which is the band's greatest attribute. It has already taken a giant step forward in the area of musicianship. Now it should concentrate on broadening and deepening its approach. If it can do this, what is now one of the best big jazz bands (and not merely because it is one of the few) can become really important. 



# THE JAZZ MUSICIAN AS TEACHER



In the past few years, more and more professional jazzmen have begun to think about teaching. Why?

There is a variety of reasons. For one thing, teaching offers, for many musicians, a respite from the road—and a satisfying contact with rising young talents.

But an increasing number of musicians are approaching teaching as a duty. It is as if the established musicians in their 30s and 40s are aware that the ties with the past of jazz are being lost. The older musicians are dying out, and many men in the group that links the younger generation to the older men seem aware of the need to pass along the art before the links to its origins are gone.

Who are the musicians who have begun teaching? Some of the top names in the profession. This year, the National Stage Band Camp at Bloomington, Ind. (see page 23) had on its staff Conte Candoli, Johnny Richards, Sam Donahue, Russ Garcia, John LaPorta, Johnny Richards, Eddie Safranski, and Sal Salvador, among others.

Last year, the school of jazz at Lenox, Mass., saw such men as John Lewis, Connie Kay, Jim Hall, Bill Russo, George Russell, Bob Brookmeyer, Bill Evans, Kenny Dorham, and Max Roach instructing young musicians. Dizzy Gillespie taught for one term at Lenox.

Devoting more and more of his time to teaching is pianist Oscar Peterson. Peterson, with bassist Ray Brown and drummer Edmund Thigpen, has opened the Advanced School of Contemporary Music in Toronto, Canada. Also teaching there are well-known Canadian musicians Phil Nimmons, Butch Watanabe, and Erich Traugott.

Charlie Mariano and Herb Pomeroy have both taught at the Berklee School in Boston. Maynard Ferguson has worked as a clinician when time permitted.

And all of this encompasses only the musicians who have worked through schools in their teaching. It does not take into account the many who have taught individually, including such veterans still teaching in Chicago.

Oscar Peterson says he finds teaching immensely satisfying, and plans to devote more and more of his time to it. What about his career as a performing pianist? "I'll still be playing," he said recently, "but not as much. I have no interest in being a millionaire. I've done well, and now I want to pass along some of what I've learned."

Some of the jazz musicians have become passionately involved in teaching, particularly Buddy DeFranco. At the Stage Band Camp, as noted elsewhere in this issue, all the teachers contributed their services without salaries.

The fact that the jazz musicians of today are such a different breed than those of 20 or 30 years ago accounts in part for the growth of jazz teaching. Rather than a semi-mute, slang-talking stereotype that some of the public still see when "jazz musician" is mentioned, many of today's top men—Peterson and Bill Russo are particularly good examples—are highly literate and articulate men with a broad scope in other fields. They have the verbal wherewithal, as well as the knowledge of their art, to communicate to the young musicians.

Will all this teaching activity produce a sudden rash of important artists?

No—nor is that the intent. In point of fact, many of the teachers say that they cannot teach jazz; they can only teach the techniques of jazz. Whether anything more is to come of it is dependent entirely on what is inside the student—his depth, perception, imagination. But perception and imagination are useless if a man has no means to put them to use. It is the technique of giving them outlet that is being taught.

If good schooling alone cannot make great artists, it can, however, raise the level of musicianship, thereby lifting the quality of the sidemen, the orchestral musicians who are such an important part of all music. When, among all these trained young musicians, one emerges who has the talent to be an artist of stature, he will have the tools to pursue his dream, thanks in large measure to the devotion of jazzmen who have turned themselves into teachers.



# BANDS OF TOMORROW



## PHILADELPHIA: HOTHOUSE OF SCHOOL JAZZ

By DAVID BITTAN PHILADELPHIA

The nation's jazz critics flipped, and thousands of fans shouted themselves hoarse when Marshall Brown and his Farmingdale, N. Y., high school dance band broke it up at the Newport Jazz festival in 1957.

*Life*, *Time*, *The Saturday Review*, and the daily press, along with the trade journals, reached deep for superlatives to describe the triumph of the swinging youngsters.

But to the then-unknown Brown, and a number of other jazz musician-teachers like him, the reception was not surprising. A musical revolution has been brewing quietly in U.S. schools with the growth of the high school jazz or dance band, and the Newport ap-

pearance was the first big public demonstration of this phenomenon.

After the Newport session, Willis Conover, *Voice of America* jazz disc jockey and Newport emcee, wrote to Brown:

"Just as we recall BG's 1938 Carnegie concert as the big end of one era and the beginning of another, thousands who were at Newport will so recall and regard this: a group of amateurs — the first ever to compete on so glittering a scale — outdrawing the most accomplished musical celebrities in audience approval."

Conover, who played a major role in bringing the Farmingdale band to Newport, was correct in predicting the growth of high school jazz. Three years

after that historic appearance, an estimated 5,000 U.S. high schools have some sort of dance band or combo. Many operate with the support of school administrations and are included in school budgets.

In high schools that have jazz or dance bands, the students are slowly but surely being won away from rock and roll. With their young ears becoming accustomed to the sound of rousing brass and mellow saxes, they could adopt big-band music as their own and usher in another golden era, such as the one that made Goodman, Shaw, and Miller household names.

Brown remains the high chieftain of high school jazz, although he now leads an all-star group of New York



students who comprise the Newport Youth Band. Eighty miles to the south, the 24-piece Philadelphia Youth Band plays a tough book, including Johnny Richards' *Cuban Fire Suite*, as though it were *Chopsticks*. Energetic Jimmy DePriest, at 24 barely past the teenage stage himself, leads this all-star band of high school students.

With Brown devoting his time to the youth band and to freelance arranging, Farmingdale no longer is the Basic band of the high school set. But other orchestras, while not receiving the acclaim of the 1957 sensation, are playing good jazz in high schools all over the nation.

The 23-piece Stamford, Conn., high school band, led by Russ Martino, followed up a television appearance on the Ted Mack amateur show with a date at the Atlantic City Jazz festival, which also featured the Philadelphia Youth Band.

The 16-piece Pennsbury High School Band, from near Levittown, Pa., shared the stage of the Lambertville, N. J., Music Circus with George Shearing. The 17 members of the Kenton-styled Olney High School Band from Philadelphia met their idol when they attended the National Band Camp at Bloomington, Ind., as a unit last month. The leader is Leon Messa.

Texas has at least a dozen good high school jazz bands. California also has many excellent high school groups. And two midwestern big bands, the Melodons of Notre Dame high school in Niles, Ill., and the Bradford high unit in Kenosha, Wis., are typical of many good bands in that area.

Clem DeRosa leads a group of youngsters at South Huntington, N.Y., that he has been nurturing since they were in elementary school in 1957.

A high school band at Arlington, Va., plays special arrangements by Bill Potts.

**T**hese are only a few of the many fine high school jazz and jazz-oriented bands in the nation. Who knows what there may be, tucked away in a mountain hamlet? Another Farmingdale band?

Brown, who keeps up with high school music by serving as clinician at jazz clinics and festivals being held in increasing numbers throughout the country, says there are at least a hundred "good jazz bands" in high schools. And there are hundreds of other school dance groups whose quality approaches that of some of the territory bands that operated in the big-band era.

The biggest clinic, of course, is the National Band Camp, with Stan Kenton tutoring high school dance bands. Kenton has assistance from musicians such as Johnny Richards, Laurindo Almeida, Shelly Manne, Conte Candoli, Sam Donahue, John LaPorta, Eddie Safranski, Sal Salvador, DeRosa, Russ Garcia,

Don Jacoby, Jimmy Maxwell, Bud Doty, Buddy Baker, Charlie Perry, and Ray Santisi, along with teachers including Dr. Gene Hall from Michigan State university, Matt Betton from Kansas State college, and Leon Breeden of North Texas State college.

There are few areas in the country not covered by a clinic. The list reads like a travelog: West Hempstead, N.Y.; Chicago; Denton, Brownwood, and San Antonio, Tex.; South Charleston, W. Va.; Denver, Colo.; Columbus, Ohio; Milwaukee, Wis.; Enid, Okla.; El Dorado, Ark.; Carlsbad, Calif.

The clinicians at the workshops include men like Brown and Jacoby, Maynard Ferguson, Johnny Warrington, Buddy DeFranco, and Jimmy Hamilton, among others.

Arrangers like Warrington, Art Dredrick, Glenn Osser, LaPorta, Gil Evans are writing works designed for the tender chops of the high school musician.

Brown, LaPorta, DeRosa, and other jazz musicians turned teacher are providing the real impetus for the upswing in jazz in the high schools. The accent on music in the schools is changing, the emphasis now being placed on jazz as well as concert band music.

**I**t isn't difficult to see why the concert or marching band dominated high school music programs until recently. Music in the schools began about the turn of the century, when the local town band was in on every community function, from the strawberry festival to the 4th of July parade. These were the "popular" bands of their day, and it was natural for the music teachers to utilize their student musicians in the Sousa type of band.

These teachers held on to their jobs well into the swing era. Contemptuous of the music catapulted into the national spotlight by bands like Benny Goodman's, the instructors held to the Sousa style, although the old town bands long since had been displaced.

Only the energetic pushing of jazz and dance music by young, jazz-oriented musicians has given jazz the place it deserves in the high school music curriculum.

Few school administrators today turn thumbs down when their music teacher asks permission to start a "dance" or "stage" band. The smart teacher knows better than to push a "jazz band" as such, for the word "jazz" still connotes something evil to many persons. So handy euphemisms such as "dance" or, better yet, "stage" bands are used.

To some fundamentalist religious sects, even the word "dance" is offensive. So the most common title for a high school jazz or dance band today

has become "stage band."

With many administrators today themselves products of the swing era, the prejudices against jazz are breaking down.

The acceptance of jazz in the high schools is important to music in general because thousands of youngsters are being taught better musicianship through a kind of music in which they are interested.

The jazz bands supplement the football, concert, and marching bands and the symphony orchestra, rather than replacing them. In many schools, the jazz band is composed of the best musicians from the other bands.

Marshall Brown and other high school band leaders are convinced that playing jazz makes the youngster a better musician—and increases his interest in all types of good music, and the level of all music in the school is raised.

Through his contact with Gil Evans and Bill Russo, he better appreciates the music of Bartok and Stravinsky. And his increased facility on his instrument, gained through playing jazz, increases his technique so that he does a more competent job of playing symphonic music. Once imbued with the excitement that comes from playing jazz, the young musician doesn't look on playing as a chore and learns quicker than he would working with less invigorating music.

**W**ith the recent Newport, Windsor, Ontario, and English riots still fresh in the public mind, it wouldn't be hard for an uninformed mind to envision a young jazz musician as a beatnik type. But the average high school jazz musician is a clean-cut, thoughtful youngster. His grades are usually above average (in the top 25 per cent of his class) and more often than not he is on the honor roll.

The young jazz musician is almost exemplary in his conduct. He knows almost instinctively that he must be on his guard or his jazz background will be blamed if he takes a false step.

Much of the current delinquency of the teenager can be traced to the fact that he doesn't have enough to do to occupy his time. The teenage musician, playing with the school jazz band and other school musical groups, practicing his instrument, keeping up with his studies, doesn't have enough time to get into trouble.

But jazz in a high school can only be accomplished if the musical faculty has a dedicated instructor who knows jazz, or is willing to learn.

A typical leader of a high school jazz band is 36-year-old Don Smith, leader of the 16-piece Pennsbury orchestra in Bucks county, Pennsylvania. He is coordinator of instrumental music for a joint school district that has some



9,500 pupils. Although he could pick his jazz musicians from students in Grades 7 through 12 in the junior and senior high schools in the system, he has, in the past, restricted the band to musicians from the 11th and 12th grades because of an arrangement in which the seventh and eighth grades are in one building, ninth and 10th in a second, and 11th and 12th in a third.

Even with this handicap, area musicians have acclaimed the Pennsbury group as a swinging, highly original jazz band. Smith writes all the arrangements, which, unlike most school band charts, are neither Basie- nor Kenton-oriented. The Smith style is hard to pin down, but Smith says he thinks along the lines of the "Miles Davis *Miles Ahead* band." He is gradually building a library around the instrumentation of five trumpets, four trombones, four saxes, (alto, two tenors, baritone) tuba, bass, and drums.

**L**ike a football team, the high school jazz band sometimes is hit hard by graduation. Unlike the gridgers, who must total 11 players, the bandleader can add or subtract when his supply is good or bad. Originally a five-sax man, Smith cut down to four when he couldn't find a good fifth sax player. Now he prefers four.

Although Smith organized a jazz, or stage, band six years ago when he came to Pennsbury, he says his first good band was three years ago. He has been writing special arrangements since the beginning, so he can take advantage of the strong points of the band and make up for its deficiencies.

Smith says he feels strongly that the leader of the school jazz band must be a good arranger.

"He must be able to write for the level of musicianship in his band," he says. "As good as some of the stocks are, they are pitched too high or too low. Stocks must not be too complex harmonically because of intonation problems. And they can't be too difficult technically because many high school musicians can't handle their horns. And the rhythms must be modified because of problems of interpretation."

But Smith's chief criticism of stocks is that they lack individuality—they are written for the average musician. He says stocks are good for training the younger musicians but that a high school band can't reach its full potential if its library has no special arrangements. He says the only solution is to write specials for the band—and they may have to be different for each edition.

Smith's current band, which loses six members because of graduation, bears out his thinking. He has no really outstanding musicians, although he has many competent ones. Yet the band scored a tremendous personal triumph

in an appearance this summer with Shearing at the Lambertville Music Circus.

The SRO audience of 1,700 cheered the band, and Shearing and his combo were lavish in their praise of the musicianship of the band—and its arrangements.

Smith knows the capabilities of each man in his group—and writes the arrangements to suit the man.

Unheralded, the Pennsbury group entered the sixth annual Bands of Tomorrow contest sponsored by the Philadelphia Junior Chamber of Commerce last March for area high school bands. No one had ever heard of Pennsbury—but the band finished second and won first place on the score cards of the more modern-minded judges. Eleven bands in all were in the contest, and 10 were at least adequate. The 11th was a rock-and-roll group. It finished last.

The winning band, the excellent Frankford high school group led by Herman Siegel, more closely met the contest's requirements for showmanship and versatility. By versatility the judges meant "variety of dance music played, i.e., fox trot, waltz, samba, etc."

Frankford, which closed with a Dixieland arrangement of *When the Saints Go Marching In*, also was the 1959 winner, and it seemed as if all 3,000 youngsters at the contest were rooting for the band to repeat.

"**W**e're not a dance band," Smith says. "We think we can do more by playing jazz. And we are getting more and more recognition at the school. The school assembly by the band is the best-received of the year."

Smith says the band's only limit is its arranger's ability, adding, "We don't have to please anyone. We're not trying to sell anything. We don't expect people to walk away whistling our tunes."

The band members get the biggest satisfaction, Smith says, when they play well—and they know when that is. Next, they are gratified when professional musicians show enthusiasm for the band. Third, and way down on the list, is recognition by the public. They like to feel that they are appreciated, but their biggest kick is just in playing together.

After the band's Lambertville appearance, Dr. Charles P. Muschell, superintendent of schools, wrote Smith a letter congratulating the band on the recognition it had brought the school and praising it for its contribution to the school's musical program.

Although the administration supports the band, the members prefer to practice in the evenings. They rehearse as much as six hours a week. And it shows up in their intonation and con-

ception of the harmonically complex Smith arrangements.

Smith is shaping a program that he said he hopes will boost the standard of the Pennsbury jazz band above its already high quality. He wants to have a system-wide band with the best jazzmen from Grades 7 through 12 in four schools.

The music program in the system starts in the fourth grade. Smith feels the young musicians can start playing in a jazz group by Grade 7. So he is shooting for four jazz bands in all: the "all-star" system-wide Pennsbury jazz band; a group in the junior high (Grades 7 and 8), and units in each of the two intermediate schools (Grades 9 and 10).

Many of Smith's musicians got their first jazz training in the ninth-and-10th grade band led by Gene Magill, a trumpeter-arranger in the Pennsbury system. Magill also scored special arrangements for his group, which got a Thornhill-like sound with the use of French horns and a bass clarinet.

Magill is leaving to start a music program in a New Jersey school, but his place is being taken by Bill Fabrizio, a jazz trumpeter-arranger who leads his own band in the Trenton-Bucks county area.

Smith also is a trumpeter, although he started playing saxophone at the age of 9 in his native Easton, Pa. He still plays weekend gigs on trumpet—and can fill in on saxophone.

After a year at Penn State college as a music student, Smith played with an army band in Honolulu during World War II. After the war, he played club jobs in Chicago.

"I was working in a club from 7 p.m. to 3 a.m. and dreaming of getting a job in the Chicago theater or a radio studio," Smith recalls, "when I suddenly realized there was no real future in playing. I decided to return to Penn State and become a music teacher. That was in 1949 and three years later, I had my degree."

Smith says there are great compensations for the jazz musician in teaching.

"A musician who wants to be a leader can get great satisfaction from building a high school jazz band—and with fewer headaches and anxieties. If he works it right, he can have the next thing to a professional group. One of the top 10 bands in the country some day could be a high school group."

For the frustrated arranger who writes for the closet, the high school band is the answer.

"You have a reason to write," Smith says, "because you know your arrangements are going to be played."

**E**ven at Pennsbury, some persons have a holier-than-thou attitude to-



ward jazz. But one social studies teacher, eager to help her pupils, brought in a recording of the Farmingdale band "to show what kids your own age did at the Newport Jazz festival." She had found that many teenagers are upset by the juvenile-delinquent label attached by some adults to all youths and wanted to inspire them so that they, too, could succeed in any area they choose.

The youths, weaned on rock and roll, were startled but pleased by the band and took heart from Willis Conover's thoughtful words at the start of the record. But when the administration heard the sound of jazz filtering into the hall, the teacher was led to believe that her experiment was looked on with disfavor. It wasn't the volume that caused the reaction, since records often are played in home rooms. It was the idea that jazz is not the proper music to be played in the classroom.

Another teacher, speaking as a "friend" to the crestfallen Farmingdale booster, asked her this unbelievable question: "Is it true that the Newport Jazz festival is Communist?" He said another teacher had told him it was.

Subsequently, when everyone had been convinced that Newport had no Red tinge, the teacher played the Farmingdale record and gave her lecture for several hundred students from a number of other home rooms.

The students began to notice and talk more about the Pennsbury Jazz Band. Some even bragged that their band was better than the Farmingdale band.

Aside from the requisite of being a good arranger, Smith says the successful high school jazz bandmaster must be able to build the desire in youngsters to play jazz, because most have had little exposure to it. After they learn their first arrangement, he has found, their interest grows.

Assuming that the candidate for the jazz band has some mastery of his instrument, the teacher must teach him modern interpretations and the "right feel," Smith insists. He says you can't wait for this to grow.

Although the leader must insist on intensive woodshedding by the young musician so that he can learn his parts, Smith warns that the instructor should be "part guidance counselor" because the youngsters get so excited about jazz they often put aside everything else. Their enthusiasm must be curbed and the energies directed into studies and other pursuits.

Smith, who can play every instrument in the band, says the leader must be a "doer as well as a sayer." The axiom that "if you can't play, teach" doesn't go. The leader can win the respect of his musicians if he can sit

down and play the parts he expects them to play. Besides, he may have to fill in if there is no bass man or drummer in one of the bad years.

Smith also cautions that the job of leading a high school jazz band is no place for a person with a thin skin. He must have a crusading spirit and the ability to take criticism.

Smith's first love is jazz—but he is not putting the entire accent of jazz at Pennsbury. He also has a 100-piece football band, a 60-piece marching band, and a 40-piece concert band that plays music by Bartok and such standards as *Skylark* and *I've Got the World on a String*. He doesn't favor his jazz band over any of the others. This fall, he is adding strings with the idea of having a symphonic orchestra.

Smith insists that his jazz band members are "the best kids in school," youngsters with above-average cultural tastes. A few years ago, 90 percent of the Pennsbury jazz band members made the honor roll. Although they are jazz fans, they also like symphonic music, most preferring the modern variety.

The number of Smith's jazz musicians who choose music as a career is increasing each year—and this gives him intense gratification. This year, four of the six who graduated in June will further their musical study and the other two hope to continue playing.



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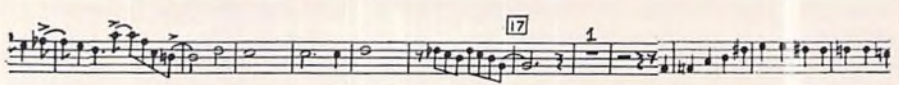
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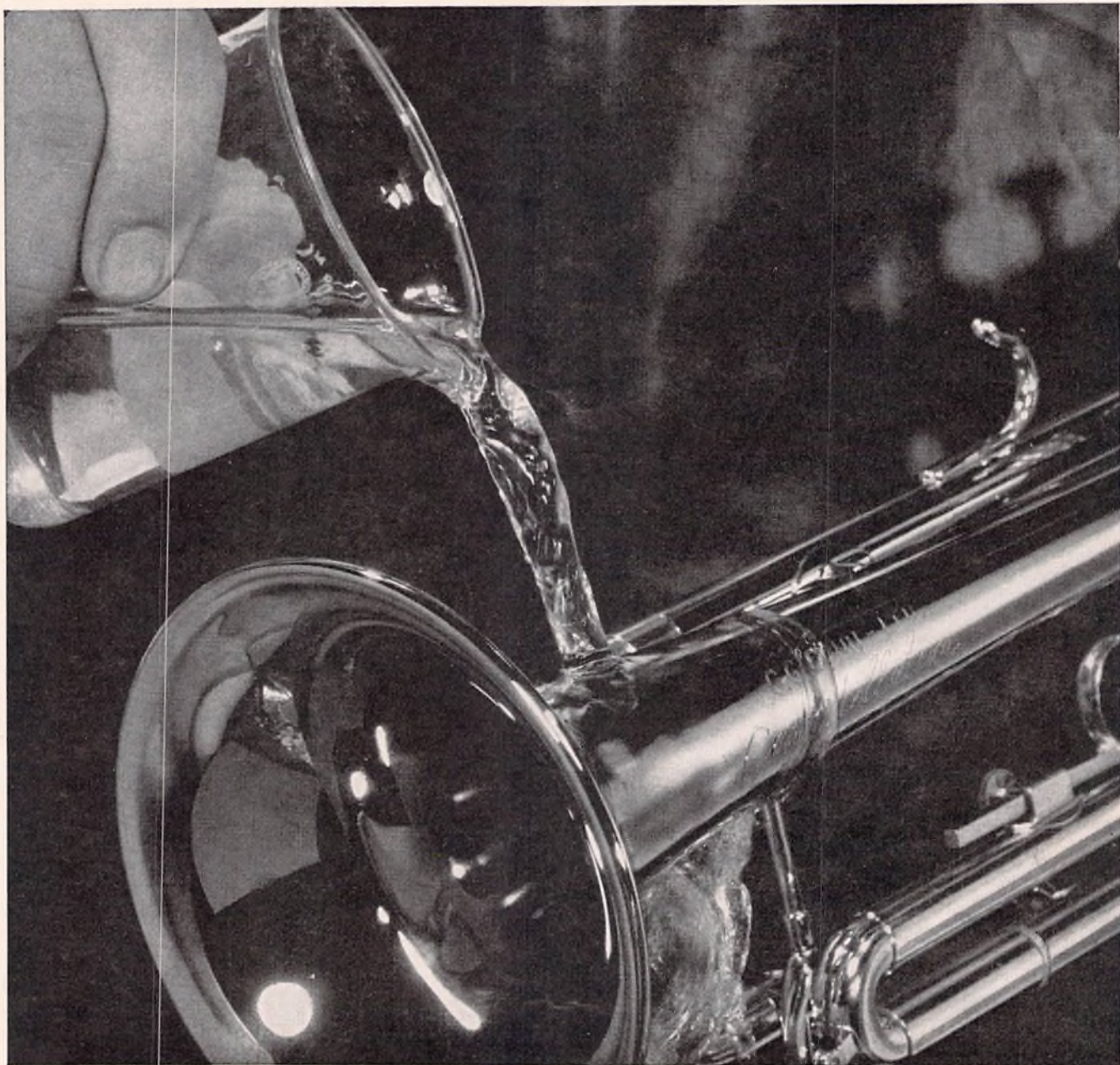
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# OUT OF MY HEAD



BY GEORGE CRATER

The recent Randall's Island Jazz festival created quite a stir around New York. But the thing about the festival that really grooved me was missed by the general public . . . the press releases! One release in particular caught my eye. It was titled *Jazz Fans Dig Comfort*.

To begin with, this is the type headline the newspapers run during a heat wave, under a picture of a polar bear frolicking in a pool with several ducks. Like, *Old Mr. Bear Really Knows How to Duck the Heat*.

Anyway, the release went on to say, "Franklin Geltman, producer of the festival, announced today, 'Jazz fans enjoy comfort along with their music.'" Now this led me to thinking: in press releases, someone always "announced today."

I can just dig this scene in the festival offices:

Press Agent: What should we announce today, Mr. Geltman?

Geltman: I don't know, let me think a minute. A . . . what'd we announce yesterday?

Press Agent: *Trumpeter Miles Davis Owns 863 Italian Silk Suits and Loves Small Animals!*

Geltman: Yeah, that was a good one . . . let's see . . . ah . . . Did we do anything on Monique Van Vooren taking saxophone lessons from Cannonball Adderley?

Press Agent: No good. I had her taking *piano* lessons from Les McCann last week.

Geltman: Oh, that's a shame. How about Maynard Ferguson's dental work? You think there's anything in that? You know: *Despite Dental Woe Trumpeter Will Blow!*

Press Agent: Hey that sounds good! "The show must go on" and all that jazz . . . No, no good . . .

Geltman: What'ya mean "no"? It sounds perfect!

Press Agent: Mr. Geltman, who's gonna pay three, four, and five dollars to see a guy with bad teeth?

Geltman: That's true. Good thinking H.O., good thinking. Let's see . . .

Press Agent: Mr. Geltman, you're going to have to hurry. It's almost 5 o'clock, and you still haven't announced anything today . . .

Geltman: Don't rush me, you just can't announce things without thinking first. Let's see . . . "This festival marks Joe William's 12,946th singing of *Everyday* . . ." Or, "Altoist Paul Desmond weighing 132 pounds, is undoubtedly the

lightest alto player in jazz . . ." Or, "More frankfurters were sold at last year's Randall's Island Jazz festival than were sold at the last two Newport festivals . . ." Err . . .

Press Agent: Mr. Geltman, it's getting late . . .

Geltman: I've got it! *Jazz Fans Enjoy Comfort Along With Their Music!*

Press Agent: Great, Mr. Geltman, great! But can you back it up?

Geltman: Back it up? What'ya think, people are going to stop jazz fans on the street and ask, "Do you enjoy comfort along with your music?" Did anybody break down Miles Davis' closet to see if he owned 863 Italian silk suits?

Press Agent: Well, I guess you're right . . .

Geltman: Right? Of course I'm right. But listen, just in case, you'd better order a few suits and a kitten for Miles and tell Les McCann to teach Monique Van Vooren the C-scale, at least.

---

The capper on that whole *Jazz Fans Dig Comfort* release was the fact that "14 bathrooms would be strategically placed to be most convenient to anxious fans." This leads me to believe there's a whole group of people in the New York area who wait all year just to go to the bathroom at a jazz festival.

Cat One: Where you going?

Cat Two: Randall's Island Jazz festival.

Cat One: Who's there?

Cat Two: Fourteen bathrooms.

Cat One: Yeah, they're groovy . . .

---

Since we're on press releases this issue, I might as well pass on the most *useless* release I've ever received. Billie Wallington of Riverside had the gall to send me and, I guess, thousands of others, the following:

"The ever-expanding Riverside Records recently acquired the two floors above Leo's Viennese restaurant on New York's West 46th Street next to the Bowser Parking System lot. The offices were formerly occupied by the Foreign Market Trading Corporation."

Doesn't that sort of grab you? Someplace?

---

According to noble publisher Chuck Suber's article, the *Out Of My Head* column is the only feature so far untranslatable for the Japanese edition of *Down Beat*. I'll sit still for Toshiko, but the minute Nat Hentoff or Red Buttons starts writing the column . . .





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# in review

● RECORDS

● JAZZ RECORD BUYERS GUIDE

● BLINDFOLD TEST

● CAUGHT IN THE ACT

Records are reviewed by Don Henahan, Don DeMicheal, Gilbert M. Erskine, Ralph J. Gleason, Ira Gitler, Barbara 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.

## SPOTLIGHT REVIEW

With this issue, Down Beat institutes a policy of reviewing albums of outstanding importance—those of great stature, those reflecting important trends (whether good or bad), and the like—in this preferred position at the start of the record section.

The first of these Spotlight Reviews is written by columnist and arranger Bill Mathieu, whose arrangement for Duke Ellington of I'm Beginning to See the Light starts on page 56. The review of Sketches of Spain was assigned to him because of his special interest in the work of Gil Evans and also that of Miles Davis (Mathieu's own instrument is trumpet).

Mathieu will not become a regular member of the Down Beat reviewing staff, though he will review individual LPs from time to time.

### Miles Davis-Gil Evans

**M** **S** SKETCHES OF SPAIN—Columbia CL 1480: *Concierto de Aranjuez*; *Will o' the Wisp*; *The Pan Piper*; *Saeta*; *Solea*.  
Personnel: Davis, trumpet; Evans, conductor; large orchestra members unidentified.

Rating: ★★★★★

This record is one of the most important musical triumphs that this century has yet produced. It brings together under the same aegis two realms that in the past have often worked against one another—the world of the heart and the world of the mind.

So much of the jazz we hear today is one-sided. Either it is cold and calculated, with a minimum of feeling, like a lot of west coast ensemble jazz, or it is a sloppy gush of terrifying emotion, like the music of some of the party-line Hard Schoolers.

But calculating brain and feeling heart need not cancel each other. Under the best conditions, one becomes the other—the mind feels; the heart thinks. This happy union has not often prevailed in jazz. Indeed, one camp abuses the other, and each threatens to suck dry its heritage. For this reason, we would all be well-advised to curl up in a quiet room and listen at length to this newest product of the Evans-Davis collaboration. Somewhere in the labyrinth, they have found the answer.

To give this "answer" in words is approachable but ultimately impossible. What is involved here is the union of idea with emotion, precomposition with improvisation, discipline with spontaneity. Every big band chart with built-in improvised solos is an attempt at this syn-

thesis. But almost always there is simply compatible juxtaposition, not a true synthesis. (Let's except the music of Duke Ellington. He has succeeded more consistently than anyone else.)

The real value of *Sketches of Spain* lies in the fact that the intellectualism is so extreme, and, at the same time, the emotional content is so profound.

Evans' writing shows that he has been in good company. There are strong traces of serious contemporary European music, especially Bartok and Stravinsky. The mind reels at the intricacy of Evans' orchestral and developmental techniques. His scores are so careful, so formally well-constructed, so mindful of tradition that you feel the originals should be preserved under glass in a Florentine museum. Yet the sheer emotional impact is overwhelming, almost embarrassing, in its power and honesty.

Similarly, Davis' playing is often so well thought out that you are overpowered by the cold logic of the man's brain. Yet there is nothing cold about the tears that Miles weeps for every man.

The experience you go through listening to this music is extraordinary. If you generally hear music as a series of moods, or emotional states, you will suddenly notice that you are hearing something else too: the connection of this part to that, the interplay of the large, formal sections, the careful building up of a certain harmonic progression, or of a certain melodic idea, the ingenious development of a thematic fragment.

On the other hand, if you tend to hear music analytically, as I do, this record will twist your ears too. Suddenly there will be no desire to figure out Miles' scale patterns, or to rush to the piano to check that ending chord. Instead you will be willing—I mean *compelled*—to accept this music as an experience in virtue of itself, and not as a combination of so many analyzable details.

In short, this music is freedom incarnate. It transcends artistic prejudice—even, so help me, esthetic point of view.

*Sketches of Spain* is a suite of Spanish-influenced music. Both Davis and Evans delved into early Spanish folk material for much of their inspiration. The result is about as "Spanish" as Bartok's *Concerto for Orchestra* is "Hungarian" or Stravinsky's *Petrouchka* is "Russian". But it *does* make brilliant integral use of Spain's musical flavor.

The first side starts out with a 16-minute masterpiece, *Concierto de Aranjuez*. This is the best track of the album. It is, to my knowledge, the first jazz work containing improvisation that stands

complete in an extended form. It isn't a bunch of little pieces strung together, it is one long organic piece, like the first movement of a late Beethoven quartet. Joaquin Rodrigo composed the work.


*Will o' the Wisp* is taken from a 1915 ballet score of Manuel DeFalla. It contains some high sustained French horn notes of unsurpassable beauty.

*The Pan Piper*, which begins the second side, is closest to the identifiable jazz style for which Miles is best known. He plays in a Harmon mute here, over delicate ostinato figures from the orchestra. It ends, however, with a whimper. I would rather hear the worst kind of goof than be subjected to the torture of a fade-out "ending."

*Saeta* is the most "Spanish" of the five works. It is the story of a religious procession, which approaches and recedes with very authentic-sounding trumpet fanfares. The bulk of the piece consists of wildly emotional playing by Davis. In the flamenco tradition, this part is sung by a woman, on a balcony, who is addressing an image of the crucified Christ. "It is the measure of Miles stature as a musician and as a human being," Nat Hentoff says in the liner notes, "that he can absorb the language of another culture, that he can express through it a universal emotion with an authenticity that is neither strained nor condescending." I noticed in this passage an element of strain, of overreaching, but there is no dishonesty.

The final track, *Solea*, is a little disappointing but only in that it doesn't match the inspired near-perfection of the others. Miles runs into difficulties.

Miles' style is so personal (though *not* especially intimate) that the listener feels he is actually experiencing the moment of creation. Also, at his best, Miles has the quality of inevitability, like Beethoven: one feels that every choice has been rightly made. These are the factors that have contributed to myth of the divinity and/or infallibility of Miles. Miles isn't divine and he's not infallible. He gets hung, and everybody knows it.

But the pain is only temporary. And hearing him get *out* of a jam is almost worth hearing him get into it. There is, for instance, one passage in *Solea* where, during a descending run of  figures, he gets so hung up that, towards the end, when the immediate future looks hopeless, you can almost hear him fling (musically) his patented two-word epithet right through his golden horn. Evidently disgusted, he stops playing for a long time. But when he comes back, it is with an ascent of such startling beauty that you *know* he did it all on purpose.

*Miles Ahead* (Columbia CL 1041),



*Porgy and Bess* (Columbia CL 1274), and *Sketches of Spain* form a kind of terrifying triumvirate. If there is to be a new jazz, a Shape of Things to Come, then this is the beginning.

To Davis and Evans goes not the distinction of five or ten or a zillion stars in a review rating, but the burden of continuing to show us The Way.

—Bill Mathieu

## CLASSICS

### Eileen Farrell

Ⓜ Ⓢ AN EILEEN FARRELL SONG RECITAL—Columbia ML-5484 and MS-6151: *An die Leier; Fischerweise. An die Laute. Du liebst mich nicht, Dem Unendlichen*, by Schubert; *Volksl'edchen, An den Mond, Mein schöner Stern, Die Soldatenbraut*, by Schumann; *Beau Soir, C'est l'extase, Fleur des bles, Noel des enfants, L'ombre des arbes*, by Debussy; *Hotel, Voyage a Paris, "C", Reines des mouettes, und Fleurs*, by Poulenc.

Personnel: Miss Farrell, soprano; George Trovillo, piano.

Rating: ★ ★ ★ ★

We hear so much of Miss Farrell these days as an opera singer (and even as a popular chanteuse) that it is possible to forget her experience as a singer of art songs.

On this record she rounds up 19 of them, and the results are likely to surprise anyone who knows the Farrell voice only as the huge, dramatic organ it can be in such material as that in her recent Wagner album.

To hear her slip easily, both vocally and interpretatively, from the lung-bursting *Dem Endlichen* to the sensuality of *C'est l'extase* or the whispered delicacy of *Hotel* is an education. Here is one of the grandest voices of the day being put to the service of the art of music—not a common practice among the owners of grand voices. (D.H.)

### Leon Fleisher

Ⓜ Ⓢ SCHUMANN *Concerto in A Minor* and GRIEG *Concerto in A Minor*—Epic LC-3689 Ⓜ and BC-1080 Ⓢ.

Personnel: Fleisher, pianist, accompanied by the Cleveland Symphony orchestra, George Szell conducting.

Rating: ★ ★ ★ ★

This coupling of the two romantic *Concertos in A Minor* is so natural that it is surprising they are so seldom offered as a package. For anyone in need of both works, this album will do nicely. It represents a greater bargain, for example, than the recent Cliburn-Reiner release, which contained only the Schumann.

The main difficulty in the Schumann is that the soloist is not helped by Szell's rather cold approach to an intimate work. The result is a lack of warmth: good taste carried to an extreme.

Fortunately, this approach produces perfect Greig, for the concerto needs all the restraint and common sense it can get. (D.H.)

### The Seasons

Ⓜ Ⓢ VIVALDI—Epic BC-1068 Ⓢ, LC-3704 Ⓜ: *Violin Concertos Nos. 1-4, Op. 8, from The Conflict Between Harmony and Invention*.

Personnel: I Musici, Felix Ayo, violin.

Rating: ★ ★ ★ ★

Ⓜ VIVALDI—RCA Victor LM-2424: Same. Personnel: Societa Corelli, Vittorio Emanuele, violin.

Rating: ★ ★ ★ ★

Here are two first-rate renderings of

one of the masterworks of the string orchestra literature, either of which will serve the casual listener well.

These Italian groups know their way around this terrain, and in both cases the violin soloist is qualified. For the discriminating listener, the choice between them narrows to historical accuracy and taste.

I Musici strives for a lush string sound that sometimes has a 19th century quality. The Societa Corelli gives the music a brighter polish, uses a narrower vibrato, and more staccato bowing, all of which hews closer to the Baroque original.

The version on Epic has the advantage of including the Vivaldi poem that served as a program for this series of concerti grossi, as well as pertinent musical and historical information. (D.H.)

## JAZZ

### Chet Baker

Ⓜ Ⓢ CHET BAKER WITH FIFTY ITALIAN STRINGS—Jazzland JLP 21: *I Should Care; Vio-*

*lets for Your Furs; The Song Is You; When I Fall in Love; Goodbye; Autumn in New York; Angel Eyes; Street of Dreams; Forgetful; Deep in a Dream.*

Personnel: Baker, trumpet, vocals; large orchestra of strings, woodwinds, brass.

Rating: ★ ★

Baker seems determined to make it as a singer, and this record is half taken up with vain attempt to reach his goal. His voice is similar to Mel Tormé's in quality but has little of the buoyancy or life that Tormé's possesses. Baker plods through the lyrics, conveying little of their meaning. It takes more than desire to bring out the beauty of a ballad. It has to be phrased around, over, and under the beat in order not to take on a deathly pallor. Baker succeeds only in sounding lethargic.

He also has a distressing tendency to sing about that far flat on high notes. His intonation made me cringe on *When I Fall*. His most palatable vocal effort is on *Forgetful*, and even it has a deadly quality to it.

Baker's trumpet work throughout the record consists mostly of melody. The few times he deserts melody for exploration

## 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.

★ ★ ★ ★

Eric Dolphy, *Outward Bound* (New Jazz NJLP 8236)  
 Bill Evans, *Portrait in Jazz* (Riverside RLP 12-315/1162)  
*The Incredible Jazz Guitar of Wes Montgomery* (Riverside RLP 12-320)  
 Various Artists (folk), *Prison Worksongs* (Louisiana Folklore Society, LFS A-5)  
 Various Artists (folk), *Angola Prison Spirituals* (Louisiana Folklore Society, LFS-6)

★ ★ ★ ★ ½

*Thelonious Monk Quartet Plus Two at the Blackhawk* (Riverside RLP 12-323/1171)  
*Mel Torme Swings Shubert Alley* (vocal) (Verve MG V-2132)

★ ★ ★ ★

Red Allen/Kid Ory, *We Got Rhythm* (Verve 1020)  
 Mose Allison, *Transfiguration of Hiram Brown* (Columbia CL 1444)  
 Al Casey, *Buck Jumpin'* (Prestige/Swingville 2007)  
*Sonny Clark Trio* (Time 70019)  
 Ornette Coleman, *Change of the Century* (Atlantic 1327)  
 Frank D'Rone (vocal) *After the Ball* (Mercury MG 20586)  
*Red Garland Trio and Eddie (Lockjaw) Davis* (Prestige/Moodsville Vol. 1)  
 John Handy, *In the Vernacular* (Roulette Birdland R 22042)  
*Woody Herman's Big New Herd at the Monterey Jazz Festival* (Atlantic 1328)  
 Earl Hines, *Earl's Pearls* (MGM E 3832)  
 Paul Horn, *Something Blue* (Hifijazz J 615)  
*Blues by Lonnie Johnson* (vocal) (Prestige/Bluesville 1007)  
 Stan Kenton, *Standards in Silhouette* (Capitol ST 1394)  
*Melba Liston and Her 'Bones* (Metrojazz SE1013)  
 Charlie Mingus, *Mingus Dynasty* (Columbia CL 1440)  
 Wes Montgomery-Harold Land, *Montgomeryland* (Pacific Jazz Stereo 5)  
 Joe Turner (vocal), *Big Joe Rides Again* (Atlantic 1332)  
 Phil Woods-Gene Quill, *Phil Talks with Quill* (Epic LN 3521)  
 Si Zentner (dance), *Suddenly It's Swing* (Liberty D-LST 7139)



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he plays quite well, but there's really not enough of this lyrical invention in the LP to recommend it. The best track is *Street*, on which he proves again that he's capable of playing deliciously flowing lines of pure melodic conception. It's a shame there wasn't more playing of this quality in the album.

And are there really 50 Italian strings behind Baker? (D.DeM.)

## Basso-Valdambrini Octet

NEW SOUND FROM ITALY—Vervo 20011: *How About You?*; *Fascinating Rhythm*; *Peter in April*; *Fata Morgana*; *Indiana*; *Blues for Gassman*; *There Will Never Be Another You*; *How Deep Is the Ocean?*

Personnel: Oscar Valdambrini, trumpet; Gianni Basso, tenor saxophone; Mario Pezzotta, trombone; Glauco Masetti, Attilio Donadio, alto saxophones; Lars Gullin or Donadio, baritone saxophone; Renato Sellani, piano; Franco Cerri, bass; Jimmy Pratt, drums.

Rating: ★ ★ ½

Piero Umiliani, an Italian, wrote the arrangements for two of the eight tunes in this album (Sweden's Gullin did four, and the other two are by George Gruntz of Switzerland) and thereby not only contributed the only interest to this otherwise drab set but revealed a talent of intriguing proportions.

One is an original, *Blues for Gassman*, a light, bright, swingingly propulsive riff (but a fresh kind of riff), while the second, *How Deep Is the Ocean?*, is a finger-snapping version that mixes ensemble, trumpet, and saxophone in its first chorus in a way that is very much like Benny Golson's writing for the Jazztet.

Umiliani has an unhackneyed, adventurous point of view that blends control with sparkle.

It would seem obvious from these performances that his writing is inviting to the musicians, for both Valdambrini and Basso play their best solos on his arrangements. Even Gullin is far better on *Blues for Gassman* than he is in his own arrangements.

Basso is a rather anonymous tenor saxophonist who comes to life only on *How Deep*, but Valdambrini is a distinctly persuasive trumpeter, strongly influenced by Miles Davis but with enough musical personality of his own to go beyond the customary Davis clichés.

Gullin's arrangements are heavy, tight, inverted, and uniformly dull. Gruntz' are more open and swinging, but neither reaches the creative and imaginative level of Umiliani's. The group is competent but aside from Valdambrini, undistinguished. (J.S.W.)

## Ruby Braff

THE BEST OF BRAFF—Bethlehem 6043: *Flowers for a Lady*; *Foolin' Myself*; *I'll Be Around*; *It's Easy to Blame the Weather*; *Mean to Me*; *Ellis*; *When You're Smiling*; *Easy Living*; *Pullin' Thru*; *You're a Lucky Guy*; *You're a Sweetheart*; *Struttin' with Some Barbecue*.

Personnel: Braff, trumpet; Bob Wilber, Al Klink, Boogie Richmond, tenor saxophones; Sol Schlinger, baritone saxophone; Mundell Lowe or Arthur Ryerson, guitar; Ellis Larkins, piano; Walter Page, bass; Bob Donaldson, drums.

Rating: ★ ★ ★

These tunes are set lightly in unpretentious mood and swing arrangements, which, while seemingly a waste, considering the personnel, make an effective background for Braff's dramatic horn.

In spite of the reed instrumentation the

unidentified arranger has avoided the ubiquitous influence of the modern Woody Herman-styled sax section voicings usually heard in three tenors and baritone setups and has patterned his arrangements in an older swing style appropriate for this approach. The sax section chorus on *Smiling* is patterned after Lester Young's solo on Teddy Wilson's 1938 Brunswick date. There are two masters of Wilson's record available. On one, Young's solo is good; the other, the one this arranger uses, is the great one, with the triplet sequences in the second eight, and the marvelous descending eighth-notes in the third eight.

Braff, who is pulled toward the big sound, has some fine solos. He has borrowed heavily in forming his style, but it has always been impressive the way he makes overt display of his various influences without giving the impression that he is a shallow, hybrid type of musician.

For example, *Easy Living*, has touches of Bobby Hackett as well as Harry Edison, and *Struttin'* has Dizzy Gillespie patterns, but the bits of others are so well integrated into his own style that it would be impertinent to criticize him for this.

The other musicians at this session are held in the tight control of the arrangements, but there are good spots for some: Richmond has a good solo on *Foolin' Myself*, and the chorded guitar figures behind Larkins' piano solos are very pleasing. Page and Donaldson keep the rhythm swinging without letup.

This is a fine album for those who relish the sound of the swing era and for those who want compelling horn work on some of the better old standards. (G.M.E.)

## Dave Brubeck

THE RIDDLE—Columbia CL 1454: *Hey Ho, Anybody Home?*; *The Twig*; *Blue Ground*; *Offshoot*; *Swingin' Round*; *Quiet Mood*; *The Riddle*; *Yet We Shall Be Merry*.

Personnel: Brubeck, piano; Bill Smith, clarinet; Gene Wright, bass; Joe Morello, drums.

Rating: ★ ★ ★

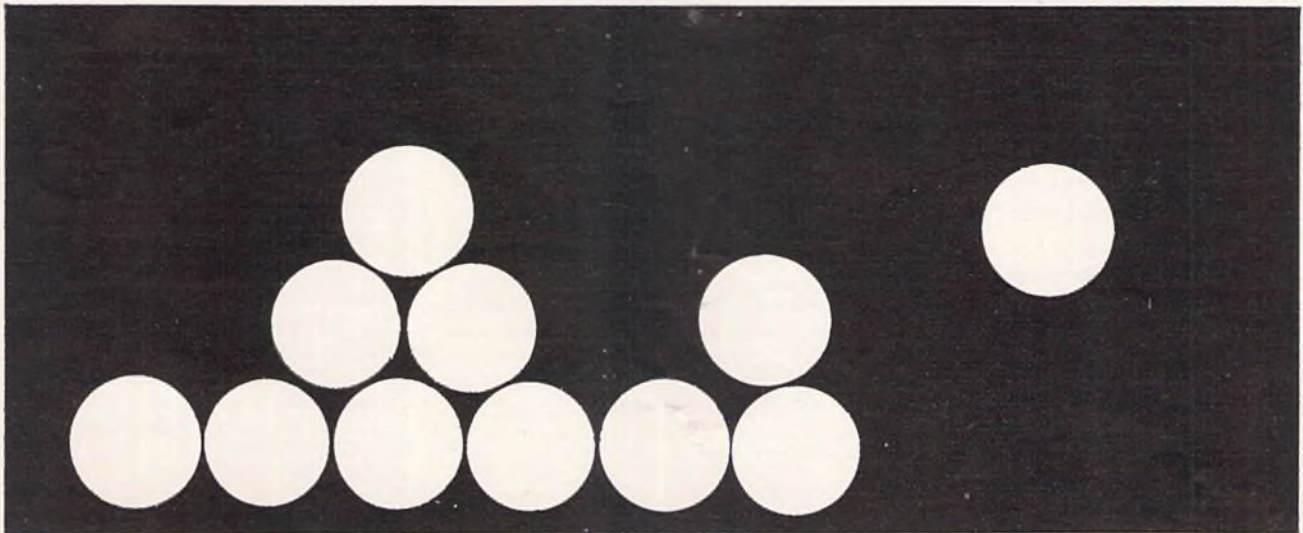
Brubeck's increasing problem of what in the world to record next is solved in this case by clarinetist Smith, who wrote the entire album, a series of variations on a folk song called *Heigh, Ho, Anybody Home?*

The trick, Brubeck explains in the notes, was to devise the variations so that the listener "is scarcely aware of the direct relationship." Even though Smith has succeeded to a large degree in doing this, the use of a single theme as a constant reference point eventually builds a sense of sameness that becomes at least subliminally oppressive by the time the disc has been turned over to the second side.

The Brubeck quartet has been altered for this session, Smith taking the place of Paul Desmond. Smith's playing is melodic and warm-toned with strong swing-era roots, although his phrasing has a wry quality that would have been out of place then. He makes several ventures into the low register that are quite similar to some of Jimmy Giuffre's work except that Smith's is fuller and more vital.

Smith's writing keeps Brubeck in his





**Inside Stuff from RIVERSIDE Records (Volume 3) . . .**

Biggest possible Riverside news of the moment from the viewpoint of a Down Beat reader, we would guess, is the sensational revelation that the real, the tangible, the long-playing version of **GEORGE CRATER**<sup>1</sup> is now available for all to hear (and we confidently expect, to buy). As we had anticipated when we first dared contemplate the thought of recording the inimitable and unbelievable Mr. C., this recorded distillation of his pungent, devilish and lop-sided views on life, liberty and pursuit is really something else! It is a thing of beauty and a joy forever, a thing called Joe, a thing of shreds and patches, a thing from outer space... It is, to coin a word: different. We are well aware that this album will not please everyone. On the contrary, we are well aware that not pleasing everyone is one of its motivating forces. And this is as it should be, for we suspect that if George Crater ever did succeed in pleasing everyone, he would immediately shrivel up and crumple away, like a Shangri-La debutante exposed to the outside air.

This record (aptly, if unstartlingly, entitled **OUT OF MY HEAD**) will tell you all about such important contemporary social phenomena as wind-up dolls, TV jazz shows, the care and feeding of jazz night-club audiences, the quaint habits of jazz critics. It will relate the tale of the fearful night that George Crater faced a jazz-concert audience in a live (at least temporarily) appearance. It will do all this and more . . . and it will do it in the dulcet tones of the man whose evil brain turns out the Crater column every issue these days, a remarkable (obviously) fellow named Ed Sherman. This record will even bring you a set of incisive album notes on Crater, man and myth, by Ira Gitler. And (particularly if you got rhythm), who could ask for anything more?

In addition, Riverside has been busy in more conventional areas — like

making records with just plain music on them. Some of our more recent new releases are making us feel more than a little proud and happy; among them, may we call to your attention the following:

❑ A most unusual excursion into the area called "soul," a big, full-sounding album that is already stirring up much comment and excitement, combining the exciting tenor of **JOHNNY GRIFFIN** and the remarkable scoring of bright new arranging star **NORMAN SIMMONS**. This one goes by the fitting name of **THE BIG SOUL-BAND**<sup>2</sup>.

❑ There is only one man who can make an oboe sound as if it were born to play the blues, then create rich and exotic melodies on the flute, and then play some of the earthiest tenor imaginable. And that one man does all this on a single LP, a fascinating effort entitled **THE THREE FACES OF YUSEF LATEEF**<sup>3</sup>.

❑ Everyone who came out of Detroit in the past several years, it seemed, had something to add to the living legend of just how much piano was being played out there by a most retiring young man who refused to leave home. Then, suddenly, he did leave (to join the Cannonball Adderley Quintet); Riverside caught up with him during a San Francisco engagement by the Adderley group, and recorded a "live" (in every sense of the word) trio performance that proves those legends to have been most accurate: **BARRY HARRIS AT THE JAZZ WORKSHOP**<sup>4</sup>.

But it is not only the new that makes us happy these days. There are, also, a few elderly releases that keep roaring along. In that connection, we could point to any one of a dozen exceptional Riverside albums by **THELONIOUS MONK**, but let us arbitrarily single out his very first work for this label, a five-year-old LP on which this modern genius interprets the music of Duke Ellington<sup>5</sup>. If there is any one of you who has not sampled this enduring classic, there

is no need to feel guilty. Instead, just run right down to your friendly local record store; they still have it very much in stock for you.

Not quite as venerable, but no fledgling any more, is that remarkable **CANNONBALL ADDERLEY** San Francisco<sup>6</sup> record, now about nine months old. At this advanced age, most of today's jazz LPs are about ready for the scrap heap, but this phenomenal masterpiece of "soul" is still a full-fledged best-seller, and showing no signs of slowing down.

Having moved this conversation around to the subject of Cannonball Adderley, and recognizing that this page promises you nuggets of inside information, we would like now to reveal for the first time that we are hoarding, for release at some future date, a really superb surprise package put together under Cannonball's leadership, on which the alto star's hand-picked supporting cast includes the very great Ray Brown on bass and the incredible Wes Montgomery on guitar. Now that we've told you this, however, all you can do for the time being is dream about it. Sorry, but that's how it goes with inside information. . . .

Footnote Department: Careful readers will have noted above a total absence of all those confusing catalogue numbers that clutter up most people's advertisements. Instead, there have been a half-dozen judiciously placed single numbers of the type that indicate the existence of footnotes. And here, at the conclusion of this scholarly essay, are the footnotes themselves, a handy reminder of the full numerical and title identification of the records we have been discussing:

1. "OUT OF MY HEAD" by **GEORGE CRATER** (RLP 841 — Mono only)
2. **THE BIG SOUL-BAND: JOHNNY GRIFFIN** Orchestra (RLP 331; Stereo RLP 1179)
3. **THE THREE FACES OF YUSEF LATEEF** (RLP 325; Stereo RLP 1176)
4. **BARRY HARRIS AT THE JAZZ WORKSHOP** (RLP 326; Stereo RLP 1177)
5. **THELONIOUS MONK** Plays Duke Ellington (RLP 201 — Mono only)
6. **CANNONBALL ADDERLEY QUINTET IN SAN FRANCISCO** (RLP 311; Stereo RLP 1157)

# RIVERSIDE



lighter, least bombastic vein, and his playing in general has an airy, swinging charm, accented by occasional surprising touches of Ellington. (J.S.W.)

### Jonah Jones

Ⓜ Ⓢ HIT ME AGAIN—Capitol T 1375: *Blueberry Hill; Hit Me Again; Gentleman Jimmy; Jonah's Blues; Moten Swing; The Surrey with the Fringe on Top; Cherry; I'll Always Be in Love With You; Where Did We Go? Out; Molly O; Do You Know What It Means to Miss New Orleans?; High Hopes.*

Personnel: Jones, trumpet and vocals; unidentified rhythm section.

Rating: ★ ★ ★

In spite of the masochistic implications, the album and the title tune reflect a happy tone. Jones has long since forsaken the pure jazz route for a more readily communicative form of music. He maintains that he is winning friends for real jazz. This album, an excellent example of 1959 and 1960 Jonah Jones, may do just that.

The dyed-in-the-wool jazz fan will find cause for concern, however. The heavy beat and the frequent boogie-woogie bass line will be objectionable. The album also displays a sameness in rhythmic approach and presentation throughout and all the well-known Jones clichés are there in abundance—the muted squeals, the semi-classical quotes, the flutter phrasing, and the wavering high-note endings.

Yet for the neophyte, there is appeal. Jones stays fairly close to the melodic line. He has an excellent sense of timing and pacing; the tunes are short, and always the music swings.

Most appealing in this album are Jones' nostalgic intro on *Jonah's Blues*; his flat-footed trumpet on *Moten Swing*; the

straight, unadorned blowing on *New Orleans*; and the superbly picturesque *Surrey*.

A couple of minor annoyances will be in evidence to any type of listener. The pianist riddles his accompaniment with Basie-like plinks, most noticeable on *Moten Swing, Cherry, and Jonah's Blues*. Jones continues to insert that frantic *Rhapsody in Blue*-like quote in his solos. On this album, it appears in *Moten Swing* and *Cherry*.

The primary deficiency is lack of variety, both in presentation and ideas. The primary assets are that the album is listenable and very danceable. (B.G.)

### Barney Kessel

Ⓜ POLL WINNERS THREE!—Contemporary 2576: *Soft Winds; Crisis; The Little Rhumba; Easy Living; It's All Right with Me; Mack the Knife; Raincheck; Minor Mystery; I'm Afraid the Masquerade Is Over; I Hear Music.*

Personnel: Kessel, guitar; Ray Brown, bass; Shelly Manne, drums.

Rating: ★ ★ ★

This album is easy to take. But it's also easy to forget.

Kessel, Brown, and Manne are, of course, highly polished performers; but Kessel, who is forced into the leading role, has a tendency to be superficial. As a result, the group's work is, much of the time, efficient and swinging but scarcely compelling. And when it comes to a dog tune such as *Masquerade*, things get downright dull.

To offset this, there are Manne's delightful *Little Rhumba*; Kessel's bright playing on Ray Brown's tune, *Minor Mystery*; and the strong bass line laid down by Brown on Billy Strayhorn's *Raincheck*. (J.S.W.)

### Jack McDuff

Ⓜ BROTHER JACK—Prestige 7174: *Brother Jack; Mr. Wonderful; Noon Train; Drowsy; Organ Grinder's Swing; Mack 'n' Duff; You're Driving Me Crazy; Light Blues.*

Personnel: McDuff, organ; Bill Jennings, guitar; Alvin Johnson, drums; Wendell Marshall, bass.

Rating: ★ ★

McDuff, who is a member of Willis Jackson's group, is a relatively persuasive performer on the Hammond organ. But—for me at least—he is not persuasive enough, and his presence here is the main drawback to an otherwise moderately pleasant disc.

He gets a certain amount of swinging phrasing from his organ, but it is an awkward instrument in this context, particularly when it is put in juxtaposition to the direct, no-nonsense attack of Jennings on guitar. There is a shrill, whining, empty quality to the electric organ, which may be all very well for the shrill, whining, empty albums of mood music that are bought by shrill, whining, empty people. But for jazz, no—it doesn't work. With all the will in the world—and McDuff appears to have plenty—there seems to be nothing that can be done to disguise that dreary sound.

All this is unfortunate because there is a fine rhythm section at work here, swinging cogently under the dull organizing, and Jennings steps out from this section to take several warm, slightly astringent single-string solos.

Jennings, in fact, is the main point of interest and gives the impression of doing much better than he did on his own album



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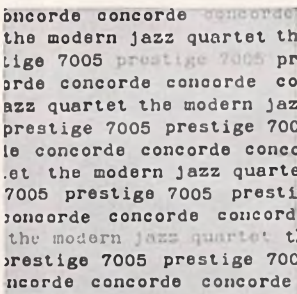


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(*Enough Said*, Prestige 7164), although this may only be an illusion brought on by the relief when he takes over, pushing the organ into the background. (J.S.W.)

**Bud Shank**

☐ [S] BUD SHANK PLAYS TENOR—Pacific Jazz Stereo-4: *Thou Swell; Tenderly; Over the Rainbow; Long Ago and Far Away; I Never Knew; All the Things You Are; Body and Soul; Blue Lou.*

Personnel: Shank, tenor saxophone; Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums.

Rating: ★ ★ ★

There is nothing wrong with Shank's tenor playing, but there is nothing special about it either. He plays some Stan Getz (especially toward the end of *Rainbow*) and a lot more Zoot Sims. His alto conception comes through, too, but in general his time is more relaxed on tenor.

Hampton Hawes has been an influence on Williamson but not to the point where Claude loses his identity. He is the most interesting soloist on the record. Prell seems a mite weak. Maybe he was under-recorded. His solos are mostly of the walking variety and don't say much.

What Shank does here has been done much better by the influences mentioned above. He does not lack warmth, a statement always thrown at west coast jazzmen of his ilk, but he does lack individuality. (I.G.)

**Art Tatum**

☐ [S] STILL MORE OF THE GREATEST PIANO OF THEM ALL—Verve 8360: *I Won't Dance; I Can't Give You Anything but Love; Lullaby in Rhythm; Out of Nowhere; So Beats My Heart for You; Moonglow; I Gotta Right to Sing the Blues; It's Only a Paper Moon; On the Sunny Side of the Street; Do Nothin' Till You Hear from Me.*

Personnel: Tatum, piano.

Rating: ★ ★ ★

This is the 14th 12-inch LP that Norman Granz has pulled out of Tatum's marathon solo recording session held a year or so before his death. As current jazz piano discs go, this one is always interesting, frequently fascinating, and occasionally brilliant. But viewed in relation to the 13 discs by Tatum that have preceded it in the series, it is scarcely a landmark. There is nothing on it that is so compellingly good that it is set apart from its fellows on the Verve label.

It is a capable and substantial display of Tatum's flaring, darting, swinging way with pop tunes, mostly done in a rather superficial, frothy fashion (but of course, this is the special Tatum variety of froth) with only Duke Ellington's *Do Nothin'* inducing him to dig into the meatier recesses of his creativity.

If you already have one or more of the Tatum solo sets on Verve, this one will add no new dimensions to your collection. On the other hand, it's practically impossible to have too much of an artist as original as Tatum. (J.S.W.)

**Ben Webster**

☐ [S] BEN WEBSTER MEETS OSCAR PETERSON—Verve 8349: *The Touch of Your Lips; When Your Lover Has Gone; Bye, Bye, Blackbird; How Deep Is the Ocean?; In the Wee Small Hours; Sunday; This Can't Be Love.*

Personnel: Webster, tenor saxophone; Oscar Peterson, piano; Ray Brown, bass; Edmund Thigpen, drums.

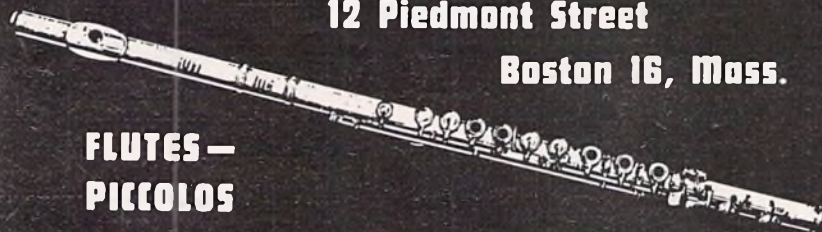
Rating: ★ ★ ★

I gather that I am practically alone in feeling that Ben Webster is doing himself

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no favors by playing so close to the microphone on ballads that most of his would-be lyrical performances sound like concertos for a bicycle pump. For those who find Webster a slowly escaping gas, this album should do. I found it a source both of great pleasure and rising irritation.

Webster is a master of flowing, brilliantly phrased ballad construction (and he proves it time and time again in the course of these selections) once he gets away from that miserable aerated vibrato, a mannerism that is so far beneath a musician of his presumed caliber that it makes one wonder if he really has any taste.

Relatively, this is one of his better solo albums for Verve—less breathy than some. The Peterson trio, particularly Thigpen, provides suitable support. (J.S.W.)

## VOCAL

### Beverly Kenney

LIKE YESTERDAY—Decca DL78948: *Undecided; Sentimental Journey; I Had the Craziest Dream; And the Angels Sing; More Than You Know; The Dipsy Doodle; What a Difference a Day Made; Somebody Else Is Taking My Place; A Sunday Kind of Love; Any Old Time; Happiness Is Just a Thing Called Joe; Tampico.*

Personnel: Miss Kenney, vocals; Stan Free, piano, arrangements; rest of personnel unidentified.

Rating: ★ ★

The late Beverly Kenney, who committed suicide in New York some months ago, is represented here in another of those "tributes to" albums. This time the tribute is to a selection of songs and those who popularized them.

If Miss Kenney's intention was to

sound as much as possible like a typical band singer of that time, she surely succeeded. But it's a success d'estime, unfortunately, and the total impression left here is that the singer had nothing fresh, original, or stimulating to offer as an artist.

Her voice—in this record, at any rate—is quite ordinary; there is nothing distinctive in its quality nor is there really much to remember.

But she had good time and phrasing, and when she encountered a nothing tune such as *Dipsy Doodle*, she managed to rise above its mediocrity.

The best to be said for the album is that there are some lively jazz solos by various unidentified horns scattered throughout, and Free did a good, economical job on the arrangements. (J.A.T.)

### Ann Richards

THE MANY MOODS OF ANN RICHARDS—Capitol ST 1406: *By Myself; Be Easy, Be Tender; Where Did You Go?; I'm Gonna Laugh; I Gotta Have You; Lazy Afternoon; Something's Coming; Everytime; When the Sun Comes Out; Poor Little Extra Girl; Season's Reasons; I'm Late.*

Personnel: Miss Richards, vocals; unidentified orchestra conducted by Ralph Carmichael, Bill Holman, Tak Shindo.

Rating: ★ ★ ★

Miss Richards sounds as though she is in the gangling adolescent stage of her development. Her approach lacks maturity of expression, yet it displays no measure of innocence. The result is a showcase of tunes by a fairly unexciting singer out of the Christy-Connor mold who handles her material with adequate technique but with no real heart. Her phrasing

is clean and musically *there*, although it reveals little sympathetic understanding of what she is singing.

The admirable ambition of cutting seldom-recorded tunes is mitigated by the choices made. *Everytime* is trite, to say the least, and *Poor Little Extra Girl* is downright silly and maudlin. *Season's Reasons* is only slightly more palatable, and Miss Richards has some intonation problems.

Her affinity to the Christy-Connor cult is understandable. But it was appalling to hear a Frances Faye style of belting interpretation of *By Myself*.

Miss Richards is far more convincing when she sings in a pop manner. Her simple, unadorned presentation of *Be Easy* is a fine contribution; so is *Lazy Afternoon*, where she has the hypnotic structure of the tune working to her advantage. *Where Did You Go?* is handled well, and she swings lightly through the intricate paces. *I'm Late*, a cute little ditty, is warm and happy. It is a welcome addition since, whatever her technical attributes, Miss Richards is not basically a warm singer.

There is a whole flock of commercially successful female vocalists who do not possess the technical mastery Miss Richards displays here, yet all her technique seems to be an end rather than a means. (B.G.)

### Gloria Smyth

LIKE SOUL—World Pacific WP-1293: *I'll Remember April; Time after Time; When You're Smiling; Imagination; It Don't Mean a Thing; Running Wild; Sometimes I'm Happy; Sittin' and Sighin'; Bye, Bye Blackbird; Gee, Baby, Ain't I Good to You?; I'll Be Over; Billy; Motherless Child.*

Personnel: Miss Smyth, vocals, accompanied



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Rating: ★ ★ 1/2

Gloria Smyth is one of the most vivacious, appealing, captivating new personalities on the scene—in person. Watching this pint-sized dynamo go through her routine of facial contortions and limb-flailing, one is likely not to notice that she really is not singing too well. On record, this is driven brutally home, and not even the combination of six different groups can save the lass from being exposed as a totally unprepared singer.

Miss Smyth has several effective in-person gimmicks, all of which she overdoes on this album. Her use of sloppy enunciation and poor diction crop up again and again. After the first several times, it fails to be cute. Her voice breaks, and nasal tones become forced. Her lapse into phony sophistication comes off rather like a little girl playing house. On the other hand, her child-like chuckles, grunts, and giggles don't make it either.

*Smiling* is recorded in a pseudo-sanctified rendition which does not become the tune at all. The mixture of the Christy-Connor tradition with a rock-and-roll "do wah" do nothing for *Don't Mean a Thing*. Miss Smyth loses the battle with the changes in *Running Wild*, and her interpretation is something of a synthesis of Barbara McNair, Sally Blair, and Ernestine Anderson.

*Bill, Imagination, I'll Remember April*, as well as *Don't Mean a Thing* are all plagued with intonation problems. *I'll Be Over* is an amazing inclusion, even for this album.

*Time after Time* is the one tune on which she relaxes and sings in a comfortable manner. Her presentation, in the lower register, is warm and appealing. Her casual blend with Edwards' tenor is natural and effective. *Sittin' and Sighin'* is also plain and simple. *Motherless Child* is a good, sensitive rendition.

Of all the king's men backing her, the McBrowne quintet is the most musical and the most sympathetic. Young trumpeter Donald Sleet stands out as promising. His restatement of Miss Smyth's improvised chorus of *Happy* is most striking.

The principal problem uncovered here appears to be lack of direction and self-confidence. A real self-awareness and seasoning should weed out the gimmicks and imitations and provide a personal direction Miss Smyth could follow. She has the necessary natural equipment: a warm, resonant tone; strong, flexible "pipes"; a feel for lyrics, and enthusiasm. These qualities, plus her natural, innate ability to communicate, could produce a first-rate vocalist. (B.G.)

### Dinah Washington-Brook Benton

THE TWO OF US—Mercury MG 20588, SR 60244: *There Goes My Heart*; *Call Me*; *Baby (You've Got What It Takes)*; *Love Walked In*; *Not One Step Behind*; *A Rockin' Good Way*; *Someone to Believe In*; *This I Promise You*; *I Do*; *Because of Everything*; *Again*; *I Believe*.  
Personnel: Miss Washington, Benton, vocals; orchestra personnel unlisted.

Rating: ★ ★ ★

This is a pop album all the way 'round

and, as such, is bound to carry a lot of weight in the Washington-Benton fan clubs. The uninhibited Miss W is in her most commercial groove, singing alone on *There Goes*, *Love Walked In*, *This*, and *Again* and teaming with singer-songwriter Benton on *Baby*, *A Rockin', I Do*, and *I Believe*. Benton has the remaining four tracks to himself.

Benton, one of the better of the new crop of singers to appeal to youth, bears a strong vocal resemblance to Nat Cole. Unlike Cole, however, he at times indulges in exhibitionistic scoops and dramatic dips more in the style of Al Hibbler. He has a very good voice though and considerable writing talent.

Some of Miss Washington's tracks (notably *Again*) recall her pop hits of the late 1940s. Her saving grace amidst the pop pap is her refusal to shake loose the earthiness that so distinguishes her singing style. But it's a poor substitute for the genuine musical worth within her. Dinah can cut it with the best of the jazz singers. Presumably, material of this caliber sells better than the blues, which, when all is said and done, is more than somewhat of a pity. (J.A.T.)

## RECENT 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*.

Joe Alexander Quintet, *Blue Jubilee* (Jazzland M 23, S 923)

Francis Bay Big Band, *Who's Afraid of the Big Band Beat* (Epic M and S 567)

Dave Brubeck Quartet with the New York Philharmonic Orchestra conducted by Leonard Bernstein, *Bernstein Plays Brubeck Plays Bernstein* (Columbia M CL 1466, S CS 8257)

Joyce Collins Trio, *Girl Here Plays Mean Piano* (Jazzland M 22, S 924)

Jimmy Heath Orchestra, *Really Big* (Riverside M 333, S 1188)

Johnny Lytle, *Blue Vibes* (Jazzland M 22, S 922)

Bronnie McGhee and Sonny Terry, *Blues and Folk* (Prestige/Bluesville M 1005)

Jelly-Roll Morton, *Blues and Rags: Volume 3* (Riverside M 140)

Dizzy Reece, *Soundin' Off* (Blue Note M 4033)

Shirley Scott, *Shirley Scott Trio* (Prestige/Moodsville M Volume 5)

Al Sears, Taft Jordan, Hilton Jefferson, *The Swingville All-Stars* (Prestige/Swingville M 2010)

Johnny Smith, *Guitar and Strings* (Roost M and S 2242)

Willie (The Lion) Smith, *Lucky Roberts and the Lion—Harlem Piano* (Good Time Jazz M 12035)

Various Artists, *The Most (Roulette M and S 52050)*

Various Drum Artists, *Gretsch Drum Night* (Roulette M and S 52049)

Don Wilkerson, *The Texas Twister* (Riverside M 332, S 1186)





# Buddy DeFranco

## THE BLINDFOLD TEST

By Leonard Feather

Buddy DeFranco won his first *Down Beat* poll as the foremost jazz clarinetist in 1945 and his latest (International Jazz Critics poll) only a couple of months ago. During this 15-year span he has been through several careers and many frustrations.

Known mainly as a sideman in the '45-'50 period (Tommy Dorsey and Count Basie, among others), he led a big band for a while and then spent most of the '50s touring with a quartet.

Now comfortably settled in San Fernando, Calif., and gigging occasionally with a new quartet co-starring accordionist Tommy Gumina, he has found a new and challenging career in the series of appearances he has made during the last year at school band clinics. This has led to the founding of his own label, Advance Guard Records, and the release of an excellent initial LP featuring DeFranco as guest soloist with the University of New Mexico stage band.

Buddy has remained honest and objective about fellow artists on his instrument, as the following *Blindfold Test* graphically shows. He was given no information about the records played.



### The Records

1. Pee Wee Russell. *Pee Wee's Blues* (from *Pee Wee Russell Plays, Dot*). Russell, clarinet.

It sounds like what's-his-name, the one who came second in the critics poll, you know — it sounds like him. Did I like the sound? No. It's not a clarinet sound. Well, he does have something to say, in a kind of infantile way.

I was waiting for the soloist to play that second chord, which is only a half-tone below, but it seems like everybody seemed to miss that, for some strange reason.

Edmond Hall. That's who it sounded like to me. Or somebody copying Edmond Hall's style. But the appraisal of the record is that it has its particular old-flavor mood and old Dixieland mood, but to me, in a musical sense, it's just inconsequential. Two stars.

2. Sol Yaged. *Swiss Movement* (EmArcy). Yaged, clarinet.

Benny's back! Except it's not Benny. You want a rating? Who is it, anyway? . . . Well, it's another try at the Goodman sextet idea. A lot of excitement here, I tell you! (*laughs*) . . . But I didn't like it. It was a bad imitation. We've got enough bad imitations. We've got enough good imitations, too. Musically I would consider it between a poor and a fair record.

3. Paul Horn. *Siddhartha* (from *House of Horn, Dot*). Horn, clarinet; Fred Katz, composer.

A pretty interesting performance. The writing could be something by Bartok; it's of classical origin, or from a classical source, I would say. The clarinet player got a good legitimate sound; it's most probably a classical musician with some feeling for jazz, or possibly a jazz musician with classical training.

Anyway, I like what he did, and the whole thing gets a good mood. It didn't come off completely, but it had something to say. Three stars for the writing and the performance.

4. Jimmy Giuffre. *Quiet Cook* (from *The Giuffre Clarinet, Atlantic*). Giuffre, clarinet.

If it stays below middle C, it'll have to be Giuffre . . . Yes, it is Giuffre. Frankly, I don't get the point of something like this. You can't judge it as clarinet playing; it isn't clarinet playing; it doesn't use the full resources of the instrument. I suppose it does get some kind of a thing going in a folksy way, but it certainly doesn't say anything to me.

I've never cared for this kind of thing. Funny, but I like clarinet players to sound like clarinet players. Two stars.

5. Art Pepper. *Anthropology* (from *Pepper Plus Eleven, Contemporary*). Pepper, clarinet; Marty Paich, arranger.

That sounds to me like a good saxophonist, an alto or tenor man, playing clarinet. I can tell from the kind of sound he gets; it's the sound a saxophonist gets when he's doubling on clarinet.

But I don't object to this, at least not here, because he's swinging, and the whole band sounds good, and it's well written. It sounds like the kind of thing someone like Phil Woods or Gene Quill might do on clarinet. I don't know whose writing it is, but it's very effective. Four stars.

6. Tony Scott. *I'll Remember April* (from *The Complete Tony Scott, RCA Victor*). John Carisi, arranger.

I guess a lot of effort and energy must have been put into this, but all I get is an impression of complete hysteria. It's overarranged and overplayed, and it's a sound I don't like. It's Tony Scott, of course. This is entirely too frantic; just doesn't settle down and swing. One star.

7. Phil Nimmons. *Stompin' at the Savoy* (from *The Canadian Scene, Verve*). Nimmons, clarinet; others not identified.

This sounds like a left-handed attempt at modern jazz writing. It's a

fairly good arrangement, but there's a terrible balance, and the rhythm section was a little faulty. It sounded to me like it was made by somebody who didn't have a real empathy or close affinity with jazz, which leads me to believe it was made in Chicago or in Europe.

Clarinet is very good; he sounded like a clarinet player, and I'm partial to that. Who? I don't know. On the basis of an attempt, I'd rate it a good record; on the basis of real jazz and what I'd like to hear, a fair record.

It was good to hear the accordion used like this; there are so few, aside from Tommy Gumina, who can really play jazz accordion. Leon Sash is one.

### Afterthoughts By DeFranco

Exempting myself from this observation, of course, the last two giants of the clarinet were Benny Goodman and Artie Shaw. Most guys playing jazz clarinet today either are not clarinet players, which, to me, eliminates them, or they play like a saxophonist playing clarinet, but I'd feel better if they picked up a tenor and blew it.

The soloist has to have that degree of intensity and maturity and masculinity — you should excuse the expression. That's why today I enjoy listening more to saxophonists — men like Rollins, Coltrane, Ornette Coleman. They have that maturity, that soundness, that basis in fact, the reason for playing their instrument in the first place.

Charlie Parker, Cannonball . . . guys like these are virtuosos; the same with Oscar Peterson, or with Dizzy, or Miles; they have a purpose, the maturity, something to offer on their instruments. Frank Butler, Billy Higgins on drums—this maturity comes through with them. This I don't find on the clarinet. That's why you may find me overcritical with clarinetists; I can't help myself.





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# BOOK REVIEWS

**The Jazz Scene**, by Francis Newton.  
Published by Monthly Review Press;  
303 pages, \$4.

First, let it be said that I don't agree with everything Newton has written, but this book is far and away the most thought-provoking one I've read on jazz. Based in reality and avoiding any tinge of romanticism, Newton bases his work on "jazz as a part of modern life" and states that "jazz in society is what this book is about."

The work is aimed at the "intelligent layman, who knows nothing about (jazz), and perhaps . . . the expert who has hitherto overlooked some of its nontechnical corners."

Of course, reaching the layman is the aim of many jazz books, but the value of *The Jazz Scene* is that it does not talk down to the reader, is not one of those and-then-Buddy-Bolden-leaned-out-the-window-and-called-his-chillun-home semi-novels but does make points that are applicable to all the eras of jazz. This is what will make Newton's work as valuable 10 years from now as it is today. The socio-psychological aspects of jazz development that he emphasizes are not ex post facto theories but tools that can be used to spot future trends.

Originally published in Britain, the book's crisp British air detracts from the work's universal appeal only when the author gets a bit bogged down in the peculiarities of the "trad" scene in the Isles.

Early in the book Newton makes the point — one sometimes ignored by critics and fans — that jazz is in and of the entertainment world, and depends to a great extent on selling itself as entertainment for survival, but is at the same moment an art form.

His later chapter on jazz as a business is excellent. While many of the early books on jazz and some of the recent ones, too, have bemoaned the demise of this or that facet of jazz and wondered why these parts of the art were allowed to wither, Newton states bluntly, "What the jazz lover hears . . . depends not only on the creative urges of the musicians and other imponderables, but on the way jazz is organized as a business." It's about time *somebody* got his head out of the sand.

The author's slams at racketeers and bookers in jazz are to the point, but I wish he'd devoted more space to these shadows that darken the jazz world. I wish he'd brought out in detail the stranglehold some booking agencies have on clubs and artists. And he but hints at the role the musicians union

plays in thwarting artistic expression by devoting most of its time to disciplining members, especially jazzmen, and helping its members as little as possible. These seamy elements in jazz have yet to be fully exposed.

The portrait Newton draws of the jazz public is as true as it is devastating. He writes that "the jazz public insists . . . on the impossible achievement of spontaneous creation to order . . . In itself this would not be serious, for it is fairly easy for the musicians to dress up routine as spontaneous creation . . . The musicians might well do so, and then go . . . and jam for their own pleasure . . . And yet: the very devaluation of creation and improvisation which the rise of the specialist jazz public has imposed in working hours risks devaluing outside. Musicians may lose interest in it and flee into carefully rehearsed and arranged jazz . . . or else they may carry the routine tricks of working hours into the times when they really feel like improvising, or ought to improvise."

He goes on to point out that the fan's interest in jazz is not wholly a musical one but that jazz becomes another world for the fan, one that's "a mixture of aesthetic, social, philosophical, and historical interests . . ."

He introduces tables and statistics from which he draws certain conclusions about the middle-classishness and maleness of the jazz public. While I go along with his conclusions, and they are borne out in *Down Beat's* recent survey of its readers, I feel that Newton's sample is too small and regionally limited to be of conclusive value. Let me hasten to add, however, that these statistics break the ground for further study, a plum ready for sociological plucking.

His comments on the middle and upper classes' taking to jazz, an oppressed people's contribution to Western art, are appealing: "The search for the pure, the innocent, the 'natural' counterpart to modern Western bourgeois society is as old as that society itself, for it reflects the permanent awareness of its fundamental flaws." There's a statement definitely designed to stimulate thought.

I must, however, take exception to Newton's contention that modern jazz has some political message. I feel he may be reading into modern jazz more than is there when he says that "modern jazz has not been played only for fun, for money, or for technical expertise: it has also been played as a manifesto — whether of revolt against capitalism or commercial culture, or of Negro equality, or of something else." Protest — and, in most cases, unconscious protest — it may be, but man-



ifesto is a bit strong.

His opinions on the future of jazz are especially noteworthy. He says he feels that in order for the music to live, it must be in a constant state of crisis and that it is "more than probable that whatever jazz is played in the future will be unpalatable to many critics on musical or social grounds." Although written in 1958, these words have the ring of prophecy today when one considers the Ornette Coleman controversy.

But his most interesting picture of the future is on the last page of the text: "In due course, no doubt, emancipated American Negroes will have their own 'New Orleans revival', being sufficiently distant from the old south to separate the original cultural achievement of their people from the conditions of oppression in which it took place." This is within the realm of possibility but is highly improbable, I feel.

*The Jazz Scene* should be in the hands of every serious jazz lover; the points it makes are important and should have been made long ago.

—DeMichael

**The Anatomy of Jazz, by Leroy Ostransky. Published by University of Washington Press; 362 pages, \$4.75.**

Ostransky primarily intends this book to be an introduction to jazz for those persons who have something of a background in classical music and who have an awakening interest in jazz. His method is to show the similarities and rough parallels between the development of the forms of rhythm, harmony, and melody in classical music and jazz; and he discusses the extent the various influences each have had on the other.

There aren't any groundbreaking studies of any aspects of jazz—every phase, in fact, has been covered more thoroughly and more competently by other writers. But there are excellent comparative sketches of the histories of classical improvisation and harmonic development, and, in the last chapter, there is an interesting summary of the parts of advanced tonal and harmonic theory that modern musicians find engaging.

The book, unfortunately, has a heavy academic air that is not relieved by strong insight into the subject. Ostransky's jazz scholarship is commendable, but he writes continuously as if he suspects he may be on thin ice, an impression sustained by the fact that nearly all his remarks about the qualitative, intangible features of jazz are supported by quotes from other sources, as well as by the fact that when he does venture his own opinion, he moves quite quickly and quite easily into hot water.

For example, he states in the preface

(page ix), "in the past twenty years—since the death of the incomparable Bessie Smith—there has been no development in jazz singing. For this reason I believe the subject of jazz singing will eventually, and properly, come under the classification of folk music studies." This rather shortsighted observation argues that the wide-interval phrasing of Sarah Vaughan was not really a significant development or that the lovely subtleties of Lee Wiley singing Rodgers and Hart or Gershwin, are not jazz expression but some form of "folk music."

Again, on page 179, he says, "There are jazzmen who never really left the

squareness of the traditional blues, but these jazzmen have little place in the future." Does he seriously suggest that expression in the blues form is a temporary "square" phase, or is he caught in the same web of semantics that he frequently complains about in jazz writing by imputing another meaning to the word "squareness"?

But it is heartening to see men of Ostransky's stature having and keeping strong interest in jazz. And since the examples of jazz examined in this work are invariably excellent, this book, if it does have any impact in the classical market, might well stimulate a wider audience for jazz.—Gilbert M. Erskine



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Last month there was a Joe Turner record released on Atlantic entitled *Big Joe Rides Again*. All but one of the sides were made recently by the famed blues singer. The exception was *Pennies from Heaven*, a holdover from a recording session held in New York on March 7, 1956.

This session produced the *Boss of the Blues* album that won five stars in the Sept. 19, 1956, *Down Beat*. It was cited as "one of the outstanding records of a year that has seen an almost uncountable number of jazz discs issued."

Singer Joe Turner rode high and unrestrainedly over the accompaniment in this album. The musicians were Pete Johnson, piano; Jimmy Nottingham, trumpet; Seldon Powell, tenor saxophone; Lawrence Brown, trombone; Pete Brown, alto saxophone; Freddie Green, guitar; Walter Page, bass, and Cliff Leeman, drums.

A strong portion of the beat behind the singer was generated by the rocking left hand and the intricately phrased treble figures of Johnson.

During the boogie-woogie rage (1937-42), Johnson was the most musical boogie pianist of them all. Eight-to-the-bar was just one facet of Johnson's powerful blues-style piano playing.

An old record comes to mind that was made at a live concert featuring Johnson. His hearty rendering of *Yancey Special* built up so much tension that the audience roar threatened to drown out the piano.

Johnson, the son of hard-working but poor parents, was born in Kansas City, Mo., in 1904. He was active as a musician in Kansas City's notorious prohibition-era dives in the late 1920s.

Johnson's first interest in the piano came from listening to a piano-playing uncle, Charles Johnson. Pete was 18 then.

"I especially liked the way Uncle Charles played a fast rag called *Nickels and Dimes*," Johnson once said, "and I would watch him play it over and over. Eventually, I taught myself to play it just the way he did."

Like New Orleans and St. Louis, Kansas City had many old-time rag-playing pianists. Johnson recalls listening to Slamfoot Brown, Good Booty Johnson, Nello Elgar, and Stacey LaGuardia. He got his early training listening to these men in a disreputable bar known as the Backbiters club.

After his mother died in 1925, Johnson started to think of making the music business his life. He now could afford to give up the financial security of a steady job.

It was at a club called the Sunset that he joined forces with a young bartender named Joe Turner. Johnson later said, "He (Turner) would make the dancers shout and pray as his strong voice boomed the blues."

Finally, on Dec. 24, 1938, in New York's Carnegie hall, came the famed *Spirituals to Swing* concert produced by John Hammond. From this concert came the Boogie Woogie Trio, consisting of Johnson, Meade Lux Lewis, and the late Albert Ammons.

The trio did very well during the swing era. They were a hit at Cafe Society in New York and at the Panther room in Chicago's Hotel Sherman. They made many records together and with Joe Turner. Pete also recorded solos for Solo Art, Blue Note, and RCA Victor.

Johnson's piano remained in demand after the boogie rage had run its course. As the late Sharon Pease, *Down Beat* piano columnist, once wrote, "Johnson not only plays boogie with an inexhaustible wealth of ideas, but he does an equally remarkable job on swing tunes and slow blues."

Today, Pete Johnson, through no fault of his own, is paying dues—dues he has already paid. He was taken seriously ill in the winter of 1958. A combination of a stroke, diabetes, and high blood pressure robbed a creative man of his powers of execution—and thus robs the world of his music. Pete can hear in his mind what he would like to play, but because of his illness, his "hands just won't do it."

Some of his friends and associates have helped him; others have not. John Hammond; Leeds Music; Steve Allen (who never has met him); the English *Jazz Journal*; jazz clubs in Switzerland and Germany, and especially young John Norris, editor of Canada's jazz magazine *Coda* and too young to have heard Johnson in person during the Boogie Woogie Trio days, have been helping in every way possible.

Maybe some of the many record collectors and jazz listeners, who have enjoyed Pete Johnson's music through the years, would like to pay their dues. He lives at 171 Broadway, Buffalo 4, N.Y.





## PERSPECTIVES

By RALPH J. GLEASON

Since we live in a society that uses only the measuring rod of money to judge success and in which the criterion is never "is it good" but "will it sell" (see any 60-minute segment of television), we should not be surprised to find some artists susceptible to this.

Since we all—musicians, fans, and critics—think of jazz as an art form, we think of jazz musicians as artists in the classical position of doing what they do for art rather than for money. This obscures the fact (or simply overlooks it) that jazz musicians are working members of a trade union and earn their bread from their blowing and must necessarily function on some levels as labor tradesmen instead of pure artists.

However, it is disturbing when you find jazz musicians structuring their music for financial considerations. Jazz, after all, traditionally has been a protest against "commercialization" and the jazz musician the protesting rebel of the nonclassical musical world.

The whole structure of the U. S. success syndrome is oriented in the Cinderella myth (regardless of Artie Shaw's valiant effort to delineate the trouble with Cinderella), and every good, red-blooded American (regardless of race) is brain-washed from childhood to believe that you can make success, to believe that if you get a "gimmick," you can make it. Getting a gimmick is the other side of the I'll-get-mine coin that bedevils us now. And it is part of the organization-man thinking in the free jungle of the entertainment world.

The trouble is that it won't work, never has, never will. It just seems to.

One of the most talented musicians I know was convinced by his a&r man (everyone has them; they're as popular in jazz circles as psychiatrists are in literary circles) that he should get a gimmick. He got one. He developed an artificial sound with a mechanical device that he ordinarily would have used only sparingly.

"I got to go with it," he told me. "This gimmick might do it. The a&r man thinks it will." Do what? The turkey trot? No, just make him important, successful . . . and rich. Naturally it didn't. His records sold some, but not a lot, and he's still blowing in the same old place.

Younger musicians seem to feel that you have to dress it all up in the Madison Ave. uniform to present it correctly. Jazzmen who would be horrified if they thought they were Tomming anybody have evolved what is a reverse Tomming routine vis a vis "contacts."

Personal contact and personal rela-

tionship have replaced the feeling of just playing the music and letting it go down naturally. It's not enough to blow. You must add the personal sell just like the hucksters.

"How long do you have to wait before something happens?" a singer moaned in *Down Beat* almost a dozen years ago. "Bird liked me," he added. This, of course, is almost the reverse of the Madison Ave. touch, but it stems from the same source. Press the magic button, and the American Dream materializes. Get a five-star review, and success is yours.

Fifteen, 10, even six years ago, you never encountered the Organization Man in jazz. If he existed, he got out into fields with the hucksters and stayed there. The others didn't try to make it with uniforms, speeches, precision, or anything but music. It was all they knew or cared about.

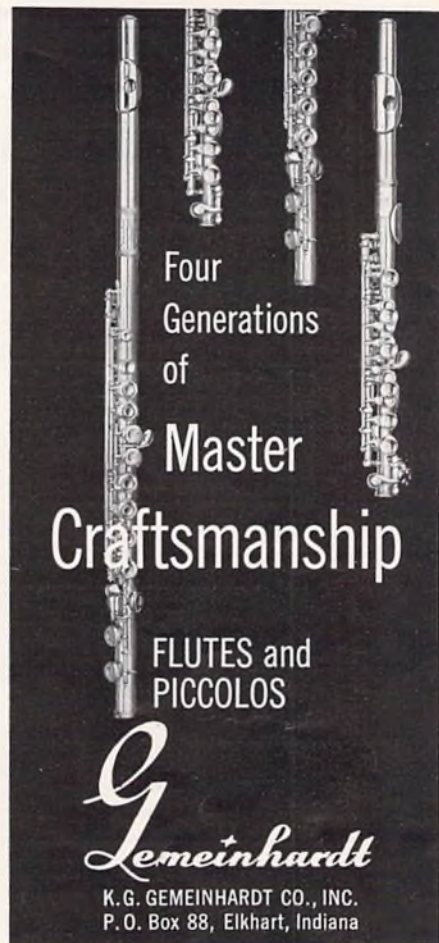
And audience applause, while it was enjoyed and even courted to a certain degree, did not determine a course of action. It may be that Jazz at the Philharmonic changed all that. Honking was translated into money, and money equates with success. We are seeing today the 1960 equivalent of honking being translated into money, and people who might well have gone in another direction are following the golden path of least resistance.

Duke Ellington, who is so great an artist and a figure in jazz that I tremble (literally) to mention his name in this connection, has tried to "make" a hit. He's had singers whose sole purpose, really, was to score for a hit single. And he still uses the drum solo in concerts.

Julian Adderley is facing incipient revolt over the subject of *This Here* because it's as popular with his group as *Marie* was with Tommy Dorsey when it drove trumpet players to alcoholism.

The whole trouble is that real success is not equatable with money. What it is equatable with is truth—truth and your personal standards. Be true to yourself, and if you are one of those who is fortunate to have public acceptance coincident with your own heart's truth, you will be that *rara avis*, an artist who becomes rich in his own time, like Picasso and Shaw and Miles.

It may be hard to remember—in the face of pressures of this incredibly commercial society, in which the love of money, far from being thought the root of all evil, seems to be considered necessary to make everything go—but the truth is that you don't make art by trying to make money. You make art in spite of yourself, because you have to, because you can't do it any other way or do anything else. And that's the way it is.



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On the next page and the pages following, you will find a complete 16-piece band arrangement. A conductor's score was used, reduced to a size commonly used for miniature symphony scores, in order to fit so large an arrangement into this issue. Students wishing to play it can recopy their parts, which are written in their proper transposed keys.


The tune is a Duke Ellington standard, *I'm Beginning to See the Light*. The arrangement is by *Down Beat* columnist Bill Mathieu. Mathieu, a 23-year-old Chicagoan who came originally from Cincinnati, is a former Stan Kenton arranger. A Kenton album of Mathieu arrangements, *Standards in Silhouette*, was released recently by Capitol. Ellington has just recorded the Mathieu arrangement you will find on the following pages; it will be released by Columbia in an album titled *Piano in the Background*. Students wishing simply to read the chart while hearing the disc will find the conductor's score more helpful than individual parts.

"The arrangement," Mathieu said, "was originally written to be played medium fast—a quarter note equalling 176 MM. However, when Duke ran it down, he found that it was more exciting played half again as fast. Now he does it at a quarter note equalling 240, or thereabouts. Duke was quite right about this, and it sounds better his way than the way I originally conceived it.

"The way Duke does it, it is very fiery, though controlled. There's more excitement in the performance than there is on paper.

"I assumed in the writing that the entire rhythm section knows the tune, so writing for that section is kept to a minimum.

"The dynamics should be followed carefully. The highest trumpet part would prove too high at the end for the average student musician and so, if necessary, the whole trumpet section should be rehearsed an octave lower at this point."

The arrangement is printed by special permission of Duke Ellington. 





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# I'M BEGINNING TO SEE THE LIGHT

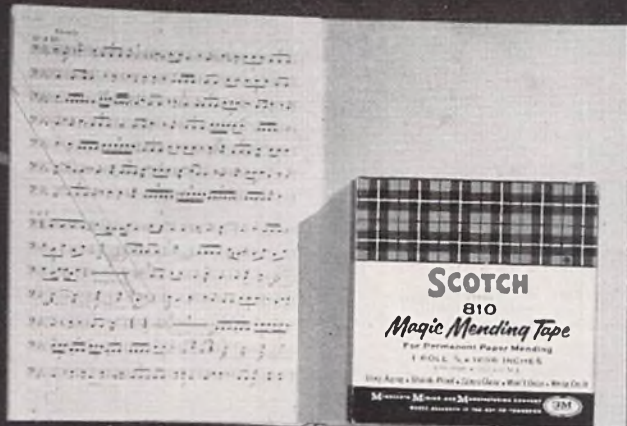
by Ellington, James. Hodges, George

Arranged by Bill Mathieu

Handwritten musical score for the first system. It includes staves for 1st SAX., 2nd SAX., 3rd SAX., 4th SAX., 5th SAX., 1st TPT., 2nd TPT., 3rd TPT., 4th TPT., 5th TPT., 1st TROM., 2nd TROM., 3rd TROM., 4th TROM., GUITAR, BASS, DRUMS, and PIANO. The score is marked with a tempo of  $\text{♩} = 116$  and a dynamic of *For*. A large handwritten 'B' is at the top right. The piano part has a 'Solo' marking. The bass part has a 'Solo' marking and 'FIRST B'. The drums part has a 'TIME - 8 BEATS' marking. The piano part has a 'Solo' marking and 'FIRST B'.

Handwritten musical score for the second system. It includes staves for 1st SAX., 2nd SAX., 3rd SAX., 4th SAX., 5th SAX., 1st TPT., 2nd TPT., 3rd TPT., 4th TPT., 5th TPT., 1st TROM., 2nd TROM., 3rd TROM., 4th TROM., GUITAR, BASS, DRUMS, and PIANO. The score is marked with a large handwritten 'B' at the top right. The saxophone parts have a 'pp' marking. The bass part has a '(SECOND B)' marking. The drums part has a 'TIME - 8 BEATS' marking. The piano part has a '(SECOND B)' marking.





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I'm Beginning to See the Light—2

Handwritten musical score for the first system. The score includes staves for 1st SAX., 2nd SAX., 3rd SAX., 4th SAX., 5th SAX., 1st TPT., 2nd TPT., 3rd TPT., 4th TPT., 5th TPT., 1st TROM., 2nd TROM., 3rd TROM., 4th TROM., GUITAR, BASS, DRUMS, and PIANO. The saxophone parts feature complex rhythmic patterns and melodic lines. The trumpet and trombone parts are mostly rests with some plunger markings. The guitar and bass parts are marked with 'X' and 'RELEASE' instructions. The drums and piano parts are marked with 'TIME - 8 BARS' and 'RELEASE' instructions. Handwritten annotations include circled letters 'C' and 'D' above the saxophone staves.

Handwritten musical score for the second system, continuing from the first. It includes staves for 1st SAX., 2nd SAX., 3rd SAX., 4th SAX., 5th SAX., 1st TPT., 2nd TPT., 3rd TPT., 4th TPT., 5th TPT., 1st TROM., 2nd TROM., 3rd TROM., 4th TROM., GUITAR, BASS, DRUMS, and PIANO. The saxophone parts continue with complex rhythmic patterns and melodic lines. The trumpet and trombone parts are mostly rests. The guitar and bass parts are marked with 'X' and 'RELEASE' instructions. The drums and piano parts are marked with 'SAX enters - 8 BARS' and 'RELEASE' instructions. Handwritten annotations include 'Solo' and 'E' above the saxophone staves, and 'Page 4' in the top right corner. The bass line includes chord symbols: Eb Cm7, Fm7 Bb7, Eb Cm7, Gb7 Cb7, Eb Eb7, Ab Db D.





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I'm Beginning to See the Light—4

1st SAX.  
2nd SAX.  
3rd SAX.  
4th SAX.  
5th SAX.  
1st TPT.  
2nd TPT.  
3rd TPT.  
4th TPT.  
5th TPT.  
1st TROM.  
2nd TROM.  
3rd TROM.  
4th TROM.  
GUITAR  
BASS  
DRUMS  
PIANO

*Handwritten notes in bass line:*  
Solo (REHEARSE) (LAST 8)  
BASS SOLO 8 BARS  
ADD TABS 8 BARS  
PLAY LIBERTY: (LAST 8)  
BASS SOLO (REHEARSE) 8 BARS

1st SAX.  
2nd SAX.  
3rd SAX.  
4th SAX.  
5th SAX.  
1st TPT.  
2nd TPT.  
3rd TPT.  
4th TPT.  
5th TPT.  
1st TROM.  
2nd TROM.  
3rd TROM.  
4th TROM.  
GUITAR  
BASS  
DRUMS  
PIANO

*Handwritten notes in bass line:*  
Solo



**AD LIB**

(Continued from Page 14)

accompanied by pianist **Tommy Flanagan**, bassist **Milt Hinton**, drummer **Osie Johnson**, and flutist **Yusef Lateef** . . . Ex-Jazztet trombonist **Curtis Fuller** has joined tenor saxophonist **Al Morrell** as co-leader of a quintet. Fuller replaces **Bennie Green**. Epic Records recently recorded Fuller with an all-star group. The album will be titled *One Foot in the Gutter*, after an original tune by trumpeter **Clark Terry**, who was also on the date.

The **Dizzy Gillespie** Quintet opened at the Basin Street East last month with two changes in the rhythm section. **Lloyd Mayers** had replaced **Junior Mance** on piano, and **Al Dreares** was on drums in place of **Teddy Stewart** . . . **Tommy Williams**, former bassist for **Carmen McRae**, is with the **Farmer-Golson Jazztet** in place of **Addison Farmer** . . . **Bertell Knox** was back on drums with the **Charlie Byrd Trio** when the group opened in Manhattan at the **Village Vanguard**.

The **Willard Alexander** office has booked the **Lem Winchester** Quintet for runs in Pittsburgh and Detroit . . . Tenor saxophonist **John Handy's** combo included **Don Friedman**, piano; **Bill Lee**, bass; **Lex Humphries**, drums, on a recent two-week run at the **Jazz Gallery** . . . The **Dixieland** band at **Freedomland** has been replaced by banjoist **Danny Barker** working as a single.

Pianist **Bill Evans**, who recently signed a personal management pact with **Monte Kay**, was taken seriously ill with hepatitis while working at the **Jazz Gallery** with his trio. He was forced to cancel a booking at **Birdland** and went to Florida to recuperate at his parents' home.

**IN PERSON**

Basin Street East—**ERROLL GARNER** Trio until Sept. 4, **CHARLIE BARNET** Octet, **DON RICKLES**, Oct. 5-Nov. 2.  
 Birdland—**DIZZY GILLESPIE** Quintet, **HORACE SILVER** Quintet until Sept. 28, **BILL RUSSO** Orchestra, **JOHN COLTRANE** Quartet, Sept. 29-Oct. 12.  
 Blue Angel—**SHELLY BERMAN**.  
 Camelot—**PAGE CAVANAUGH** Trio.  
 Central Plaza—All-Star jam sessions, Fridays and Saturdays.  
 Condon's—**WILD BILL DAVIDSON** Band.  
 Embers—**DOROTHY DONEGAN** Trio until Sept. 25. Add **ROY ELDRIDGE** Quartet, Sept. 26-Oct. 9.  
 Five Spot—**JIMMY GIUFFRE** Quartet.  
 Hickory House—**MARIAN MCPARTLAND** Trio.  
 Jazz Gallery—**THELONIOUS MONK** Quintet.  
 Living Room—**GINNY SIMMS** until Oct. 1.  
 Metropole—**GENE KRUPA** Quartet, **HENRY ALLEN** Giants, **SOL YAGED** Quintet until Sept. 18.  
 Nick's—**PEE WEE ERWIN** Dixieland Band.  
 Prelude—**BILLY TAYLOR** Trio until Oct. 12.  
 Wild Bill Davis group, Oct. 13-Nov. 2.  
 Roundtable—**RED NICHOLS** Five Pennies until Oct. 1, **JERRY COLONNA** Dixieland Band, Oct. 3-29.  
 Ryan's—**WILBUR DE PARIS** Band.  
 Sherwood Inn (New Hyde Park, L. I.)—**BILLY BAUER** All Stars with guests on Fridays and Saturdays.  
 Showplace—**CHARLIE MINGUS** Quintet.  
 Versailles—**PAT THOMAS**, vocals; **HAL WATERS**, guitar and vocals.  
 Village Gate—**GEOFFREY HOLDER**, **RAMSEY LEWIS** Trio.  
 Village Vanguard—**GERRY MULLIGAN** Band, **BERNARD PEIFFER** until Sept. 18, **CHRIS CONNOR**, Sept. 20-Oct. 2.

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I'm Beginning to See the Light—5

L1

1st SAX.  
2nd SAX.  
3rd SAX.  
4th SAX.  
5th SAX.  
1st TPT.  
2nd TPT.  
3rd TPT.  
4th TPT.  
5th TPT.  
1st TROM.  
2nd TROM.  
3rd TROM.  
4th TROM.  
GUITAR  
BASS  
DRUMS  
PIANO

M

1st SAX.  
2nd SAX.  
3rd SAX.  
4th SAX.  
5th SAX.  
1st TPT.  
2nd TPT.  
3rd TPT.  
4th TPT.  
5th TPT.  
1st TROM.  
2nd TROM.  
3rd TROM.  
4th TROM.  
GUITAR  
BASS  
DRUMS  
PIANO

(RECAP)  
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## BOSTON

Storyville opened at the Bradford hotel under the hotel's management on Sept. 11. The downstairs Circus room houses the new Storyville. A jazz policy is planned. **Duke Ellington's** Orchestra was tentatively slated for opening . . . **Benny Goodman's** Band appeared at the Hampton Beach Casino . . . **Erroll Garner** had a week's engagement at the Salisbury Beach Frolics . . . **Boots Mussulli** presented **Woody Herman's** 17-piece orchestra for one night at his Crystal room in Milford . . . The **Brothers Four** singing group appeared at the Totem Pole at Norumbega park for two successive evenings in August.

**Herb Pomeroy's** new band played a week's engagement at the Music Box inn at West Yarmouth on Cape Cod. **Dakota Staton** shared the bill. The band also will play Sunday afternoon sessions at Jumbo's in Somerville from 2:30 to 6:30 p.m. through the winter season . . . Pianist **Steve Kuhn** filled in for **Ray Santisi** of the Pomeroy band and **Varty Haroutunian** Stable group while Santisi attended the dance band camp at Indiana university. **Lenny Johnson** has joined the Haroutunian sextet playing trumpet and flugelhorn.

**John McClellan's Jazz Scene** on WHDH-TV presented drummer **Ernie West's** group in August. Bassist **Bill Nordstrom** was added to the lineup for the show, which included West, drums; **Harry Ferullo**, piano; **Dick Whetmore**, trumpet, and **Bill Wellington**, tenor saxophone. The group continues nightly at Danny's on Massachusetts Ave. and remained for Sunday afternoon sessions at the Sand Bar at Revere beach through Labor day.

## CHICAGO

The slack left in Chicago's jazz scene by the closing of the Blue Note earlier this year is rapidly being taken up by **Lou Alport** at the Sutherland hotel lounge. To accommodate big bands, such as those of **Maynard Ferguson** and **Gerry Mulligan**, he has installed a large, semipermanent stand that can be set up quickly and easily. Starting Sept. 1, the club instituted a seven-day entertainment policy that circumvents the five-day entertainment week imposed by the musicians union by having one group work Mondays and Tuesdays and the other Wednesdays and Thursdays, with all hands aboard for the weekend. The **Ira Sullivan-Roland Kirk** Quintet, which features Sullivan, trumpet, alto and tenor saxophones; Kirk, tenor saxophone, manzello, and strich; **Richard Abrams**, piano; **Don Garrett**, bass; **Ray Teidel**, drums, was the first alternate group.

The employes of Roberts Show club gave Mr. and Mrs. **C. B. Atkins** a sur-

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I'm Beginning to See the Light—6

Handwritten musical score for the first system of "I'm Beginning to See the Light—6". The score includes parts for 1st through 5th Saxophones, 1st through 5th Trumpets, 1st through 4th Trombones, Guitar, Bass, Drums, and Piano. The key signature is one flat (Bb). The score is divided into two measures. The first measure contains rests for all instruments. The second measure contains musical notation for all instruments. The Bass line shows chords Gb7, F7, Gb7, F7, Eb7, Cm Eb, and Cm Eb. The Drums part includes a "BUILD" instruction and a "FMS. CUES" instruction. The Piano part has a "Cm" instruction. A circled "0" is written above the first measure.

Handwritten musical score for the second system of "I'm Beginning to See the Light—6". The score includes parts for 1st through 5th Saxophones, 1st through 5th Trumpets, 1st through 4th Trombones, Guitar, Bass, Drums, and Piano. The key signature is one flat (Bb). The score is divided into two measures. The first measure contains musical notation for all instruments. The second measure contains musical notation for all instruments. The Bass line shows chords Cm Eb and Eb7. The Drums part includes a "DO NOT FILL" instruction. The Piano part has a "Cm" instruction. On the right side of the score, there is a vertical note: "Arranged for Duke Ellington - March 1940 - Bill Miller - Chicago".



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- "CINNAMON KISSES"
- "NOW HEAR THIS"
- "CERULEAN BLUE"

by John La Porta

- "EARLY DUES"
- "WELCOME BACK, JACK"
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prise second-anniversary party. She's Sarah Vaughan; he produces all the club's shows. The couple is taking an extended vacation this month . . . Other vocalists working about town recently were LaVern Baker at the Regal theater with Brook Benton, the Bey Sisters, and Red Saunders' Band; and Down Beat's International Jazz Critics poll new talent male singer Bill Henderson at Lake Meadows lounge.

Georg Brunis, one of the real masters of tailgate trombone, is set to take a five-piecer into Nieson Harris' Orchard Twinbowl in Skokie, Ill., a Chicago suburb, in mid-September. Irrepressible Georg helped design the room, making sure it was acoustically correct . . . Pianist Art Hodes filled in for a couple of weeks for vacationing Max Hook at Jazz, Ltd. . . . Sam Donahue has accepted Stan Kenton's offer and will join the Kenton band as director of the sax section. Kenton and Count Basie kick off their joint tour from Chicago's Opera House Oct. 8

### IN PERSON

Cafe Continental—Saints and Sinners featuring VIC DICKENSON and BARRETT DEEMS.  
Cloister Inn—COLEMAN HAWKINS until Sept. 18. TERRY GIBBS combo, Sept. 19-Oct. 2; ART BLAKEY Jazz Messengers, Oct. 3-16. CONNIE MILANO Trio, house band.  
Easy Street — RICK FRIGO Trio. MICKEY ONATE Trio added weekends.  
Jazz, Ltd. — BILL REINHARDT Band; TUT SOPER, intermissions.  
London House—TYREE GLENN Quartet until Sept. 18.  
Mister Kelly's—JUNE CHRISTY and LENNY MAXWELL, Sept. 19-Oct. 8.  
Red Arrow (Stickney, Ill.)—FRANZ JACKSON Original Jass All-Stars featuring JOHN THOMAS, Fridays and Saturdays.  
Scotch Mist—TOM PONCE Trio.  
Sutherland — IRA SULLIVAN-ROLAND KIRK Quintet and LAMBERT-HENDRICKS-ROSS until Sept. 18. RAY BRYANT and the MJT + 3, Sept. 21-Oct. 2; DIZZY GILLESPIE Quintet, Oct. 5-16; GERRY MULLIGAN Band, Oct. 19-23.  
Tradewinds—BUDDY HACKETT until Sept. 21. DON RICKLES opens Sept. 22. JOE PARNELLO Trio, house band.

### LOS ANGELES

Neal Hefti has moved here with his family, bought a house, and plans to stay. He'll record for Columbia . . . Count Basie's back in town, at Gene Norman's Crescendo. Oh, come, all ye faithful . . . Helen Humes is working her first club gig in ages—with the Buddy Collette Quintet (featuring Gerald Wilson, trumpet; Al Viola, guitar, and Frank Butler, drums). Butler may tour with Terry Gibbs' small group . . . The Gibbs big band disbanded for the time being. His drummer, Mel Lewis, and bassist Buddy Clark, are joining Gerry Mulligan's big band for the fall tour of the U. S. and, later, Europe.

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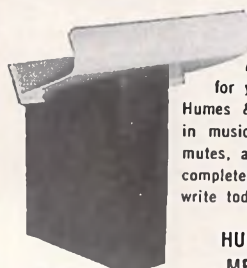
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man now settled here, has been sitting in around town, and the local jazzmen are raving . . . Nisei drummer Paul Togawa replaced Lawrence Marable with the George Shearing Quintet . . . Marable, meanwhile, signed on as one of the musicians in the Hollywood production of Jack Gelber's play *The Connection* which opened Aug. 25 at the Le Grand theater. The drummer is one of the members of the Dexter Gordon Quartet featured in the play. Besides tenorist-actor Gordon, the balance of the lineup is Charles Green, bass, and Dodo Coker, piano. The play stars Gavin McLeod and Robert Blake and is directed by Brian Hutton . . . Pianist Pete Jolly and bassist Ralph Pena are now touring New Zealand, the first American jazzmen to play that nation since the GIs left after World War II. They're due to play a club gig in one of the Australian cities (probably Sydney) on completion of the New Zealand tour.

Gale Madden, the near-legend jazz personality, is now assistant director and choreographer of the show, *International Review*, which features African drummer Chano. She is also at work on the book for a big rehearsal band similar to the one she organized years ago in New York. It was fronted by Gerry Mulligan . . . Jazz vocalist Ray Stapleton with pianist Bob Williams worked a stint recently at the Bagdad club in Santa Monica. Stapleton worked the Clique club in New York in 1948 across Broadway from Bop City where Mel Torme then held forth. *Down Beat's* Mike Levin raved about Stapleton's singing at the time . . . The George Shearing Quintet departs Sept. 19 for a short tour of Australia. The group will play concerts in all the major cities . . . East Los Angeles' Digger club is back in the jazz business with new owners. Joe Loco opened with Shorty Rogers, Vido Musso, Buddy Collette, and Ben Webster following.

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Harvey Mudd College (Claremont)—Chuck MARLOWE band concert Oct. 8; CANNONBALL ADDERLEY Quintet, Oct. 14.  
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**Sportsman** (Costa Mesa) — JACKIE JOCKO, piano, vocals; JOE PETERS, drums, nightly except Sundays until October.  
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**Zebra lounge**—LOU DONALDSON group until Sept. 27; CANNONBALL ADDERLEY Quintet, Sept. 28-Oct. 10.  
**Zucca's Cottage** (Pasadena) — ROSY MCHARGUE.

## SAN FRANCISCO

**Beverly Kelly** is being featured with the **Pony Poindexter Quartet** at the **Cellar**. And **Al Conger**, formerly with **Turk Murphy**, now is with **Poindexter** at the **Coffee Gallery**. . . **Ornette Coleman's Quartet** and **John Coltrane's Quartet** are booked into the **Jazz Workshop** in September. . . **Duke Ellington** signed for the **Monterey Jazz festival**. . . **KJAZ** celebrated its first year on the air in mid-August. . . **Gerry Mulligan's Band** has canceled out of the **Black Hawk**. . . **The Ricardo Lewis Trio** is now at the **Left Bank** in **Oakland**. . . **Ray Charles** played two dances in **Oakland** in August to fat crowds.

The **Cellar**, owned by pianist **Bill Wiesjahns**, was burned out in August and reopened this month with enlarged quarters. . . **Ella Fitzgerald** is due into the **Fairmont hotel** Oct. 13 for a month. . . **Anson Weeks** has returned to the **Palace hotel** and **Al Haig** is playing a cocktail gig with a trio at the same hotel. . . **James Moody** signed for his first local appearance in some years during October at the **Jazz Workshop**.

**Cal Tjader** did an LP with pianist **Buddy Motsinger**. . . **The Modern Jazz Quartet** signed for early October concerts in the bay area with a classical series. . . **The San Francisco Ballet** is considering doing a jazz ballet. . . **The Kingston Trio** bought the largest building in **North Beach**, where their office looks over the club they started in (the **Purple Onion**).

**Mabel Mercer** is held over at the hungry i. . . **Red Norvo's Quintet** went into the **Outside-at-the-Inside** at **Palo Alto** for a quick week at the end of August, following **Jackie Cain** and **Roy Kral** with **David Allen**. . . There's a possibility that **Fack's II**, which folded when taxmen padlocked it this summer, may reopen with new financing in **October**. 

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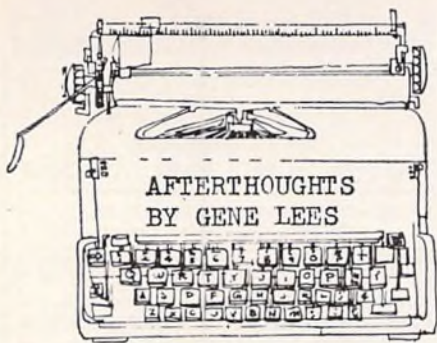
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Why has there been no more trouble?

The question is false on the face of it. Why *should* there be trouble at a jazz festival? More to the point is the question: why *was* there trouble at Newport and Beaulieu?

(Windsor can be dismissed out of hand. It was primarily a rock-and-roll show, and there *is* a link between r&f and delinquency.)

There were certain parallels between Newport and Beaulieu. Beaulieu (the British, in that way of theirs, pronounce

it Bewly) featured the music of one Acker Bilk, a gentleman with whose music I am not familiar. But it is evidently a traditional jazz of sorts that has been exploited in a commercial way, as has the music of the Dukes of Dixieland.

Bilk's followers were involved in last year's Beaulieu trouble. The festival was developing into a rallying point for young uglies, noisome of manner and dress and much like the trouble-makers of Newport. *Melody Maker*, the British music newspaper, voiced alarm.

The festivals held subsequent to Beaulieu and Newport have been truer to the spirit of jazz. They sought to attract jazz fans. They did. A policeman at Randall's Island quipped that the audience behaved better than people in church; a policeman at Evansville, Ind., said the jazz audience there was no different from a basketball crowd.

This brings us to a key factor in this situation: the importance of police co-operation. You must have good police help when you have large crowds, whether they're assembled for a jazz festival, a ball game, or the Republican national convention. Police co-operation was very much in evidence at both Evansville and Detroit. The police work at Newport was woefully inadequate; there are rumblings that it was also

inadequate at Beaulieu.

Many readers have written to ask why, when *Down Beat* repeatedly predicted trouble at Newport, nobody listened. (In England, *Melody Maker* readers are writing to ask the same question.)

Newport festival officials were for a long time oblivious to the situation they were creating by their wrong-headed public relations slant. The publicists were building up the scene, not the music, in the public mind—selling Newport at a place to ball it up, not as a musical event. And in this land where a stuffed cash register will outweigh almost any argument, they were simply blind to the trouble they were buying on the instalment plan.

This year they "reformed" Newport musically. But it was too late. The payments had all been made, and the bundle was duly delivered to the festival's doorstep.

Now the troublesome period seems to be over, and the promoters have apparently learned by hard experience what they could not be told.

If this is the case, chances are probably good that the jazz festivals will recover their health. Perhaps they will even start doing their full duty to the art of jazz. Or is that too much to hope for?



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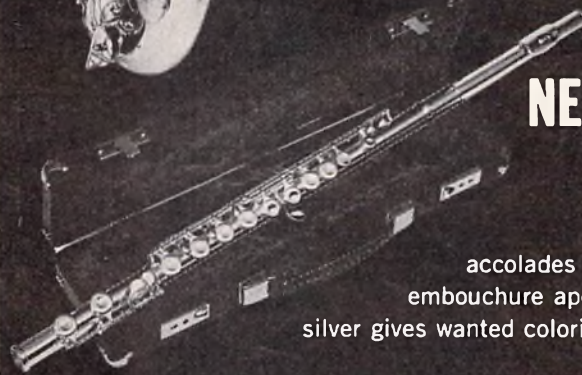
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*(Right)*  
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Clarinet—New Stars  
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**Rolf Kuhn**  
*(Left)*  
Runner-up  
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