

BILL EVANS: INTELLECT, EMOTION, COMMUNICATION

DECEMBER 8, 1960

35¢

down beat®

THE BI-WEEKLY MUSIC MAGAZINE

**Special Christmas
gift offer inside**





*In celebration
of Count Basie's
Silver Anniversary*

FREE ANY

ROULETTE
JAZZ L.P. RECORD
 (When You Buy Two)

offer includes these three great new Basie Albums



Choose from the complete Birdland Series Jazz Catalog featuring stars like Lambert, Hendricks & Ross—Billy Eckstine—Maynard Ferguson—Machito—Sarah Vaughan—Eddie Davis—many others.

Redeem this Certificate worth \$4.98 (MONO.)—\$5.98 (STEREO) at your local Record Dealer. Offer expires Nov. 25, 1960.



muted jazz

Jonah and his OLDS

The muted jazz of Jonah Jones on his trumpet is a sound that's keeping the jazz world talking about that Jones boy—and listening for his every mellow, muted note.

It's Jonah—leading his group in the bright, easy-swinging Jones style and adding his own lyrical improvisations and off-beat accents—who fills Manhattan's *Embers*, packs Chicago's *London House*, and sells his Capitol LP recordings (how they sell!). "The group has reached the point where everything blends," says Jonah, "and we have our sound." What a sound—bright, irresistible, captivating, fascinating, subtly sophisticated.

It takes an Olds to make music for Jonah. He's played Olds trumpets—and only Olds—for the past twenty years.

Jazz began for Jonah on a Mississippi riverboat back in '29. It took him through a career that reads like a history of jazz, while he matured his own unique style. Jonah has played his Olds with such all-time greats as Horace Henderson, Wesley Helvey, Jimmie Lunceford, Stuff Smith, Lil Armstrong, McKinney's Cotton Pickers, Fletcher Henderson, Benny Carter, Cab Callaway, Dizzy Gillespie, and many others. He and his Olds have toured Europe, played in the pit for *Porgy and Bess*, appeared at the swankiest night spots and on TV spectacles—he was fabulous recently in "An Evening With Fred Astaire."

Jazz devotees who hear Jonah's muted Olds—and late at night his open horn—say no one sends them like Jonah.

jazz like Jonah's happens only with an



F. E. OLDS & SON
Fullerton, California



JONAH JONES QUARTET, Capitol Recording Artists





THE FIRST CHORUS

By CHARLES SUBER

The hotel owner smiled in his best greeter's style and purred: "Sorry, folks, I guess there's been a little mixup. Seems I forgot to tell the desk that I had rented that apartment to another party." Yeah, just a little mix-up.

On page 11 of this issue, you can read the story of how Jon Hendricks and his wife were denied occupancy of a hotel apartment because of dark color, a form of skin disease found in hot and cold and other intemperate climates. Read the story first if you wish, but please turn back here. There is more to it.

If there is one thing that years of association with show people will teach you, it is the difference between the performer on and off stage. The whole artifice of mask and wig keeps the blurred faces of the paying customers detached from the working side of the baby spots and mike. Even the performers that have an "intimate" or "warm" or "personal" style are creating an illusion meant to entertain. If the bars ever seem let down, it is a calculated (even if unconsciously calculated) means of establishing rapport with an

audience. A good performer must draw on his naked emotions too often to expose them to any casual, raw, chafing disinterest.

His private life—his *real* private life, not the gossip column fantasies—is his own. For there is something that we must not forget: a performer is first of all a person. His job is to give a performance, but his life must be lived pretty much within the same limits that bind us all. One of the few times you can see what this life is for a performer—or anyone else—is to watch him during a crisis. Watch how a person reacts to tension and you can see truth.

I never did know Jon Hendricks until the other day. I had *seen* him many times with Dave Lambert and Annie Ross, but had exchanged nothing more than a passing pleasantry with him at one of the Newport melees. I knew him only as a talented musician (you can call him a singer if you wish, but I think he has reeds for vocal chords), and I couldn't have known less about the man.


I learned a lot in two short hours.

Here was a man confronted with a humiliating situation who not only kept his easy dignity but, with it, a consideration for others, and good quiet humor. Sitting in the lobby of the hotel with all the luggage stacked around

him, and with passing guests kind of looking sideways, he talked with obvious delight of his latest work, *A Child's History of the Blues*, and the plans for its release and distribution. He said several times, without pressing, that he hoped he wasn't keeping any of us from anything important. He was genuinely glad to see and talk with the musicians that lived at the hotel as they came through the lobby (an irate group of musicians when they heard what was going on).

Don't misunderstand, he was angry—thoroughly angry—at the whole scene. He just didn't deem it necessary or fitting to raise his voice, hit somebody, or brood. He was just determined to see that the right thing was done. And it was.

It was beautiful to see the man from the mayor's office arrive on the scene, flash a big, warm grin at Jon, and tell him he was a good friend of his father back in Toledo. And the silence had golden tones to it when a copy of the state and city statutes against discrimination was laid on the hotel owner's desk.

When it was over—with the hotel owner pinned to the wall—Jon didn't even gloat. Just a smile and a concern to get his wife and himself settled in the hotel around the corner. 



JIMMY WYBLE GREAT GUITARIST FEATURED WITH
BENNY GOODMAN & RED NORVO.

Guild exclusively

Distributed by

GUILD GUITARS, INC., 300 Observer Highway, Hoboken, N.J. • PACIFIC MUSIC SUPPLY CO., Los Angeles • TARG & DINNER, INC., Chicago



down beat®

VOL. 27, NO. 25

DEC. 8, 1960

**ON NEWSSTANDS THROUGHOUT THE WORLD
EVERY OTHER THURSDAY
READERS IN 72 COUNTRIES**

including Japanese language edition published monthly in Tokyo

PRESIDENT
JOHN J. MAHER

PUBLISHER
CHARLES SUBER

EDITOR
EUGENE LEES

MANAGING EDITOR
DON DeMICHEAL

ASSOCIATE EDITORS
GEORGE HOEFER
JOHN TYNAN

CONTRIBUTING EDITORS
LEONARD FEATHER
RALPH J. GLEASON

HIGH FIDELITY EDITOR
CHARLES GRAHAM

CORRESPONDENTS
BOSTON: Pat Messinger
CLEVELAND: Dave Ponyik & Judy Strauss
PHILADELPHIA: David B. Bittan
NEW ORLEANS: Dick Martin
WASHINGTON: Tom Scanlan
MONTREAL: Henry F. Whiston
SAN DIEGO: Molly O'Hara
TORONTO: Helen McNamara
STOCKHOLM: Olle Helander
BADEN-BADEN: (For Germany)
Joachim-Ernst Berendt

ART DIRECTOR
ROBERT J. BILLINGS

**ADVERTISING
PRODUCTION**
GLORIA BALDWIN

CIRCULATION DIRECTOR
RAYMOND E. POWERS

EXECUTIVE OFFICE
205 West Monroe Street
Chicago 6, Illinois
Financial 6-7811

Editorial—Eugene Lees, Don DeMicheal
Advertising Sales—Charles Suber,
Richard Theriault

REGIONAL OFFICES
1776 Broadway
New York 19, New York
Plaza 7-5111

Editorial—George Hoefler
Advertising Sales—Mel Mandel

6269 Selma Avenue
(at Hollywood and Vine)
Hollywood 28, California
HOLLYWOOD 3-3268

Editorial—John Tynan
Advertising Sales—Don Clark

CONTENTS

TROUBLE FOR JON HENDRICKS IN CHICAGO	11
KENTON CALLS FOR FREEDOM	11
BOWL FESTIVAL: FINAL HANGOVER	12
THE INCREDIBLE PRESS RELEASE	12
END OF THE ROAD FOR ART PEPPER?	13
SHORTER VIEW	15
BILL EVANS: INTELLECT, EMOTION, AND COMMUNICATION	16
FOCUS ON RAY BRYANT	19
STEREO NEWS	22
MEET THE A&R MAN: TEO MACERO	26

DEPARTMENTS

THE FIRST CHORUS (Charles Suber)	4	THE BLINDFOLD TEST (Horace Silver)	53
CHORDS AND DISCORDS	6	CAUGHT IN THE ACT	54
STRICTLY AD LIB	10	BOOK REVIEWS	56
TAPE REVIEWS	30	THE HOT BOX (George Hoefler)	58
OUT OF MY HEAD (George Crater)	32	AFTERTHOUGHTS (Gene Lees)	64
RECORD REVIEWS	36		

ON THE COVER

One of the most admired young pianists in jazz is Bill Evans, who began to command true national attention when he was with the Miles Davis group, and now has his own trio. A quiet and self-effacing person, Bill is not a publicity-seeker. But Don Nelsen, jazz reviewer and feature writer for the New York News, managed to get a thorough word portrait of him for this issue (Page 16) while photographer Charles Stewart caught the camera portrait that appears on the cover.

PHOTO CREDITS: Cover and other photos of Bill Evans, Charles Stewart; Page 15, Francis Wolff; Page 19, Ted Williams; Page 53, Bill Abernathy.

Printed in U.S.A. Second-class postage paid at Chicago, Illinois. Copyright 1960 by Maher Publications, a division of John Maher Printing Co., all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; and daily on July 11, 12, 13 & 14. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

Address all circulation correspondence to Circulation Dept., 205 West Monroe Street, Chicago 6, Illinois.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Bundle Subscriptions: Five or more one year subscriptions mailed to one address for individual distribution, \$4.55 per subscription. Add \$1.50 a year to these prices for subscription outside the United States, its possessions, and Canada. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us five weeks before effective date. Send old address with new address. Duplicate copies cannot be sent and post office will not forward copies.

POSTMASTER: Send Form 3579 to Down Beat,
205 W. Monroe Street, Chicago 6, Illinois

MAHER PUBLICATIONS: DOWN BEAT; MUSIC 1960; JAZZ RECORD REVIEWS; N.A.M.M. DAILY;
BEBIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS.



listen

TO YOU ON THE



NEW KING SUPER-20 BARITONE SAX

All new — to deliver your sound rich and right, with remarkable ease. You'll find the scale line amazingly accurate. A sterling silver mouthpipe transmits your sound truly, will never corrode. Shorter, center-action pivot rods speed and lighten key action. Adjustable pivot screws have lock nuts. You enjoy easier finger control as 'palm' keys are rotated outside. You get clear, unmuffled sound with low B and Bb keys rotated to right side of bell. You never burble or lose power with King's non-fluttering low C key. G# key is fully articulated, high F key is forked.

Here is an extraordinary new standard of performance for baritone sax men. See-feel-hear for yourself. Listen to you on the new King Super-20 Baritone Sax, #1017.



**KING
CLEVELAND**

AMERICAN STANDARD

band instruments . . . designed and built with integrity by skilled hands for more than 65 years . . . write for free full-color catalog. The H. N. White Company, 5225 Superior Avenue, Cleveland 3, Ohio.

CHORDS AND DISCORDS

For and Against Kenton

Three years ago, Stan Kenton told me he believed his original goals would eventually be accomplished and that temporary setbacks were part of the business. He was referring to my criticism of his constant crusade for change, which everyone knows him for. Oscar Wilde capped it beautifully with his observation, "The trouble with being too modern is that one can suddenly become old-fashioned." This, I'm afraid, is Stan's illness.

The current Basie-Kenton concert package proves this. The Count's organization cuts Stan's boy scouts beyond belief. Although the Basie sound is like Kenton's old book, it comes on with warmth, pride, and above all, a wonderful sense of humor.

In contrast, it would seem that Stan has "sold out," for the fire he used to convey is gone, replaced as a dutiful husband who must pay the light bill and deny himself the luxury of buying a couple of new LPs on payday. The presence of wife Ann Richards and her personal accompanist toward the end of Stan's set really seemed out of taste and makes one wonder if June Christy realizes how much she is missed these days. Mrs. Kenton rushed through several standards as if the baby-sitter at home had just called up for the formula . . .

My conviction is . . . that Kenton's true stature in jazz has been so distorted and exploited that the man himself is a tragedy to those whom he inspired with his greatness. His achievements are beyond approach, and every working musician owes him much for the respectability of the profession. And yet the man continues toward obscurity with less and less recognition by critics, public, and musicians.

I believe Stan himself is at fault. His current orchestra is youthful, talented, and eager, and yet nothing happens. If economics is to blame, then ideals have been sold for security. If the business is gone, then blame rock and roll. But if this is so, why, please tell me, how people like Gil Evans, John Lewis, Maynard Ferguson, and Count Basie continue to create and sell their product . . . ?

Kenton never gained martyrdom like Lincoln, Glenn Miller, or Bird, because he lived. I know how horrible the implication is, but it seems to be the characteristic of our society with men of genius.

My gripe with Kenton is that he alone must realize his stature and stop playing the nice-guy role, which subjects him to permitting such dull efforts as the present concert tour has become. Record-wise, there hasn't been anything of the band to recommend since 1955, when *New Concepts of Artistry in Rhythm* was released . . . I say that big-band jazz has been dulled by those leaders who lose awareness of the public taste and either go way out for controversy's sake or play it

safe by playing yesterday's winners to hold a following.

As you can tell, I am an avid Kenton follower. My point is simply that I pray that Stan will go home and review his record and evaluate his responsibility to his profession that he has created. The drive, ability, and sincerity have not been consistent with his achievements of late, and I think we should all be concerned as to why.

Belmar, N. J.

Bernie Sherman

For Kenton's own views on the subject, see the news section of this issue.

What's with Leonard Feather? Just what does he mean by his constant, subtle . . . attack on Dr. Stanley Kenton? I refer to his indirect dig at Stan on his introduction of Maynard Ferguson's *Blindfold Test* in your Oct. 27 issue.

To quote directly, "Maynard Ferguson enjoyed a great vogue while with Kenton, owing to a fantastic technique and screaming style on high notes, but rarely played any real jazz on records."

Does Feather mean more specifically Maynard's solo on *A Trumpet* from *This Modern World*? It is an exhibition of artistry and technicianship that I think has never been equalled by anyone, including Ferguson himself.

As if this were not enough, Feather's attacks on Kenton in his *Book of Jazz* need to be more clearly defined—as does his definition of jazz . . .

I offer this solution to the problem of categorizing Stan's "abstracts." Classify them neither as classical forms nor as jazz forms—but as forms that one day shall have the recognition they deserve: Kentonian concepts.

I have not meant this letter to be ostentatious or my remarks censuring to Mr. Feather in any way, for I'm a devout follower of his columns in your magazine and consider his *Encyclopedia of Jazz* the jazzman's Bible. However, Mr. Feather's dig at the great white father simply bugs me—it's sterile.

Amherst, Mass.

Jack Park

D'Accord

Congratulations on John Tynan's dissection of *The Connection* in *Down Beat*, Oct. 13. This play reaches a new low in theatrically contrived "realism" and a new high in voyeurism by invitation. It is an exploitative vehicle for a pseudo-hip audience participation and a natural for the "are" and "in" cliques. Further, it degrades musicians.

As chairman of the social service committee for, and as one of the directors on the executive board of, Local 47, AFM, I am perhaps oversensitive because we number 700 reputed heroin addicts and 2,500 reputed users of less destructive stimulants and depressants in Local 47.

(Continued on page 8)

*there's
no
substitute
for
Fender
quality*



*Jazzmaster Guitar in Dupont
Custom finish, left, and shaded
Sunburst Jazzmaster, right.
Vibrononic Amp and natural
Blond and Sunburst finish
Stratocasters, center.*

SOLD BY LEADING MUSIC DEALERS THROUGHOUT THE WORLD

Fender
SALES, INC.
SANTA ANA, CALIFORNIA

CHORDS

(Continued from page 6)

We may be a bit touchy about the use of four Negro musicians for "jazz casting" in *The Connection*. (Four out of four?) We would be rather "concerned" about the symbolism that also, quoting Mr. Tynan, conveys to the audience that "the heartbeat of narcotics addiction is jazz."

We may be embarrassed because the hazards, the terrible lack of work opportunity, the absence of relocation facilities, and the stark socio-political realities in which the afflicted operate have, to a large extent, a tragic connection with race, ethnic groups, color, and certain styles of music.

But musicians are no longer embarrassed, touchy, or sensitive. We are boiling mad. Our "exposed" groups are only a small part of this national sickness.

We realize that no type of music can claim an exclusive. AFM President Herman Kenin is shocked and alarmed by the aforementioned and other figures. For all my loyalty to the AFM and to Mr. Kenin, and my awareness of the time-consuming problems facing him, might this not be the moment to suggest this: that an action committee (backed by the full power and influence of the international executive board and the good wishes of over a quarter of a million musicians in over 700 locals) is not only logical, from a standpoint of progressive unionism, but an imperative must.

Mr. Kenin's central committee could initiate an antinarcotics and rehabilitation

program. This could be aimed at those locals that are hardest hit by narcotics addiction. With a big local (Los Angeles, New York, Chicago, Pittsburgh, etc.) or an area program under way, any infected small local could be helped by attachment to the nearest large unit and could channel through to President Kenin's central committee. His committee would naturally work with nonmusical rehabilitation groups in all dimensions of our national life.

Ironically, it is the "in" and "hip" groups who point derision and preach hopelessness at a program of this kind. Some of these "analysts" might not feel quite so cool if they were trying to withdraw from narcotics dependence, particularly in high tolerance cases. (Ed. note: see Page 13.)

It may be of interest to sincere unionists that business and industrial management are making progress in the area of rehabilitation of drug addicts.

In early 1959, we at Local 47 had around 450 reputed heroin addicts. At this rate, we can well expect over 1,150 by the end of 1962. And this is a conservative estimate.

In the October *Overture*, Local 47 was to issue a statement of principle about the play, *The Connection*, now performing in New York and Hollywood, and the employment in this play of four Local 47 members. It could not do so. I humbly feel that unless the AFM now adopts a revolutionary program to combat the narcotics menace, the union will be faced by

a monster that could eventually destroy its efficiency and reputation.

True social service is many-faceted. All the facets are vitally important. But the narcotics problem comes first. There are ways to do the job.
Woodland Hills, Calif. Morton P. Jacobs

Afterthoughts on Afterthoughts

Gene Lees' statement (*Afterthoughts*, Oct. 13) is true of the thinking and attitude toward jazz and people who produce it. Mr. Lees has made mention of a bad and stupid attitude to be taken by anyone and especially jazz musicians themselves. This same attitude is also expressed in other areas, such as sports, and is an indication of lack of knowledge and failure to examine the facts.

I own jazz records by musicians of both races and have both good and lousy records by both. The ability to swing or to do anything in music depends on the individual musician. Just to be a Negro doesn't mean a thing . . .

Yeadon, Penna. Robert Jackson

Thank you for the courage and honesty Mr. Lees displayed in his article (*Afterthoughts*, Oct. 27) concerning the lack of technique displayed by an overwhelming number of jazz pianists. I join in affirming that André Previn is a truly fine pianist, both as technician and swinger . . .

A series of articles on female vocalists would be a boon!

New York City Patricia C. Frost



THE GREATEST NAMES IN JAZZ WILL HELP YOU BE A MODERNIST!

LENNIE TRISTANO: JAZZ LINES. First examples of his dazzling piano magic, an absolute must for all pianists. . . . \$2.00

BUD POWELL: The amazing artistry of this great Pianist. All solos as recorded. First time available. Vol. I & II. . . . \$1.50 each

NEW DIRECTIONS IN JAZZ PIANO—Page after page of interesting harmonic innovations, new styles and techniques to give fresh, modern ideas to the pianist. . . . \$1.50

INNOVATIONS IN FULL CHORD TECHNIQUE—This complete book illustrates how Brubeck, Shearing, Tristano use the full chord technique—parallel, block, whole tone, minor. . . . \$1.50

THELONIOUS MONK PIANO ORIGINALS—The first written examples of this genius' improvising and chord sequences. As recorded. . . . \$1.50

1500 CHORD PROGRESSIONS: For a better technic in AD LIB playing—improvise jazz passages on these Progressions. For all musicians. . . . \$1.50

CHORDS AND PROGRESSIONS.

—Theory made easy! Learn Popular, Modern, Chromatic, Deceptive, Substitute and "Blues" progressions so essential for the modern musician. Vol. I. Vol. II. . . . \$1.50 each

DAVE BRUBECK'S PIANO WORKS—transcribed from his latest recordings. The first printed examples of the Brubeck creative style and improvisations—Vol. I and II. . . . \$2.00 each

DAVE BRUBECK: Jazz impressions from his latest recordings now available. . . . only \$1.50

HOW TO IMPROVISE—Complete control of the subtle sounds is yours in everything you play from Dixieland to Latin for all instruments. . . . \$1.50

SHELLY MANNE DRUM FOLIO: Original drum parts as written and played by Shelly. His special recording free, loaded with new ideas & technics. Play and hear the drum parts! . . . \$2.50

SONNY IGOE: Modern DRUM "Breaks & Fill-Ins." So essential to the modern drummer. . . . \$1.50

DRUMCRAFT—the modern approach for the dance drummer . . . faking, reading, Latin beat, Dixieland . . . correct use of accessories . . . commercial drumming, etc. . . . \$1.50

MODERN JAZZ PIZZICATO STRING BASS: Direct approach to jazz lines for Blues, Progressions, Improvisation, Speed, etc. Create a perfect Bass line. Complete course . . . \$3.00

JAZZ LINES: FOR TRUMPET by Thad Jones, Art Farmer, Joe Newman in one big book. Ultra modern Jazz improvisations . . . \$1.50

JAZZ PHRASES: FOR TRUMPET by Miles Davis, Thad Jones, Art Farmer, Chet Baker, Shorty Rogers, etc. From their new records. . . . \$1.50

LEARN TO WRITE PROGRESSIVE SOUNDS—New sounds through harmony, melody, 12 tone technic and rhythm, plus 6 modern jazz works. . . . \$1.50

JOHNNY SMITH'S AID TO TECHNIC—This great Guitarist shows how to acquire dexterity, speed and complete control of the fingerboard. . . . \$1.50

JOHNNY SMITH GUITAR INTERPRETATIONS—Take your pick, but you must know the modern guitar sounds. This book shows you how. Vols. I and II . . . \$1.50 each

CHARLIE CHRISTIAN: HARLEM JAZZ. The only AD Lib solos, riffs and single string choruses by this great Jazz Guitarist. Will help you formulate a style in the jazz idiom. . . . only \$1.50

ENCYCLOPEDIA OF CHORDS—A reference book with over 1000 chords used in modern music. Every musician needs one. . . . \$1.50

MODERN JAZZ: How to play the new jazz styling. Every phase covered. All instruments. . . . \$1.50

A COURSE IN MODERN HARMONY—Begins where old fashioned books end . . . basic foundation for the study of arranging. . . . \$1.50

AD-LIB—Basic instruction in the art of creating AD LIB choruses. TAKE-OFFS and improvising. Includes ANALYZED AD LIB Choruses on 24 Standards . . . only \$1.50

EAR TRAINING AND SIGHT READING—How to develop absolute pitch, sight singing and ear training for all voices and instruments. Dr. Maury Deutsch . . . \$1.50

TONY SCOTT WAILS: REAL JAZZ for Clarinet by this new sensation. A new concept in modern jazz for all clarinetists. Vols. I and II. \$1.50 each

190 JAZZ PHRASES: Direct approach to modern Jazz ad lib improvisations on all chords. . . . \$1.50

MILES DAVIS: Cool sounds for trumpet. Unique examples of the cool Jazz. Complete. . . . \$2.00

THE NEW TREND IN MODERN ARRANGEMENTS DESIGNED FOR ALL COMBO GROUPS

23 ORIGINALS BY GERRY MULLIGAN. . . . \$2.00

27 ORIGINALS BY JIMMY GIUFFRÉ. . . . \$2.00

24 ORIGINALS BY PETE RUGOLO. . . . \$2.00

20 ORIGINALS BY ARIF MARDIN. . . . \$2.00

20 ORIGINALS BY CHARLIE MARIANO. . . . \$2.00

20 ORIGINAL BY TOSHIKO AKIYOSHI. . . . \$2.00

21 ORIGINALS BY DIZZY, SHORTY ROGERS, PARKER AND OTHER JAZZ GREATS. . . . \$2.00

10 ORIGINALS BY MILES DAVIS. . . . \$1.50

13 ORIGINALS BY SHORTY ROGERS. . . . \$1.50

STAN GETZ: Tenor Sax Jazz. From his fabulous recordings come these greatest of all modern improvisations and jazz lines. . . . Only \$1.50

ZOOT SIMS PRESENTS: THE ART OF JAZZ. Includes the only written examples of his exciting improvisations and Ad Lib choruses. . . . \$1.50

GREAT TENOR SAX STYLES. STYLINGS: By Stan Getz, John Coltrane, Gigi Gryce, Zoot Sims, Al Cohn, Sonny Rollins, etc. in one big book. . . . \$1.50

CHARLIE PARKER'S YARDBIRD ORIGINALS—Any alto sax man can take off on these original solos and ad-lib exactly as Parker. . . . \$1.50

LEE KONITZ: JAZZ LINES. Exciting Alto Sax improvisations from his latest recordings. With instructions on acquiring the new Jazz. . . . \$1.50

SONNY ROLLINS' FREEDOM SUITE: Great Tenor Sax jazz lines, new exciting jazz from his newest Riverside recording. . . . \$1.50

THE SOUNDS OF GERRY MULLIGAN: Ultra modern swinging Sax solos from this fabulous stylist's greatest recordings. . . . \$1.50

CHAS. PARKER'S BEBOP SOLOS FOR ALTO SAX—exciting new sounds: a must for alto men. Jazz in the Parker tradition. . . . \$1.25

KEY TO MODERN DANCE BAND ARRANGING: A new book with progressive ideas for small or large groups. Styles and ideas. . . . \$2.00

LOU DONALDSON: Fabulous Alto Sax solos direct from his new Blue Note records. . . . \$1.50

JOHN COLTRANE & GIGI GRyce: Ultra modern Tenor Sax improvisations they recorded. . . . \$1.50

SEND FOR FREE LIST—C. O. D. Service on Two Books or More

Rush Your Order—a post card will do
FOREIGN ORDERS GIVEN IMMEDIATE ATTENTION.

Postage paid on prepaid orders

R and M Supply Co.

**105 LONGACRE RD.
ROCHESTER 21, N.Y.**

THE VAGABONDS JUMP FOR JOY!



And that's the story wherever these madcap music-makers go...with their Epiphones. It's laughing room only at Hollywood's star-haunted clubs... Chicago's popular Chez Paree... New York's celebrity-crowded Copacabana. It's a gag-a-minute gambol year-in-and-year-out on a whole variety of top-talent TV spectacles: On Ed Sullivan's Toast of the Town... with Patti Page, Perry Como, Bob Hope, et al... and for six short years with Arthur Godfrey and His Friends. Fun's the word for the Vagabonds' hi-jinks as they keep time, keep tune, and carry on in hilarious high style. And how they've got to depend on their instruments! That's why they stick with Epiphone guitars and bass. Epiphone can take it when these *mad* musicians cavort through their comedy. In fact, Epiphone can take any test, even yours. It's the finest in tone, the first in playability, and the last word in design. For more information, write Epiphone, Inc., 210 Bush Street, Kalamazoo, Michigan.

EPIPHONE

The difference is quality

DEPTH!



Gibson
STRINGS

The better the strings, the better the music. Listen to the deep tonal quality of music played with Gibson Strings, and you'll know instantly that they are the finest.

for the
finest strings...

USE GIBSON

GIBSON INC.

KALAMAZOO, MICHIGAN

STRICTLY AD LIB

NEW YORK

Norman Granz' Jazz at the Philharmonic troupe opened in Europe last week, with seven concerts on the continent to be followed by an English tour starting at Royal Festival hall in London Nov. 26. The **Cannonball Adderley** Quintet heads a long list of all stars making the trip as single acts. Pianist **Vic Feldman** and bassist **Sam Jones** of the Adderley group will back **Dizzy Gillespie**, **J. J. Johnson**, **Coleman Hawkins**, **Benny Carter**, **Roy Eldridge**, **Don Byas**, **Jo Jones**, and bongoist **Candido**. It will be the first time the Granz troupe has played England without **Ella Fitzgerald**, who will tour with the **Oscar Peterson** Trio in February.



GRANZ

Benny Goodman, who commissioned **Aaron Copland's** *Clarinet Concerto*, performed the work for the first time at the opening of the Orchestra of America's modern music series at Carnegie hall Nov. 16 . . . **Miriam Makeba**, the South African singer, is co-starring with **Harry Belafonte** on a concert tour.

The Jazz Arts society, a newly incorporated nonprofit jazz educational organization headquartered in New York, has scheduled a fund-raising jazz concert at the Hunter college auditorium for the night of Dec. 4. The officers of the society are **Christopher Elliott**, president; **S. Howard Quint**, vice president; **Leona Finestone**, treasurer. They have announced that the **John Handy** Quartet and classical pianist **Leonid Hambro** will be featured . . . Blues singer and guitarist **Lonnie Johnson** made his first New York appearance at Town hall on a folk music show . . . Concert promoter **Felix Gerstman** is pairing the **Modern Jazz Quartet** and the **Dave Brubeck** Quartet for a midnight show at Carnegie hall Nov. 25. Vocalist **Chris Connor** also will be on the bill.



PARKER

Herman Lubinsky's Savoy Records plans to issue a new jazz series containing hitherto unreleased sides by **Charlie Parker**, **Lester Young**, and **Wardell Gray**. The new line will also include albums by **Fats Navarro** and **Serge Chaloff** . . . Riverside's **Orrin Keepnews** recorded six albums in seven days on the west coast last month. He caught tenor saxophonist **Dexter Gordon** and alto saxophonist **Cannonball Adderley**, singer **Bev Kelly**, guitarist **Wes Montgomery**, and drummer **Lenny McBrowne's** group. A few days later, he cut the **George Russell** Sextet and pianist **Junior Mance** in New York. Riverside will issue trombonist **Dave Baker's** tune, *Kentucky Oysters*, from the Russell LP as a single . . . **Bob Brookmeyer**, trombonist-arranger with the **Gerry Mulligan** Band, has signed to record for Verve.

Jazz City U.S.A., the nonalcoholic night club in Greenwich Village, folded after several weeks of poor business . . . **Willie Shore's** Composer East opened last month with pianist **Barbara Carroll** and the **Chico Randall** Trio . . . **Minton's** in Harlem is celebrating a 20th anniversary year . . . The Club Savannah in the village has closed after 12 years

(Continued on page 59)



down beat

Down Beat

December 8, 1960

Vol. 27, No. 25

TROUBLE FOR JON IN CHICAGO

Jon Hendricks and his wife made reservations at the near North Side Chicago apartment hotel called 20 East Delaware. Lambert-Hendricks-Ross were scheduled to open a few days later at the nearby Cloister.

On the morning of Nov. 2, Hendricks' wife, Judy, who is white, went to the hotel, paid a \$40 deposit, and was given a receipt for suite 202.

That afternoon she returned with Jon. A woman desk clerk, Mrs. Hendricks said later, told her, "We'd better put you in a larger room . . ." Then she saw Jon and broke off in mid-sentence. "I think you'd better see the manager," she told the couple.

They went to the office of Raymond Lavenu, manager of the hotel and an employee of 25 years standing. He told the couple, according to Hendricks, "We don't accept colored people here."

Jon stayed cool. He telephoned Dick Clay of the Willard Alexander office, the L-H-R booking agency. Clay rushed to the hotel and immediately telephoned Charles Suber, publisher of *Down Beat*. Suber jumped into a cab and went to the hotel, learned the details of what was happening. "Jon and his wife were a lonely sight," he said afterwards, "sat on a sofa in the lobby, with eight pieces of luggage."

Suber called an attorney friend with the American Civil Liberties Union, and also called back to the *Down Beat* office to tell what had happened. Editor Gene Lees promptly called acquaintances on the city's various newspapers; within minutes, a photographer from the *Sun-Times* was on the way, and Jack Lind, Chicago *Daily News* reporter and sometime contributor to *Down Beat*, was working on the story for his paper. One of the newspapermen—no one seems to know who—in turn called Edmund Brooks, director of civil rights services for the city's Commission on Human Relations. Brooks, too, headed for 20 East Delaware.

In the meantime, Hendricks, Suber, and Clay were told by the manager that they would have to see the owner, Leslie Barker. He wasn't there. They waited two hours. Barker at last arrived. He gave the explanation that he had

rented the apartment to someone else, and forgotten to mention it to anyone on his staff. Suber told Barker that the manager, Lavenu, had said the hotel did not admit "colored people." Barker did not refute Lavenu.

At this point, Brooks walked in. Suber read him details of the incident as he had recorded them in a notebook. Brooks told owner Barker that there was evidently a violation of both Chicago and Illinois statutes involved, and that he could expect to hear from the city about it.

Barker said he would refund Hendricks the \$40 deposit. Hendricks said he didn't want it—"I only want a place to stay."

Even faced by the possibility of a city suit, and Hendricks' stated intention to file a heavy personal lawsuit, Barker would not back down.

With Brooks' assurance of a complete investigation and possible city action against the hotel, the group left Barker's office. Clay, Hendricks, Suber, and musicians living in the hotel who had gathered to support Hendricks, returned to the lobby, where each took one or two pieces of the Hendricks' luggage, marched them to the Maryland hotel (in which the Cloister is located) and installed the couple in a suite. Hendricks' color was a matter of complete indifference to the Maryland management.

The Maryland is right next door to 20 East Delaware.

TESTIMONIAL DINNER HONORS FATHER O'CONNOR

Several years ago the Rev. Norman J. O'Connor, a Paulist priest and Roman Catholic chaplain of Boston University, told *Down Beat*, "There is a place in jazz for religious leaders of all types. Jazz musicians are people with problems like other people, plus a few peculiar to their profession."

Father O'Connor has been of constant service to musicians in the Boston area and to those who pass through Boston. He has offered constructive and active help to jazzmen with problems regardless of the musician's religious affiliation.

Although he is first a priest, Father O'Connor gives a great deal of himself

and of his free time to work in the field of jazz. Since 1956, he has written a jazz column in the Boston *Globe* every other Sunday. His subjects range from jazz for people who never heard of jazz to rather involved explanations of modern thought in jazz.

His activities also have branched into radio, television, and to lecturing on jazz to the members of Boston's Teen-Age jazz club.

Currently, the busy priest is doing a two-hour jazz radio show once a week on WCRB in Boston. It is the only nonclassical program on the station.

On Nov. 28, a group of Father O'Connor's friends and associates, are to give him a testimonial dinner in the Statler-Hilton hotel in Boston.

Proceeds from the dinner, at \$15 a plate, will go to the building fund of the Newman club, an organization on the non-Catholic Boston university campus that satisfies the social, intellectual, and religious needs of the 5,000 Catholic students enrolled at BU. Father O'Connor directs the club.

KENTON CALLS FOR FREEDOM

With a national tour (opposite the Count Basie Band) behind him, band-leader Stan Kenton paused long enough last week to issue a call for greater freedom for the musician and a more mature, attentive attitude from the jazz audience.

"Now more than ever," he said, "I feel the time has come for modern music to disavow itself completely of the artificial and controversial barriers that have crippled it for the past 20 years. It is imperative that, as musicians, we be given every opportunity to communicate musically on as many diversified levels as possible."

Kenton's complaint paralleled that of many jazzmen who, in one form or another, have protested the pressures toward conformity in jazz. Alto saxophonist Paul Desmond said a few months ago, "What would kill me the most on the jazz scene these days would be for everybody to go off in a corner and sound like himself. Let a hundred flowers bloom, Diversitysville."

Kenton argued that "modern music

has at last become international in scope and purpose but will only survive, grow, and flourish if musicians are allowed to work in absolute creative freedom. And, if they are encouraged to search out new harmonic, melodic, and instrumental areas to work in.

"If the music is to develop along pure, fresh lines—and I mean this most emphatically—it must divorce itself from a lot of meaningless musical statement.

"Because modern composition has become more profound, more intellectualized, more structuralized, and has more to say musically and emotionally, it demands to be listened to *carefully*."

Kenton asserted that "the music is the reflection of a civilization in motion, rather than of a static world. And, if it is to be allowed to continue that way, it becomes absolutely necessary that the musician not be made to feel that he is a commodity, something put on sale, to be picked up or discarded, or accepted in whatever mood strikes the listener-buyer."

Kenton also made reference to the fan mentality discussed in a recent *Afterthoughts* column in *Down Beat*. "Isn't it about time," he asked, "that we judge the musician as a musician, and not as a husband, father, lover, nice or bad guy?"

So far as his own orchestra is concerned, Kenton manifested the same kind of enthusiasm that has marked his whole career. Sounding more like a young bandleader starting out than one of the veterans of the business, he said, "I feel that this is one of the finest and most creatively inspired orchestras I have ever had the privilege of leading. The men are doing such fantastically inventive things that I can't wait to get them into a recording studio. I have got to make an album with this band; that's all there is to it!"

Key figures in the new band, according to Kenton, are tenor saxophonist Sam Donahue, trumpeter Sam Noto, and arrangers Johnny Richards and Gene Roland.

Music, Kenton summed up, is "like a sensitive child. (It) must be given constant attention, lest it atrophy and eventually die."

BOWL FESTIVAL: FINAL HANGOVER

Out of the maze of financial obligations that developed when last June's second—and probably final—Los Angeles Jazz festival at the Hollywood Bowl laid a mighty egg, emerged this final-act decree by the AFM Local 47 board of directors:

"Claim in the amount of \$1,050 is allowed by default in favor of Howard Lucraft to be paid on or before Sept. 16, 1960, by Hal Lederman, Pete Eck-

stein, Larry Gelman, and/or Omega Enterprises in care of the financial secretary of Local 47, and Lederman. Eckstein, Gelman, and/or Omega Enterprises ordered placed on Local 47's Do Not Perform for or with List until the claim due Howard Lucraft in the amount of \$1,050 has been paid in full. Said order to be stayed until Sept. 16, 1960, pending their compliance, and the AFM to be requested to place the names . . . on the National Defaulters List until the claim due Lucraft in the amount of \$1,050 has been paid in full."

When the board met Sept. 29, Lucraft and his seven sidemen—Art Pepper, Teddy Edwards, Bill Perkins, Frank Rosolino, Pete Jolly, Red Mitchell, and Stan Levey—still had not been paid. Down came the board's ruling:

"Hal Lederman, Pete Eckstein, Larry Gelman, and/or Omega Enterprises ordered officially placed on Local 47's Do Not Perform for or with List until the claim due Howard Lucraft in the amount of \$1,050 is paid in full."

It is but one of many debts believed still outstanding, and with Omega Enterprises, to all intents, dead, chances for a 1961 Hollywood jazz festival are slim indeed. No other jazz promoter in the Los Angeles area had been willing to take the risk of bombing in previous years, and it is unlikely that any will take a flyer in the future.

THE INCREDIBLE PRESS RELEASE

Press releases are the bane of a journalist's existence. They flood his desk, providing little useful information for their price in eyestrain.

And they are much of a muchness: they always proclaim in superlatives the remarkable virtues of this person or product. They are like political speeches: they are *never* negative.

But last month, something new in the way of press releases came out of the world of jazz. Chicago columnists and editors opened an envelope, glanced disinterestedly at its contents, then did a pop-eyed double take.

"Top Jazz Stars Bomb!" the heading on the release read.

The release was written for Lou Alport, operator of the Sutherland lounge, top Chicago jazz club, and a partner in the show that presented Miles Davis, the Modern Jazz Quartet, and Lambert-Hendricks-Ross in the same package at the south side's Regal theater for a week late in October.

The release did not fail to follow through on its startling headline.

"The just-completed jazz bazaar at the Regal," it said, "was the worst box office flop in contemporary entertain-

ment history. Top draw Miles Davis failed to elicit the following he is reputed to have. Miles, perhaps the most highly paid man in jazz, contributed heavily to the financial loss producer Lou Alport suffered.

"The program was rounded out by the big name Modern Jazz Quartet and supplemented by the highly versatile jazz vocal group of Lambert, Hendricks, and Ross. This sensational failure of Miles Davis, et al. points with clear resolution to a contention among people responsible for creating entertainment for the American public, that many artists demand figures completely out of line with their true worth.

"Jazz festivals have been constant money losers in recent months and this indoor production was no exception. With no competition from the south side's other big theater, the Tivoli, and the smaller jazz rooms around town either temporarily closed (i.e., Birdhouse), or with big attractions closing on Sunday (i.e. Gerry Mulligan at the Sutherland), it becomes quite clear that the weak point in the picture is the talent.

"This is not to say that the talent is not good. What must be remembered is that the pay demanded is not in proper proportion to the number of people who follow jazz body and soul."

The press release, which was also unique in that it was just about the only release any professional journalists had ever seen that *attacked* someone, left Chicago buzzing. Some musicians who heard about it were angry at Alport. The city's newspaper columnists, as is their wont, printed excerpts from the release without checking below the surface.

Alport admitted to *Down Beat* that he had had the release written in anger.

"Jazz acts must get reasonable," he said, adding that he felt that jazzmen too often started believing their own publicity. Evidently his anger was directed chiefly at Miles, by the tone of the release.

Alport said that Miles played his first dates at the Sutherland for \$2,250, got \$3,700 on his most recent visit. The prices for the Regal show, he said, were \$7,000 for Miles, \$5,000 for the Modern Jazz Quartet, and \$2,750 for LHR. Why did he agree to pay the prices? Alport said he thought the show would draw well enough to make the nut. He figured he needed a draw of 20,000 during the group's week at the Regal. Admission price per person was \$1.80. He said he spent \$3,500 on advertising and lost \$6,000 on the show.

But Monte Kay, personal manager of the MJQ and the man who put together the package for the Regal, had a different explanation of the flop:

he blamed Alport for the failure, saying promotion and advertising had not been handled properly.

Kay said that he did not approach Alport, Alport approached him. Kay had arranged the package show. "I ran into Lou at the Shaw office in New York," Kay said. "He asked if I would consider taking in a partner. I said maybe.

"The next day he came to my office and offered me a thousand dollar profit to let him take the whole show. I said that I didn't want to do it that way, I wanted to be involved in the show to see that the artists were presented as well as possible. But I said I'd take him in as a partner because I couldn't spend the necessary time in Chicago. He agreed to come in that way and to be responsible for the promotion, other than the promotion done by the theater itself.

"But it turned out that everything was left up to the theater, in the final analysis. After the show opened badly,

Alport jumped in and helped. But the advance work wasn't sufficient.

"I got to Chicago on Friday, before the show opened, and found the show had been advertised only in the south side and in the newspapers on the movie page. It was hard to find the ads among all the movie ads.

"I saw it Friday, showed it to Lou Saturday, and he agreed it was a mistake. I gave him copy for new ads, to go on the concerts and amusements pages, but he couldn't get them in the papers before Wednesday.

"A month before, I had asked for control of the promotion budget so I could come in and see what was the best way to sell the show. But Alport refused to let us have control. I feel that it was an error on my part to go along with this. When I finally saw the ad, though, I knew that I had to do something. So on the last two days of the show, we had ads on the concert and amusement pages.

"The new ads hit Wednesday. Wednesday was better than the Mon-

day and Tuesday, and Thursday was as good as Saturday. Thursday's gross for the whole day was equal to the gross for Saturday. And I know that if those ads had been on the right pages, the show wouldn't have been a financial failure."

Kay was astonished by Alport's press release. Shaking his head, he said, "I guess he doesn't want Miles to play the Sutherland any more." Miles' own views were not known—but it was a good bet that he would decline to play the Sutherland again.

Alport's press release was written by Larry Autrey, who handles the Sutherland's publicity. Queried about the negative tone of the release, he said, "That's what he asked for. If you're going to be something, be it, so I hope it was good and negative."

Autrey had achieved a distinction in the release: he had added a new term to the lexicon of flackery. It was the first time anyone had ever heard of a "sensational failure."

END OF THE ROAD

By JOHN TYNAN

For detective sergeants Ed Sanchez and Ray MacCarville of the Los Angeles police department's narcotics division, it was a routine stake-out.

Inside the house that they were watching, at 1113 Stone St., Lupe and Frank Ortiz went about their business of the moment as they prepared for a visitor. The Ortiz' business was alleged to be the sale of heroin; the expected visitor was Art Pepper.

To the waiting detectives, Pepper's appearance and entry into the house was a trigger for action. For an hour they waited expectantly. Then Pepper reappeared.

"We followed him for about two or three blocks," MacCarville said later. "Then we picked him up. He had a half-ounce of heroin on him and admitted being a user."

At police headquarters on Oct. 25, Pepper was booked for possession of the drug (estimated value: \$240). Bail was set at \$12,000. A three-time loser, he faces a sentence of from five years to life imprisonment.

Contrary to erroneous reports in the metropolitan newspapers, the bail was not posted. Pepper was left to the agonies of withdrawal in tank 11D-2 of the county jail. ("He's hooked real bad," said an officer the day after his arrest. "He was real sick today.")

To the police, Pepper was merely bait. On Oct. 26, narcotics officers closed in on the Ortiz operation, and the house on Stone St. was crossed from their list.

The police had Pepper dead to rights. Some three months prior to his arrest for possession, the altoist had been picked up for needle marks by a county sheriff's radio car, had pleaded guilty to addiction in court, and was sentenced to serve 90 days in the county jail. Before the full term of that sentence had expired, Pepper was released. A good-behavior release of this nature is not unusual.

But it was patently clear that the "monkey" had claimed a victim, and Art Pepper's troubled career had apparently come to the end of the road. Affecting adversely an application for parole is his record as a parole violator for which he served his last prison term in the federal penitentiary on Terminal Island, Calif., in 1955-56. He was released in June of that year.

Pepper's first narcotics conviction (for heroin) was in 1953. He served some time in Los Angeles county jail at that time, then was transferred to the U. S. Public Health hospital at Fort Worth, Texas, from which he was discharged in May, 1954.

The ravages of heroin on human life have perhaps never been demonstrated more clearly than in the story of 35-year-old Art Pepper. As it does with us all, his life touched and affected the lives of others. His first wife, who divorced him during his term in Fort Worth hospital in 1954, is now happily married to a San Fernando Valley, Calif., businessman. Pepper's daughter,

now a teenager, lives with her mother and stepfather. Thus, while heroin shattered Pepper's first marriage, only he was permanently scarred.

In 1956, out of prison and still on parole, Pepper was given a second chance for happiness. He met his present wife, Diane. During the ensuing four years, he repeatedly stressed his debt to her for "keeping him straight."

At the end of 1957 Pepper could say with conviction, "My wife is the one who's made me happier than I've ever been in my life" (*Down Beat*, Jan. 9, 1958). "Now I really look forward to my older years. I used to be scared of growing old—but not now. Diane has done more for me in one year than all others did in my life's entirety."

"Whatever I may do in music from now on," he continued, "and whatever credit I may get for it belongs to her. She didn't give me back just my self-respect and career. Diane gave me back my life."

And a bare seven months ago, Pepper declared just as categorically (*Down Beat*, April 14), "Diane's understanding saved me; I owe so much to her. My marriage now is permanent and so very different from before. No words can describe what it means to me."

On Sept. 22, one month and three days before the altoist was left in a county jail tank to kick his habit "cold turkey," Diane Pepper was admitted to Orange county, Calif., general hospital in a coma induced by an overdose of phenobarbital taken to combat the with-

drawal symptoms of heroin.

According to the report of two medical examiners at the hospital, numerous needle marks were found on her body. In the opinion of the examiners she "had been a heroin addict for a number of years."

Acting on an affidavit filed against her for narcotic drug addiction by Detective Sergeant Robert Manning of the Orange police department, Superior Court Judge Crookshank ordered her committed voluntarily to the California state hospital at Norwalk, Calif.

To detective Manning, it was an old and ugly story. He told of finding her slumped in the back seat of a car he had pulled over because, he said, he spotted two known narcotics violators in the automobile.

Rushed to the county hospital for emergency treatment, she later told Manning she had swallowed 30 phenobarbital tablets to ward off the pain of withdrawal. At ¼-grain each, Manning estimated, the dose totaled 7½ grains of the drug, "enough to kill anyone else." Why hadn't the overdose proved fatal?

Said the detective, "There was still enough reaction from heroin in her system to keep her alive."

Diane admitted to Manning, the officer said, that she had been "turned on about two years ago by her husband." She added that she had "wanted to kick, but Art wouldn't go along with her."

Manning said she told him she was "shooting about four grams a day and that Art was shooting seven."

"That's around two spoons," observed the detective. "Quite a bit of junk."

The life of fantasy in which the heroin addict exists is productive of strange, often inexplicable thought processes. In the case of Art Pepper, deep feelings of anxiety and self-pity seemed to dominate his thinking. He was given to dark moods of depression, and the persistent delusion of persecution, like the drug his system subsisted on, was never far away. And the constant stream of optimistic thinking, running like a broken thread through his life as an addict, was merely self-delusion and a stark symptom of inner despair.

Yet, for all the fantasy and inner-life induced by heroin, Art Pepper at times exposed himself to brief and brutal flashes of reality, of true consciousness about what dependence on the drug meant to him as a human being and to those he yearned to love.

He knew what continued addiction meant. He knew it spelled death.

In the summer of 1956, when he tape-recorded a long and frank inter-

view for this magazine on his mental illness, he said, "Of course, this (his 1954 conviction) makes me a two-time loser. If I goof again and get busted, I can get 30 to 40 years in prison under terms of a new federal law . . ."

During the same interview, he noted "I've been working with Jack Montrose. I really like his writing and he's a wonderful person to work with." Montrose at a later date was arrested for heroin addiction and possession.

Again, reflecting on what a future narcotics arrest would mean, Pepper told this writer a year and a half later (*Down Beat*, Jan. 9, 1958), "I think of the progressive steps that'll result from my goofing. First of all, I consider, the narcotics detail gets the word and before long I get picked up. This has got to happen; there's no escape. Then I



get sent up for maybe 30, 40 years. My record takes care of that. I think about never again seeing my wife, my friends . . . never again being able to play, which is the thing I want to do more than anything else. Well, by the time I'm through with this line of thought, I'm shaking with fear, so scared that the feeling (for a fix) is gone."

Somewhere along the line this fear was conquered—by heroin.

And to the last, to the time of his final arrest on Oct. 25, Pepper's emotional defense mechanism against the outrages of the mess that had become his life went to bat for him. He told arresting officers MacCarville and Sanchez, they said, that he felt he was still a young man, and he figured when he got out of prison, he'd still have his life before him.

Earlier this year, Pepper had begun to reassert himself on record dates as

the superlative musician he is. He had begun to make his own albums once more, and it was unanimously agreed by all who heard them that the altoist was expressing himself as he never had before. His horn was heard on a variety of albums recorded for several labels and on the sound track of the motion picture, *The Subterraneans*. Things were at last beginning to look up for Art Pepper.

His friend and constant collaborator, Marty Paich, was responsible for much of the unveiling of the "new" Art Pepper. Paich constantly called him for record dates, and last spring told this writer, "I feel the situation between Art and myself is similar to that between Miles Davis and Gil Evans. We understand each other." Paich described the altoist as a musician "of the utmost jazz caliber. There's no one else I would write for because the minute he hears the background, he makes an immediate adjustment to the arrangement." Paich summarized his feelings by declaring, "Art Pepper is probably one of the most dedicated musicians I know. He just lives for that horn."

What Paich did not know at the time he made the statement was that there was a compulsion driving his friend more overpowering than music, than the loss of heaven and the fear of hell, than eating or sleeping, than love or hate, than life or death—the craving and the physiological and psychological need of heroin.

When told of Pepper's arrest, a stunned Marty Paich could only comment haltingly, "During the last few months, I used him on record dates a few times, and he acted awfully weird. I tried to talk to him about it, but it didn't seem to do any good."

Ironically, Paich had been trying to reach Pepper the week of his arrest. He wanted to use the altoist on another record date. But there is no phone in tank 11D-2.

For this gentle, introverted, mentally tortured artist and for all the Art Peppers, society has sanctioned a law—"Thou shalt not find *this* way out." Because he sought whatever release heroin brings, and found in it his personal panacea, this musician became a criminal in the eyes of the law. And the law is absolute.

To the officers who arrested him, to the judge who may send him to prison for the rest of his life, to Federal Narcotics Commissioner Harry Anslinger, who has expressed contempt for all addicts, the life of Art Pepper may be summed up by the cynicism, "file closed on one junkie." To those who appreciated and were fulfilled by his music, it must be, "File closed on one artist."



Shorter View

By BENJAMIN S. PAGE

Wayne Shorter might be referred to as a sort of welterweight champion of the tenor saxophone.

He is the thinking man who searches his horn—over, under, around, through; he firmly contends that musical instruments, like certain filter cigarets, are made for the mouths of thinking men only.

About a year ago, he was sitting excitedly among the reeds of the Maynard Ferguson Band. He had thought a good deal, he said, about the opportunity the razor-sharp Ferguson group could provide him for advancing musically.

Yet, in less than one month, he grabbed his horn and a newly done batch of big-band arrangements and left the Ferguson camp in favor of what he said is a larger, more clearly defined role with the Art Blakey Jazz Messengers. Things had not shown signs of moving for him with Ferguson.

Art Blakey is known as a man who consistently veers toward the "younger cats" to people his various Messenger groups. He likes to get in on the ground floor with the younger element and do all he can to help develop them. And Shorter, at 26, was implored by the drummer to come into orbit beside the others of his youngsters, men like pianist Bobby Timmons and trumpeter Lee Morgan. And, after a quiet period of deliberation, Shorter claimed a Blakey chair.

"I was very much hampered in my playing with Maynard, by a lot of basic elements in music," Shorter said after having been with Blakey some months.

"I think it's easier to conjure up something than to perceive something. In a big band, the elements often become congested, with so many different musicians with so many different concepts, that it can sometimes become disappointing.

"I never talked to Maynard very much, but I used to watch him a whole lot and try to find out what he wanted to do."

The Blakey Messengers have given Shorter that nudge for which he had been searching, he said. He has increased solo room, for one thing, in which to twist his notes, to thrash them, shift them around, cross out, add on.

And he speaks glowingly, and with unusual warmth, of Blakey:

"When I first joined Art, he told me I would get the chance to mold my style. He told me to forget about this

and that and the other and to concentrate on molding myself.

"Blakey is an easy man to talk to—about music, even about personal problems. And it gives a man something to go on when he knows a little about the men with whom he plays.

"He told me I would get the chance to mold my style. And, you know, I think it's happening."

Shorter was born across the river in Newark, N.J., from the New York hotbed of musical activity that was then in progress. His father was music-loving.

Music, for a great while, was a quite meager part of his everyday existence. He went to Music and Arts high school in Newark and graduated an art major, no music. He had, however, acquired an old clarinet, much out of curiosity, that he fumbled with for a few months.

During this time, there was this steady flow of Martin Bloch music (via radio) into his comfortable home. His father was Bloch fan No. 1, and so Wayne listened more out of respect for



WAYNE SHORTER

his father than because of interest in the music.

"At first I used to listen with just one ear," Shorter reminisced, "just to please my father.

"But then one day they played—I was surprised—they played a Thelonious Monk original, and there was Art Blakey on drums.

"After that, I listened with *both* ears; and I even did a little serious thinking about music."

Close to the end of his high school days, Wayne did get, finally, a second-hand saxophone. It was something to play around with for him, and he didn't get any serious practice or ideas until some of the local musicians in Newark noticed him. They prodded him, even though he was shy and lacked self-confidence. They felt his talent and told him to practice more, to do the required woodshedding.

He did, and afterwards, he got his first professional experience with the Nat Phipps Band, a Newark group. Then he went into the army, played the usual army type of music, and in doing

so, found a good groove for himself.

While in the army, during his frequent trips to New York and Washington, D. C., on passes and furloughs, he met John Coltrane. They became friends, musically and personally, and soon they began practicing together.

"When I first got out of the army," Shorter said, "I used to go around to Trane's house and we would sit around analyzing each other's chords just by playing. No words passed.

"Then, later, John called me to work a date at Birdland with him one day. We had only one afternoon to practice, but still we decided to do all originals.

"We remembered what we had been doing before with the chord analyses, and so we got together with that same idea in mind. We practiced for three hours on the day of the job. Trane would play, I would listen; I would play, Trane would listen. And we sort of passed the music on to each other. We had no arrangements. Then we tried to memorize it—and hold it in our heads until that night.

"We played the job without any flaws."

Shorter's regard for Coltrane as a master innovator is readily apparent as he recounts his association with him, but perhaps his favorite topic these days is his endeavors with the Blakey group.

"In this group," he said with a measure of confidence, "I'm getting the chance—and again there seems to be a pattern that is inescapable—I'm getting the chance to write and mold the . . . elements which go to make up a whole musician."

His smile broadened, and he added, "Of course, we don't get to play my own arrangements with too much frequency because we sort of have to concentrate on 'hits' nowadays, and Bobby (Timmons) is in charge of our 'hit' department." With this, he gave an uncharacteristic but good-natured guffaw.

Having earned his bachelor's degree in music, Shorter says, more strongly than ever, that to play solid, trail-blazing jazz, one must probe constantly for newness.

When he is ready to play, he says he always thinks of how he did it before, of what the previous set was like.

He summed it up this way:

"Blakey told us that every time we go on the stand, we should remember this one thing: we should always remember that God has given us another chance to come out and clean up the mess we might have made the night before.

"I think Art is right. And I think . . . I sort of know what it is the listener wants to hear."





By **DON NELSEN**

It may distress believers in the jazzman legend, but the truth is that Bill Evans has become one of the most creative modern jazz musicians without benefit of a miserable childhood. With candor, he said:

"I was very happy and secure until I went into the army. Then I started to feel there was something I should know that I didn't know."

If the 31-year-old pianist upsets a few cherished illusions about the origins of jazz musicians, he demolishes another held by many jazzman themselves and fondly nurtured by the hippy fringe: that a jazzman must be interested only in jazz.

Evans is no such intellectual provincial. For one thing, he does not believe that jazz—or even music as a whole—necessarily holds the key to the "something" he began searching for in the army. His basic attitude is that music is not the end most jazzmen make it. It is only a means.

A glance into Evans' library provides an indication of what his mind is up to. The diversity of titles shows how many avenues he has explored to reach his "something"—Freud, Whitehead, Voltaire, Margaret Meade, Santayana, and Mohammed are here, and, of course, Zen. With Zen, is Evans guilty of intellectual fadism, since everyone knows that Kerouac, Ginsberg & Co. holds the American franchise on Oriental philosophy? Evans waved a hand in resignation and said:

"I was interested in Zen long before the big boom. I found out about it just after I got out of the army in 1954. A friend of mine had met Aldous Huxley while crossing from England, and Huxley told him that Zen was worth investigating. I'd been looking into philosophy generally so I decided to see what Zen had to say. But literature on it was almost impossible to find. Finally, I was able to locate some material at the Philosophical library in Manhattan. Now you can get the stuff in any drugstore.

"Actually, I'm not interested in Zen that much, as a philosophy, nor in joining any movements. I don't pretend to understand it. I just find it comforting. And very similar to jazz. Like jazz, you can't explain it to anyone without losing the experience. It's got to be experienced, because it's feeling, not words. Words are the children of reason and, therefore, can't explain it. They really can't translate feeling because they're not part of it. That's why it bugs me when

people try to analyze jazz as an intellectual theorem. It's not. It's feeling."

Such a manifesto may pain the academicians of jazz, but Evans is no pedant with a B-plus critical faculty. He is an intellectual in the true spirit of the word: an intelligent inquirer. His flights into philosophy and letters spring not from the joy of scholarly exercise but from the fierce need to comprehend himself. It is this need, whipped by surging inner tensions, that has driven him to Plato, Freud, Thomas Merton, and Sartre. It is responsible for his artistry on the one hand and his erudition on the other. The former has enabled him to catharize his emotions; the latter has given him the opportunity to understand them. Hence his great emphasis on feeling as the basis of art.

Undoubtedly, the four years he lived in New Orleans and attending Southeastern Louisiana college had much to do with shaping this emphasis. It certainly exerted a powerful influence on his personality and playing. He himself admits it was the happiest period of his life.

"It was the happiest," he said, "because I had just turned 17, and it was the first time I was on my own. It's an age when everything makes a big impression, and Louisiana impressed me big. Maybe it's the way people live. The tempo and pace is slow. I always felt very relaxed and peaceful. Nobody ever pushed you to do this or say that.

"Perhaps it's due to a little looser feeling about life down there. Things just lope along, and there's a certain inexplicable indifference about the way people face their existence. I remember one time I was working in a little town right near the Mississippi border. Actually, it wasn't a town. It was a roadhouse with a few tourist cabins out back and another roadhouse about a half-mile up the highway. There didn't seem to be much law there. Gambling was open and thriving. I worked at the first place for months, and I never saw any police. Well, the night after I had left to take a job in the saloon up the road, a man walked in and pointed a .45 at another fellow. As I heard it from a friend, all he said was, 'Buddy, I hear you're foolin' aroun' with my wife,' and Bang! That was all. The second guy fell dead. As far as I know, nobody ever gave it another thought, and nothing was ever done.

"Still, there was a kind of freedom there, different from anything in the north. The intercourse between Negro and

white was friendly, even intimate. There was no hypocrisy, and that's important to me. I told this to Miles (Davis) when I was working with him and asked him if he understood what I meant. He said he did. I don't mean that the official attitude is sympathetic or anything like that. Some very horrible things go on down there. But there are some good things, too, and the *feel* of the country is one of them."

Bill absorbed this feel not only by living there but also by gigging around New Orleans and the rural areas almost nightly. One job took him and his fellow Casuals (the name of the band suited these collegiate artistes to a man) far into the country. After turning off the main highway, they headed up a road, which appeared to have been paved with the contents of vacuum cleaner bags. Small tornadoes of choking grit swirled around them as they pushed along. Each time another car passed, the windows were closed tight to fend off suffocation. They were beginning to taste the *Grapes of Wrath* in their dust-parched throats when they sighted their target after about an hour.

"It was a church in the middle of a field," Evans recalled. "A boxlike structure about 40 x 20 with nondescript paint on the outside and none on the inside. It was more like a rough clubhouse than a church. I think they built it themselves."

"Themselves" were the 70-odd folk who had hired the Casuals to play for their outdoor do. "You wondered where the hell they came from because you couldn't see any houses around," Evans said.

The bandstand where they were to play was one of those little round summer pavilions you see in films like *Meet Me in St. Louis* when the town band plays concerts in the park. This one was fenced around with chicken wire.

"It was a dance job," the pianist said. "We played three or four tunes for them, and then blew one for ourselves. They didn't seem to mind. Everyone had a ball. The women cooked the food—it was jambalaya—and served it from big boards. Everything was free and relaxed. Experiences like these have got to affect your music."

Apparently they have affected Bill's, and all to the good, because his playing has caused much nodding of heads among musicians, critics, and fans for the last couple of years. Yet he scoffs at people who claim to hear two or three specific influences in a musician's playing.

"A guy is influenced by hundreds of people and things," he said, "and all show up in his work. To fasten on any one or two is ridiculous. I will say one thing, though. Lennie Tristano's early records impressed me tremendously. Tunes like *Tautology*, *Marshmallow*, and *Fishin' Around*. I heard the fellows in his group building their lines with a design and general structure that was different from anything I'd ever heard in jazz. I think I was impressed by Lee (Konitz) and Warne (Marsh) more than by Lennie, although he was probably the germinal influence. I guess it was the way Lee and Warne put things together that impressed me."

It was the way Evans put things together that brought him to the attention of his fellow craftsmen. In New York less than five years, he has worked with such as Charles Mingus and Miles Davis, who pick their bandstand associates with care and discrimination. Obviously,

ABOUT THE WRITER

Don Nelsen is a 34-year-old feature writer for the *New York News*, for which newspaper he also writes well-informed jazz reviews. In 1959, he received his M.A., specializing in medieval literature. He is now at work on his Ph.D. He says he "studied trumpet privately for two years, and I still practice safely out of earshot of professional musicians." This article on Bill Evans is his first for *Down Beat*.

Evans has the touch. But he is still not satisfied with his playing and, because he is an artist, it is doubtful that he ever will be.

"I once heard this trumpet player in New Orleans who used to put down his horn and comp at the piano," he said. "When he did, he got that deep, moving feeling I've always wanted, and it dragged me because I couldn't reach it. I think I've progressed toward it, but I'm always looking to reflect something that's deeper than what I've been doing."

What he is seeking to reflect came out in a conversation about William Blake, the 18th century poet, painter, and mystic. Evans had found that Blake's poetry was a sort of intellectual orgasm. Bill, in describing Blake's art, defined what he was looking for in his own:

"He's almost like a folk poet, but he reaches heights of art because of his simplicity. The simple things, the essences, are the great things, but our way of expressing them can be incredibly complex. It's the same thing with technique in music. You try to express a simple emotion—love, excitement, sadness—and often your technique gets in the way. It becomes an end in itself when it should really be only the funnel through which your feelings and ideas are communicated. The great artist gets right to the heart of the matter. His technique is so natural it's invisible or unhearable. I've always had good facility, and that worries me. I hope it doesn't get in the way."

Even a cursory hearing will indicate that the Evans struggle for simple beauty is not without its triumphs. When he plays, it is like Hemingway telling a story. Extraneous phrases are rare. The tale is told with the strictest economy, and when it is over, you are tempted to say, "Of course. It's so simple. Why didn't I think of that?" He is, in essence, a synecdochist, an artist who implies as much as he plays. And moving all his music, coloring every note, is that deep, rhythmic, almost religious feeling that is the seminal force of jazz.

It was perhaps these qualities that recommended Evans to Miles Davis after the trumpeter lost the services of Red Garland. The move was somewhat of a departure for Miles. Indeed, there were rumbles in some quarters that the color of Bill's skin automatically depreciated his value to the group. But Davis knew what he was doing. The association was a successful one for both.

Bill worked with Miles for about eight months and quit. Just why has mystified a good many persons in the jazz arena. He was playing with one of the most respected musicians in jazz and getting a \$200 a week salary. The job meant not only inestimable prestige but a rare opportunity to improve artistically. Bill's explanation of the parting is, like his music, a simple statement of how he felt:

"At the time I thought I was inadequate. I wanted to play more so that I could see where I was going. I felt exhausted in every way—physically, mentally, and spiritually. I don't know why. Maybe it was the road. But I think the time I worked with Miles was probably the most beneficial I've spent in years, not only musically but personally. It did me a lot of good."

Upon leaving the Davis group, he flew to Ormond Beach, Fla., to see his parents. "And think," he said. He stayed there three weeks, mostly relaxing and playing golf, which he had learned as a boy in Plainfield, N. J., where he was born and schooled. His father, now retired, owned a driving range, and Bill and his brother, Harry, were frequent customers and ball shaggers. According to Bill, Harry was good enough to be a pro—he played in the 70s—but music pulled him as strongly as it did his brother. Harry still lives in Baton Rouge, not too far from where he and Bill went to college together, teaching music in public school and playing three or four gigs a week.

The Florida retreat was a productive one. By the time Bill was ready to return to New York in November of 1958, he had cleared some of the fog from his brain and shot a 41 on his last nine holes. Both accomplishments brought him a certain measure of satisfaction, and he came back to grapple with his music problems.

His method of doing this is a familiar one to artists whether they are musicians, writers, painters, or mathematicians. He concentrates on his stone wall intensely and when he breaks through, he explores the new terrain beyond for about six months. Then he gets bored and, as new problems are born, he abandons it to go through the same process.

"I wish it were easier," he said.

For the man who wishes to create, however, there can be no other way. He may hate the time he spends at it and fear that he may not be able to succeed; he may give up in disgust a hundred times, but he goes through with it anyway, because, in the summing up, nothing slakes the artistic thirst except the satisfaction of its own work well done. Yet Evans has some reservations concerning the sustained intensity with which an art should be pursued.

"Sometimes it can happen that you see everything in terms of music," he said. "It's like a fixation. You can't help it. I get that way every time I'm trying to work something out. But it's bad if you can't pull out of it. Nothing should be that dominating. If it is, it is perverted."

Because he respects his craft so deeply, he abhors those who would degrade it through a distorted loyalty. He looks with fascinated horror upon the hippies who try to live something they aren't.

"They live their full lives on the fringe of jazz and yet miss its essence entirely," he said. "They take the neuroses that are integral in every art and blow them up to where they're the whole thing. Do you remember the Platonic dialog in which Socrates argues the definition of wisdom with Hippocrates? As far as I'm concerned, Hippocrates was the first hippy, a guy who was smug because he thought he knew something. Socrates was wise because he realized how little he knew."

Bill's way of life is consonant with his anti-hipster philosophy. Jazz jargon constitutes a small factor in his lexicon. "Dig" and "man" he uses frequently, but over-indulgence in hip talk, to him, is an "excuse for thinking." His clothes are just about what's in fashion, he shaves every morning, and his Manhattan apartment is a three-room piece of ordinary.

A bed, a few chairs, and a kitchen table is the furniture complement, all of it thoroughly bourgeois. A piano takes up half the living room. There is a hi-fi set and a television set, the latter of which he sits before almost every afternoon to apprise himself of the sports scene. He has some 50 books in two bookcases, but only two paintings decorate

his walls. One, by Gwyneth Motian, wife of his drummer, Paul Motian, is a small but extremely effective abstraction. The other, by himself, is an attempt at design. It's terrible, but this has not stopped him. He continues to paint with this as his credo: "I can be as good as Klee at least."

His view of his piano playing is more in accord with reality. He is no longer the confused youngster whose feelings about music were badly shaken by the military psychology of the army.

"I took everything personally, because I thought I was wrong," he said. "I was attacked by some guys for what I believed and by musicians who claimed I should play like this pianist or that. Pretty soon I lost the confidence I had as a kid. I began to think that everything I did was wrong. Now I'm back to where I was before I went in the army. I don't give much of a damn now what anybody thinks. I'll do what I think should be done."

He is doing it with his own trio, featuring Motian and bassist Scott LeFaro. So far, he is fairly happy with the results and said, "If there is any dissatisfaction with the group, it's only with myself."


The question of whether a group of musicians who play together continually tend to become stale and/or rigid in their attitudes is one of individual capacity, Bill said.

"As a leader, it's my role to give direction to the group," he said, "and Paul and Scott have indicated that they are more comfortable in the trio than anywhere else. Does a group get stale? It all depends on whether there is continuing stimulation, whether all the musicians concerned want to share each other's progress. As for myself, I want to grow, but I don't want to force it. I want to play as good as I can, not necessarily as different. I am not interested in consciously changing the essence of my music. I would rather have it reveal itself progressively as I play. Ultimately, what counts is its essential quality, anyway, and differences vanish in a short time.

"What is most important is not the style itself but how you are developing that style and how well you can play within it. You can definitely be more creative exploring specific things within a style. Sometimes Paul, Scott, and I play the same tune over and over again. Occasionally, everything falls in right, and we think it's sensational. Of course, it may not mean much to a listener at the time, but, then, most people in clubs don't listen closely anyway."

Up until now, the trio has been a unit for many months and acceptance is, in general, high. The fellows are not playing as many gigs as they might wish, but they are not starving. Evans himself puts no restrictions on the type of club they'll work.

"We'll play anywhere that people will listen," he said.

That should be just about everywhere. 





RAY BRYANT



For Ray Bryant, the struggle seems as if it has been a long one: he has been playing piano for about 20 years. Yet success is not particularly late in coming to him. He is only 27, though a calm manner and a bushy mustache make him seem older.

Now, commanding broad respect among fellow musicians and the critics (he was named new star pianist in this year's *Down Beat* International Jazz Critics poll) Bryant is also making a dent on public awareness. Lay listeners have taken notice of him in large numbers as the result of big sales on his single records, *Madison Time* and *Little Suzie*.

"If it had happened for me a year or two ago," the Philadelphia-born musician said recently, "I wouldn't have been ready. I didn't have the confidence to go into a club with a trio, as I do now, and try to entertain all those people and hold their interest.

"It took all that playing with Diz, Bird, Miles, Sonny Stitt, and others—along with jobs with rock-and-roll bands—to give me what I wanted. When I played at the old Blue Note in Philadelphia, I got the chance to play with some wonderful musicians."

Bryant's playing today shows the evidence not only of his broad experience but of the sound piano training he had in childhood. He had six years of classical studies in his home town. "At 14," he said, "I got immersed in jazz and gave up classical studies. Today, I like to listen to it, but don't play it." In this sense, Bryant is different from several other pianistic pianists: André Previn, Oscar Peterson, and Bill Evans, not only like classical music but play it, too.

Nonetheless, the influence of Bryant's early training (and later listening) can be heard in his subtle shifts of dynamics, clear articulation on his instrument, and good tone.

One of his influences, inevitably, was Art Tatum.

"That's the way piano is supposed to sound," Ray said.

"I also used to listen to Bud Powell a lot. He played with a firm, incisive, percussive touch. Those old records he made with Charlie Parker and Dexter Gordon . . . But his playing deteriorated later."

Bryant, though modest in manner and uninclined to proclaim his own virtues, is not impressed by most of his fellow pianists today.

"They're not playing," he said. "They're just banging the instrument in a very sloppy, bad-taste manner. Tatum, Teddy Wilson, Peterson, these are the pianists I like.

"But I like Tommy Flanagan, too. He's not as much a two-handed pianist

as some of the others, but he gets something going, and he has beautiful taste."

Bryant is very much interested in commercial success — and makes no bones about it.

"I always had ambition to make hit records," he said. "*Madison Time* and *Little Susie* have done well. Now I want to make a nice thing with strings, and sell a million records, and then I can forget the financial thing and just play what I feel like playing. I want to do this thing and then forget it.

"I do have my wife and my family to think of. You can't think entirely about yourself.

"*Madison Time*, oddly enough, was written when I was 13 years old. Percy Heath was there at the time. He was just starting to play bass. We used to have sessions at Johnny Coles' house. I wrote out parts. We called the tune *Shuckin' and Jivin'*.

"We had the self-same parts, the identical arrangement, that is on the record. I doubt if even Percy remembers it. Fifteen years later, we put a backbeat to it, and it went. It's plain, unadulterated blues. That's why it went in the rhythm-and-blues market.

"But I'm sure getting tired of having to play it every night.

"Jo Jones named *Little Susie*. He knows who *Little Susie* is better than I do.

"A lot of people think it refers to my daughter, but it doesn't—though sometimes we do call her Susie. Actually, her name is Gina-Rae, and she's 9. Then there's Ray Jr., who is 5. We call him Buddy. The little girl on the cover of my Columbia album is Gina-Rae. The album contains *Little Susie* for her, *Big Buddy*, for my son, and *Blues for Norine*, for my wife."

Ray feels gratitude to a wide range of people for what he learned from them—including Dizzy Gillespie, and Miles Davis. He also has pleasant memories of his periods as accompanist to Carmen McRae and Ella Fitzgerald. "I enjoyed playing for Ella as much as I did for Carmen," he said. "These are two crazy singers who can really sing."

But Bryant is particularly fond of John Hammond, who is as busy trying to promote gifted young artists as he was in the 1930s, when he first became a force in jazz. Hammond today is an a&r man for Columbia Records, and Bryant works through him.

"I also remember," Ray said, "that when I moved from Philadelphia to New York a year and a half ago, John Hammond did more to help me than anyone."



How George Shearing puts his personal Shure microphone to work for his group...

In a superbly original small group such as the incomparable George Shearing quintet . . . where the effect is complete intimacy (even in larger rooms) . . . where tonal balance is critical . . . where extremes in dynamic contrast are integrated into every set, a wide-range unidirectional† microphone (such as the Shure UNIDYNE III) is an absolute necessity.

It will "focus" on an instrument (or a voice) without picking up audience noise or random background sounds. It keeps the instrumentalists in balance over the loudspeakers . . . and allows soloists to project the most subtle nuances and shadings above louder or more percussive

instruments. No microphone can *improve* performance—but a poor (or unfamiliar) microphone can distort even the best balanced group.

...the sound is you

By consistently using his personal Shure UNIDYNE III microphone (rather than taking "pot luck"), George Shearing knows exactly how it performs—where it should be placed for the tonal balance he wants. There's never a question as to what *his* Unidyne can do—and what it can't.

(†unidirectional microphone—picks up sound mainly from the front . . . suppresses sound from behind . . . can be "aimed" at the sound source)

SHURE

Performer's Personal microphone outfit

You CAN (and should) take it with you. Superb UNIDYNE III microphone complete with holder, cable and adaptors to hook into any club or auditorium P. A. system, or into better quality home or professional tape recorders. All in handy case (about the size of a clarinet case). Personalized with your name on both microphone and case. *On special order only*—see your sound consultant or write to Shure. Only \$75.00, professional net, complete.

SEND FOR FREE BOOKLET ON MIKE TECHNIQUE:
Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill.



win your next

the professional entertainer who best tells us how a personal Shure microphone can improve his act wins a 12" cutting date...lock, stock and barrel!

If you win, Shure will showcase you on a major label* stereo disc . . . with your own choice of sidemen, arrangers, and engineers. We'll design a full-color album cover and *guarantee* publicity for your record. We'll even give you an original new number by George Shearing to introduce

as the first band of your record. You get *all* the artist's royalties from the disc because Shure pays *all* the recording costs up to (and even including) \$5,000.00* . . . payable to you for the recording expenses*

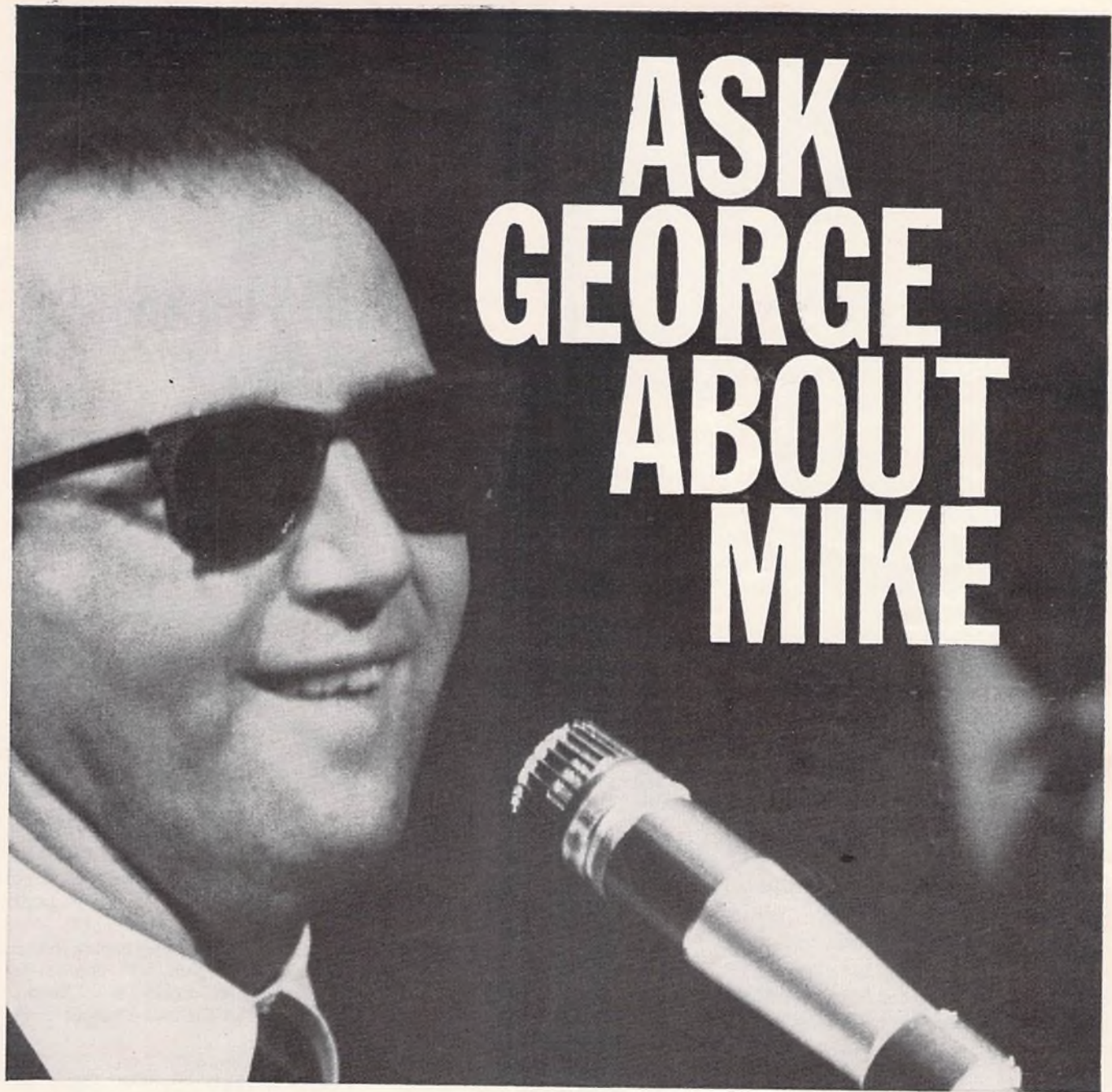
all professional entertainers eligible . . . for complete details and entry blank, write:

*Total limit for costs usually paid by the artist: \$5,000.00. If you're under contract to a label, money can be paid directly to contractual recording company.

SHURE ENTERTAINERS' CONTEST

222 Hartrey Avenue, Evanston, Illinois

ASK GEORGE ABOUT MIKE



recording session

(or your first, for that matter)



Recording Studio and Engineers. Shure pays for them*, you get ALL the artist's royalties.



Sidemen (or background music), Arrangers. You pick them, Shure pays for them*.



You introduce an original George Shearing composition. Solo, with a group, or as a background.



listen!

Hear the ocean? Just listening to pure, clear sounds is one of the joys of being little. The chirp of a katydid, the splash of rain, the snap of a twig, the wind.

For grownups there's an almost (but, alas, not quite) as exciting discovery to be made in purity of sound.

Your recordings on Audiotape.

The wonderful quality of this tape means less distortion, less background noise, more clarity, more range. That's why Audiotape is always your silent partner in capturing fresh, clear, memorable sounds . . . whether you're taping a live concert for money, or baby's first filibuster for fun.

Remember: if it's worth recording, it's worth Audiotape. There are eight types . . . one exactly right for the next recording you make!



audiotape
TRADE MARK

AUDIO DEVICES INC., 444 Madison Ave., N.Y. 22, N.Y.
Hollywood: 840 N. Fairfax Ave., Chicago: 5428 N. Milwaukee Ave.



STEREO SHOPPING FOR CHRISTMAS SEASON

By CHARLES GRAHAM

Music lovers pondering what to give or what they would like to receive for Christmas are looking at and considering new equipment introduced this fall. To assist them, *Down Beat* each year compiles a list of the best buys of the year in audio equipment.

The selections are made after many hours of assembling, testing, and listening. Most of the units have been on the market for some time; all are currently available at audio showrooms. They are manufactured by members of the Institute of High Fidelity Manufacturers and are guaranteed for periods varying from three months to a year.

The listing, which begins on page 24, includes a number of alternative selections. The first two alternatives, under economy amplifiers, are top values, although their prices are widely separated. Alternative speaker selections in the economy class include the Heathkit acoustic suspension speaker and the lower-priced Eico speaker kit. The Heathkit, although usable with either the Bogen or Knight amplifiers listed, may deliver better sound with amplifiers of greater power. The Eico doesn't compare in sound or price with acoustic suspension units. It's a good buy, nonetheless.

The Granco miniature FM tuner, another good value, at \$20, isn't intended to be competitive with the new Pilot Mark II priced at \$50.

For those who want to save money by assembling kits, a few particularly good buys have been included in the listing. There are other good kits which were introduced in 1959 and not included in this year's listing. Prices for speakers have been given for the least expensive furniture finish in each case, usually light birch. Walnut, ebony, and other finishes cost from \$5 to \$15 more

a unit. Prices for turntables and changers exclude cost of the bases, which run from \$4 to \$12 extra. Most of the amplifiers, except in the economy category, are priced exclusive of their optional cabinets, which cost from \$4 to \$19 each.

Any music listener can make good use of headphones even with a mono setup. And for stereo, they're even better. Allied Radio and Telex have good stereo headphones under \$25. Sharpe Instruments, Ltd., of Canada, has very fine ones for \$50. But the best buy in stereo headphones is also the most widely used model, the excellent Koss set at \$24.95 a pair.

Small gifts which any tape recordist will appreciate are any of the several bulk tape erasers marketed at \$8 to \$30 (all work well) or a couple of jazz stereo tapes. (See tape reviews on page 30.)

(There are several reports now in the planning stage which will appear in *Down Beat* in the coming year. Stereo news appears in the first issue of each month.)

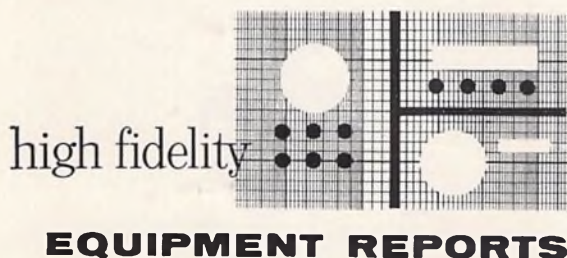
We will report on FM tuners including the Pilot Mark II. That report will also discuss wiring and assembly of the new Scott and Dynaco FM tuner kits.

There will also be a report on extended comparison testing of a number of medium-priced speakers. The report will compare them with a standard system (AR3s). We hope to include KLH, Neshaminy, the Bi-Phonic Coupler, the Quad, Electrostatic, and some of E-V's loudspeakers in this report.

In addition to speakers and FM tuners, we hope to report on a number of other recently released units including the impressive-looking Shure transcription arm and the new Audio-Empire turntable.



**Quoted from*



terial will soon reveal the almost total absence of coloration introduced by the AR-3. The sounds produced by this speaker are probably more true to the original program than those of any other commercially manufactured speaker system we have heard. On the other hand, the absence of

*A reprint of the complete Hirsch-Houck Laboratories' report on the AR-3 speaker system, as it appeared in *High Fidelity* magazine, will be sent on request.

AR-3's (and other models of AR speakers) are on demonstration at AR Music Rooms, at Grand Central Terminal in New York City, and at 52 Brattle Street in Cambridge, Massachusetts.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts



QUIVERING

with excitement over big band arrangements? Pulse beat a little faster when you hear Dixie? Enthralled by progressive jazz? Fulfill your burning desire to hear every nuance in your favorite jazz records with an H. H. Scott stereo component system. H. H. Scott stereo components are designed for jazz . . . make records sound as if you've got the whole band right in your pad.

H.H. SCOTT STEREO COMPONENTS DESIGNED FOR JAZZ



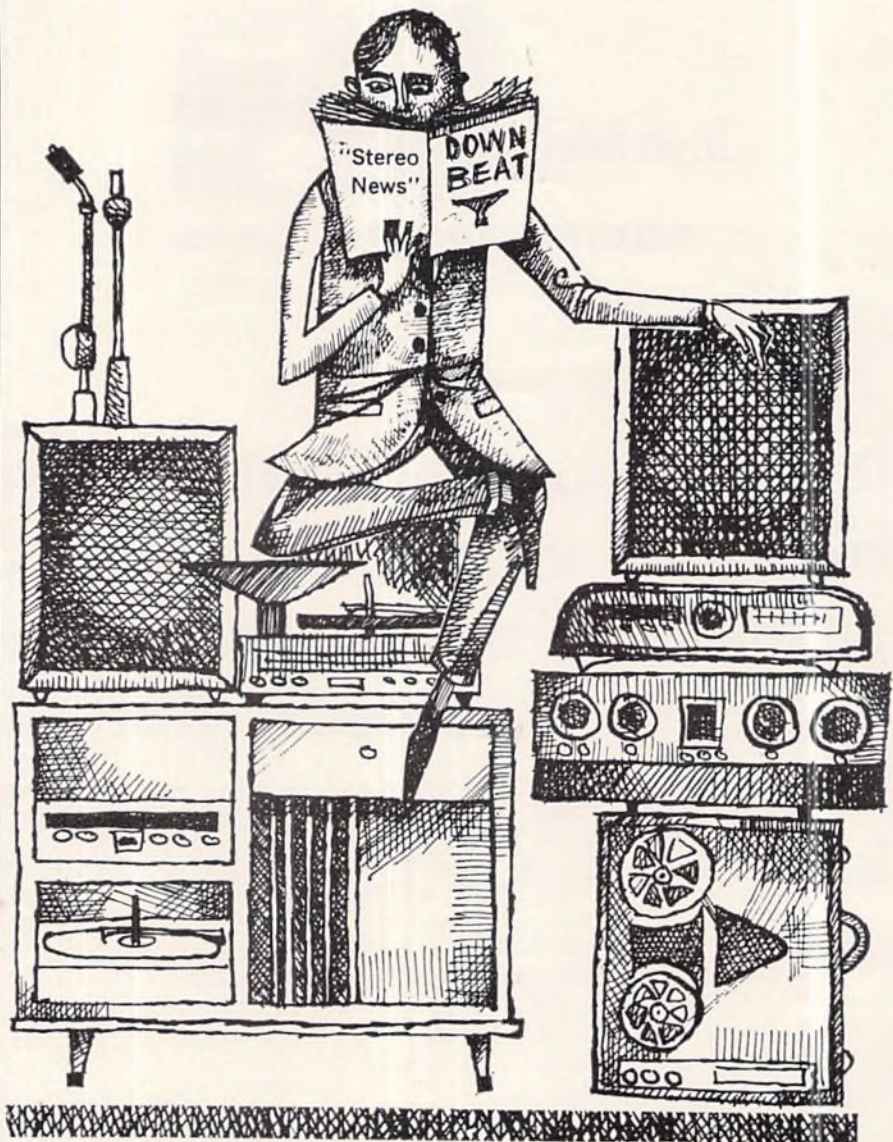
222B 30 WATT STEREO AMPLIFIER

This feature-packed stereo amplifier has the control flexibility to bring out sounds you never knew were on your records. This is the same fine amplifier used by many leading jazz record reviewers! And just \$144.95 . . . only \$14.50 down at most H. H. Scott dealers.

1000 MATCHED STEREO ARM AND CARTRIDGE

Expensive, but worth it . . . particularly if you have a valued collection of vintage 78's. This superb arm was called "the best on the market" by The Saturday Review. Now H. H. Scott has designed a special slip-on 78 head that makes old 78's sound as good as LP's. Hear a demonstration at your dealer's. You won't believe it! \$89.95 for arm and stereo cartridge. \$59.95 for extra slip-on 78 cartridge. Just 10% down at most dealers.

*All prices slightly higher west of Rockies. Subject to change without notice. Accessory cases extra.



PICKS OF THE YEAR

ECONOMY HIGH FIDELITY

Knight 728B Amplifier \$ 80	Granco FM tuner \$ 20
Bogen DB212 Amplifier \$120	Shure M8D pickup \$ 16
Heathkit AS-10 speaker(s) \$ 60	or
or	Pickering "90" pickup \$16.50
Eico HFS1 speaker(s) \$ 40	Garrard T/II manual player . . \$32.50
Pilotuner (FM) \$ 49	or
or	Componets arm and turntable kits \$38.50

H. H. SCOTT
H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.

Rush me more information on H. H. Scott Stereo Systems. Include your new catalog and hi fi guide.

D-12

Name _____

Address _____

City _____ State _____

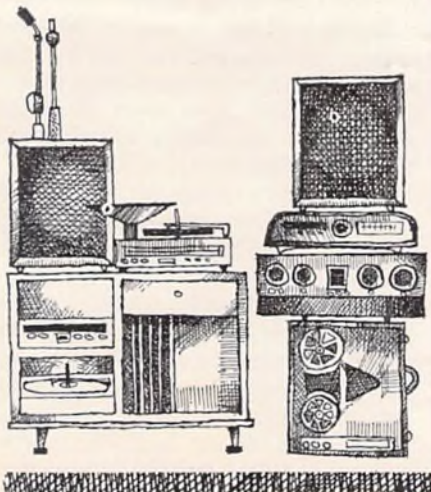
Export: Telesco International Corp.
36 W. 40th St., N. Y. C.

MEDIUM-PRICED STEREO

- Scott 222 amplifier (dual 14-watts) \$140
or
- Scott 299 amplifier (dual 25-watts) \$210
- Acoustic Research AR-2A\$109
or
- Wharfedale '60 speaker\$ 94
- Sherwood S-3000-III FM tuner \$110.50
or
- Dynaco or Scott FM tuner kits ...\$ 80
- Shure M7D pickup\$ 24
or
- Audio Empire 88\$24.50
- Garrard "A" Automatic turntable-
changer\$69.50
or
- Bogen-Presto B61 variable speed
turntable\$59.95

LUXURY COMPONENTS

- McIntosh C20 control unit\$234
or
- Scott 122 preamp-control\$285
(either of the above plus)
- Scott 290 (dual 40-watt) amplifier \$240
- Acoustic Research AR-3
speaker(s)\$203-225
- Scott FM tuner\$185
- London-Scott arm-cartridge\$ 90
- Thorens TD 124\$ 89
or
- Garrard 301\$ 99
- Koss stereo headphones\$24.95



GIVE

THRILLING SOUND IN STEREO!!!

with
KOSS
stereo phones



A TRULY UNUSUAL STEREO GIFT

Koss Stereophones are the perfect gift for a man who loves high fidelity and stereo sound. With these comfortable, fine quality Stereophones, he'll get personalized listening and a sound as close to reality as actually sitting in the Orchestra.

\$24.95 At Leading Hi-Fi Shops from Coast-to-Coast

Koss Inc.
2227 N. 31st Street
Milwaukee, Wisconsin

*KOSS STEREOPHONES ADD WONDERFUL SOUNDS TO MONAURAL EQUIPMENT TOO



**FIRST AND ONLY
AUTOMATIC TURNTABLE
GARRARD'S LABORATORY SERIES TYPE A**

Garrard has combined a dynamically-balanced tone arm, a heavy, full-size professional turntable, a laboratory-balanced precision motor...plus the convenience of the world's finest automatic record-player (to use when you desire.) In this bold new unit you will find the realization of everything you have wanted in a record player. Build your component system around it; or insist on it in a fine console. Also perfect as a replacement unit. Now at your dealer. Write for illustrated literature. **\$6950**



Garrard
world's finest



TEO MACERO

Boundless enthusiasm, curiosity, and advanced musical knowledge combined to make Teo Macero an original among jazz record producers. A Juilliard graduate and an active composer and tenor saxophonist, he is one of Columbia Records' busiest artists and repertoire men on the east coast.

Macero's recent projects have included an album pairing blues singer Jimmy Rushing with the Dave Brubeck Quartet; a set of tunes from *Show Boat* featuring five guitarists; J. J. Johnson with voices; the Neal Hefti Quintet; a Dixieland album; a Lionel Hampton album, and a date, especially designed for stereo buffs, with two brass sections.

The key to Macero's recording philosophy is diversification. He frequently asserts, "You have to constantly be on the lookout for new recording artists with different modes of presentation."

Macero's standing as an outstanding avant garde composer and a performing saxophonist qualify him for his diverse a&r activities.

As a composer, Macero has received two Guggenheim fellowships for musical composition and has had his serious works played by major symphony orchestras, including the New York Philharmonic. The music for a prize-winning documentary film shown at the Venice film festival, entitled 666—the *Skyscraper*, was written by Macero.

In the jazz world, Macero's compositions are mentioned along with the works of Teddy Charles, Charlie Mingus, and John Lewis, as representing a modern jazz form derived from European music and experimentation with atonality.

Macero conceived the album *Something New, Something Blue*, in which four composers—Manny Albam, Teddy Charles, Bill Russo, and Macero himself—each composed and conducted an original blues along with making an arrangement of a well-known blues. The basic idea was to demonstrate the talent of jazz writers working in that still-undefined area of modern music in which jazz meets the more traditional "concert" forms.

Among his many accomplishments, Macero has had experience leading his own dance band and also has taught.

He keeps up his instrumental technique by playing tenor whenever possible.

His playing is another example of his diversification theory. On Columbia's swing version of Frank Loesser's score for *Guys and Dolls*, he played tenor on three of the tunes, in addition to being responsible for the conception and production of the album. He also wrote the liner notes and arranged four of the numbers.

Macero's tenor can be heard on a Harmony LP titled *Big Ten* by a rock-and-roll band, Rocky Curtiss and the Harmony Flames. He solos on *Big Teddy*, a tune he helped compose for the date.

One snowy night last winter, Macero walked into the Five Spot bar in New York City with his saxophone and asked Ornette Coleman if he could sit in.

The controversial alto saxophonist replied, "Sure, man. What do you want to play?"

Macero's choice was *There Will Never Be Another You*.

Don Cherry, Coleman's trumpeter, objected, "Oh, man, we don't play those tunes. Let's do *So and So in D flat*."

Teo asked, "What about the changes?"

Cherry said, "Just get in there and



DAVE BRUBECK WITH MACERO

wail and wham. The hell with the changes."

Macero played the blues with Coleman's group for 15 minutes. He recalls, "It was a ball. I barked, whammed, and wailed. Those cats don't bother about the key, bar lines, or changes."

At Columbia each a&r man is independent and reports to Frank DeVol, the recently appointed a&r director of popular records. The company's overall instructions to the a&r personnel are to do with an artist whatever an artist can do best. Macero is not confined to jazz recording and has produced some nonjazz singles and albums.

When Macero supervises a record date, his music knowledge is an asset of considerable importance; especially is this true when he has sessions like *Sketches of Spain*, the Miles Davis-Gil Evans collaboration, and the Bernstein-Brubeck *Dialogue for Jazz Combo and Orchestra* to handle. No matter how intricate the score, Macero can read and follow the music as it is being recorded. He spends a good part of the time in the control booth signaling the engineer for balances and blends.

Practicing musician Macero knows quite a bit about the work of the jazz artists and has found he can depend on their judgment. "Most of them know what they want to do," he said. "I merely act as a guide to help them get the desired result."

Macero's work does not end after the session is in the can. He does his own editing and devotes a good deal of time to the task. In a short time he has won a reputation in the industry for being an astute editor.

Boosting stereo is one of Macero's current enthusiasms. He said he feels that the multiple channels have a lot to offer and will have even more advantages in the future, especially for big-band sound reproduction.

He has little sympathy for the a&r men who profess not to have an interest in the type of equipment the listener uses.

"It takes top-notch reproducing gear to fully appreciate the finesse of what can be accomplished in the recording studio today," Macero said. "There are technical improvements and musical nuances that cannot be fully appreciated when heard on old-fashioned or inferior sound systems."

PRODUCER'S CHOICE

Teo Macero selects three albums as having given him considerable satisfaction, as well as a strong challenge, during production:

Sketches of Spain, recorded by Miles Davis with the Gil Evans Orchestra, Columbia [M] CL 1480, [S] CS 8271. Macero commented, "The supervision of the long concerto required the solution of technical problems brought on by the meticulous musical demands of conductor Evans. Also, the concerto gave Miles a real chance to express himself."

Bernstein Plays Brubeck Plays Bernstein, recorded by the Dave Brubeck Quartet with the New York Philharmonic Orchestra conducted by Leonard Bernstein, Columbia [M] CL 1466, [S] CS 8257. Macero commented, "This is a significant work. It brought together a jazz group and a symphony orchestra performing a composition written to fuse the classical form with jazz."

Dialogue for Brass, recorded by a brass choir consisting of two separate brass sections, Columbia [M] CL 1499, [S] CS 8290. Macero commented, "This unusual album was designed especially for stereo buffs. It probes the problems inherent in stereo separation."



Q & A

TAPE RECORDISTS' AIDS

I've been recording interviews, discs, and off-the-air music for several years on a two-track tape machine. Now I hear that many new machines are being made for four-track. How does this affect the recordings I've already made? Can I get a recorder that will play both kinds? Also, what method do you recommend for marking, indexing, and storing home recorded tapes?
Corona, N. Y. Daniel L. Armstrong

Answer: Your two-track tape recordings will play back correctly on the new four-track machines. However, four-track recordings can't be played on two-track machines. (You'd hear two tracks at a time—one of them backwards!) And of course, if you record on a four-track machine, you'll get twice as much on the same amount of tape.

There are a number of good systems for indexing and marking tapes. The most important thing is to be sure to mark every reel with at least a number or letter when you stop recording on it. Adhesive paper labels are easy to stick onto the tape reel. (It's not enough to label the box the reel goes into, though that should be done too.)

MOUNTING TONE ARM

I'm planning to experiment with various cartridges in one or more new high-quality tone arms and manual turntables. I intend to mount them myself. I notice that if I don't use the recommended placement I'll be able to save some space in the record-playing compartment. How important is it that I follow the manufacturer's instructions in placing the tone arm next to the turntable? Finally, what tone arms do you recommend?
Teaneck, N. J. J. J. Johnson

Answer: It is important that the manufacturer's mounting instructions be followed exactly. If not, distortion will occur because of misplacement, even by 1/2 inch, of the tone arm mounting. Precise placement of the arm in relation to the turntable is even more important for playback of stereo discs than for mono.

On page 24 you will find the Audio-Empire 98 arm recommended, along with a good economy buy, the Components kit arm.

REMOTE SPEAKERS

I'd like to add an FM receiver in my darkroom so I can hear good music while I'm working there. What's a good but inexpensive one? I have a high fidelity components setup now, but it's in another part of the house.
Bronx, N. Y. Don Schlitten

Answer: There are several good low-priced FM receivers (self-contained tuner-amps with speaker built-in) including the Granco 602 at \$33. Of course, they have very small speakers similar to those on most small AM table radio receivers. A top-quality FM receiver is the KLH model 8. It costs \$139.

A better solution for you, since you already have a high fidelity setup, would be to purchase a medium 8-inch speaker (\$10 to \$25). Connect it with a speaker selector switch (\$2) with ordinary electric lamp cord to the amplifier of your present system.

The speaker can be mounted in any kind of box (even a cardboard one). Or it may be mounted on a piece of wood, but the bass will suffer a little if the mounting surface is less than a foot square.

WANTS RECOMMENDATIONS

I would like your opinion on the best stereo amplifier selling for about \$100. I'd also like information concerning the best turntable, tone arm, and cartridge for both mono and stereo LPs, and the best speaker systems.

Answer: In this issue there is a listing of high fidelity equipment especially recommended for three price ranges.

During the early days of stereo discs some stereo pickups didn't play mono as well as the mono pickups. This is happily no longer so. All current high fidelity phono pickup cartridges made to play stereo LPs will play mono discs very well.

Readers wishing information about stereo may write Charles Graham, Down Beat, 1776 Broadway, New York, N. Y.



HEAR YOURSELF IN STEREO

Through the MAGIC
of the NEW, NEW
Roberts
"DUET"
STEREOPHONIC
TAPE RECORDER



Here's how:

1. Record your favorite music on the Roberts "Basic" track.
2. Record your own voice or instrument on the Roberts "Duet" track.
3. Listen to your two recordings blend—in truest fidelity.
4. Add a Roberts speaker-amplifier—presto—you have superlative stereo!

Don't Buy Any Tape Recorder
At Any Price Until You've Heard
the INCOMPARABLE
Roberts
"DUET"

At your local dealers now
Service & parts available at
official service depots everywhere.

Roberts Electronics, Inc. Dept. DB
829 N. Highland Ave., Los Angeles 38

Please send me:

Roberts Stereo Tape Information Kit containing 39 stereo and monaural applications. I enclose 25¢ (cash, stamps) for postage and handling.

The name of my nearest dealer.

I want a free, no-obligation demonstration.

Name _____

Address _____

City _____ State _____

AL THIS

JAZZ

ON

4-TRACK STEREO TAPE

The Boss of the Blues • Joe Turner Sings Kansas City Jazz • Atlantic/ALC-1901
Art Blakey's Jazz Messengers With T. Monk • Atl./ALC-1902
Pyramid/No Sun In Venice • Modern Jazz Quartet • Atlantic/ALP-1904 (Twin-Pak)
Giant Steps • John Coltrane • Atlantic/ALC-1906
Late Date With Ruth Brown • Atlantic/ALC-1907
Wilbur De Paris At Symphony Hall • Atlantic/ALC-1908
Blues & Roots • C. Mingus • Atlantic/ALC-1909
Marching Dukes of Dixieland, Vol. 3 • Audio Fidelity/AFST-1851-4
Bourbon St. • Dukes of Dixieland, Vol. 4 • Audio Fidelity/AFST-1913-4
Hamp's Big Band • L. Hampton • Audio Fidelity/AFST-1913-4
A Man Ain't Supposed to Cry • Joe Williams • Roul./RTC-506
Chairman of the Board • Count Basie • Roulette/RTC-510
Swingin' Col./Jazz for Dancing • Ferguson • Roulette/RTP-511 (Twin-Pak)
Sing Along With Basie • Lambert, Hendricks, Ross • Roulette/RTC-512
Memories Ad-Lib • Basie/Williams • Roulette/RTC-513
Dance Along With Basie • Roulette/RTC-517
Brass Shout • Farmer • United Artists/UATC-2204
Odds Against Tomorrow • Modern Jazz Quartet • United Artists/UATC-2205
Joe Jones Plus Two • Vanguard/VTC-1604
Getz Meets Mulligan in Hi-Fi • Verve/VSTC-207
Back To Back • Ellington/Hodges • Verve/VSTC-209
Have Trumpet, Will Excite • Gillespie • Verve/VSTC-211
Louis Armstrong Meets Oscar Peterson • Verve/VSTC-213
Anita O'Day Swings Cole Porter • B. May • Verve/VSTC-220
G. Krupa Plays G. Mulligan Arrangements • Verve/VSTC-223
Peterson Plays Duke Ellington • Verve/VSTC-232
Ben Webster & Associates • Verve/VSTC-233
Side By Side • Ellington/Hodges • Verve/VSTC-237
Fiorello • Peterson Trio • Verve/VSTC-238
Hello Love • Ella Fitzgerald • Verve/VSTC-239
The King and I • Mastersounds • World Pacific/WPTC-1001
C. Hamilton Quintet • World Pacific/WPTC-1002
Ballads and Blues • The Mastersounds • W-Pac./WPTC-1006
Reunion With Chet Baker • Mulligan Quartet • World Pacific/WPTC-1007
The Swingers • Lambert, Hendricks, & Ross • World Pacific/WPTC-1008
The Mastersounds In Concert • World Pacific/WPTC-1009
Holiday in Brazil • Bud Shank • World Pacific/WPTC-1010
Great Jazz Standards • Gil Evans Orchestra • W-Pac./WPTC-1011
A Gasser • Annie Ross • World Pacific/WPTC-1014

AND THERE'S MORE

Jazz on 4-track stereo tape. For complete UST 4-track catalog write: 1024 Kifer Rd., Sunnyvale, California

UNITED STEREO
TAPES 



STEREO TAPE REVIEWS

The quality of good jazz available on four-track, reel-to-reel stereo tape continues to increase.

The addition of Atlantic to the list of labels releasing these tapes through United Stereo Tapes — a subsidiary of Ampex — has added substantially to the UST catalog.

Perhaps the best of the new Atlantic-UST releases is John Coltrane's *Giant Steps* (ALC 1906). Using Tommy Flanagan, piano; Paul Chambers, bass, and Arthur Taylor, drums, Coltrane here registered one of his most important performances to date. All four men play extremely well, but the set is, of course, Coltrane's. Since this is a key album in the development of the most trail-blazing of tenor saxophonists, it is a must for those who have taken to hearing their jazz on tape.

Equal in value to the Coltrane release is ALP-1904, titled simply *The Modern Jazz Quartet*. Containing as it does two front-line MJQ albums — Atlantic's *Pyramid* and *One Never Knows* — this "twin-pak" tape is a brilliant release.

Pyramid, of course, contained the exquisite *Django*, and *One Never Knows* the John Lewis score for *No Sun in Venice*, from which *The Golden Striker* comes, so that for MJQ admirers this is a package of exceptional value. Some of the Milt Jackson performances are latter-day classics.

Not all the releases are of comparatively recent vintage, as *Giant Steps* and *Pyramid* are. Atlantic has gone back into its vaults for two of the releases, *Art Blakey's Jazz Messengers with Thelonious Monk* (ALC-1902) and *Shorty in Stereo*, by Shorty Rogers and his Giants (ALC-1903). The Blakey release dates from the time when Johnny

Griffin was the tenor saxophonist with the group, and contains some fine work by the gifted Chicagoan.

Nor are all the releases in the modern idiom. Some delightful music is to be found in ALC-1908, *Wilbur DeParis at Symphony Hall*, recorded during a concert at Boston's noted concert hall. The sound is rich and warm, and nothing could more graphically demonstrate the difference between sincere traditional jazz and its commercial derivatives. The opening track, *Majorca*, has a charming simplicity, even a naive quality; *Juba Dance* is an old-style stomper.

Both DeParis brothers are in the concert — Wilbur on both slide and valve trombone, Sidney on cornet. The late Omer Simeon was in excellent form on clarinet, and banjoist Lee Blair propels all of them along vigorously. The whole performance has a wonderful good-time feeling.

There are those who cannot think of Gil Evans except in connection with Miles Davis. Putting the matter more in perspective was a World Pacific release of about a year ago: *Great Jazz Standards*. In it, the group billed as the Gil Evans Orchestra performed *Chant of the Weed*, *Joy Spring*, *Ballad of the Sad Young Men*, *Davenport Blues*, *Django*, *Straight No Chaser*. This album is now available as stereo tape WPTC 1011.

Stereo is a definite asset in listening to Evans' music, because of the lines he writes, and stereo tape — with its superior separation of channels — is the best way to hear his music this side of live performance. This is an exceptionally interesting release, and it contains some good trumpet solo work by Johnny Coles, who has been back with Evans recently to work in the orchestra Evans



took into New York's Jazz Gallery.

Another of today's principal arrangers is represented in *Here Comes the Swingin' Mr. Wilkins* (T-41077), out of the Everest catalog. Not surprisingly, Basie arranger Ernie Wilkins drew heavily on the Basie band for the sidemen for this date, though Zoot Sims occupied one of the tenor chairs and Benny Golson was on four tunes. The general feel of the set is of a dance-commercial album, with standards such as *Broadway*, *Surrey with the Fringe on Top*, *The Continental*, and *All of Me* comprising the material. But Wilkins' writing is always interesting, the ensemble performance is crisp and clean, and there are some good solos.

Another label now in the United fold is Time. UST has released (ST 2004) Kenny Dorham's *Jazz Contemporary* album. Personnel includes Charles Davis, baritone saxophone; Steve Kuhn, piano; Jimmy Garrison or Butch Warren, bass, and Buddy Enlow, drums. The album contains some excellent samples of Dorham's soft-toned trumpet. His ballad playing is particularly sensitive on *Monk's Mood*, which is done with the rhythm section laying out much of the way, except for arco bass pedal points and occasional accents from the drums. Kuhn has a lovely, lyrical piano solo on this track. The whole session is loose, relaxed, free-blowing, but withal quiet and in good taste.


Decca is also releasing tapes through UST. This is of little general interest to the jazz fan, since Decca records a minimal amount of jazz. But one good Decca session is available on tape ST7-9210. This is the Sal Salvador album, *Colors in Sound*, in which the Salvador quartet works with a brass section. But the effect is not the same as that obtained by Oscar Peterson in the Verve *Swinging Brass* LP, in which Peterson's trio was accompanied by brass and sax sections. The Salvador date has the combo and brass more closely integrated; actually it sounds like a big band without a reed section. But you never miss it, so rich are the colorations in the brass in George Roumanis' arrangements. The effect is light, yet strong, and sometimes very pretty.

One of the best albums to be made in California in the last year and a half was *The Fox*, a High Fidelity release featuring the Harold Land Quintet (Land, tenor; Dupree Bolton, trumpet; Elmo Hope, piano; Herbie Lewis, bass; Frank Butler, drums). Land's muscular tenor contributed to a session that was a living refutation of the concept of west coast jazz as automatically effete. This album is now available as Hifitape J-612.

There is a point of curiosity in the Hifi label releases: they are packaged in regular small-centered spools, instead

of the larger spools on which most pre-recorded tapes are wound, and there are no labels on the spools. If you own several tapes by the label, and they are out of their boxes, there is no way to tell by looking at them which tape is which. This could lead to considerable confusion, and should be corrected.

The Verve label, which was in on the ground floor of the UST releasing system, has, like the other labels, gone back into its catalog to make many of its past releases available. One of these is *Getz Meets Mulligan in Hi-Fi*. Getz and Mulligan switch instruments for half the release, occupying in the original amount of academic interest in hearing how each handles the other's horn. But musically, the best side, not surprisingly, is the second, where each plays the instrument for which he is best known and on which he feels completely at home and in control. Then this "meeting" release becomes meaningful. The two weave their lines richly together, the rhythm section (Lou Levy, piano; Stan Levey, drums; Ray Brown, bass) gets several fine grooves going, and the product is very much worth the hearing. The tape number is VST 42-07.

Still one of the greatest of all tenor saxophonists, Ben Webster is heard on a Verve tape VSTC-223, *Ben Webster and Associates*. Recorded early in 1959, it features, in fact, three of the greats among the older tenor men: with Webster are Coleman Hawkins and Budd Johnson. *Time After Time* is a fine example of Webster's beautiful ballad style. *In a Mellow Tone* comprises half the release, occupying in the original disc release all one side. 



"This issue, Ira Gitler's critique opens slowly with some pseudo-funky prose and a meter that never quite gets off the ground. Later, in his Menckelike attack (there are traces of Leonard Feather phrasing and certain John S. Wilson overtones), we find that . . ."

GUITARISTS and ALL musicians and vocalists... discover the amazing **TOTAL SOUND** of Ecco-Fonic portable **ECHO-REVERB CHAMBER**

Unlock the hidden beauty and depth of your music. Create concert hall echo and reverberation effects anywhere—just as is done in million dollar recording studios — and just as many top pro's are now doing with Ecco-Fonic.

Send for
FREE RECORD

EccoFonic, INC. DEPT. 1
905 So. Vermont Ave., Los Angeles, Calif.
Send 33 $\frac{1}{3}$ "TOTAL SOUND" record and literature.

NAME _____
ADDRESS _____
CITY _____ STATE _____
MUSIC DEALER _____

MAYNARD FERGUSON



PLAYS
**CONN
TRUMPET**

 Discover the
reason why at
your Conn dealer's

VOCALISTS!

Phil Moore's FOR SINGERS ONLY

KITS

\$12⁹⁵

per
kit

AT LAST! Vocal arrangements and study material at a price you can afford. Kits contain 6 arrangements with Orchestration, LP Backgrounds & Demos.

CARNEGIE HALL
New York 19, N. Y.
(Circle 5-6982)

For info **Phil Moore**

OUT OF MY HEAD



By GEORGE CRATER

Until recently, I used to get drug because the only jazz names you'd see in the gossip columns were those of Paul Whiteman and Louis Armstrong. And after all, what could "insiders say" about Paul Whiteman? That he wasn't really the King of Jazz—George Gershwin was? But the last year or so has shown a great increase in jazz gossip. For instance, I've read recently that:

Chico Hamilton owns over 300 suits; Cozy Cole is giving Dina Merrill drum lessons; Allen Eager broke up with the Hitchcock heiress; Miles Davis bought a \$100,000 town house; Allen Eager reconciled with the Hitchcock heiress; Cannonball Adderley travels from gig to gig in a private railroad car; Lenny Bruce is madly in love with Tuesday Weld; the only cuff links Chico Hamilton wears are a set given to him by the Queen of England; Allen Eager broke up with the Hitchcock heiress; Gerry Mulligan, the jazzster, and Judy Holliday look like "the real thing"; Cannonball Adderley drives around in one of Tommy Manville's old Rolls-Royces; three major agencies and a television network are *excited* about Sal Salvador's new big band after one mention in Dorothy Kilgallen's column; Allen Eager reconciled with the Hitchcock heiress; Chico Hamilton drives an Imperial *and* a Porsche; a recent escapee from behind the Iron Curtain knew only four words of English—hot dog and Thelonious Monk; jazz 88'r Bobby Corwin will soon tie-the-knot; Herbie Mann has changed the name of his group from Afro-Cuban to Afro-Jazz Sextet, since there are no longer any Cubans in the unit; André Previn, the jazz tinkler, "discovered" Venetia Stevenson; Allen Eager broke up with the Hitchcock heiress; don't invite George Crater and Symphony Sid to the same party; Quincy Jones, the bandleader, is one of the few people in the jazz field who's able to speak Swedish; Chico Hamilton, one of the best-dressed men in jazz (he owns over 300 suits!) is in the process of adding new drum sets to his equipment—he plans to have sets to match his suits; jazzman Ramsey Lewis is often mistaken for a college professor; Allen Eager reconciled with the Hitchcock heiress; alto saxist Ornette Coleman is said to be the most controversial man in jazz since the Metropole's Sol Yaged; Cannonball Adderley's Quintet is Debbie Reynolds' favorite jazz group; Dr. Albert Krauss, professor of chemistry at Northwestern University, is often mistaken for jazzman Ramsey Lewis; Allen Eager broke up with the Hitchcock heiress; Adolf Menjou's favorite jazz group is the Chico Hamilton Quintet; Allen Eager reconciled with Chico Hamilton.

Anyone for playing *Deport a Press Agent*? Which leads me to a thought: the United States government has been trying to figure out what to do with Ellis Island, the island in New York harbor formerly used for processing immigrants. I've got a plan! We'll take *all* the press agents in the country and *all* the sleeve-rolled-up-shirt-open-to-the-navel baritones who sing *Soliloquy* (you know: "My boy Bill . . . But what happens if it's a girl?"); have them meet on Ellis Island, and at my command, we'll have Chico Hamilton push a large plunger down. And maybe we can have Allen Eager play *Goodbye*.

Despite all I've said about Ornette Coleman, I do believe he's sincere about his music and his concepts; I don't think he's trying to put us on. But when I read of Ornette smacking Don Cherry right in his pocket-trumpet backstage at the Monterey Jazz festival, I couldn't keep this thought from my mind: the report stated that Ornette got bugged at Don for warming up while waiting to go on, and Coleman turned around and punched him in the trumpet. I can just hear Ornette saying, "Will you cut out that noise! It's bad enough we gotta play it on the stage!"

I just heard on the radio that there are 43 beans in every cup of Nescafé . . . That's almost as good as unemployment!

After going over the above line, I've decided: that's the last line I'll ever buy from Ira Gitler.

No wonder Uncle Don fired him . . .

By the time you read this, we should have a new President. My only regret is that you didn't get a chance to hear what *I* would've done. First of all, I'd make it law that all officials of the Woolworth chain must *stand up* if they want to dig Lena Horne on the *Ed Sullivan Show*. Then I'd have Machito handle the Cuban problem, Herbie Mann for the Congo, Tony Scott for our Far East difficulties, and Cyd Charisse to handle disarmament. Then I'd move the capital from Washington to New York City, smother Mort Sahl with his own sweater, exterminate all booking agents, appoint Miles secretary of state, apologize to Stevenson and send him a gift subscription to the *Evergreen Review*, catch J. Edgar Hoover with a rhinestone pocketbook, seize all of Bob Newhart's record royalties, and force the Modern Jazz Quartet to switch to glen-plaid, double-breasted sports jackets. Then I'd . . . Wait. Let me get another taste first . . .



BUDDY RICH NOW PLAYING ROGERS DRUMS

the drummer's drummer . . . the
incomparable Buddy Rich chooses
TODAY'S NUMBER ONE DRUM

WE QUOTE DOWN BEAT

“There are those who think that the greatest technician jazz drumming ever has known is Buddy Rich. A lot of those who think that are drummers... 'Rich is my drummer. I can sit for hours watching his hands and feet'... Drummers of all persuasion are effusive in their admiration of Rich, and they make it a point to attend when he is playing ...all are confirmed Rich fans...”

Times change. People change. The way drummers think about Buddy Rich has not changed. But the way drummers think about drums has. Today, the number one name in drums is Rogers — for good reason. “The tone is terrific,” says Buddy Rich. Rogers has the brightest,

crispest sound. Rogers has solid construction that can really take it. And only Rogers has the fabulous Swiv-O-Matic attachments that always stay put . . . are *guaranteed mechanically for life!* **HAVE YOU TRIED ROGERS?** Try 'em! That's all Rogers asks.

Rogers

DRUMS write for comprehensive free 84-page catalog 740 Bolivar Road, Cleveland 15, Ohio
distributed in Europe and the British Commonwealth by Boosey & Hawkes

in review

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

Records are reviewed by Don Henahan, Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ralph J. Gleason, Ira Gitler, Barbara Gardner, John A. Tynan, Pete Welding, 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

How do you evaluate "third stream" music—according to the standards of classical music or jazz? Few critics can claim intimate familiarity with both, just as few musicians are at ease in both idioms. Much third stream music has been lavishly praised by jazz critics. How would it fare with classical critics? For the two records listed below, we decided to have the music reviewed twice, by top critics in both fields—Leonard Feather and Don Henahan. The reviews take intriguingly different stands.

John Lewis

[M] [S] THE GOLDEN STRIKER—Atlantic 1334: *Fanfare I; Piazza Navona; Odds Against Tomorrow; Fanfare II; Pulcinella; Fanfare II; The Golden Striker; Piazza Di Spagna; Fanfare I; La Cantatrice.*

Personnel: Lewis, piano; Gunther Schuller, Albert Richman, Ray Alonge, John Barrows, French horns; Melvyn Broiles, Bernie Glow, Alan Kiger, Joe Wilder, trumpets; Dick Hixson, Dave Baker, trombones; Harvey Phillips or Jay McAllister, tuba; George Duvivier, bass; Connie Kay, drums.

Rating: ★ ★ ★ ★ ★

Modern Jazz Quartet, Guests

[M] [S] THIRD STREAM MUSIC — Atlantic 1345: *Da Capo; Fine; Exposure; Sketch; Conversation.*

Personnel: Milt Jackson, vibraharp; John Lewis, piano; Percy Heath, bass; Connie Kay, drums. Tracks 1, 2 add Jimmy Giuffre 3 (Giuffre, clarinet; Jim Hall, guitar; Ralph Pena, bass). Track 3 add Gunther Schuller, conductor; Bill McColl, clarinet; Bob DiDomenica, flute; Manny Ziegler, bassoon; Paul Ingraham, French horn; Joe Tekula, cello; Betty Glamann, harp. Tracks 4, 5 add the Beaux Arts String Quartet (Gerald Tarak, Allen Martin, violins; Carl Eberl, viola; Tekula, cello). Lewis conducts *Sketch*; Schuller conducts *Conversation*.

Rating: ★ ★ ★ ★ ½

I am dealing with these albums jointly, not only because the same writer is involved, but also because essentially the same concept is under investigation; in fact, the brass album might just as well have carried the title *Third Stream Music*.

The process of drawing from the resources of classical music and jazz conjunctively has obsessed composers in both fields for almost 40 years. That it has rarely produced music of durable quality can be blamed largely on the almost total lack of rapport between jazzmen and classical musicians in the early years and on the comparatively recent emergence of writers and performers equally at ease in both territories.

Since the durability of the Gershwin works can hardly be questioned at this point, I would explain their impact by relegating them to a slightly muddled dual stream that has none of the true marrow either of jazz or of the best modern classical writing, but is rather a

popularization of both.

Gershwin was not a jazz musician; nor is there any evidence of a feeling for authentic jazz in Rolf Liebermann's *Concerto for Jazz Band and Symphony*.

The true initiative in the search for unification, or amalgamation, has come from the numerous jazz writers who, in the past four or five years, have produced works reflecting their psychological and musical fitness for the task. With varying degrees of success John Graas, Gunther Schuller, J. J. Johnson, and others, all using the technique of borrowing from within jazz, have explored this new territory.

Lewis' own attempts, beyond the tonal and instrumental strictures of the MJQ, date back to 1947, when Dizzy Gillespie introduced John's *Toccata for Trumpet and Orchestra* at Carnegie hall. The first LP to expose his real direction was the Modern Jazz Society set for Norman Granz, five works played by a nine-piece chamber group featuring several name jazzmen. Though it showed Lewis' craftsmanship, some of the writing was a little diffuse. *European Windows*, a more ambitious attempt (on Victor), using members of the Stuttgart Symphony Orchestra, failed in part because of the strings' inability to phrase correctly.

With the present two albums, I believe Lewis has accomplished, to a greater extent than in any of the earlier works, what he first set out to do 13 years ago.

The first album, of which *The Golden Striker* is the title number, includes six main works, effectively linked by brief fanfares. Programatically, we are told, most of these works were in effect a continuation of *Fontessa* in that they, too, were inspired by characters in the *commedia dell'arte*. While it is true, for instance, that the dolorous *Pulcinella* evokes some of the qualities attributed to the odd personality who inspired it, in the final analysis the *commedia* is of secondary interest to the listener. Program music always should be only a means to a basically musical end; it would not matter in the least if Gary Kramer's excellent notes informed us that this album was inspired by a traffic jam at Columbus Circle.

Piazza Navona, with its changes of meter and attractive trumpet by Alan Kiger, sets the mood for the entire album, the continuity of which is so well maintained that the 10 tracks might as well have been conceived as a suite.

In concept, in execution, and, not insignificantly, in the vivid stereo recording, the whole attempt succeeds beautifully.

Lewis' writing maintains a finely conceived balance between complexity and simplicity (he never has forgotten the value of a straight triad) as well as between out-of-tempo, nonjazz scoring and the hard-swinging passages in which Lewis, Duvivier, and Joe Wilder add important personal touches.

Some of Lewis' blues-inflected solo work here must rank among his best recorded performances as a pianist. The new version of *Odds Against Tomorrow* (heard in two previous versions on United Artists, one by the MJQ and one by John's sound-track movie group) is the most persuasive and cohesive of the three, largely because of the brilliance of the instrumentation.

The extensive and skillful use of French horns as a section, the use of ternary as well as binary meters, the interlacing of Lewis' own fingerwork throughout, all contribute to the coloristic variety of the set. The total effect is that of a first completely three-dimensional picture of Lewis as writer, performer, and director. Beside this, a conventional MJQ performance is a black-and-white reprint of a Picasso.

The second album's notes credit the *Third Stream Music* phrase to Schuller. The first two tracks combine the MJQ and the Giuffre trio, a slightly redundant process, since no particular point is made of the presence of two bass players.

Lewis' *Da Capo* and Giuffre's *Finé* (spelled variously with and without an accent; what does it mean?) are played as one continuous track. *Da Capo* has a pretty, pastoral quality but is too fragmented and soon degenerates into a B \flat pedal point. *Finé* is typical Giuffre. As one who admires Jimmy both personally and for his unused musical potential, I find it distasteful to hear him stuck in this bog of harmonic and melodic monotony. As a writer, all he has contributed here is six minutes of E \flat minor; as a soloist he sounds like a Harvard professor who has decided, for fun and profit, to limit his vocabulary to basic English.

Exposure exposes at once all the limitations of the two preceding works by plunging into a tonality and into a far more intriguing instrumentation—the MJQ plus clarinet, bassoon, flute, French horn, cello, and harp.

These six are not called on to play any jazz, even in ensemble terms. Lewis has scored for them a concert piece into which he has inserted at times Kay's steady underpulse and his own and Jackson's jazz solo work.

Originally conceived as a background

for a United Nation's documentary film, it is in turn wistful, somber, and swinging. One Lewis passage, in which he uses no left hand and merely toys a while in single-note style with a G 7th, is exquisitely simple and propulsive. A colorful and highly ingenious piece of writing.

Side 2 offers Lewis' *Sketch* and Schuller's *Conversation* by the MJQ with the Beaux Arts String Quartet. The former, tonally and comparatively conventional, makes sensitive and cautious use of the strings, sometimes employing them in organ-harmony style, like a reed section, building superbly behind Jackson's solo and bursting into a climactic nontempo unison passage. As Max Harrison's thoughtful notes state, the timbre of strings with vibraharp and piano could not have been more effectively used.

Conversation is the longest (10.39) and most adventurous piece of writing in the album.

For the first five minutes, until Jackson moves in, there is no relationship whatever to jazz; the listener may be reminded of various classical influences, as Harrison was of Bartok and Webern, but, by the large, Schuller seems to be his own man, and his writing, both before and after the entrance of the rhythm section, is uniformly stunning.

The pizzicato use of the cello is particularly impressive; the contrasts between the MJQ-dominated and strings-dominated moods give the work a light-and-shade quality rather than a sense of fragmentation.

I can't conclude a report on these two albums without drawing some inference from the title of the second.

Can a third stream be heard flowing through either of these LPs? It seems to me that Schuller is tying himself into a semantic knot. The juxtaposition, even the highly intricate interweaving, of two streams does not connote the existence of a third.

As Harrison observes, "The two idioms remain distinct but complement each other in a way that heightens the qualities of each." It is ironic that in this phrase he negates the very title of the album for which he wrote the notes.

There is no third stream. But there is a growing consciousness of the extent to which the two streams can be blended. These LPs provide some of the most compelling evidence to date that the alliance can and should be extended. (L.G.F.)

Once upon a time there was a farmer who had a Horse and a Cow, both of which he prized.

He was fond of the Cow because it provided him with milk and butter, and because he found it deeply satisfying to gaze into its soulful, ruminative countenance. The Horse was a headstrong animal, equally beautiful, though for other reasons: it was exhilarating just to watch it romp when let out to pasture. The farmer also liked the Horse because, being a libertarian, he admired the fact that the animal never had taken quietly to harness.

Probably nothing would have disturbed

this idyl had the farmer not happened one day to read a Great Books brochure about the Great Ideas of the Great Philosophers. Suddenly all became clear: that fellow Hegel had something. Cow represented Thesis, Horse represented Antithesis, and somehow or other they were dialectically fated to merge into a successful Synthesis.

From that day, the farmer dedicated his life to evolving a third-stream beast that would have the best features of both. He is still trying, we all know, and in the meantime has been kicked out of the Grange and has taken to knocking out liner notes for leading record manufacturers.

This little fable seems to me relevant to the questions raised by these two albums, *Third Stream Music* and *The Golden Striker*: Is there a fruitful middle way between jazz and what is conveniently though inaccurately dubbed "classical" music? And, if so, have the artists represented here found it?

First, consider the album called *Third Stream Music*, in which the Modern Jazz Quartet, the Jimmy Giuffre 3, and the Beaux Arts String Quartet come together in various combinations. Lewis' *Da Capo* and *Finé* (which might be freely translated as *From the Head and The End*) are trivial items, about halfway between the salon and the saloon.

Exposure is similarly bland but better in exploiting standard impressionistic techniques and repetitive devices. Like much of the music in these two albums, it is obsessively genteel, genuflecting continually to the most sterile sort of neo-classical academism.

Exposure was concocted as a film score, and probably was an effective one, but put to the living-room test, and considering the serious claims made for it, the work is peculiarly toothless. The best music is usually disturbing in some positive way on first hearing; I find it hard to take seriously music that is disturbingly mild.

Lewis' *Sketch* is more vital, makes meaningful use of moving voices, and luxuriates in carefully blended string and brass colors. But how can anyone who seriously values either the jazz or "classical" tradition be satisfied with this line of musical thought? It goes down easily, but the Synthesis produces nothing so interesting as a Corse or How might be.

The remaining piece on the record, Gunther Schuller's *Conversations*, is so germane to this discussion that I want to reserve consideration of it till later.

On *The Golden Striker* album, a 14-man battery of brass, drums, and piano is called into play. Couched in a style that flits between Gabrieli and a light, monotonous swing, this score alternates jazz and traditional ideas like the lettuce and tomato in a club sandwich. The Synthesis is achieved on the record jacket, not on the record.

The best of *The Golden Striker* wanders pleasantly down a dead-end street long since discovered and abandoned by Poulenc, Milhaud, and Krenek. Some of the pieces were used earlier this year in Lewis' ballet *The Comedy*, which Paris reportedly cheered. That makes sense, since the wildest sort of eclecticism always

has been part of ballet's music tradition.

In spite of several genuinely evocative passages, and others that have the amusing charm of any good pastiche, this music leaves an impression of chi-chi suavité and little else. It is soignée music of a type that *Vogue* is certain to feature in its *People Are Talking About . . .* column. In its stylistic dualism, it is Sauter-Fineganism carried to the logical extreme.

Without pressing the comparison too far, there seems a likeness in the appeal of this three-button-suit jazz to the Vivaldi fad that has been taken up by many "classical" listeners in recent years. Both groups seem to be looking for safe music, and (perhaps most importantly) for music that has more status, gentility-wise. One group is fleeing from Bourbon St., the other from Tchaikovsky. What both are looking for is therapy, not music.

However, in the case of the refugees from Romanticism, this retreat to what they misconstrue as the soothing simplicities of Baroque music is ironic. To anyone who knows the Baroque at all, there is everything in Bach and Handel, for example, *except* simplicity, gentility, and buttoned-down emotions. Grandeur, power, and theatricality all are there, though hard to make out from our stylistically alien vantage point in history.

In the same way, I realize, the crucial music meanings in the scores under discussion here also may be hidden from one who is looking for the wrong things. Granted that possibility, and granted also the worth of any experimental work by musicians, it seems to me that the best of the pieces recorded here makes the most damaging point against the third-stream idea. In his previously mentioned *Conversations*, Schuller chooses with his usual ingenuity and finesse simply to ignore the question of whether jazz and "classical" music are mixable. He assiduously keeps his oil and water separate.

Lewis also keeps the two streams apart, which is part of the avowed method of third-streaming, but seldom so lucidly as Schuller in *Conversations*. Schuller uses the string quartet and the Lewis group as *opposed* forces, synthesizing them hardly at all.

The strings, with serialistic gestures and Webern-ish wispyness, pull the musical web taut; then the Lewis group, in heavy-lidded mood, takes over and relaxes the tension. With variations, this is virtually the whole idea of the piece, and it proves an interesting one. Possibly unconsciously, possibly not, Schuller is parodying the basic scheme of the Baroque concerto grosso.

The issue is, however, whether such a tour de force establishes that there is a third stream in which jazz and traditionally trained musicians will continue to meet with mutual profit (artistic) in the future. I would guess that it proves precisely that, as Copland, Stravinsky, Milhaud, and others learned a generation ago, little of value comes from trying to force the two streams together. It takes talented experimenters, such as Lewis and Schuller, however, to demonstrate the point so clearly once more. (D.H.)

Sister Salvation

LP 1339



THE SLIDE HAMPTON OCTET

Available stereo \$5.98 and monaural \$4.98

this is ARTIE SHAW: "I've been around this business for quite a while now and have heard a great many octets of one sort or another, but there isn't (and to my knowledge never has been) any octet anywhere else on earth that has the sound of this one. Here you have a relatively small group of assorted instrumentalists, with all the relaxed flexibility of any of the best of the little combos plus the massed impact of the classic big band of the Thirties and Forties—and just in case you happen to think this is an easy thing to accomplish, take my word for it, my friend, it is not. "So . . . here's the first Slide Hampton Octet LP. Play it over and I believe you'll see why I think this is the best group of its kind around on today's scene. Sound like lavish praise? Perhaps—but see what you think after you've heard the group for yourself. After all, is there any other way to judge any statement about music?"

— ARTIE SHAW

Write for complete LP catalogue
and stereo disc listing.

ATLANTIC RECORDS

157 West 57th Street, New York 19, N. Y.

CHRISTMAS SHOPPERS' LP GUIDE

To help the Christmas shopper select albums to give his record collecting friends (and also to help the collectors make a list for Saint Nick), *Down Beat* has compiled a list of the top-rated jazz, vocal, and classical albums of 1960. The jazz and classical LPs were rated ★★★★★ by *Down Beat* reviewers during the year. The vocal albums were rated from ★★★★★ to ★★★★★. Although *Down Beat* does not review humor albums, there is a list of what the editors feel are the best of the current crop.

JAZZ

Cannonball Adderley Quintet in Chicago (Mercury MG 20449)
 Count Basie, *Dance with Basie* (Roulette 52036)
 Sidney Bechet *in Concert at the Brussels Fair* (Columbia CL 1410)
 Donald Byrd *Byrd in Hand* (Blue Note 4019)
 John Coltrane, *Giant Steps* (Atlantic 1311)
Workin' with the Miles Davis Quintet (Prestige 7166)
 Miles Davis-Gil Evans, *Spanish Sketches* (Columbia CL 1480)
 Eric Dolphy, *Outward Bound* (New Jazz 8236)
 Duke Ellington, *Festival Session* (Columbia CL 1400)
 Bill Evans, *Portrait in Jazz* (Riverside RLP 12-315)
 Red Garland *at the Prelude* (Prestige 7170)
The Great Wide World of Quincy Jones (Mercury MG 20561)
 Modern Jazz Quartet, *Odds Against Tomorrow* (United Artists UAL 4063)
 Modern Jazz Quartet, *Pyramid* (Atlantic 1325)
 Thelonious Monk *Alone in San Francisco* (Riverside RLP 12-132)
The Incredible Jazz Guitar of Wes Montgomery (Riverside RLP 12-320)
 Gerry Mulligan *Meets Ben Webster* (Verve MG V-8343)
 Bernard Peiffer (Laurie LLP 1006)
 Art Pepper *Plus Eleven* (Contemporary M 3568)
The Best of Django Reinhardt (Capitol TBO 10226)
 Jimmy Rushing, *Rushing Lullabies* (Columbia CL 1401)
 Sonny Stitt, *Personal Appearance* (Verve MG V-8324)
 Art Tatum, *The Greatest Piano of Them All* (Verve MG V-8323)
 Art Tatum, *More of the Greatest Piano of Them All* (Verve MG V-8347)
 Various Artists, *Spirituals to Swing* (Vanguard 8523-4)
 Lester Young, *Going for Myself* (Verve MG V-8298)

VOCAL

Angola Prison Spirituals (Louisiana Folk Lore Society LFS A-6)
 LaVern Baker, *Precious Memories* (Atlantic 8036)
 Ray Charles/Lightnin' Hopkins, *Riot in Blues* (Time 70008)
 Marge Dodson, *New Voice in Town* (Columbia CL 1458)
 Frank D'Rone, *After the Ball* (Mercury MG 20586)
 Jon Hendricks, *A Good Git-Together* (World Pacific A-3065)
 Billie Holiday, *The Unforgettable Lady Day* (Verve MG V-8338-2)
The Country Blues of John Lee Hooker (Riverside RLP 12-828)
 Helen Humes (Contemporary M-3571)
Blues by Lonnie Johnson (Prestige/Bluesville 1007)
 Abbey Lincoln, *Abbey Is Blue* (Riverside RLP 12-308)
 Anita O'Day, *Cool Heat* (Verve MG V-6046)
 Odetta, *Ballad for Americans and Other American Ballads* (Vanguard 2057)
 King Pleasure, *Golden Days* (Hifijazz J425)
 Mavis Rivers, *Hooray for Love* (Capitol T 1294)
 Mel Tormé *Swings Shubert Alley* (Verge MG V-2132)
 Joe Turner, *Big Joe Rides Again* (Atlantic 1332)
 Clara Ward, *Hallelujah* (Dot 3186)
 Jimmy Witherspoon *at Monterey* (Hifijazz J421)

CLASSICAL

Berg/Webern/Schoenberg (Columbia MS-6103)
 Leonard Bernstein, *Charles Ives* (Columbia KS 6155)
 Rudolph Firkusny, *Chopin/Shumann* (Capitol P-8525)
The Art of Galli-Curci, Vol. 2 (Camden CAL-525)
 Glenn Gould, *Bach* (Columbia ML 5472)
 Fritz Reiner, *Mahler/Haydn* (RCA Victor LM-6087)
 Rudolph Serkin, *Brahms* (Columbia ML-5491)
 Ernst Toch (Contemporary C-6002 and M-6005)
 Bruno Walter, *The Orchestral Music of Brahms* (Columbia M4S-615)

HUMOR

Inside/Outside Shelly Berman (Verve 15008-2)
 Lenny Bruce, *Togetherness* (Fantasy 7007)
 Prof. Irwin Corey *at Le Ruban Bleu* (Jubilee 2018)
 Bob Newhart, *Button-Down Mind* (Warner Bros. W-1379)
 Mike Nichols and Elaine May, *Improvisations to Music* (Mercury 20376)
Mort Sahl at the Hungary i (Verve 15012)
The Wonderful World of Jonathan Winters (Verve 15009)
 Woody Woodbury *Looks at Love and Life* (Stereoditties MW-1)



*May all of your Christmas wishes
be fulfilled as richly as his
who hopes for a drum...
and is given a Ludwig!*

Ludwig
DRUM CO. / CHICAGO

PRESTIGE PRESENTS

THE GREAT SOUNDS OF MODERN JAZZ!



● SOULTRANE
John Coltrane PRLP 7142



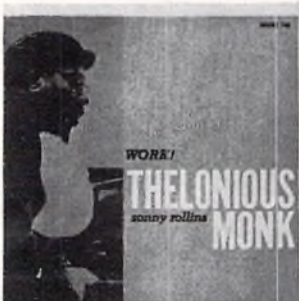
● CHEEK PAINT
Mose Allison PRLP 7152



● RED GARLAND AT THE PRELUDE
PRLP 7170



● KING PLEASURE & ANNIE ROES SING
PRLP 7120



● WORK!
Thelonious Monk PRLP 7159



● RED GARLAND IN BLUEVILLE
PRLP 7157



● CATTIE' WITH COLTRANE & QUINCIHETTE
PRLP 7158



● DJANGO
#Jq PRLP 7057



● TRAINING-IN
John Coltrane PRLP 7123



● BACK COUNTRY SUITE
Mose Allison PRLP 7091



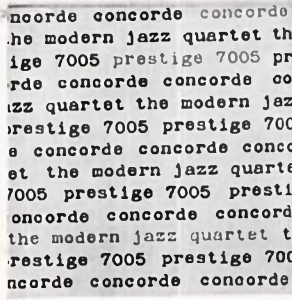
● MANTECA
Red Garland PRLP 7139



● MONK'S MOODS
Thelonious Monk PRLP 7159



● YOUNG MAN MOSE
Mose Allison PRLP 7137



● CONCORDE
#Jq PRLP 7005



● COLTRANE
John Coltrane PRLP 7105



● LOCAL COLOR
Mose Allison PRLP 7121

SOME OF THE GREATEST JAZZ ARTISTS ARE ON PRESTIGE
Write for free catalogues ●●●●●●●●●●
PRESTIGE RECORDS, INC., 203 SO. WASHINGTON AVE., BERGENFIELD, N. J.

CLASSICS

Julian Bream

THE ART OF JULIAN BREAM—RCA Victor LM-2448: *Aria detta La Frescobaldi* by Frescobaldi; *Sonata*, by Mateo Albeniz; two *Sonatas in E Minor* by D. Scarlatti; *Sonatas in C-Sharp Minor and A Major* by Cimarosa; *Sonatina, Op. 51*, by Lennox Berkeley; *En los Triales* by Rodrigo; *Pavane pour une Infante Defunte* by Ravel; *Segovia* by Roussel.

Personnel: Bream, guitar.

Rating: ★★☆☆

This is by far the best record yet turned out by English guitarist Bream, possibly because he has chosen music for which he has special affinity rather than adhering to the beaten track of guitar standards.

He devotes one side to arrangements (his own and those of *Segovia*) of harpsichord music, and it is one of the most charming sides in the guitar catalog. The Cimarosa selections especially are worth a dozen records full of pseudo-flamenco pieces.

Bream's technique, which has faltered occasionally in previous recordings, never falls below his best in this one. Engineering is excellent though slightly overreverberant. This disc proves Bream to be a good musician with a special sympathy for the rococo art of the 18th century.

(D.H.)

Copland/Masselos

AARON COPLAND 60TH ANNIVERSARY ALBUM—Columbia ML-5568 and MS-6168: *Piano Variations (1930)*; *Piano Variations (1957)*.

Personnel: William Masselos, piano.

Rating: ★★★★★

Those interested in the fascinating development of Copland as a composer will find no better material to study than is on this record, which contains his two most important piano works.

Masselos, possibly the most talented American pianist under 40, and certainly the most devoted performer of contemporary scores, brings all his formidable gifts to bear on both performances. The half-hour-long *Fantasy* is played with a kind of concentrated fury and momentum that is rare in any work, old or new.

This is music that does not yield itself to the listener on first hearing, but repeated exposure brings out its logic and originality.

The *Variations* are more accessible Copland, with hints of blues and fox trot and jazz strains subtly turned to the composer's uses. The piano sound is of the highest fidelity.

(D.H.)

Dvorak/Szell

THE THREE GREAT SYMPHONIES OF DVORAK—Epic SC-6038 and BSC-109: *D Minor, Op. 70* (usually called No. 2 but actually No. 7); *G. Major, Op. 88* (called No. 4 but actually No. 8); *E Minor Op. 95 From the New World* (called No. 5 but actually No. 9); three-record album.

Personnel: Cleveland Symphony Orchestra conducted by George Szell.

Rating: ★★★★★

Szell knows the symphonic idiom of his fellow Czech, Antonin Dvorak, better than any conductor who now has a major orchestra at his disposal. The cool and calculating Szell, whose performances have excited such wide admiration for their instrumental purity and scholarship, is by no means shoved into the background in these Dvorak masterpieces. But another,

warmer side of Szell emerges to complement the scholar we know so well.

The Cleveland orchestra never has sounded so magnificent. Nor has Dvorak. The reading of the lovely, neglected *D Minor* is in itself enough to recommend this handsome album.

(D.H.)

JAZZ

Ray Bryant

LITTLE SUSIE—Columbia CL 1449: *Little Susie*; *By Myself*; *Blues for Norine*; *Moon-Faced, Starry-Eyed*; *Big Buddy*; *Willow, Weep for Me*; *Greensleeves*; *So in Love*; *If I Can Just Make It*; *Misty*.

Personnel: Bryant, piano; Tommy Bryant, bass; Eddie Locke or Gus Johnson, drums.

Rating: ★★

When a jazz musician of the caliber of Bryant produces an album of this level, what is there really to say?

If you feel alternately the shuffle of teenage bucks and the tinkle of cocktail glasses of young adult bucks and their dates, you have recaptured what is recorded here.

Let's forget the whole thing ever happened.

(B.G.)

Paul Chambers

1ST RASSMAN—Vee Jay 3012: *Melody*; *Bass Region*; *Retrogress*; *Mop Shoe Blues*; *Blessed*.

Personnel: Chambers, bass; Yusuf Lateef, tenor saxophone; Tommy Turrentine, trumpet; Curtis Fuller, trombone; Wynton Kelly, piano; Lex Humphries, drums.

Rating: ★★★★★

This is a plunging, driving, and sometimes wildly swinging session. Below and throughout it all is the heartbeat of Chambers' bass. In his hands the instrument becomes an eloquent and flexibly voiced horn in solo and a throbbing, metronomic pulse in section. He is afforded ample elbow space here.

The choice of sidemen is well-nigh ideal. Lateef is a pungent exponent of tenor jazz at its most virile and persuasive. Fuller is one of contemporary jazz' more expressive and warm-toned trombonists. Turrentine, the least-known man on the date, proves a compelling trumpeter with warm tone and provocative ideas. Kelly's work is so consistently good, he is in danger of being taken for granted. In this set, he is up to par. More comment than that would be redundancy.

Blessed is the one track on the album in which Chambers is featured in extensive bowing. It is a low-keyed ballad, and the bassist's intonation is none too sure. Moreover, the tempo makes it all the more lugubrious. Lateef turns in a good job on flute, and Turrentine is heard in a soberly stated muted solo. In one respect—the dreary feeling—this is a letdown.

There is one aspect to this album that should not be ignored: All the tunes are by Lateef and are published by the same company, Conrad. Chambers has written originals in the past; it is curious that he should not have chosen to pen at least one for this, his own record date.

(J.A.T.)

Terry Gibbs

CAN-CAN—Verve MG VS-6145: *Let's Do It*; *I Love Paris*; *C'est Magnifique*; *You Do Something to Me*; *Just One of Those Things*; *Live and Let Live*; *It's All Right with Me*; *Montmart*;

NOTABLE NEW RELEASES ON A GREAT NEW JAZZ LABEL



JULIAN PRIESTER Spiritsville

An earthy, surging LP by an exciting young trombone star. With Walter Benton, Sam Jones, McCoy Tyner.
(Jazzland 25 & Stereo 925S)

JOYCE COLLINS TRIO Girl Here Plays Mean Piano

A swinging and soulful discovery who does not play "good! for a girl!"—she just plain plays good.
(Jazzland 24 & Stereo 924S)

HAROLD LAND West Coast Blues

The toughest tenor in the West blows up a storm! With Wes Montgomery, Joe Gordon, Barry Harris.
(Jazzland 20 & Stereo 920S)

JOHNNY LYTTLE TRIO Blue Vibes

Dig this exciting new vibes star! Says John S. Wilson: "Strong, swinging, forthright. Commands attention."
(Jazzland 22 & Stereo 922S)

WERNER-ROSENGREN Swedish Jazz Quartet Bombastica!

Top European jazzmen in fascinating examples of Swedish jazz writing.
(Jazzland 26 & Stereo 926S)



West Coast Blues! HAROLD LAND WITH WES MONTGOMERY, JOE GORDON, BARRY HARRIS, SAM JONES, LOUIS HAYES



Can-Can; Come Along with Me.

Personnel: Gibbs, vibraharp; Frank Strazzieri, piano; Herb Ellis, guitar; Al McKibbon, bass; Frank Capp, drums.

Rating: ★ ★ ★ ½

The Shearing instrumental setup, you say. Yes, but not the Shearing formula. It's more swinging. McKibbon and Capp are a strong duo, Strazzieri a good comping, and having Ellis play rhythm guitar works out well.

As for leader Gibbs, he was always a happy swinger, but now he seems to have more maturity without having sacrificed that joyous pulse. He is still one of the top vibraharpists, something some of us outside California are prone to forget, since we don't hear him in person that often.

Strazzieri, in his short solos, shows a

quick mind and good jazz approach. The fine Ellis is only heard in solo three times.

Admittedly there are some of the gimmicky moments that seem to crop up in most "show jazz" albums, but Cole Porter's music is a cut above most collections. This is not the most significant album of the year, but it is good listening, especially when Gibbs is soloing. (I.G.)

Eddie Heywood

AT THE PIANO—Mercury SR 60248: *Cheek to Cheek; Lullaby of Birdland; Jalousie; Where or When; The Moon Was Yellow; Everything's Coming up Roses; You Can Depend on Me; Small World; The Song Is You; Diane; April in Paris; The Continental.*

Personnel: Heywood, piano; Al Lucas, bass; Bobby Donaldson or Panama Francis, drums.

Rating: ★ ★

At his best, during the early and middle

1940s, Heywood was a very mannered pianist who worked on the fringes of jazz. Today he is neither as stylish as he was nor as close to jazz. These performances (marked in stereo by total separation of the piano, left channel, from bass and drums, right channel) are strictly background music which can be absorbed by osmosis. The playing is bland but rhythmically easygoing. The stereo split puts unfortunate overemphasis on the monotonous drumming. (J.S.W.)

Elmo Hope

ELMO HOPE—Hifijazz J616: *B's Aplenty; Barfly; Eejah; BOA; Something for Kenny; Like Someone in Love; Minor Bertha; Tranquility.*

Personnel: Hope, piano; Jimmy Bond, bass; Frank Butler, drums.

Rating: ★ ★ ★ ★ ★

Hope is an important, highly creative jazz pianist. Let's get that straight to begin with. When one considers that this is his first album in four years, it would seem that a lot of a&r men should have their ears unplugged. There was no cotton wool in a&r man Dave Axelrod's ears when he got Hope into a studio last spring and produced this revealing portrait of the pianist.

The more one listens to this album, the deeper the music creeps inside. All except *Like Someone* are Hope originals, and the set is divided equally between ballads and up tunes.

It is hardly accurate to describe *Tranquility* as a ballad, however. The piece may best be described as a fragment of tonal impressionism, with Hope striking evocative chords, creating a sustained mood of disquiet.

Barfly and *Eejah*, Hope's other two ballads, comprise the second and third tracks. Rather than slowing the pace of the set, they appear to complement one another. The appealing and sensitively played *Barfly* becomes a virtual prelude to the melancholy descending figure on which *Eejah* is constructed and which lends to it almost austerely sentimental overtones. *Like Someone* is enriched by Hope's poetic embroidery. Down to the final dotted "i," it becomes a thing of perfection with moments of true brilliance.

On the up tunes (*B's, BOA, Something, and Bertha*) drummer Butler comes into his own. He maintains a constant commentary behind Hope on the exotic, Caribbean-flavored *Something* and then flies into a solo climaxed by some knuckle-busting finger drumming. As he solos, his hi-hat shifts from 1 and 3 to 2 and 4 beneath the sticks as they duplicate the melody line and embellish it. The ending on this track, however, is quite sudden and inconclusive.

On *B's*, Butler again sets the pace from Bar 1. Bond and he blend together in a comfortable groove behind Hope as the pianist builds his solo and climaxes with a line rippling down the keyboard but swinging all the way. When Bond solos, Hope splats chords behind him. Though the tune itself is not especially noteworthy, the trio takes it for a memorable ride.

The essence of Hope, which comes through so clearly in these performances, is a sort of bittersweet melancholy that seems to lie at the core of other jazzmen



THE WONDERFUL WORLD OF JAZZ ON EPIC RECORDS

**HAVE YOU HEARD HERMAN FOSTER
LA 16010/BA 17010***

**JAZZ SCENE 1: Count Basie,
Art Tatum, Earl Hines,
others. LA 16000**

**JAZZ SCENE 2: Ahmad Jamal,
Ray Bryant, Herbie
Mann, others. LA 16001**

**THE ACT OF JAZZ: A fascinating
explanation and illustration of an actual
jazz performance—John Mehegan,
Piano and Commentary; Dave Bailey,
Drums; Ernie Furtado, Bass.
LA 16007/BA 17007***

**ONE FOOT IN THE GUTTER—A
spontaneously exciting jam session,
starring The Dave Bailey Sextet.
LA 16008/BA 17008***

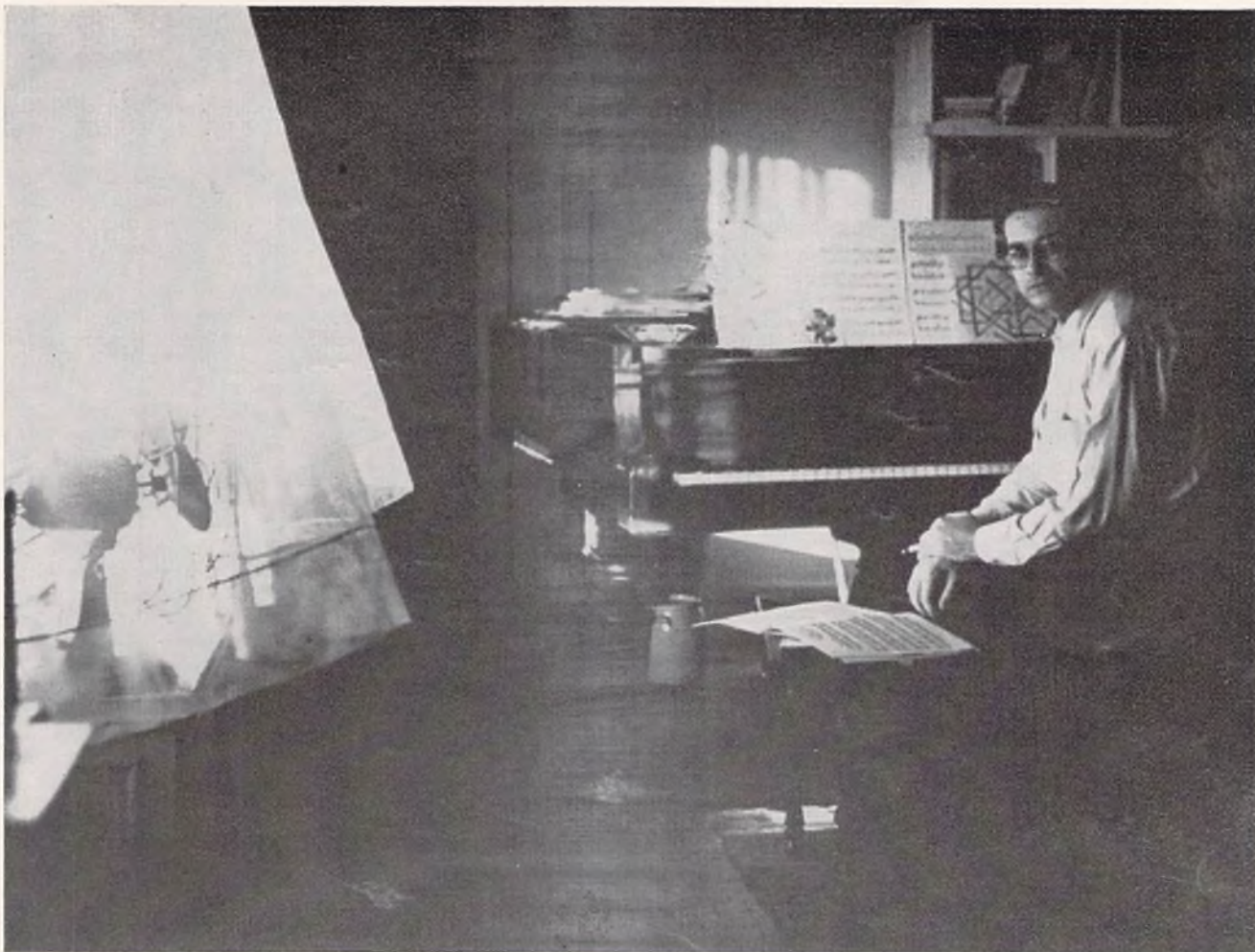
**PARIS CONCERT—(Recorded live at
Olympia Music Hall): Art Blakey's
Jazz Messengers. LA 16009**

EXCLUSIVELY ON EPIC RECORDS



*stereorama

© "Epic", Marca Reg. "CBS" T M. Printed in U. S. A.



Bill Evans is a remarkable young pianist whose talents deserve to be (and usually are) described only in superlatives. Far from the least of his many accomplishments is the way in which he has broken the jazz "law" that says, in effect, that if someone builds you up, someone else just has to put you down. For Evans has gained an almost unprecedented three-way acceptance: (1) Fellow musicians universally admire, respect *and* enjoy his work. A very partial roster of Evans fans would include Miles Davis, Cannonball Adderley, George Russell, Ahmad Jamal, George Shearing; and in *Playboy's* 1960 poll of its own poll-winners, Bill was ranked second among pianists, (2) Critics are as near-unanimous as critics can be in shouting his praises. To quote some of the better phrase-turners: "always melodic . . . solidly swinging . . . and brings to his performances surprise, excitement, and a great sense of anticipation" (Ralph Gleason); "important . . . most inventive" (Nat Hentoff); "a truly exploratory musical mind –

one of the best in jazz" (Wilder Hobson). Furthermore, Evans must be the only musician in history to be acclaimed by both *Scholastic Magazine* and *Playboy!* (3) Last, but far from least, an ever-increasing public is displaying affection and appreciation for both his recorded and in-person performances, as demonstrated by nightclub crowds, by record-sales figures, and by his phenomenal leap from a far-out 20th place (1958) to a close-in 6th (1959) in the *Down Beat Readers' Poll*. The rich creative artistry of this rising major star can be heard at its best on three *Riverside* albums that spotlight both his own brilliant compositions and his lyrical, sensitive, swinging and fresh interpretations of standards: *NEW JAZZ CONCEPTIONS* (12-223), *EVERYBODY DIGS BILL EVANS* (12-291 & Stereo 1129), *PORTRAIT IN JAZZ* (12-315 & Stereo 1162).



Bill Evans is an exclusive **Riverside** recording artist

—and other individuals of comparable sensitivity—who sometimes find the world “a bit much,” as the British say, to cope with.

For all the occasional dashes of tart harmonic commentary in his playing, one is left with the feeling that here is a sentimental guy. Elmo Hope's inner story is in this album for anybody who will listen. And a moving story it is. (J.A.T.)

Jimmy McPartland-Art Hodes

MEET ME IN CHICAGO — Mercury 20460 or SR 60143: *I Wish I Could Shimmy Like My Sister Kate*; *I Never Knew*; *You Gotta See Mama Ev'ry Night*; *Somebody Stole My Gal*; *Chicago*; *Bill Bailey*; *Logan Square*; *Deed I Do*; *Meet Me in Chicago*.

Personnel: McPartland, cornet, Vic Dickenson, trombone, Jack Maheu, clarinet, Bud Freeman, tenor saxophone, Floyd Bean, piano, John Frigo, bass, George Wettling; Hodes, piano, Nap Trotter, trumpet, George Brunis, trombone, Pee Wee Russell, clarinet, Earl Murphy, bass, Buddy Smith, drums.

Rating: ★★

This is strictly stereo gimmickry. McPartland heads a group on the left, Hodes has the one on the right. The ensembles and solos bounce back and forth, and occasionally everybody comes together for a big blast. Both groups are fairly good—McPartland and Dickenson spark the McPartland band while Trotter and Russell supply the vitality for the Hodes group.

Aside from the fact that more effort seems to have gone into plotting exits and entrances and the throwing of switches than into thinking of something to play, this sort of electronic shiftiness creates such ridiculous problems as the rhythmic gap that occurs when the jump is made from one group to the other—everything stops and then has to get started again. The net result is relatively routine Dixie put through a meat grinder and dehydrated. The monophonic version has all the flaws of the stereo release plus an extra dimension of disorder in the massed ensembles. (J.S.W.)

Hank Mobley

SOUL STATION—Blue Note 4031: *Remember*; *This I Dig of You*; *Dig Dis*; *Split Feelin's*; *Soul Station*; *If I Should Lose You*.

Personnel: Mobley, tenor saxophone; Wynton Kelly, piano; Paul Chambers, bass; Art Blakey, drums.

Rating: ★★ ★★

Mobley's latest album, a well-balanced and tasty blowing session that benefits from thoughtful preparation, finds the tenor saxophonist fronting a quartet composed of three of the finest rhythm men in the business.

This is a real cooking session with a good bit of supercharged playing by both Mobley and Kelly, and firm, resilient support by the rhythm section. The four originals by Mobley are attractive pieces and provide solid frameworks for the soloists who maintain a consistently high degree of invention.

Mobley convincingly demonstrates that he is his own man, having evolved an original voice of his own, which is at once both thoroughly modern, yet rooted in traditionalism.

He apparently owes a stylistic debt to no one modernist, though there is strong evidence of his having strengthened his playing recently through the assimilation

of some of John Coltrane's more effective and dramatic devices. Notice in particular his solo on *Dig Dis*, in which there is an obvious employment of rapid arpeggio figures (Coltrane's “sheets of sound”).

Split Feelin's is a minor-keyed, Latin-flavored original with some interesting changes that permit Mobley to spin out a telling, long-lined melodic excursion, with Kelly contributing a light, pulsant triplet-based solo. There are, as is to be expected, two excursions into the land of funk—the relaxed *Soul Station*, with its attractive descending figure much in the manner of the several-themed originals Horace Silver writes, and the blues, *Dig Dis*.

Kelly contributes an especially fine solo on *Station*, an improvisation that is distinguished by a fresh and variegated treatment of rhythm. The two ballads, *Remember* and *If I Should Lose You*, display Mobley's virile tone and the strength and imagination of his extemporising on this kind of material. On the second, a tune almost irrevocably connected with Charlie Parker, his solo is moving, impassioned, and lyrical. (P.W.)

Gerry Mulligan

THE CONCERT JAZZ BAND—Verve MG V-8388: *Sweet and Slow*; *Bweebida Bobbida*; *Manoir de Mes Reves* (*Django's Castle*); *You Took Advantage of Me*; *Out of This World*; *Munny Valentine*; *Broadway*; *I'm Gonna Go Fishin'*.

Personnel: Mulligan, baritone saxophone; Dick Meldonian, Zoot Sims, Gene Allen, Gene Quill, reeds; Nick Travis, Don Ferrara, Conte Candoli, trumpets; Bob Brookmeyer, Wayne Andre, Alan Raphe, trombones; Buddy Clark, bass; Mel Lewis, drums. On Track 8 substitute Jim Reider for Sims, Danny Stiles for Travis, Phil Sunkel for Candoli, Dave Bailey for Lewis, Bill Takas for Clark.

Rating: ★★ ★★ ★★

Big bands in jazz have generally been of two sorts. The first reflects the thinking of such men as Fletcher Henderson and Don Redman, that of three sections—brass, reeds, rhythm—working as individual units within the whole, sometimes together, other times in opposition or in response to each other. While this concept is definitely tied to early jazz, it has stronger affiliations with brass bands and European music; and while there is room for individual contributions in the form of solos, the main emphasis is on group cohesion. The arranger is the controller. The major function of such bands is to provide dance music.

The other big-band concept stems from the thinking of Duke Ellington. The three sections are present as in the other, and the arranger is still important. But the individual members are not subservient to either section or pen. The part must fit the man, not vice versa. The spirit is that of a small jazz group, although the context is that of a big band. The brilliance and colors of numerous instruments can be achieved when desired, but—and this is the crucial difference between the two concepts—the creativity, freedom, and interaction of individuals found in small groups is retained. Such bands produce music the primary function of which is to stimulate the listener's ear, not his feet.

The Mulligan band is firmly in the Ellington camp. It is not an Ellington imitation, though *Sweet and Slow* is a deep bow in Duke's direction, but reflects the

feel, the spirit of Ellington—the feel, the spirit of small group jazz.

More specifically, it is an extension and expansion of Mulligan's concept as we've come to know it through his quartet and sextet: the combination of extremes—simplicity with complexity, cool intellectualism with hot-blooded emotion, sophistication with guts.

Because of these many facets and of the variety of emotional experience the band offers, I feel this is the most important big band in jazz today. (In person the impact of the band is even greater than on this album. It is unfortunate that Mulligan intends to disband, but the band is scheduled to reorganize later in 1961.)

It is not a blasting band; in many ways it is reminiscent of the Claude Thornhill Band when Gil Evans was writing for it. Attention is paid to blend, control, and dynamics. By using another baritone in the sax section, Mulligan retains fullness behind his solos. The brass is usually voiced close, giving it a subdued, almost muffled, sound. Even in the shout choruses the brass keeps its head and depth.

Lewis and Clark, the rhythm section on all but one track and the one that toured with the band, are superlative. The rhythm is always firm yet never too tight. These two are the source of the band's relaxation. They push the whole band but do it unobtrusively. What Lewis plays fits so well and logically that at times the listener might miss his contribution, but on careful listening, you realize he's kicking everybody. Lewis is the Dave Tough of his time—a drummer felt more than heard.

The main soloists on the record are Mulligan, Brookmeyer, and Sims.

Mulligan builds his solos with more care than he has in some time. Each phrase relates to the next; each solo is like a story. He plays well on all tracks, but his most touching work is on *Valentine* and the lovely Django Reinhardt ballad *Manoir de Mes Reves*.

Brookmeyer's playing is the best I've heard him do. He seems to have found his true element in this band. Wit and melodiousness he always had, but here there's a fire that wasn't burning so brightly in the past. He was a gusty, burry, wonderful solo on his own arrangement of *Advantage*; in one place his fill over the saxes is nothing but a breathy slur—no brass sound, just breath.

Sims hasn't as much blowing room on the record as he has in person—he doesn't play in the section but is featured on a couple of tunes each set—but he has a meaty solo on *Bweebida Bobbida*.

This is one of the best records of 1960. (D.DeM.)

Don Randi

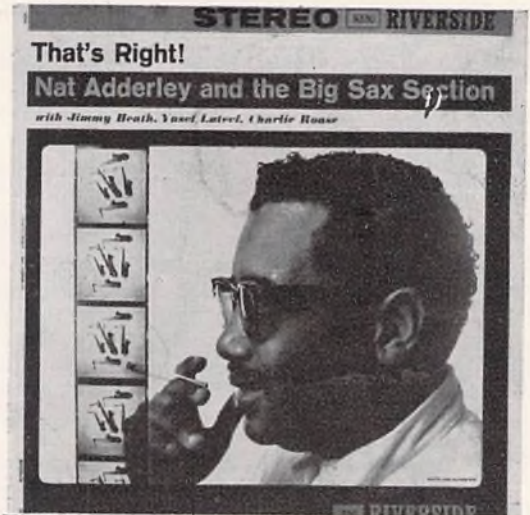
FEELIN' LIKE BLUES—World Pacific 1297: *Feelin' Like Blues*; *Summertime*; *Ja Da*; *Fallout*; *Buddha's Mood*; *Cheek to Cheek*; *Blues for Miti*.

Personnel: Randi, piano; Hershey Hamel, bass; Gene Stone, drums.

Rating: ★★ ★ ½

Randi is not identifiable as a pianist with individuality on this disc, but he has absorbed his influences sufficiently to suggest that he may be on the verge of individuality. He is walking on fairly dangerous ground so far as his predominant

Some sparks from the red-hot Riverside roster of new releases!



That's Right!
NAT ADDERLEY AND THE BIG SAX SECTION—A fascinating, unique display of Nat's warm cornet artistry against a brilliantly-scored five-saxophone background. (330 & Stereo 9330)



Soul Time
BOBBY TIMMONS—An excursion deep into the land of "soul" with the sensational young pianist-composer; with Art Blakey, Blue Mitchell, Sam Jones. (344 & Stereo 9334)



Blue's Moods
BLUE MITCHELL—Showcasing one of today's finest trumpet talents, at his best in a moving collection of ballads, swingers and earthy blues. (336 & Stereo 9336)



The Jazz Brothers
MANGIONE BROTHERS SEXTET—Very young, very swinging, very soulful—the remarkable debut of an exciting new group. (A Cannonball Adderley Presentation.) (335 & Stereo 9335)



Warming Up
BILLY TAYLOR TRIO—The wonderfully lyrical stylings of a notable piano star in a dozen varied tunes all designed for highly pleasurable listening. (339 & Stereo 1195)



Really Big!
JIMMY HEATH ORCHESTRA—Heath's exciting tenor and brilliant arranging concepts spark this remarkable blend of "big-band sound and small-band feeling." (333 & Stereo 1188)

influences are concerned, but the skill with which he skirts the obvious traps is one of the most hopeful signs for his future potential.

These influences are Ahmad Jamal and fashionable funk. He survives the Jamal shadow in a rather ingenious way: he does his Jamalities with more imagination and taste than Ahmad does these days (bassist Hamel plays a good Israel Crosby to Randi's Jamal). As for funk, Randi has a basic and strong feeling for honest blues, and every time he seems to be on the verge of falling into clichés he moves back over to some rugged, digging blues. There is an appealingly gutty strength in all his playing, even when he is doing a Jamal tinkle.

This is an attractive set that suggests that some even more attractive ones will be along when Randi no longer feels he has to decorate his work with what is currently expected. (J.S.W.)

Sonny Red

OUT OF THE BLUE—Blue Note 4032: *Bluesville; Stay as Sweet as You Are; I've Never Been in Love Before; Nadia; Blues in the Pocket; Alone Too Long; The Lope; Stairway to the Stars.*

Personnel: Red, alto saxophone; Wynton Kelly, piano; Sam Jones or Paul Chambers, bass; Roy Brooks or Jimmy Cobb, drums.

Rating: ★ ★ ★

It's almost inevitable that 27-year-old Red, who here makes his recording debut, will be compared with Sonny Stitt, despite the assertion to the contrary in the liner notes.

There is a certain surface similarity in approach: both have elected to work in the shadow of Charlie Parker, employing his melodic, rhythm and harmonic vocabulary—and, in fact, lifting and re-stringing whole phrases from the corpus of recorded work Parker left behind.

Yet there is a decided and obvious difference between the two Sonny's. While Stitt may choose to make the Parker idiom his own, one senses in the urgency and inevitability of his playing that he is not merely slavishly imitating the stylistic devices of his mentor but is playing rather out of an utter conviction and belief in Bird's kind of music. It is as if he has so immersed himself in the Parker approach over the years that in the end he has come to assimilate, as has perhaps no other contemporary jazzman, the conceptions that shaped Parker's style. Granting this point, it becomes evident that Stitt is no mere copyist, but rather an original and truly creative artist working within one of the most rigorous disciplines in all of jazz.

Not so with Red, however. He merely uses Parker's mannerisms in his playing without having integrated them into an over-all organic conception. He has not managed to evolve any kind of cohesive, intelligent organization in his solos. It's as if his sole criterion in the employment of Parker phrases in his improvising is that such and such a phrase fits over this particular chord, this line of Bird's over this chordal sequence, etc., with no regard as to whether there is any real logical or emotional development in the solo itself.

To be sure, there is a great deal of excitement, muscle, and vigor in Red's playing, yet without the necessary control and

direction, the final result is just so much misspent energy. In a number of cases—and this is especially noticeable in the up-tempo *Pocket* and *Bluesville*—Red appears to be just running changes.

On the positive side, Red's work is characterized by a good deal of rhythmic drive, force, and solid, propulsive swing. His tone is broad and full-bodied. At times, however, he gets a sound amazingly like Parker's (much closer, in fact, than Stitt has ever been able to get). At several points in his solo on the medium-paced *Never Been in Love* I was very forcibly reminded of Parker—and it was a most eerie, almost scary, feeling.

All the preceding applies only to the faster tracks. On the four ballads he employs a limp, flaccid tone, which is, I assume, intended to suggest a lyricism that is totally lacking in his improvisations on these numbers.

He plods along stolidly on the ballads, never getting too far away from the melodic line and never once showing any real spark of originality.

On *Stay as Sweet*, which might be taken as typical of the four ballads, Red's cliché-ridden solo is followed by a discreet, flowing extemporisation by Kelly, a model of grace, logic, order, and controlled emotion. Red could learn quite a bit from it—and from Kelly's work on all the sides, in fact. He is supplied firm, sensitive support by both rhythm sections—and this, coupled with the sustained quality of Kelly's performance, is responsible for the rating.

In short, Detroit Red shows a good bit of promise in his initial appearance as a leader. He brings with him a good deal of technical proficiency, fire, and drive in his playing. What is needed, however, is discipline and control. (P.W.)

Ronnie Ross-Allan Ganley

THE JAZZMAKERS — Atlantic 1333: *The Country Squire; Pitiful Pearl; The Moonbather; The Real Funky Blues; It's a Big, Wide Wonderful World; Blues for the Five of Us; I Won't Fret If I Don't Get the Blues Anymore; How Long Has This Been Going On?*

Personnel: Ross, baritone saxophone; Art Ellefson, tenor saxophone; Stan Jones, piano; Stan Wasser, bass; Ganley, drums.

Rating: ★ ★ ★

Ross and Ellefson, a pair of fluent, swinging saxophonists, turn out some bright and imaginative two-saxophone pieces in this set. Ellefson in particular has a warm, willowy style on tenor that gives his solos tremendous snap and vigor. Their ensemble playing is clean and sure, notably on a lazily ambling piece which bears an inescapably British title, *I Won't Fret if I Don't Get the Blues Any More*, and they carry off some jumping two-sax breaks beautifully on *It's a Big, Wide Wonderful World*. Six of the eight selections are originals and, while they are serviceable, only two—Stan Jones' *Fret* and Ross' *Country Squire*—produce really compelling results.

The basic trouble with this collection is that there is just too much saxophone playing. One more horn to vary the texture might have made all the difference in the world. (J.S.W.)

Buster Smith

THE LEGENDARY BUSTER SMITH—Atlantic 1323: *Buster's Tune; E-Flat Boogie; September Song; King Alcohol; Kansas City Riffs; Late, Late; Organ Grinder's Swing.*

Personnel: Smith, alto saxophone, guitar (track 6); Leroy Cooper, baritone saxophone; Eddie Cadell, tenor saxophone; Charles Gillum, trumpet; Clinton Smith, trombone; Josea Smith, bass; Robert Cobbs, drums; Herman Flowers or Boston Smith, piano.

Rating: ★ ★ ★ ★

Although, as Gunther Schuller points out in his accompanying booklet, Smith's music has taken on a rock-and-roll tinge, it is still, in essence, the kind of happy riff music that rock and roll perverted. The overdone drumming does detract from some of the selections here, but not enough to prevent enjoyment of this music, so typical of the southwest. This is music to party to, and, like Ray Charles' first Atlantic LP (8006), it makes you want to get up and dance.

Smith, whom Charlie Parker dug when Bird was in his formative years, plays an uncomplicated, swinging brand of alto sax that is masculine but not strident. On the ballad, *September Song*, Buster takes his longest solo, but here he seems at his most dated, and the tone that is perfect for *King Alcohol* is too whiney. In addition to playing some soulful alto on *Late, Late*, Smith has a light but mellow guitar solo on this slow blues.

Gillum plays a hot and whimsical trumpet that sometimes is reminiscent of Lips Page. He does some effective growling, too, but not necessarily like Cootie Williams. The best soloist, however, is Cooper, a baritone saxophonist formerly with Ray Charles. Nor is it that he is the most modern of all the players involved that makes him so. He is "modern" in the sense of a player like Sonny Stitt. The figurations are post-Parker, but the feeling for the blues knows no one period. He is an authentic "down home" player. Cooper receives the lion's share of the solos and makes you happy every time.

Old Jimmie Lunceford fans will enjoy hearing *Organ Grinder's Swing* in this context.

Smith and his band have made Schuller's troubles in recording him worthwhile. Schuller's booklet explains Gunther's trials and tribulations in Texas and makes interesting reading as a bit of jazz Americana. (I.G.)

Various Artists

THE PLAYBOY ALL-STARS, VOLUME 3—Playboy PB 1959: *Blues in Hoss' Flat* (Count Basie); *Body and Soul* (Coleman Hawkins); *My Manne Shelly* (Shelly Manne); *Bronx Blues* (Stan Getz); *In This Whole Wide World* (Four Freshmen); *Mambo 207* (Erroll Garner); *When the Saints Go Marching In* (Jack Teagarden); *Hello, Young Lovers* (J. J. Johnson); *Twenties Late* (Chet Baker); *The Shiek of Araby* (Bob Brookmeyer); *How High the Moon* (Ella Fitzgerald); *Two Shades of Autumn* (Stan Kenton); *Stereo Stomp* (Benny Goodman); *Mighty Cool Penthouse* (Ray Brown); *Fascinatin' Rhythm* (Hi-Lo's); *Song of the Wind* (Jimmy Giuffrè); *Let's Fall in Love* (Louis Armstrong); *Swingin' the Toreador* (Barney Kessel); *Golden Horn* (Dave Brubeck); *Four* (Miles Davis); *The Golden Striker* (Oscar Peterson); *Wheatleigh Hall* (Dizzy Gillespie); *Lower Boneville* (Kai Winding); *All the Things You Are* (Earl Bostic); *Gee, Baby Ain't I Good to You* (Gerry Mulligan); *Blue Lou* (Lionel Hampton); *Susie* (Paul Desmond); *Bags' New Groove* (Milt Jackson); *There's No You* (Frank Sinatra); *Rock-a-bye Your Baby with a Dixie Melody* (Sonny Rollins); *Playboy's Theme* (Cy Coleman).

Rating: ★ ★ ★

This attractively packaged three-LP set (the third such package issued by *Playboy*

BLUE NOTE THE FINEST IN JAZZ SINCE 1939

ART BLAKEY Giant of Jazz

NOW! 2 VOLUME

Blue Note takes you back to the "Jazz Corner of the World" for an extended inspection of the invigorating sounds spread by Art Blakey and the Jazz Messengers. You will snap your fingers and tap your feet to a groovy performance of Ray Bryant's home-cooker *Chicken an' Dumplins*. Mobley's *M & M* stands for Mobley & Morgan, an exciting up-tempo wailer. Randy Weston's delightful *Hi-Fly* makes a welcome change of pace. The ever popular *Theme* of the Jazz Messengers shows up for a sparkling repeat performance. Gildo Mahones, now pianist with Lambert, Hendricks & Ross, contributes *Art's Revelation* showcasing the fantastic Art Blakey.

You'll have a ball with these sides.

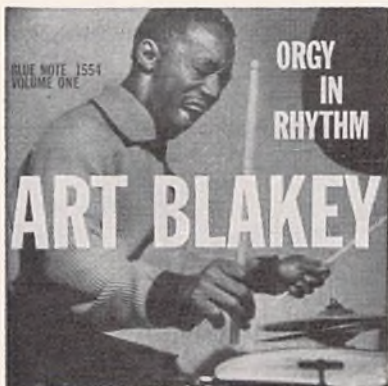


ART BLAKEY AND THE JAZZ MESSENGERS
AT "THE JAZZ CORNER OF THE WORLD"

With Lee Morgan, Hank Mobley, Bobby Timmons, Jymie Meritt.

Chicken An' Dumplins, M & M, Hi-Fly, The Theme, Art's Revelation.

BLUE NOTE 4016



ART BLAKEY
Orgy In Rhythm
BLUE NOTE 1554*/55

*also available in Stereo



ART BLAKEY AND THE JAZZ
MESSENGERS *The Big Beat*
BLUE NOTE 4029*

12" LP List \$4.98—Stereo \$5.98



ART BLAKEY
Holiday For Skins
BLUE NOTE 4004/05

✓ FREE CATALOG ON REQUEST

BLUE NOTE Records, Inc. 43 West 61st Street • New York 23, N.Y.

featuring the winners of their annual jazz poll) falls into the trap of other anthologies, samplers, or whatever you might term such things: too much of the mediocre and little or no continuity from track to track. It has better continuity than most collections of this size, dealing with as many artists as it does, but when tracks that were no great shakes to begin with are placed next to such excellent takes as the Johnson, the Brookmeyer, the Hawkins, the Miles, or the Brown, their mediocrity stands out in bold relief.

The selections fall into three categories: those recorded live at the 1959 *Playboy* Jazz festival in Chicago; previously unissued tracks from the files of various companies, and material culled from albums already on the market.

The funniest tracks are by Peterson and Fitzgerald. Both were recorded live. The pianist's stride piano at a fast tempo on John Lewis' *Striker* is hilariously witty. Ella's interpolation of almost every tune except *Come to Jesus* in her version of *Moon*, while not of any great musical value, is clever nonetheless.

This package would make a good Christmas present for Cousin Joe who's just getting interested in jazz (D.DeM.)

OLD WINE NEW BOTTLES

Bunny Berigan

☐ BUNNY BERIGAN AND HIS BOYS—Epic LA 16006: *I Can't Get Started*; *Solo Hop*; *Dixieland Shuffle*; *Let's Do It*; *It's Been So Long*; *I'd Rather Lead a Band*; *Let Yourself Go*; *A Melody from the Sky*; *Rhythm Saved the World*; *But Definitely*; *I Nearly Let Love Go Slipping Through My Fingers*; *If I Had My Way*.

Personnel: Berigan, trumpet; remainder in various groupings: Henry Greenwald, Lawrence Brown, trumpets; Jack Teagarden, Ford Leary or Jack Lacey, trombone; Artie Shaw, Johnny Mince, Matty Matlock, Paul Ricci or Slat Long, clarinet; Forrest Crawford, Eddie Miller, Hymie Schertzer and Art Drelinger or Bud Freeman, saxophones; Joe Bushkin or Les Burness, piano; Eddie Condon, Tom Morgan or Dave Barbour, guitar; Mort Stuhlmaker or Arnold Fishkin, bass; Dave Tough, Manny Berger, Ray Bauduc or Cozy Cole, drums.

Rating: ★★

In the early '30s Berigan was in New York playing with society bands for a living, but, after hours, he was frequently in better company, playing jazz whenever and wherever he could.

He had a sure ear for beauty, and those who knew him tell of many ordinary sessions made incandescent by his horn. These tracks are all from this period, and if real excitement is sometimes missing, this album captures a fine jazz talent right at that point when ability was becoming most obvious.

The faults that keep this rating limited to three stars are ones common to many early swing records—haphazard production, indifferent arrangements, and sloppy section playing. But, often, the disregard for these formal aspects of work is balanced by spurts of real creative effort by Bunny and sometimes by others.

Let's Do It, for example, has a choppy, Rollini type of arrangement, but, midway through, there's a fine, crackling 32 bars of Berigan. On *Lead a Band* there isn't anyone who hits the final chord at the

right time, but Freeman's coda, immediately preceding this, is wonderful. Crawford, who apparently had listened long and carefully to Chu Berry, has a good solo on *Been So Long*. Trombonist Lacey, who was a studio musician, has an excellent solo on *Definitely*.

The liner notes echo the idea that Bix Beiderbecke influenced Berigan, and though it's true that the latter had a penchant for Beiderbecke material (he later did some of Bix' compositions for Victor), the two are poles apart in conception. Beiderbecke was a subtle genius; Bunny had a patent brand of fireworks, more in line with the Louis Armstrong tradition.

Dixieland Shuffle is, of course, King Oliver's old *Riverside Blues*, and Berigan's introduction is simply a reworking of Armstrong's solo. On *Had My Way*, pushed by Cole's drumming, he turns in a hard-swinging solo, and his work on the famous *Started*, and the wistfully romantic *Nearly Let Love* show that he was as much at ease with ballads.

Recommended for those interested in some rare items by a brilliant trumpeter of the swing era. (G.M.E.)

Johnny Dodds/Kid Ory

☐ JOHNNY DODDS AND KID ORY—Epic 16004: *Gate Mouth*; *Too Tight Blues*; *I Can't Say*; *Perdido Street Blues*; *Papa Dip*; *Mixed Salad*; *Mad Dog*; *Flat Foot*; *Brown Bottom Bess*; *Lady Love*; *My Baby*; *Oriental Man*.

Personnel: Tracks 1-8: George Mitchell, trumpet; Dodds, clarinet; Ory, trombone; probably Stump Evans, alto saxophone; Lil Armstrong, piano; Johnny St. Cyr, banjo. Tracks 9, 10: Natty Dominique, trumpet; Dodds, clarinet; probably Ory, trombone; Jimmy Blythe, piano; John Lindsay, washboard, drums. Tracks 11, 12: Dominique, trumpet; Dodds, clarinet; Blythe, piano; Jimmy Bertrand, drums.

Rating: ★★

This is a refurbished reissue of a 12-inch LP first released by Epic several years ago. The sound has been cleaned up a bit in remastering, and Charles Edward Smith has written some of his customary enlightening notes for it. The rating is mostly for the first eight tracks which are pieces recorded in 1926 by a group variously identified as the New Orleans Wanderers and the New Orleans Bootblacks. This is a superb ensemble group (see *Papa Dip* and *Gate Mouth* in particular), and in Dodds and Mitchell it had soloists who could match its ensemble superiority. After 34 years, their successive solos on *Perdido Street Blues* remains one of the most exciting things ever recorded.

The second side is more of a grab-bag, devoted for the most part to two groups which include Dominique's shrill, sour, kazoo-toned trumpet. Dodds enlivens all the pieces. But these are ragged, unfinished performances compared to the glorious, stimulating playing on the Wanderers/Bootblacks which should be a basic element in any jazz collection.

(J.S.W.)

Horace Silver

☐ SILVER'S BLUE—Epic 16005: *Silver's Blue*; *To Beat or Not to Beat*; *How Long Has This Been Going On?*; *I'll Know*; *Shoutin' Out*; *Hank's Tune*; *The Night Has a Thousand Eyes*.

Personnel: Silver, piano; Donald Byrd or Joe Gordon, trumpet; Hank Mobley, tenor saxophone; Doug Watkins, bass; Art Taylor or Kenny Clarke, drums.

Rating: ★★

It's quite a shock to hear this early

version of the Silver Quintet after becoming accustomed to later editions—and particularly to the current one. This is a rather polite and uninspired group with no individuality, not even in Silver's piano work which, at its best here, is simply capable traditional blues piano. There is none of the fire and drive that is at the very heart of Silver's group nowadays.

Silver gives these performances moments of polish and assurance during his solos, but it is drab stuff the rest of the way.

Epic has released this LP once before and, in view of all the worthwhile material that is waiting to be exhumed from its files (i.e., Columbia's), it seems pointless to bring this one out again. (J.S.W.)

VOCAL

Lorez Alexandria

☐ EARLY IN THE MORNING—Argo LP-663: *Early in the Morning*; *Don't Explain*; *So Long*; *Good Morning, Heartache*; *Trouble Is a Man*; *I Ain't Got Nothing but the Blues*; *Rocks in My Bed*; *I'm Just a Lucky So and So*; *I Almost Lost My Mind*.

Personnel: Miss Alexandria, vocals; Ramsey Lewis, piano; El Dee Young, bass; Red Holt, drums; Johnny Gray, guitar. Tracks 1, 2, 3, 4, 5: add Joe Newman, trumpet; Al Grey, trombone; Frank Wess, tenor saxophone, flute; Frank Foster, tenor saxophone; Freddie Green, guitar.

Rating: ★★

There is a deathly uniformity about the female vocalists of today. In the majority of cases, scratch the surface of individuality, and you'll find a bothersome sameness.

When Miss Alexandria entered the field several years ago, she exhibited a personal, expressive way with lyrics. She sang with more assumed authority than real confidence, but at least it was appealing as a good college try. This album reveals her as a much more mature and self-assured vocalist.

There are few enough successful blues vocalists and even fewer who attempt the polished blues approach. Miss Alexandria has not taken this cue. She attacks the blues with the same affability she does the ballad. Blues singing with expression does not seem to come easy here.

Frankly, she is suave, sophisticated, and teasing. She tosses lyrics off with condescending ease. There seems to be a skin-deep concern with lyric interpretation as Miss Alexandria exhibits her skill at artily turning a phrase. This well may be attributed to the fact that, basically, she maintains a hornlike approach to her work; consequently, the primary concern would be removed from interpretation of the written thought. But then, how does one explain the intonation problems in *So Long*?

Musically, the tracks featuring the Basieites supply three important assets: the Foster arrangements, which surround and support the vocalist without boxing her in; the valuable Green guitar in the rhythm section; the Grey trombone, compelling and witty behind the vocalist (hear his first mocking and then sympathetic growling on *Nothing but the Blues*).

Miss Alexandria reaches a high of sympathetic understanding on the wistful

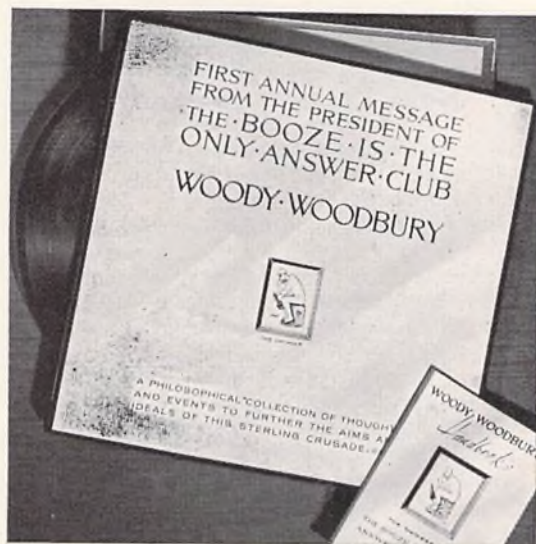
PARTY ALBUM GIFTS

from *Stere* **ODDITIES**

WOODY WOODBURY'S Great New Release



■ "First Annual Message from The President of The Booze Is The Only Answer Club" . . . a hilarious, unrehearsed blast on boozing for bons vivants. Recorded live from nite club floor. Adult humor with a built-in blush. Album comes in rich gold-foil carton with a riotous 128-page book entitled, "Woody Woodbury's Handbook for Members of the BITOA Club" . . . along with a Booze Nooze-paper.



Look for this handsome gift carton at your favorite record shop.



Stere **ODDITIES** PARTY PACKAGE

3 Smash Albums in one gift set.

■ Enjoy this new form of uninhibited nite club entertainment at home. A unique, ice-breaking gift with 3 top-selling comedy albums.

"WOODY WOODBURY LOOKS AT LOVE AND LIFE"

WOODY WOODBURY'S "LAUGHING ROOM"

"BILL CARTY BLASTS OFF"

All 3 albums in a golden gift package.
Regular \$14.94 value, now only . . .

\$11.98

All are 12" LP albums, recorded in compatible stereo suitable for either monaural or stereo phonographs.

AVAILABLE NOW AT RECORD SHOPS EVERYWHERE OR WRITE STEREOODITIES, INC. — P.O. BOX 9115 — FORT LAUDERDALE, FLA.

DUORecords

4-Star

PARTY PACKAGE

■ A riot of fun for less than the cost of an evening out. 4 great releases . . . recorded and unexpurgated at nite clubs.

"PUNCHINELLOS PARTY PLATTER"

Starring Ralph Michaels and Duke Stuart

BILL BARNER'S

"Warm Patter for a Hot Platter"

"DE LEON ROARS" starring Jack DeLeon

"ON FRATERNITY ROW" Starring Eddie Carrol and The Kidney Stone Trio

Regular \$19.92 value now only

\$15.98



tune *Trouble Is a Man. Don't Explain* is also a simple, unadorned rendition, which shows her to best advantage on the ballad. Again her hornlike approach must be emphasized, for both these are tunes in which she is backed only by the Lewis trio and guitarist Gray. Her voice stands out like a single instrument. When she sings with the larger unit, she jells with the entire ensemble, losing some vocalistic distinction while contributing to a greater over-all unit feel.

This album is more than just pleasant. She sings well and remains logically within the range of her technical limits without attempting to startle anyone by exploiting her highs and lows.

Her primary concern seems to be tone and making the correct changes. This is an impressive technique if you don't care too much about the continuity of lyric interpretation and sound. (B.G.)

Cora Lee Day

Ⓜ [S] MY CRYING HOUR—Roulette R 52048: *My Crying Hour; When Your Lover Has Gone; Trouble Is a Man; The Very Thought of You; I See a Million People; Ain't No Use; It Isn't Fair; You Taught Me How to Cry; Weeping Willow; Try a Little Tenderness; I'm Gonna Laugh You Out of My Life; The Masquerade Is Over.*

Personnel: Tracks 2, 3, 4, 6, 7, 9, 10, 12: Miss Day, vocals; Harry Edison, trumpet; Illinois Jacquet, tenor saxophone; Freddie Green or Barry Galbraith, guitar; Eddie Jones, bass; Osie Johnson, drums; unlisted piano. On the remaining tracks, Miss Day is accompanied by large orchestra of woodwinds/saxophones, brass, rhythm, conducted by Jimmy Jones.

Rating: ★ ★

At this stage of her career, Miss Day can be considered only an imitation of Billie Holiday—a tasty imitation but, nonetheless, an imitation. She has taken some of the mannerisms of Lady Day—such as the downward slur at the end of phrases, the affected pronunciation, and the trick of hitting a step above a note then gliding down to it—and welded them into what the liner notes claim is a “style so different as to immediately catch your attention . . .” Well, the style caught my attention, but not as the split-infinitive pitch intended. Like a paste diamond, Miss Day has a surface resemblance to the real thing, and like a paste diamond she has glitter but not brilliance.

The low rating is not because Miss Day is imitative, but because the album has no contrasting moods—everything is sad. Again this can be traced back to Miss Day's Holiday orientation: Lady Day's best work was marked by pathos and irony, but she was able to present them in diverse settings and varied tempos. Miss Day seems to have missed the point, and instead of stimulating the listener's sympathy, she only depresses him. The solos and backing of Edison and Jacquet fail to lift things out of the doldrums.

Perhaps Miss Day will someday drop the Holiday mannerisms and let her own qualities come to the fore. That they may be worthwhile is hinted at in the verse of *Weeping Willow*, which she sings without Holiday overtones. (D.DeM.)

Lightnin' Hopkins

Ⓜ LIGHTNING STRIKES AGAIN—Dart D8000: *Traveler's Blues; Penitentiary Blues; Race Track Blues; Jackstrapper Blues; Fast Life Woman; Short Haired Woman; Unsuccessful Blues; Jail-*

house Blues; Tim Moore's Farm; Lightnin' Boogie.
Personnel: Hopkins, guitar, vocals.

Rating: ★ ★ ★ ★

Within the past 12 months Hopkins, with eight LP collections to his credit, has become the most recorded of contemporary blues artists. This latest album is an important reissue of some of his earliest recordings, made in the last half of the 1940s for Bill Quinn's Houston-based and now defunct Gold Star label.

This collection is fairly representative of Hopkins' talent, ranging as it does from some of his lighter, rocking pieces, such as *Lightnin' Boogie*, up to such powerful and deeply felt autobiographical blues as *Tim Moore's Farm*. Hopkins is one of the few contemporary blues men who employs autobiographical materials for the raw substance of his more forceful and emotionally intense blues. From the experiences of his own life, Hopkins shapes blues of an extraordinary conviction and depth of feeling, and the simple poetry of these blues often attains to a crude beauty, dignity, and a vigor of expression which is highly compelling.

Three of the tunes in this collection are of this high order: *Tim Moore's Farm* (a study of the lot of the Negro sharecropper), *Traveler's Blues*, and *Penitentiary Blues*.

It becomes evident after listening to this collection that Hopkins has not appreciably changed his approach, either vocally or instrumentally, in the past dozen years. Perhaps his style is more simplified today, with a decreased use of vocal embellishments, melisma, etc., in favor of a more straightforward approach. His voice is deeper, hoarser, a bit more expressive now than it is on this disc.

Hopkins seems to have occasional trouble with time, and especially so in his guitar choruses, where there are a good number of irregular metrical units. Rarely in his singing, however. A truly impressive and worthwhile addition to any blues library. (P.W.)

B. B. King

Ⓜ THE GREAT B. B. KING—Crown CLP 5143: *Sweet Sixteen; I'm Gonna Quit My Baby; I Was Blind; Just Sing the Blues; Someday, Baby; Sneakin' Around; I Had a Woman; Be Careful with a Fool; Whole Lot of Lovin'; Days of Old.*

Personnel: King, guitar, vocals; accompanied by unlisted musicians.

Rating: ★ ★ ★

This is the fourth LP collection by the young Jimmy Rushing-styled blues singer B. B. King, and it sustains the high standard of performance established in his three previous Crown albums. Despite his upbringing in the rural south and his consequent exposure to the traditional country blues style, King has been much more attracted to the gusty, free-wheeling Kansas City school of blues shouters. He needs the support of a loose, Basic-styled band to bring him across to best advantage, and he gets that support here.

King is an impressive performer: the strident urgency of his approach overpowers the listener with its ferocity and intensity. No matter how banal the tune (and one wishes that King could be more selective in his choice of material) he belts it out with all the power he can muster, and even such saccharine ditties

as *Sneakin' Around* and *I Was Blind* are almost made convincing.

As a vocalist King has been improving with each recording, as he gains mastery of more of the vocal devices which impart to a performance greater meaning and drama. (P.W.)

Furry Lewis

Ⓜ FURRY LEWIS—Folkways FA 2823: *Longing Blues; John Henry; I Will Turn Your Money Green; Early Recording Career; Pearlee Blues; Judge Boushays Blues; I'm Going to Brownsville; The Medicine Shows; Casey Jones; East St. Louis Blues.*

Personnel: Lewis, guitar, vocals.

Rating: ★ ★ ★ ★ 1/2

This recording, made in 1959 when Sam Charters was finishing up the research for his book, *The Country Blues*, contains the work of 58-year-old Lewis, whose reputation rests on a series of 23 excellent country blues sides he recorded for the Vocalion and Victor labels between May, 1927, and September, 1929.

At the time Charters contacted, interviewed, and recorded him, Lewis had not recorded in three decades, had rarely had a guitar in his hands in 20 years, and was working as a municipal laborer in Memphis, yet boasted that as a blues singer he was “better now than I ever was.”

This album verifies this—the eight vocal tracks are the powerful and mature statements of a major artist. A singer of limited means, Lewis is nonetheless able to stamp his vocals with a haunting and brooding intensity, a passionate introspection, and a total emotional involvement. Moreover, he is a blues guitarist of more than ordinary abilities, apparently capable of playing in just about any blues style: he is one of the few blues artists who varies the instrumental accompaniment to suit the temper and mood of the song.

Prior to this important release, Lewis had been poorly represented on LP—two tracks on an out-of-print Label “X” 10-inch disc, and two sides in the Folkways *Anthology of American Folk Music* series. (P.W.)

Various Artists

Ⓜ A TREASURY OF FIELD RECORDINGS, VOL 1—“77” Records 77LA12-2: *The Streets of Laredo; Talking Blues; The Jealous Lover; Yellow Gal; K.C. Ain't Nothing but a Rag; The Waitress and the Sailor; Corrina, Corrina; The Ballad of Davy Crockett; Cryin' Won't Make Me Stay; Baby, Please Don't Go; You Gonna Look Like a Monkey; Bad Lee Brown; Sand Mountain Blues; Soldier, Will You Marry Me?; Good Times Here, Better Down the Road; The Gray Goose; Hello, Central, Gimme 209; The Miller Boy; After Hours Improvisation; Shake It, Mister Gator; Grizzly Bear.*

Personnel: Track 1: Harry Stephens, unaccompanied vocal; Tracks 2, 3: Jimmy Womack, vocal, guitar; Track 4: Harold Burton and group, unaccompanied vocal; Track 5: Andrew Everett, guitar solo; Track 6: Ed Badaeux, vocal, banjo; Track 7: Sam (Lightnin') Hopkins, vocal, guitar; Track 8: Mrs. Melton, unaccompanied vocal; Track 9: R. C. Forest, vocal, guitar; Gozy Kilpatrick, harmonica; Track 10: Dudley Alexander, vocal, concertina; Alex Robert Jr., fiddle; Vincent Frank, washboard; Track 11: Dennis Gains, vocal, guitar; Track 12: Jim Wilkie, vocal, guitar; Track 13: Pete Rose, vocal, guitar; Track 14: Linna Belle Hafti, unaccompanied vocal; Track 15: Joel Hopkins, vocal, guitar; Track 16, John Lomax Jr., unaccompanied vocal; Track 17: Andrew Everett, vocal, guitar; Track 18: John Anderson, vocal, guitar; Track 19: George Coleman, piano solo; Track 20: Joseph Johnson, R. G. Williams and group, unaccompanied vocal; Track 21: Grover Dickson and group, unaccompanied vocal.

Rating: ★ ★ ★ ★ ★

This album, the first in a projected series of three, is surely one of the most exciting and valuable collections of folk music to

have appeared in some time.

Back in 1951, the newly formed Houston Folklore group initiated a project for the documentation of the folk music to be heard in the Houston and east Texas area (a Folkways collection, *Negro Prison Camp Work Songs*, FE 4475, was one of the immediate results of the group's activities).

The project has been carried on through the years by various collectors and enthusiasts and recently was brought to completion through the herculean efforts of Houston actor-folklorist-collector Mack McCormick, who was also responsible for the rediscovery of Texas blues singer Lightnin' Hopkins.

More than 400 items were recorded in the nine-year period since the start of the project, and from these were culled the 21 selections that comprise this first volume.

On the basis of the first album alone, one arrives at the conclusion that the east Texas area is among the most fertile in the country in the diversity of folk styles to be heard, for among the 21 selections may be found examples of Anglo-American ballads, Negro blues, and instrumental music, country music and monologs (white "talking blues"), cowboy songs, washboard band music, and Negro prison camp work songs.

Folklorists have been lamenting (justifiably, it would appear) the process of homogenization that has been, and is occurring, in our folk music because of the inroads of mass communications media, the phonograph, jukeboxes, Top 40 programing, and the like.

That so much of the authentic material has been preserved in almost pristine condition in the Houston area is the result primarily of that city's being more properly an "amalgam of villages and townships, surrounding a cluster of skyscrapers" — each of these communities composed of a particular ethnic group with strong cultural traditions (including musical) of its own. The city has Negro, German, Polish, east Texas (predominantly Anglo-Saxon), Spanish, and French-speaking Creole sections, among others, and each of these has preserved almost intact its own particular cultural heritage.

The album's chief virtue, then, would appear to reside in the fact that so many disparate styles and approaches are represented here, having been collected within the precincts of one metropolitan area.

A secondary virtue is the resultant glimpse it affords one into the multiplicity of elements constituting the elusive animal called "American folk music." Indeed, the album might almost be considered a catalog of the music cultures that have contributed to the shaping of our music, for certainly the disc offers a fine opportunity to observe at first hand that a very definite process of "Americanization" does exist—as it most vividly illustrates how songs from other traditions have been remolded through this process.

Be prepared to suspend your usual standards of judgment when listening to this collection, for few of the performers who are presented offer anything like the finished, polished, professional perform-

ances we are accustomed to hearing from our "folk singers." There is nothing glib or subtitled here—this is the raw stuff.

Among the high spots are Hopkins' tradition-rooted singing and playing on *Corrina*; his older brother Joel's rough, acidulous version of *Good Times Here*; Rose's sensitive *Sand Mountain Blues*; Lomax' wry *Gray Goose*, and the powerful, surging call-and-response work songs of the Texas prison gangs—*Yellow Gal*, *Shake It*, and *Grizzly Bear*. Excellent and fully documented notes, setting all the songs in their proper contexts, have been provided by McCormick in a handsome, 60-page accompanying booklet.

McCormick, after seeking long and fruitlessly for a U.S. outlet for this documentary series, finally got it issued on a British label, the "77" series. The record is obtainable by sending an international money order, which may be secured at the local post office, in the amount of \$5.60. The price includes postage. The order should be made payable to Dobell's Jazz Record Shop, 77 Charing Cross road, London W. C. 2, England. (P.W.)

Sarah Vaughan

☐ ☐ CLOSE TO YOU—Mercury MG 20580: *Say It Isn't So*; *I've Got to Talk to My Heart*; *I'll Never Be the Same*; *There's No You*; *I Should Care*; *If You Are but a Dream*; *Maybe You'll Be There*; *Out of This World*; *Last Night When We Were Young*; *Funny*; *Close to You*.

Personnel: Miss Vaughan, vocals; Ronnell Bright, piano; unidentified orchestra.

Rating: ★ ★ ★ ½

Only a singer of the magnitude of Miss Vaughan could have survived this date. Aimed perhaps at creating a mood, the

strings remain simply syrupy strings, and only her great technical skill and emotional delivery prevent her from becoming the sluggish, entangled puppet of these overworked tunes, all of which are reduced to a slow walk.

Miss Vaughan handles the material with characteristic technical skill, although there is little evidence that her heart is in it.

The one shining exception is the up-tempo *Out of This World*, which seems to have crept in by mistake. This tune swings like mad, and her obvious delight and relief in singing this is plain as she giggles and chuckles like a mischievous child who has just put one over.

Several of the ballads are exceptionally well done. *Say It Isn't So* and *I Should Care* are among them, the first because it graphically illustrates Miss Vaughan's complete command of material as she skitters through the lyrics and changes, inserting runs, dipping and spiraling as only she can. This may be said of *I Should Care* as well, although on this tune, she also demonstrates her magnetic intensity of interpretation as she instantly and without ado alters tone color and mood repeatedly.

Bright's Heart is a disappointment, which Miss Vaughan fails to salvage. The tune is an awkward, ascending thing. The lyrics are cumbersome in spots and allow little room for typical Vaughan manipulation.

For quiet listening or relaxed dancing and for further proof of the power and

PRE-PUBLICATION OFFER

Down Beat readers may order *Jazz Record Reviews Vol. V* for themselves as well as for gifts to friends at the special pre-publication price of \$2.98. This offer is good only through December 31, 1960. The regular retail price of *Jazz Record Reviews Vol. V* is \$3.95.

Edited by Gene Lees and with a special introduction by Don DeMicheal, it analyzes the trends in jazz and the record industry during the past year.

In 1960, *Down Beat* twice enlarged its record section, so that now it is bigger than it has ever been in the history of the magazine—meaning that *Jazz Record Reviews* will be a bigger volume than ever before.

Further, *Down Beat* expanded its reviewing staff, so that there is a greater variety of viewpoints than ever before. *Jazz Record Reviews Vol. V* contains reviews by Don Henahan, Don DeMicheal, Gilbert M. Erskine, Leonard Feather, Ralph J. Gleason, Ira Gitler, Barbara Gardner, Bill Mathieu, John Tynan, Pete Welding, and John S. Wilson. Not only the year's jazz record reviews are contained, but classical, folk, and vocal disc reviews as well.



**PUBLISHED IN HARDBOUND
DE LUXE EDITION ONLY**

Pre-Publication Offer \$2.98

Regular Retail Price \$3.95

ORDER YOURS NOW!

Offer Expires December 31, 1960

PRE-PUBLICATION ORDER FORM

Send with your remittance to:

DOWN BEAT • 205 WEST MONROE ST. • CHICAGO 6, ILL

Enclosed is \$ _____ for _____ copies of *Down Beat's*

JAZZ RECORD REVIEWS VOL. V.

Name _____

City _____ Zone _____ State _____

Address _____

(add 25c postage for each order outside U.S. & Canada)



Charlie Byrd unamplified guitar

Charlie Byrd has emerged as the most exciting jazz artist of the past year. He is not a flash from nowhere who suddenly exploded across the jazz horizon, but a well-trained, well-grounded guitarist with the influences of both Segovia and Django Reinhardt. His stature has grown steadily and solidly with each of his limited appearances away from home base, Washington's Showboat Lounge. He was the sleeper of the Monterey Jazz Festival, and his recent Village Vanguard debut has earned him an early re-booking.

Offbeat Records and its parent label, Washington Records, have prided themselves on finding music and artists of unusual interest. Mr. Byrd with his unamplified guitar has been a winner on both counts. As Charles Byrd he recorded 16th Century Guitar Music, WR-411, and Roncalli Suites, WR-429. Starting with our first Byrd release superlatives flowed from the pens of almost every major jazz reviewer. Playboy calls Byrd "heir to Charlie Christian's jazz throne."

JAZZ AT THE SHOWBOAT, OJ-3001

Chosen for the New York Times basic jazz library.

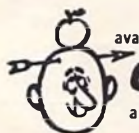
BYRD IN THE WIND, OJ-3005

Rates five stars in Downbeat.

JUST RELEASED!

CHARLIE BYRD TRIO, OJ-3006

"One of the best jazz guitar LPs made by anyone." High Fidelity Magazine. "Remarkable guitarist," Downbeat. "Jazz pick of the Month," Hi-Fi and Stereo Review.



available at better record stores or

OFFBEAT RECORDS

a division of Washington Records

1340 Conn. Ave. N. W., Washington 6, D. C.
at \$4.98 each, postage paid. Free catalog.

skill of Miss Vaughan, in the pop idiom, this should be a rewarding purchase.

(B.G.)

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.

Cannonball Adderley-Gil Evans Orchestra (World-Pacific **M**, **S** 1928)

Curtis Amy-Paul Bryant, *Blues' Message* (Pacific Jazz **M**, **S** 9)

Louis Armstrong-Bing Crosby, *Bing and Satchmo* (M-G-M **M**, **S** 3882)

Curtis Counce, *Carl's Blues* (Contemporary **M**, **S** 3574)

Harry Edison, *The Inventive Mr. Edison* (Pacific Jazz **M** 10)

Ella Fitzgerald, *A Swinging Christmas* (Verve **M**, **S** 4042)

Arthur Godfrey, *Jazz for the People* (Signature **M** 1055)

Earl Hines, *Swingin' and Singin'* (Craftsmen **M** 8041)

Harry James, *Strictly Instrumental* (Harmony **M** 7269)

Budd Johnson and the Four Brass Giants (Riverside **M** 343, **S** 9343)

Etta Jones, *Don't Go to Strangers* (Prestige **M** 7186)

Clifford Jordan, *Spellbound* (Riverside **M** 340, **S** 9340)

The Moods of Taft Jordan (Mercury **M** 20429, **S** 60101)

Dave Lee, *A Big New Band from Britain* (Top Rank **M** 336)

The Genius of Gerry Mulligan (Pacific Jazz **M** 8)

Red Norvo, Charlie Parker, Dizzy Gillespie, and others, *A Handful of Modern Jazz* (Baronet **M** 105)

Odetta at Carnegie Hall (Vanguard **M**, **S** 9076)

Charlie Parker, *The Early Bird* (Baronet **M** 107)

André Previn, *Give My Regards to Broadway* (Columbia **M**, **S** 1530)

George Roberts, *Bottoms Up* (Columbia **M** 1520, **S** 8320)

Horace Silver, *Horace-Scope* (Blue Note **M** 4042)

Sonny Stitt, *Stittsville* (Roost **M**, **S** 2244)

Bobby Timmons, *Soul Time* (Riverside **M** 334, **S** 9334)

Stanley Turrentine, *Look Out!* (Blue Note **M** 4039)

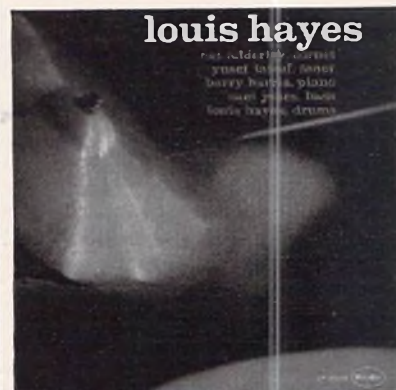
Dinah Washington, *I Concentrate on You* (Mercury **M** 20604, **S** 60604)

Doug Watkins Quintet, *Soulnik* (Prestige/New Jazz **M** 8238)



VEE JAY JAZZ

Presents **DRUMS**



LP 3010 LOUIS HAYES

The Young Lion of Jazz drumming leads his pack through their paces featuring Nat Adderley on Cornet; Yusef Lateef, Tenor; Barry Harris, Piano; Sam Jones on Bass. This album is also available in Startling Stereo SR 3010.



1449 SOUTH MICHIGAN
CHICAGO, ILLINOIS

BILL PAGE

SAYS: MAKE
MINE CONN

CONN Discover the
reason why at
your Conn dealer's



Records shipped anywhere
MODERN MUSIC

627 N. KINGSHIGHWAY
ST. LOUIS 8, MO., U.S.A.®

**ALL RECORDS REVIEWED IN DOWN BEAT
AVAILABLE THRU US—OUR SERVICE IS FAST**
All records shipped are factory fresh. Send for details on our bonus offer of FREE JAZZ LPs.
Foreign Orders Welcome
FREE! NEW 12" LP SALE List/Hard-To-Got Items
\$1.00 Deposit on CODs/No CODs Overseas

By Leonard Feather

In introducing Horace Silver's previous *Blindfold Test* in August, 1957, I observed that he already had established himself as a profound influence and that "from coast to coast you find fledgling musicians making their maiden flight on Silver wings."



THE BLINDFOLD TEST ■ HORACE SILVER

The Records

1. Ahmad Jamal. *Will You Still Be Mine?* (from *The Piano Scene of Ahmad Jamal*, Epic). Jamal, piano; Ray Crawford, guitar; Israel Crosby, bass. Recorded about 1952.

I think that was Ahmad Jamal, right? Oh, that's right—you won't tell me . . . Sounded like one of his earlier recordings, the group he had with Ray Crawford on guitar—I don't know who he had on bass, but it was the group he had a few years back with guitar, bass, and piano. It sounded very nice.

I was thinking while I was listening to this record that Ahmad is sort of the Lester Young of the piano in some respects—you know how Pres used to play with just a few notes, but he said a lot . . . left a lot of space, you know. I don't mean this in terms of influence but that what he plays has so much meaning. As I said before, I believe this is his old group, and I like the current one much better, so I'll give this one 3½ stars.

2. Bill Evans. *Five* (from *New Jazz Conceptions*, Riverside). Evans, piano.

You've really got me stumped . . . The composition, though, sounds like something I heard Bill Evans play down at the Jazz Gallery one night, but I'm not really sure whether that's Bill or not—it doesn't sound like Bill to me. The touch sounds a little heavier to me than what I think Bill's touch is.

It's a nice recording; whoever it is plays very well on it. The melody was nice and had a sort of rhythmic independence from the best of the rhythm section—a lagging-behind feeling that I liked. I'll give that one three.

3. Bobby Timmons. *This Here* (from *This Here Is Bobby Timmons*, Riverside). Timmons, piano.

Of course, that was Bobby Timmons playing *This Here*. Well, for one thing, after hearing the band version of that particular number, this version might fall a bit short. Bobby sounds very good on this, but certain numbers just sound better with a group—I don't know, but when he wrote this he might have written it with the group in mind.

So far, all I've heard that he's written has been in this vein, which I like, but I'd like to hear him do something in another vein. I'd rate this three.

4. Joe Castro. *Groove Funk Soul* (from *Groove Funk Soul*, Atlantic). Teddy Edwards, tenor saxophone; Leroy Vinnegar, bass; Castro, piano.

This is a pretty hard record to rate. Leonard . . . I've never quite heard a take like that before, where they just fade in on some blues and just fade out and there's no melody in front and none in back and there's no definite start and no definite ending.

The tenor player sounded real good . . . I don't know who it is, but he sounds great. They were all swinging their butts off—but later on it seemed to lack a little something . . . The bass player sounded very well, but on the whole I don't know how to rate this—can I pass?

5. Les McCann. *Fish This Week but Next Week Chittlings* (from *Les McCann Plays the Truth*, Pacific Jazz). McCann, piano; Leroy Vinnegar, bass; Ron Jefferson, drums.

I think that was Les McCann, and if it was, I've heard him play that particular tune much better in a night club—we caught him out in Los Angeles at the Bit and also here in town at the Village Vanguard . . . He's got a very nice trio and plays very wonderful.

I like a thing he does called *A Little 3/4 for God and Company*. At the Bit they were really cooking and packed them in. He had Leroy Vinnegar with him on bass at that time and Ron Jefferson on drums. There's nothing synthetic about this—it's his groove . . . I'll give this three stars.

6. Woody Herman. *Opus De Funk* (from *Road Band*, Capitol). Nat Pierce, piano, arranger; Richie Kamuca, tenor saxophone; Horace Silver, composer.

Well, Leonard, you kind of put me on the spot inasmuch as this is a tune I wrote several years ago, but I'll try to give a completely unbiased commentary on the recording.

The piano solo that opened up I didn't care for too much . . . I happen to know that was Nat Pierce, but the solo didn't kill me. I also know that Nat wrote the arrangement, and I think he did a hell of a job on that. The tenor solo was very good—I don't know who he was.

I think they could have gotten a little better groove on it, and it could have

Since then Silver has doubled his impact by becoming an influence not only as pianist but also as a composer and an influence on the whole course of jazz. In effect, he was the founding father of the whole modern funk school that culminated in the current emphasis on "soul" jazz.

Despite George Crater's impressive theory about Pierre Soule, I'm inclined to the belief that Silver got this whole bit going when, after closing some one-nighters with *Show Me the Way to Go Home*, he decided to write a tune of his own on those changes, and came up with the first of his long series of hits for Blue Note Records, *The Preacher*. His *Opus De Funk*, soon after, was the first modern use of that term in a title. It isn't hard to trace the line from those two events to Les McCann, Bobby Timmons, et numerous al.

For Horace's new test, of course, I included several examples of pianists or composers who have been influenced by him. He was given no information about the records played.

swung a little more—but the arrangement was very good; I like the way it was voiced. On the whole, I'd give it three stars.

We did a few festivals—concerts and stuff—recently with Woody, and I got to talk with Woody and know him better, and he's a real nice guy. He's going to make an album, I think, of some of my material and some of Bobby Timmons'.

It's a great honor and privilege to know that someone has performed your tunes, but the main thing is that I get a charge out of hearing how they interpret them. I'd rate this, on the whole, three stars.

7. Bernard Peiffer. *Strip Tease* (from *Modern Jazz for People Who Like Original Music*, Laurie). Peiffer, piano.

I don't know who that was, but I don't go for that particular type of piano playing. In the first place, they play too many notes, you know? Everything's all running together, and it reminds me of somebody who talks too much—you sit down to converse with them, and they go blah-blah-blah, and you can't get a word in edgewise, but they ain't sayin' nuthin'.

That's the way this whole approach strikes me, I must admit. I'll say two stars.

8. Erroll Garner. *Paris Blues* (from *Paris Impressions*, Columbia). Garner, harpsichord.

That was nice—I liked that, but I wouldn't attempt to rate that in terms of a jazz record; that's more along the lines of a commercial record—semi-rock and roll—well, not really rock and roll, but a commercial-type record. But it was good, it made me tap my foot . . . I liked it.

Was that a harpsichord? I know Erroll Garner made some harpsichord records, but that didn't sound like Erroll to me . . . In spots it sounded a little like him, but I hesitate to say it was him, although I can't think of anyone else who's made recordings on harpsichord. It was a good bluesy thing. I'll give it three stars.

Afterthoughts by Silver

My five-star artists would be Miles, Coltrane, Rollins, Dizzy, Lester—I can probably name a thousand five-star people who are my favorite musicians.

Among the newer pianists, I like Bill Evans, Tommy Flanagan . . . there are lots of others, but these two come to mind immediately.





Caught in the Act

**EDDIE (LOCKJAW) DAVIS-
JOHNNY GRIFFIN**

Minton's Playhouse, New York City
Personnel: Davis and Griffin, tenor saxophones; Junior Mance, piano; Larry Gales, bass; Ben Riley, drums.

If you are afflicted with fears that jazz is about to wander up some intellectual alley to be lost forever in the more arid areas of classical music, a good, hard listen to the group that saxophonists Davis and Griffin are now fronting should soothe them somewhat.

This is booting, belting jazz in the old tradition, though the group is essentially a modern one. Its two leaders have, despite their differences, certain similarities of approach. They blend their horns beautifully, producing a big, gutsy sound that is all virility and a yard wide.

There isn't too much food for the brain here—for even when Griffin is doing involute things with the chords, the belting flavor is still predominant. To be sure, it is a kick to hear Lockjaw and Griffin trade fours—the one repeating complex figures of the other virtually verbatim. Mostly it's the basic emotions that get worked over.

Mance was temporarily with the group on the three nights I heard it. He will have left by now to form his own trio. It will be hard to find anyone to give to the group what he did.

Even without Mance, the rhythm section is a good one. Gales is a bassist of enormous promise. A cousin of George Duvivier and student of that stalwart, he plays in Duvivier's vein and maintains a powerful, throbbing feeling at all times. Riley is a most impressive young drummer who, as far as I could tell (it is my opinion that nobody but musicians who have worked with him can really evaluate the effectiveness of a drummer) was taking care of business.

The material the group used was mostly jazz standards, including such tunes as Dizzy Gillespie's *Good Bait*. There were no charts, as such, only head arrangements, and frequently only unison horn statements of the theme on in and out choruses. This is a kind of jazz that can easily become monotonous and that I ordinarily find uninteresting—because it is so rarely this well done.

I did find it regrettable that all the tunes were medium-up or more (some were taken at a ferocious clip), because I particularly like the way Lockjaw plays ballads. Davis says that on other locations, ballads are more frequently performed.

This group certainly doesn't point "the" direction in jazz. It is just five men swinging up a storm, and jazz is fortunate that such men exist to feed it.

—Lees

GLORIA LYNNE

Birdland, New York City

Personnel: Miss Lynne, vocals, with Earl May Trio (Herman Foster, piano; Grasella Oliphant, drums; May, bass).

This has been a sensational season for girl singers. No year that has produced an Aretha Franklin, a Miriam Makeba, a Nancy Wilson, and a Mavis Rivers can offer cause for complaint about a shortage of new vocal talent.

A few months ago it might have been dangerous to place Gloria Lynne in this league. Unquestionably, she was a fine singer, with perfect intonation, phrasing that recalled her church background, and a very pleasing ballad style. But one night at Birdland during her two-week gig there, she fractured this listener and a couple of hundred others, including Harry Belafonte and several other enraptured singers in the audience.

Gloria practically turned Birdland into a revival meeting. She took an ancient and worn-out pop song, *Birth of the Blues*, which long ago outlived any possible inherent validity, and shook it apart, disintegrating it and reintegrating it in revitalized shape as she took complete command of song, audience, and accompanying trio.

May's contribution was of the utmost importance. Clearly many hours of patient rehearsal went into the production of Gloria's routines, and the effort paid off. Foster's piano deserves special praise, but the whole trio was an indispensable factor in the success of the act.

No less exciting was her version of a Ray Charles hit, which she announced as *This Little Boy of Mine*. If Gloria paid her rhythm-and-blues dues longer than she wanted to, it's paying off now in a quality that has become vital to her work as a jazz-cum-pop singer.

I doubt that her work catches fire every night as it did on this occasion, but she's moved a long way toward maturity; most important, she seems to have complete self-control. Though not a glamour girl, she makes a striking appearance through sheer power of personality.

It's hard to make predictions in such an overcrowded field, but it wouldn't

surprise me a bit if Miss Lynne were to become the next really big girl singer—perhaps the most important and influential since Sarah Vaughan.

—Feather

TEDDY WILSON TRIO

Black Hawk, San Francisco

Personnel: Wilson, piano; Arvell Shaw, bass; Bert Dahlander, drums.

As with so many other jazz groups, records do not do Teddy Wilson's Trio justice. Lost in the electronic process is the beautiful warmth of the group; its flowing ease, which makes everything look so simple, and a good deal of the potential appreciation of its almost surgical precision.

Maybe it's the Black Hawk, which is certainly one of the most relaxed rooms on the jazz circuit, but Wilson's opening there in September was pure delight. The management provided him with the best piano money could produce—so that problem was solved. And despite the fact that the group had closed at 3 a.m. on the east coast the morning of their 9 p.m. west coast opening, the men were relaxed.

Wilson's programming is an artful juxtaposition of standards and "classics" from the Goodman-Henderson era and tunes associated with more recent times. Anyone who successfully can play a set that includes *King Porter Stomp* and *'Round Midnight* deserves a gold medal.

In an era marked by pianists who work up a sweat throwing their arms in the air and grunting and groaning like a mortally wounded warrior, Wilson's calm proficiency is beautiful to watch. He never raises his hands above the manufacturer's name on the board behind the keys. All the runs, embellishments, and sparkling fills he makes. He never fakes. And now and then, when he gets in the mood, he strides as of old.

Shiny Stockings, from the Count Basie book, as well as half a dozen from the Goodman lists, are played in a piano version of a big band arrangement (*April in Paris* is another), and it is surprising how effective this cool trio can be (cool in the old-fashioned sense of calm and collected, by the way) on such a rollicking swinger as *Shiny Stockings*.

Shaw is a greatly improved bassist since his days with Armstrong. He has a fine, strong tone, a beautifully swinging beat and an interesting fashion of soloing. Shaw, incidentally, is reminiscent on occasion of Slam Stewart in the best sense. Dahlander is one of the most impressive drummers in jazz today with a fantastically flexible pair of wrists.

All in all, this trio is a credit to jazz as well as being one of the most consistently artistically successfully small groups available today.

—Gleason

Gene Krupa

100% SLINGERLAND
EQUIPPED



Precision Built

SLINGERLAND ^ DRUMS

**PLAY BETTER!
SOUND BETTER!**

and Designed

because THEY'RE BUILT ^ BETTER!

If you want the finest, buy **SLINGERLAND**

SLINGERLAND DRUM COMPANY

• 6633 Milwaukee Avenue • Niles 48, Illinois



BEEN HERE AND GONE, by Frederick Ramsey Jr. Published by Rutgers University Press; 177 pages, \$5.

With the current emphasis on soul music and the roots therein, this may be a good reference book for those of undeveloped soul and short taproots.

A combination of text and photographs gives an indication of the social conditions and the people that spawned work songs, country blues, brass bands, and jazz. It will stir a bit of nostalgia in those who have lived any part of it and possibly some amazement in those whose southern exposure has been confined to Miami Beach. As far as it goes, it is a pretty fair picture of things as they have been and we all hope will not be too much longer.

After a touching prolog concerning three old women, a bass drum, a guitar, and a church slowly materializing from old packing crates, this volume quickly settles down to a straightforward documentary of the geographical area covered—Alabama, Mississippi, and Louisiana.

This is primarily a photographic book, and although Ramsey is not a giant among photographers, he tells his story well, occasionally coming up with a pictorial gem.

The author worked under the considerable handicap of recording music, interviewing, and taking pictures, often I imagine doing two things simultaneously. Any one of these things would be a project of some magnitude in itself.

About the only part of the southern scene left untouched was the prisons and the part they played in the development of the blues. Even the often-neglected gandy dancers and callers have their day here.

This book, combined with the field recordings (*Music from the South on Folkways*), will be of much value to the student and historian of a rapidly fading scene.

This is no putdown of Fred Ramsey, but it would have been a gas if W.

Eugene Smith had been behind the camera on this project.

—Ted Williams

New edition of THE ENCYCLOPEDIA OF JAZZ, by Leonard Feather. Published by Horizon Press; 527 pages, \$15.

This 1960 edition of Feather's *The Encyclopedia of Jazz* is a completely revised, enlarged, and updated reference work. It makes the original 1955 edition, plus the two subsequent year-books, 1956 and 1958, obsolete.

There are roughly twice as many biographical sketches (2,000) in the current volume as were in the original book. In addition, those biographies that appear in both editions are brought up to date in the new work.

With the added interest in jazz in recent years, this work should replace the previous encyclopedias in libraries, radio and television stations, record company offices, and all other locations where information pertaining to jazz and the musicians who play it is useful. All the record collectors and jazz students also will find the new edition indispensable as a reference source.

Each musician's biography tells what instruments he plays, groups he has worked with, and his chief influences, important awards he has won, a discography of his LPs, and, where possible, his home address. All this is in addition to the standard biographical data of place, date of birth, schooling, etc.

As is bound to be the case, some readers will find that they can think of a jazz musician whose name is left out, and there will be others who will question the inclusion of some names. This reader would argue the inclusion of Asa (Al) Jolson and the omission of the late Chicago clarinetist Orville Kenneth (Bud) Jacobson. But, on the whole, Feather and his assistant, Ira Gitler, have done a thorough job of covering important jazzmen, from the legendary Buddy Bolden to drummer Barry Miles, born in 1947.

In addition to the basic research material of the personal histories, the book contains a historical survey of the last 60 years; a year-by-year chronology, from 1899 through 1960, of important events in jazz history; a list of poll winners from the major jazz polls during 1959-60; a recommended list of jazz records under various categories; a day-by-day table of musician's birthdays; a listing of musicians by their birthplaces (state and city), including a foreign section; the names and addresses of jazz organizations, schools, and booking agencies; an alphabetical list of record companies;

a bibliography of jazz books and periodicals, and feature articles on *The Anatomy of Jazz*; *Jazz in American Society*; *Giants of Jazz*; *The Jazzman as a Critic*; *Jazz Overseas*, and Gunther Schuller's *Jazz and Classical Music*.

The 1960 *Encyclopedia* also has short appreciations written by Duke Ellington, Benny Goodman, and John Hammond. The book is illustrated by 200 carefully selected photographs, some of which have not been printed before.

There is little doubt but that the book will be the standard jazz reference for years to come.

—Hoefler

CHRISTMAS JAZZ

BOOK SUGGESTIONS

The following is a list of books *Down Beat* recommends as good reading for students of jazz. All were published in 1960.

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

This work is aimed primarily at the new jazz listener with a background in classical music. Ostransky's method is to show parallels between jazz and classical music.

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

The author traces the course of jazz in socio-economic terms instead of the usual geographical, periodic manner of jazz histories. Newton's remarks on jazz as a business are excellent. This is the most significant book on jazz published this year.

The Jazz Word, Dom Cerulli, Burt Korall, Mort Nasatir, eds. Published by Ballantine Books; 241 pages, 50 cents.

A collection of short pieces, mostly essays but some fiction, this book was put together for paperback sales only. Many interesting pieces are included.

The Joy of Music, by Leonard Bernstein. Published by Simon & Schuster; 303 pages, \$5.95.

Bernstein's work is made up of an excellent introduction, reprinted essays, photographs, and seven of Bernstein's *Omnibus* scripts. The author attempts to bridge the gap between "the music appreciation racket and the purely technical discussion" of music.

Treat It Gentle, by Sidney Bechet. Published by Hill & Wang; 245 pages, \$4.50.

The late New Orleans soprano saxophonist-clarinetist's autobiography was taken from tape recordings he made in France shortly before his death. Bechet's storytelling was as dramatic as his playing.

MUSICAL CHRISTMAS SHOPPING

The information contained in the following article was gathered by the editors of *Down Beat* during a shopping tour of the world's largest music store, Lyon-Healy in Chicago. The prices and price ranges are generally true for all U. S. locales.

Wives, girl friends, families, and friends of musicians have unique shopping problems at Christmas time. Just what is a suitable gift for a working musician?

A new instrument is usually a welcome gift, but the giver can make a big mistake if he or she plans such a gift as a surprise; the musician should always be consulted about his preferences, and he will usually want to try the instrument—not a particular brand but a particular instrument. Most musicians feel that instruments, horns especially, have individual characteristics. But if the buyer is sure of the instrument the musician has his eye on, there is no better gift than a new one.

The same problems of selecting a better-quality instrument hold true for the amateur and student musician; if they've moved out of the beginners class, don't plan surprise gifts.

Instruments—good instruments—are high-priced. There are no bargain-basement sales on quality instruments. Clarinets range up to \$650, saxophones to \$350 or more, trumpets to \$375, trombones to \$375, guitars and amplifiers to \$450 each, drum sets to \$1,000, vibraharpes to \$1,050, and organs to \$3,600.

Instruments for beginners should also be selected with care. If the giver knows nothing about musical instruments, he should depend on the advice of the music dealer or the musician-teacher. It is far wiser to invest in a good instrument for the beginner than to try to economize.

For the beginning drummer, there are field and orchestra snare drums beginning at \$39.95. Guitar packages for the fledging range from \$24.95 to \$79.95 and include an inexpensive guitar, case, strap, picks, and instruction record.

Brass men usually are interested in mutes—and usually are in need of new ones. Various brands and types begin at \$3.95. But reed men generally prefer to choose their own reeds and mouthpieces. Drummers, also, would rather pick their own sticks, brushes, and drum heads. A gift certificate, of course, solves the problems for any instrument.


For children (and grownups, too)

there are many novelties available on music store counters. Music boxes with Swiss movements are priced from \$10 to \$40. In the below-\$5 gift range there are musical purses, animals, and dolls. A three-speed toy jukebox made of heavy-gauge plastic sells for \$39.95. There is a variety of pictures and wall decorations with music themes starting at about \$8.

If the Christmas shopper has on his list teenagers and college students who are of the breed of semi-beats, a recorder or set of bongo drums might be just the thing. Soprano recorders sell for \$6.75, alto recorders for \$17.50, and tenor recorders for \$27.50. The

bongos range from \$6.95 to \$27.95.

Record collectors in this day of plenty usually have an LP storage problem. There are several varieties of metal racks starting at about \$5; record cabinets—some of them on wheels—range from \$19.95 to \$79.95. The giver is treading on thin ice if he tries to select albums for his collector friends; it's best not to plan surprises. Elsewhere in this issue there is a list of top-rated jazz, vocal, and classical albums that makes a handy checklist for the collector.

And for a gift that gives all year long, there's always a *Down Beat* subscription. 

Have You Heard the Terrific

NEWS

Toots Mondello
(The Musicians' Musician)

HAS SWITCHED!



**Yes,
It's True!**

Toots Mondello has switched to SML. When a musicians' musician like Toots Mondello changes over from the instrument he has been playing since his Goodman days, then it's very big news!

Like Toots, you, too, will be amazed at SML's compact, "cutting" sound. It's the sound you want because it really "projects." The intonation is absolutely flawless, never sharp in the low register. The key action is fast and comfortable.

Try the SML Gold Medal alto sax or the SML Gold Medal "big bell" tenor sax at your favorite music dealer's—and like Toots Mondello, you, too, will switch to SML.

*Ask Your Music Dealer
About SML Woodwinds*

TOOTS MONDELLO, ALL-TIME GREAT SAXOPHONIST, POPULAR RECORDING ARTIST, AND FORMER BENNY GOODMAN LEAD ALTO MAN, PLAYS SML-PARIS (STRASSER-MARGAUX) GOLD MEDAL SAXOPHONES EXCLUSIVELY.


Write to Any of These Three Firms for Free SML Catalog

S.M.L.-IDEAL
14 E. 17th St.
New York 3, N. Y.

TILCO, INC.
340 Monroe Ave.,
Detroit 26, Mich.

Gervais Mus. Supplies
333 Cumberland St.
Ottawa, Ont. Canada

For
Better
Performance
... Longer
Instrument
Life



BUESCHER

Enthusiastically endorsed by leading musicians Coast-to-Coast. Developed and refined by one of the World's largest oil companies. 100% pure to prevent gumming. Fresh, clean aroma. Makes instruments play better ... last longer!

At leading music stores everywhere!

Buescher
BAND INSTRUMENT CO.
Elkhart, Indiana

SINCE 1892

Harmony
GUITARS
and **AMPLIFIERS**

Are the choice of more players than all other makes combined.

Choose yours at your favorite music store or studio.

Send for FREE Catalog.
Address Dept. DO



THE HARMONY CO.
3633 S. RACINE AVE., CHICAGO 9

HOLTON



**FIRST CHOICE
OF MEN WHO
KNOW BRASS!**

Frank Holton & Co., Elkhorn, Wis.
Trumpets in Bb, C and D * Cornets
Tenor and Bass Trombones * French
Horns * Harmony Brass * Saxophones



Art Blakey recently recalled his last conversation with the late Charlie Parker. Bird remarked, "It's a sad thing the way many of the young guys coming up don't know, or have forgotten, their foundation—the blues. The blues are the basis of jazz."

It is true that most young jazz musicians today are not interested in the recordings of early Duke Ellington, Freddie Keppard, Tommy Ladnier, Bessie Smith, Sidney Bechet, Johnny Dodds, Bunny Berigan, Bix Beiderbecke, or the Louis Armstrong Hot Fives and Hot Sevens. There are some modernists who do not possess records by Charlie Parker, Dizzy Gillespie, and the pre-1956 sides by Miles Davis.

Some part of this rejection of jazz history, but certainly not all of it, results from the lack of records. If the current reissue programs of Epic, Columbia, and RCA Victor are successful, the excuse of nonavailability will be much less valid.

Epic Records has begun a new department under Mike Berniker, who was appointed Epic's jazz a&r man at the suggestion of Columbia's John Hammond, last April.

Berniker, a 25-year-old New Yorker, plays tenor saxophone and clarinet and before going into the service 18 months ago was a philosophy major at Columbia university. While at Fort Bliss a year ago, Berniker produced a three-day jazz festival, using the Jazz for Moderns touring troupe, at the El Paso, Texas, Coliseum.

He also wrote a weekly jazz column for the El Paso *Times* and handled a two-hour jazz show on radio station KTSM every Sunday.

Assisting Berniker in writing liner notes is the eminent jazz historian, Charles Edward Smith.

Epic, a subsidiary of Columbia, has assigned a new series of numbers for jazz releases to cover both reissues and new recordings. The first releases, LA (mono) and BA (stereo) 16000-16006, will be reissues of various Vocalion, Okeh and Columbia 78s and tracks from Epic LPs recorded in the last six years.

The first two releases, *Jazz Scene I* (16000) and *Jazz Scene II* (16001), are samplers offering 20 different jazz groups recorded between 1933 and 1957. The older 78s are reproduced on *Jazz Scene I* with Bunny Berigan, Lester Young, Art Tatum, Johnny Hodges, Earl Hines, Cootie Williams, Roy Eldridge, Barney Bigard, and Rex Stewart leading small jazz groups. Count Basie and Artie Shaw are represented by their 1940 and 1937 big bands.

Jazz Scene II includes recordings made for Epic during the 1950s by Zoot Sims, Al Cohn, Ahmad Jamal, Kenny Clarke, Ray Bryant, Herbie Mann, Phil Woods, Bengt Hallberg, Conte Candoli, and the Mitchell-Ruff Duo.

Epic's program calls for re-release of several reissue albums put out earlier in the company's history. They were originally issued without album notes. Now complete with descriptive notes are: 16003—the King Oliver Okeh's and Columbias made in 1923, including *Snake Rag*; *High Society*; *Mabel's Dream*; *London Cafe Blues*, and *Room Rent Blues*; 16004—Johnny Dodds playing with the Chicago Foot-warmers, New Orleans Bootblacks, New Orleans Wanderers, and the Dixieland Thumpers of 1926 and 1928; 16005—Horace Silver's *Silver's Blue*, made six years ago with trumpeter Donald Byrd and tenor saxophonist Hank Mobley, and 16006—the 1936-37 studio recordings of Bunny Berigan and His Boys.

There are now ready for release, along with the seven reissue LPs, three live recording dates.

Pianist critic John Mehegan with bassist Ernie Furtado and drummer Dave Bailey recorded *The Act of Jazz*, which includes narration and illustrative music tracing a jazz performance.

Bailey was recorded with a group including Clark Terry, trumpet; Curtis Fuller, trombone; Junior Cook, tenor saxophone; Horace Parlan, piano; Peck Morrison, bass. The resulting LP will be entitled *One Foot in the Gutter*, after an original Terry tune that takes up a good portion of the record. The sextet also plays Thelonious Monk's *Well, You Needn't* and Clifford Brown's *Sandu*.

The third LP was recorded in Paris several years ago by Art Blakey's Jazz Messengers, when the group included pianist Bobby Timmons, tenor saxophonist Benny Golson, and trumpeter Loe Morgan.

Herman Foster, the blind pianist, who has been accompanist for jazz vocalist Gloria Lynne, has recorded an album of standards in which he both sings and plays piano. It will be called *Have You Heard Herman Foster Sing?* Performing with him are guitarist Al Casey, bassist Earl May, and drummer Belton Evans.

AD LIB

(Continued from page 10)

of Negro floor shows. Jazz trumpeter **Taft Jordan** worked for a long time in the show band there . . . The Village Gate and the Showplace have scheduled theatrical revues for the first of the year.

Former Dizzy Gillespie drummer **Al Dreares** joined pianist **Mal Waldron's** group at the Jazz Gallery. Tenor saxophonist **Roland Alexander** and bassist **Leroy Standard** completed the Waldron four . . . Guitarist **Jimmy Pope** replaced **Attila Zoller** with **Chico Hamilton's** combo . . . **Ahmed Abdul Malik**, who has been featured on bass with **Yusef Lateef's** quartet at Birdland and **Joe Wells' Upstairs Room** in Harlem, opened with his own group at the African Headquarters club in Brooklyn on weekends only. Malik's combo features **Calo Scott** on cello . . . **Dick Fadale** and the Sedates, jazz instrumental and vocal combo playing at the Colonie lounge in Buffalo, N. Y., deserve to be "discovered." Fadale's unique jazz-oriented arrangements are worthwhile listening . . . The **Barney Kessel Quartet** played five days at the Jazz Gallery during an eastern tour.

Johnny Hodges is back in his alto chair with Duke Ellington after a short rest prescribed by his doctor when an ulcer began to act up . . . **Frankie Laine's** accompanying instrumentalists during his Waldorf-Astoria engagement were pianist **Fred Katz** and drummer **Stan Kay** . . . **Duke Ellington** and **Andre Previn** have been nominated for popular-writer directorships on the board of directors of the American Society of Composers, Authors and Publishers for the term running from Jan. 1, 1961, to March, 1963.

The **Ronnie Drum Band**, winner of the northeastern regionals in the AFM best-band contest, is using arrangements written by **Bob Brookmeyer** and **Al Cohn** . . . **Gene Hull's Jazz Giants**, of Bridgeport, Conn., a local big band, has been favorably compared to the **Herb Pomeroy** unit in Boston . . . New York's 14-year-old drummer, **Barry Miles**, now has a younger rival in **Timme Keohane**, an 8-year-old. The Keohane boy has been attracting notice at the Tuxedo ballroom, where he has been sitting in with **Johnny Hanley's** house band. Bandleaders **Ray McKinley** and **Lee Castle** have praised the young man's work . . . Drummer **Buddy Rich** has moved to Florida to live. **Peggy Lee** may take over the lease on Rich's New York apartment.

Trumpeter **Red Rodney** has been playing the country club circuit around the Philadelphia area. His small band has become a favorite with mainline society . . . **Manny Berger**, who played drums on several of the **Bunny Berigan**

small band records made in 1937, is now driving a cab in Manhattan . . . **Clyde Hahn** of Pleasant Garden, N. C., has organized a Coon-Sanders Original Nighthawks club. Pianist **Joe Sanders** and drummer **Carleton Coon** were the co-leaders of one of the most famous name bands of the early days in radio. During the crystal set era, the band broadcast from Kansas City. Later they made Chicago's Blackhawk restaurant well known throughout the middle west. Coon died in 1935 a few days before the band was to open in New York City. Joe Sanders, known as the Ol' Left Hand, is still alive, but in dire financial straits.

Writer-critic **Martin Williams** married **Martha Coker** in New Haven, Conn., Oct. 15 . . . **Clarence Bullard**, former jazz disc jockey at WLIB, is the leader of a jazz workshop at the Upper Manhattan branch of the YWCA. The workshop includes lectures, discussions, and field trips to concerts and recording sessions . . . **Dave Brubeck** will act as music director for the all-jazz station WJZZ-FM in Fairfield, Conn. He has recently cut down his personal appearance schedule with his quartet.

Another New York show, *A Taste of Honey*, is using a jazz group to bind the scenes together. The jazz foursome is headed by pianist **Bobby Scott**, who also composed the score. Playing at the side of the stage are tenor saxophonist **Frank Socolow**, bassist **Red Kelly** and drummer **Kenny Hume** . . . **Jack Gelber**, author of *The Connection*, will have his second play, *The Apple*, produced in February. The Living Theater will have *The Apple* alternate in repertory with *The Connection*. There will be no jazz played on stage in Gelber's new play.

British classical composer **Benjamin Britten** has written two blues and a boogie-woogie tune for a London revival of **Ronald Duncan's** long play, *Way to the Tomb*. The titles of the tunes are *The Psychiatric*, *A Man of Culture*, and *Girl of Leisure*.

IN PERSON

Count Basie's Lounge—**PERRI LEE** Trio.
Basin Street East—**QUINCY JONES** Band,
GEORGE SHEARING Sextet, **JOHNNY RAY**
until Dec. 1. **LENNY BRUCE**, Dec. 2-15.
BENNY GOODMAN, Dec. 22-Jan. 12, 1961.
Birdland—**BUDDY RICH** Sextet, **MAYNARD**
FERGUSON Band until Dec. 7. **COUNT**
BASIE Band, Dec. 8-Jan. 4.
Central Plaza—**MAX KAMINSKY**, **CLAUDE**
HOPKINS, **CONRAD JANIS**, and others, Fri-
day and Saturday night jam sessions.
Condon's—**RALPH SUTTON** Quintet featuring
PEANUTS HUCKO.
Copa City (Long Island)—**BILLY TAYLOR**
Trio.
Embers—**JONAH JONES** Quartet, **HAROLD**
QUINN Trio until Nov. 26. **JONAH JONES**
Quartet, **YUGENE SMITH** Trio, Nov. 28-Dec.
17.
Half Note—**WES MONTGOMERY** Quartet until
Dec. 5. **HERBIE MANN's** Afro-Jazz Group
with **OLATUNJI**, Dec. 6-25.
Jazz Gallery—**GIL EVANS** Band, **DIZZY GIL-**
LESPIE until Dec. 7. **DAVE BRUBECK** Quar-
tet, Dec. 8-18.
Jilly's—**BERNIE NIEROW**.
Metropole—**LIONEL HAMPTON** Band until
Dec. 13.
Nick's—**SALT CITY SIX**.

he plays Selmer



STAN GETZ • Selmer (PARIS) Saxophone

Play a Selmer—and
you'll play better, too.
Find out why—see your
Selmer dealer



THE ULTRA THIN
Harmony
**METEOR
ELECTRIC**

Most comfortable playing
"Big Guitar" yet.

"Ultra Slim" Neck
and Fingerboard

Ultra responsive
DeArmond Pickups

At your favorite
music store.

Send for \$174.50
FREE Catalog
Write Dept. DD

**SINCE
1892**

THE HARMONY CO., CHICAGO 9

VOCAL TEACHERS/COACHES

Phil Moore's FOR SINGERS ONLY KITS

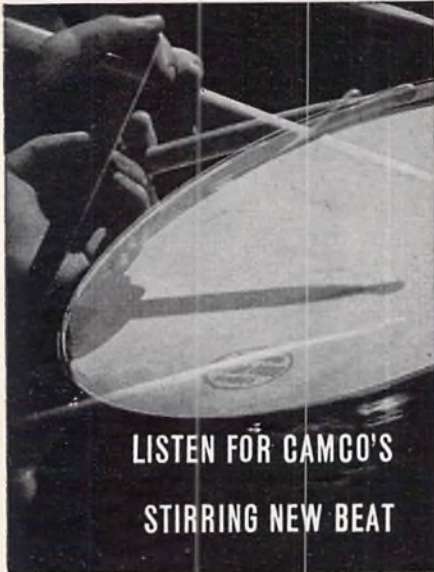
PROGRESSIVE INSTRUCTORS
successfully use "KITS"—the
economical & practical way
to obtain POP REPERTOIRE
for students.

May we send you our FREE
samplers (Please write on
your business stationery).

\$12.95
per
kit

For
info **Phil Moore**

CARNEGIE HALL
New York 19, N. Y.
(Circle 5-4982)



LISTEN FOR CAMCO'S
STIRRING NEW BEAT

from
Camco Plastic Drum Heads
Plays in all weather.

See your CAMCO dealer
or write

CAMCO Drum Accessories Co.
9221 S. Kilpatrick Ave., Oak Lawn, Ill.



STUDY ARRANGING AT HOME

Make More Money

TV needs top-notch arrangers. Earn big fees. Learn to orchestrate for all instruments.

This convenient HOME STUDY Harmony and Arranging Course is simple yet thorough... with all the tricks of modern arranging drawn from leading musicians the country over.

Study at home in spare time, it's the quick, inexpensive way toward high pay. Send now for free Catalog and illustrated sample lessons. No obligation.

UNIVERSITY EXTENSION CONSERVATORY

Dept. 2120 • 2000 S. Michigan • Chicago 16

- DANCE BAND ARRANGING
- Marching Band Arranging
- History and Analysis of Music
- Voice
- Piano, Beginner's
- Teacher's
- HARMONY
- Guitar
- Violin

PUBLIC SCHOOL MUSIC

- Beginner
- Supervisor
- Choral Conducting
- Double Counterpoint
- Adv. Composition
- Ear Training & Sight Singing

Name Age.....
Street
City State

Music Experience

Prelude—KENNY BURRELL.
Roosevelt Grill — WARREN COVINGTON-TOMMY DORSEY Orchestra until Dec. 12.
Roundtable—The MARTIN DENNY Group until Nov. 26.
Ryan's—WILBUR DE PARIS Band.
Sherwood Inn (New Hyde Park, Long Island)—BILLY BAUER All-Stars, Fridays and Saturdays.
Versailles—PAT THOMAS.
Village Gate—FARMER-GOLSON Jazztet, ERNESTINE ANDERSON with MAL WALDRON until Dec. 7. CANNONBALL ADDERLEY Quintet, NINA SIMONE, Dec. 8-24.
Village Vanguard — MILES DAVIS Quintet, JUNIOR MANCE Trio until Nov. 27. GERRY MULLIGAN Band, Nov. 29-Dec. 11.

BOSTON

Boots Mussulli's Crystal room in Milford had the Les Brown Band early in November and set two dates for the Count Basie organization on Nov. 30 and Dec. 1. Brown also appeared at the Totem Pole for one night.

The Ken McIntyre Quartet is at the Mount Auburn St. Coffee House for an indefinite engagement. The group has been appearing on Thursday, Friday, and Saturday nights and includes McIntyre on flute and alto saxophone; John Lewis, trombone; Larry Richardson, bass, and Bill Grant, drums. Prestige released an album recently featuring McIntyre in a quintet made up of New Yorkers.

Epic Records has commissioned local vibist-arranger Gary McFarland for an album of eight originals. Two local musicians who will be included in some of the sides are Steve Kuhn, piano, and John Neves, bass. Guitarist Jim Hall and drummer Roy Haynes also will be featured. McFarland has contributed to the new Herb Pomeroy Band's book... Mel Dorman and His Dixieland Five, regulars at the Brown Derby, are appearing at the Guys and Dolls lounge for Sunday afternoon jam sessions... Trumpeter Charlie Shavers was the featured guest star at Connolly's Star Dust room for a week... Radio jazz continues with the Rev. Norman O'Connor on WCRB on Wednesdays, John McClellan's Top Shelf on WHDH on Sunday, and Wally O'Hara on WEEL on Saturdays.

TORONTO

The Pat Riccio Band is the only Canadian orchestra competing in the finals of the AFM's new dance band contest of 1960 in Detroit (Nov. 21-22). The Toronto orchestra was winner of the regional competition at Youngstown, Ohio.

Tom Patterson, founder of the Stratford Shakespearean festival, is now planning a Gold Rush festival to be held in Dawson City. Burl Ives may be one of the headliners. Ragtime pianist Bob Darch will definitely be on hand.

The Mike White Band moved into the Park Plaza, leaving the Bud Hill outfit to take over at the Westover... Buckskin Bill Seldon was featured at the Club 76 for a week... Jimmy Amaro's Quartet is playing in the new

Franz Josef room at the Walker House... The Ahmad Jamal Trio was at Massey hall Nov. 3... The Chelsea club has moved into new quarters at the Overseas club, with the Alf Coward Quartet playing for the after-midnight crowds.

CHICAGO

Birdhouse, the near-north side, no-alcohol club, has been in hot water since the Woody Herman Band played a three-day engagement there in mid-October. Some neighborhood residents kicked up a storm about the volume of music escaping through the club's ventilation system. A police squad, supposedly one of the special details reporting directly to Chicago Police Commissioner Orlando W. Wilson, closed the club as a public nuisance. The club owners made improvements in the acoustical properties of the club—the sound inside the large club had been far from ideal—but to no avail. Other building defects were found and had to be corrected to meet city standards. After a 14-day on-again-off-again permit scene, the club reopened Nov. 2 with the Herbie Mann Afro-jazz group.

Although the Regal theater did not-so-hot business with an all-star jazz show (see news section), the Sutherland did boffo business with the Gerry Mulligan Concert Jazz Band. Lou Alport, Sutherland lounge manager, is convinced, as are others, that big jazz groups are the coming thing. He intends to book more big bands. Alport also has copyrighted the title "Chicago Jazz Festival" and will promote jazz concerts in the Chicago area. The first is tentatively scheduled for February.

Muggsy Spanier returned to his home town Oct. 30 to play a concert at the Butterfield firehouse. The pickup group with him was made up of Burt Johnson, trombone; Jack Maheu, clarinet; Art Hodes, piano; Earl Murphy, bass; Ronnie Greb, drums. Greb was recently replaced in the Jack Teagarden Sextet by Barrett Deems... Drummer Buddy Smith, who lost his drums in the fire that consumed Toronto's Colonial tavern last July (he was working with Art Hodes at the time), had another run-in with fire last month. He was severely burned and was laid up for four weeks... Altoist Porter Kilbert died in late October; he once played with Duke Ellington and Benny Carter, among others.

The Archway lounge is booking name jazz and near-jazz acts. Singer Cora Lee Day played the spot last month. November bookings include Mose Allison and Johnny Hartman... Ornette Coleman was a false starter at the Sutherland. No contract had been signed... Floyd Bean is the new pianist with the Bill Reinhardt Band. Max Hook left in October... Country blues

singer **Joe Williams**, the *original* Joe Williams, was in town last month. He and **Barbara Dane**, who was working the Gate of Horn, got together for a blues session at **Bob Koester's** record shop . . . **Bill Henderson** was impressive in his Playboy club opening in early November.

Sessions, which abounded in the Windy City a few months ago, have disappeared for awhile. **Joe Segal**, who presented as many as four sessions a week, now has none . . . Lectures on jazz will be conducted at the YWCA starting the first week in January. **Don Young** gave a series of lectures and presented guests including Jack Teagarden at the YMCA this fall. There was also a credit course in jazz given at Columbia college, a communications college in the Loop. The lecturer is *Down Beat's* **Don DeMicheal**.

IN PERSON

Archway — **MOSE ALLISON** until Nov. 20. **JOHNNY HARTMAN**, Nov. 23-Dec. 4. Birdhouse—**HORACE SILVER** Quintet, Dec. 7-18; **QUINCY JONES** Band, Dec. 21-Jan. 1. Cafe Continental—**EARL HINES** Sextet until Dec. 3. The Cloister — **LAMBERT-HENDRICKS-ROSS** and **IKE ISAACS** Trio until Nov. 27. **MODERN JAZZ QUARTET**, Nov. 28-Dec. 11; **MAX ROACH** Quintet, Dec. 12-25. **IRA SULLIVAN** Quartet, house band. Counterpoint — **DONALD BYRD** Quintet until Dec. 7. Jazz, Ltd. — **BILL REINHARDT** Band. **TUT SÖPER**, intermission piano. London House—**BARNEY KESSEL** Quartet until Dec. 11. **KAI WINDING**, Dec. 13-Jan. 1. **EDDIE HIGGINS** Trio and **AUDREY MORRIS** Trio, house bands. Mister Kelly's—**HERB SHRINER** and **GEORGE ALEXANDER** until Dec. 11. **DICK MARX-JOHN FRIGO** Duo and **MARTY RUBENSTEIN** Trio, house bands. Red Arrow—**FRANZ JACKSON'S** Original Jazz All-Stars, weekends. Sutherland — **EDDIE (LOCKJAW) DAVIS-JOHN GRIFFIN** Quintet until Dec. 11. **RAMSEY LEWIS** Trio, Dec. 14-Jan. 1. **MAYNARD FERGUSON** Band opens Jan. 4. Swing Easy—**GENE ESPOSITO** Trio.

DALLAS

The first subscription series of jazz concerts in this part of the country (Milwaukee also has such a series) begins here Dec. 9 with presentation of the **Jack Teagarden Sextet**. The **Modern Jazz Quartet** has been signed to close the series April 8. Five events are scheduled, with **Cannonball Adderley** and **Duke Ellington** near the signing stage. The newly formed Dallas Jazz society is the sponsoring group, in association with a New York firm, United Audience Service.

Anthony's club, with the **Paul Guerrerero** Quintet, featuring tenor man **Peyton Park**, and the **White Rock Terrace**, with the **Bill Briggs** Quintet, are presenting jazz Sunday afternoons . . . The Chalet brought in the **Woody Herman** Band for a one-nighter Sept. 16, and the **Lee Castle-Jimmy Dorsey** Band Oct. 17 . . . The Texas State fair presented a free concert Oct. 19 featuring the jazz bands from North Texas State college, East Texas State college, West Texas State college, and Sam Houston State college. Also appearing at the annual event, called Jazz at the Coliseum, was the **Kai Winding** Sextet.



First
there
was
**ROY
ELDRIDGE**

. . . a precursor in the
expressions of Modern Jazz.
His trumpet choice — a
MARTIN—and for many years.

THE MARTIN BAND INSTRUMENT CO.
ELKHART, INDIANA



**The English
Drums
everyone's
talking about**

See your dealer or write:

HALL DRUM CO., 315 Decatur St., New Orleans 16, La.
PACIFIC MUSIC SUPPLY CO., 1143 S. Santee St., Los Angeles 15, Calif.
In Canada: CANADA MUSIC SUPPLY LTD., 714 St. James St. W., Montreal

Armstrong THE NAME TO REMEMBER

C FLUTES E♭ SOPRANO FLUTES G ALTO FLUTES PICCOLOS

W. T. ARMSTRONG COMPANY, INC.

ELKHART, INDIANA

DON'T MISS COMPLETE READERS POLL RESULTS NEXT ISSUE

**SPECIAL MONEY-SAVING
PRE-PUBLICATION OFFER
DOWN BEAT'S MUSIC 1961**



Regular Retail Price \$1.25
Pre-publication Offer \$1.00

Prepared by the editors of *Down Beat*, *Music 1961* is bigger, better and brighter than any of its predecessor volumes. Not only is it more colorful to look at, but more colorful—and more provocative—to read. Don't miss these features: Bill Mathieu's study of the music of Gil Evans; Leonard Feather's courageous report on the racial frictions in jazz; Willis Conover's report on his jazz tour of the Middle East; John S. Wilson's witty essay on what jazz is and isn't; and a panel discussion by John Lewis, Jimmy Giuffre, Quincy Jones, Hall Overton, J. J. Johnson, and Don Redman of the present directions and problems of jazz. Finally, as bonus extras, you will find: a gallery of the most heralded drawings of David Stone Martin, the noted illustrator; an index to your *Down Beats* of the past year; and Quincy Jones' big band arrangement of his composition, *Stockholm Sweetin'*, containing his orchestration of the famous Clifford Brown trumpet solo. Your jazz library won't be complete without *Music 1961*.

On Sale in January, 1961, *MUSIC 1961* will sell for \$1.25.

Order your copies NOW at the special pre-publication offer of \$1.00 each.

This offer not good after Dec. 31, 1960.

MUSIC 1961 PRE-PUBLICATION ORDER FORM

Enclosed is \$ _____ for _____ copies of *MUSIC 1961*.

Name _____

Address _____

City _____ Zone _____ State _____

Mail with your remittance to:

DOWN BEAT • 205 WEST MONROE ST. • CHICAGO 6, ILLINOIS
(add 25c postage for each order outside U.S.A. and Canada) 128

Associated Booking's Dallas chief, **Tony Papa**, is laying plans for the formation of a new territory big band to be fronted by **Conte Candoli** . . . Papa's old boss, **Scat Davis**, opened at the Chalet Nov. 13 . . . With the summer doldrums over, the Hi Ho ballroom is renewing it's name-band booking policy. **Lionel Hampton** played a one-nighter Nov. 2, and **Les Brown** plays the big Grand Prairie spot in early December . . . Jazz will be featured for the first time on the annual Fall Arts festival during November, although no names have been announced . . . Pianist **Red Camp** played for the meeting of the Dallas Jazz society on Oct. 4.

Expedition into Jazz was the name of a half-hour show on WFAA-TV Oct. 29. The career of **Buster Smith** and the activities of the North Texas State college jazz department were the points of departure. Produced and directed by **John Davenport**, the show is the local version of the ABC network series *Expedition*.

LOS ANGELES

The Zebra lounge's **George Alford** pulled it off! **Bud Powell** is definitely set to open at the south side spot Dec. 6. Meanwhile, the **Yusef Lateef** group (including **Barry Harris**, piano; **Ernie Ferrell**, bass, and **Lex Humphries**, drums) is playing its first west-coast stand at the spot, to be followed by a return visit of **Jimmy Smith's** Trio over the Christmas holidays.

Si Zentner and personal manager **Bill Wagner** (the **Four Freshmen**) called it a day. A difference as to methods, said the leader. Zentner is now in the midst of a high-priced tour through the corn belt—thanks largely, he says, to the help of ballroom owner **Tom Archer** of Des Moines, Iowa. GAC's **Fred Dale** is personally booking the Zentner crew . . . Blues singer **Big Miller** signed a one-year contract with Columbia Records. The pact (with options) calls for the big man to cut two LPs "suitable to his taste." . . . Another big man in blues, **Jimmy Witherspoon**, definitely will not take **Joe Williams'** place with the **Count Basie** Band when the latter leaves this month. Spoon is currently working with **Ben Webster** on the coast, and both reportedly will make a tour of Britain next January. Because of the British musicians union regulations, they will work with an English rhythm section.

Charlie Lloyd, the young and promising L.A. altoist, gets his first break in the jazz big time as **Carrington Visor's** replacement with the **Chico Hamilton** quintet . . . And altoist **Anthony Ortega**, who has been working in this area for the last couple of years, joined the **Quincy Jones** Band in New York . . . **John Neeley**, a 30-year-old Chicago tenor man with the **Lionel Hampton**

**PREMIER SHOWING
OF EUROPE'S
LEADING VERSATILE
SOUND SYSTEM
FOR REVERBERATION**

**TRICKS
ECHO**



- 6 + 3 head system ● 2 models ● 3 inputs-remote control
- reverberation from 1 to 5 seconds

DISTRIBUTED BY ECHOLETTE

Phone: Pennypacker 5-9261 ● Rooms 611-617
250 So. Broad Street ● Philadelphia 2, Penna.

For profitable dealer details write to above address.

Classified Ads

80¢ PER WORD—MINIMUM CHARGE \$4.50

DEADLINE: 20 days prior to "on sale" date of issue.

Remittance must accompany copy
 Count Name, Address, City and State
 Box Number Service, 50¢ Extra

ARRANGEMENTS

BIG BAND ARRANGEMENTS for 8 brass, 5 reeds; 180 modern septet charts. Bob Eberhart, P.O. Box 323, East Lansing, Michigan.

COMBOS-MODERN, full sounding, danceable arrangements voiced for Trumpet, Alto, Tenor, rhythm and Trumpet, Tenor, Trombone, rhythm, Arranging Service, 24 Lincoln Ave., Pittsford, New York.

MODERN JAZZ COMPOSED for any group (large or small) transposing, copying, orchestrating. George Rogers, 4474 S. Oakwald Ave., Chicago 15, Illinois.

COMBO-AIDS add the professional touch! "Combo Come-Ons" (Special occasion fanfare); "Combo Coda's" (Applause-getting endings, sign-offs). \$1.25 each. Free list. Swing Lane Publications, Box 428, Beverly, N.J.

DANCEABLE SPECIAL ARRANGEMENTS — Trumpet, Tenor, Trombone, Rhythm. Other combinations. Free list. Ted Farrand, Box 471, Jackson, Michigan.

FOR SALE

SACRIFICE!! CLARINETS!! New \$45. New Flutes, Cornets, Trumpets, \$35. Saxes \$125. 1309 Elmwood, Columbia, S.C.

USED WHITE ORCHESTRA COATS SINGLE BREASTED \$5. TUXEDO TROUSERS \$4. KALE UNIFORMS, 607 W. ROOSEVELT RD., CHICAGO, ILL.

MISCELLANEOUS

CUSTOM BUILT AMPLIFIERS. Send specifications. Extension speakers also made. **GUITARISTS** add new effects by using Ca-so electronic vibrato. Controls in remote unit for finger tip control. Free information. Custom Amplifiers, 1501 Lynnhurst, Wichita, Kansas.

MAKE YOUR OWN WILL. Two legal will forms and booklet of valuable tips and helpful information. \$2.00 Empire, Box 9247-DB, Akron 5, Ohio.

WRITE SONGS? Read "Songwriter's Review magazine. 1650 DB Broadway, New York 19. 25¢ per copy; \$2.50 year.

DRUMMERS ATTENTION: A sizzle unit for your cymbals. Slips on and off quickly. Send Now! State size of cymbal. \$1.00 postpaid. R. B. Wilsley, 353 Woodcroft Dr., Rochester 16, New York.

POEMS WANTED for musical setting and recording. Send poems. Free examination. Crown Music, 49-DB West 32, New York 1.

LEARN PIANO TUNING AND REPAIRING AT HOME. WRITE KARL BARTENBACH, 1001 WELLS ST., LAFAYETTE, INDIANA.

RECORDS & TAPES

RECORDED TAPES of late 30's and early 40's Jazz classics. Free list. Mail order only—Griffin Jazz Classics, 2749 Acton St., Berkeley, Calif.

OLD RECORDS—Jazz, sweet. Free monthly list. Roger Kinkle, 636 South Rotherwood, Evansville 14, Indiana.

SONGWRITERS! A PROFESSIONAL demonstration recording studio at your service. Write Channel Recording Studio, Box 1697, Warwick Station, Newport News, Va.

WHERE TO GO

WEST

JAZZ **GENO'S** NIGHTLY

 Coffee House
 SUNSET & GARDNER HO 2-3021

HOWARD RUMSEY'S
 Lighthouse All-Stars
 THE LIGHTHOUSE
 Hermosa Beach
 Top Modern Jazz Names in Concert

Band, is being hailed by his fellows as "one of the baddest cats in the country and the next BIG man on tenor." . . . Drummer Wilbur Hogan left the Hampton organization and likewise guitarist Calvin Newborn.

Chico Hamilton, now signed with Columbia Records, is back home after the usual long road trip . . . Altoist Jimmy Woods, who works Fridays and Saturdays at Troubadour #1 on La Cienega, is causing mucho commento around town with his "different sound." . . . During his recent stint at Hollywood's Cloister, Buddy Greco's car was stolen. Additional loot: seven suits, gas credit cards, camera, arrangements . . . The year 1961 will be a fat year for Ray Anthony. The onetime Glenn Miller trumpeter will scoop \$10,000 weekly from the Las Vegas Sahara's till for 15 weeks next year. Anthony's lounge act, propped up by the two pretty "book ends," begins the new pact with four weeks beginning Jan. 31, three weeks from May 2, three weeks from Aug. 2, and five weeks from Sept. 12.

It looks as if 1961 should be titled *Swe-Danes Year*. The four Scandinavians (Alice Babs, Ulrich Newmann, Sven Asmussen, and Bengt Hallberg) now have amassed a total of 40 unreleased sides for Warner Bros., which are due for release during the new year . . . Mel Torme's newest Verve LP, *I Dig the Count and the Duke*, was arranged by Johnny Mandel . . . Erroll Garner invades the islands next March 4 when the pianist plays a one-man concert at the Waikiki Shell in Honolulu, Hawaii.

IN PERSON

Basin Street — GARNER CLARK'S Bearcats. Monday sessions.
 Ben Pollack's—JOE GRAVES Quartet, week nights; BOB McCracken group, weekends. Beverly Cavern—TEDDY BUCKNER Band. Cascades (Belmont Shore, L.B.)—JACK LYNDE Trio with JANIE GETZ, piano, and JIM CRUTCHER, bass.
 Compton Bowl—JAZZ GENERALS, weekends. Digger—Name groups weekends.
 El Sombbrero—(Belmont Shore, L.B.)—CLYDE CONRAD Quintet featuring VINCE WALLACE, tenor saxophone, and BILL METZ trumpet.
 Excusez Mo—BETTY BENNETT, weekends.
 Figer-8 — DELTA RHYTHM KINGS. Sunday list sessions.
 Friendship Cafe (Santa Monica)—SMOG CITY STOMPERS, Sunday afternoons.
 Green Bull (Hermosa Beach)—SOUTH BAY JAZZ BAND with MONETTE MOORE, Fridays and Saturdays.
 Handlebar — DR. JACK LANGLES and the Saints, weekends.
 Hermosa Inn (Hermosa Beach) — CHUCK DEEKS Band, Fridays and Saturdays.
 Honeybucket (Costa Mesa)—COL. HENDERSON'S REBELS.
 Jimmie Diamond's Lounge (San Bernadino)—EDGAR HAYES, piano.
 Lighthouse (Hermosa Beach)—HOWARD RUMSEY'S All-Stars.
 Marineland (Palos Verdes)—RED NICHOLS and his Five Pennies until Dec. 4.
 Masque—WILD BILL DAVIS opens Nov. 24; MILT BUCKNER opens Dec. 22.
 Renaissance — RUTH PRICE, vocals, through November; BESSIE GRIFFIN and the GOSPEL PEARLS, Sundays only.
 Sanbah — RAMSEY LEWIS Trio, Nov. 9-28; EDDIE CANO group, Nov. 30-Dec. 12; SHIRLEY SCOTT, Dec. 14.
 Sherry's—PETE JOLLY, piano; RALPH PENA, bass.
 Zebra lounge—WILD BILL DAVIS, Nov. 10; YUSEF LATEEF Quintet, opens Nov. 22; BUD POWELL, opens Dec. 6; JIMMY SMITH Trio, opens Dec. 22.

MUSICIANS

FREE CHORD CHART For All Instruments

● Send For Yours Today! ●

FOR ALL INSTRUMENTS

76—HOW TO READ MUSIC \$1.50

506—STUART MUSICAL SLIDERULE. Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete75

523—SELF-INSTRUCTION IN HARMONY . . . \$1.50
 499—HOW TO CREATE YOUR OWN JAZZ CHORUSES \$1.50
 52—HOW TO HARMONIZE MELODIES . . . \$1.00
 04—MODERN CHORD SUBSTITUTIONS50
 959—SIGHT READING TECHNIQUE50
 57—HOW TO MEMORIZE MUSIC50
 16—HOW TO PLAY MODERN JAZZ \$1.50
 365—AD-LIB JAZZ PHRASES. 1728 modern two-measure jazz phrases to fit all chords \$1.00
 902—PROGRESSIVE JAZZ PASSAGES50
 371—MODERN BLUES STYLES75
 372—NEW STYLE AD-LIB SOLOS \$1.25
 47—IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords \$1.00
 58—BASS IMPROVISING BY CHORDS50
 498—PLAYING BY CHORDS50
 501—LESSONS IN AD-LIB PLAYING \$1.00
 524—ENCYCLOPEDIA OF CHORDS \$1.50

FOR PIANO

83—ALL KEYBOARD CHORDS IN PICTURE DIAGRAMS \$1.75
 528—SELF-INSTRUCTION IN POPULAR PIANO. Complete Beginners Course \$1.50
 910—1,500 CHORD PROGRESSIONS. All the chords used in popular music . . . \$1.50
 940—NEW CHORDS FOR STANDARD HITS. Exciting different harmonizations . . \$1.00
 376—MODERN CHORD PROGRESSIONS FOR PIANO \$1.00
 80—THE BLOCK CHORD STYLE \$1.00
 49—DESCENDING PIANO RUNS50
 904—ASCENDING PIANO RUNS50
 66—PROGRESSIVE PIANO HARMONIZATIONS50
 354—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling . . .75
 364—LEFT HAND IDEAS FOR MODERN PIANIST and how to apply them75
 353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions50
 980—MODERN JAZZ ACCOMPANIMENTS . . .50
 64—NEW CHORD STRUCTURES50
 907—HOW TO REHARMONIZE SONGS75
 10—MODERN PIANO RUNS, 180 Professional runs on all chords \$1.00

FOR GUITAR

500—WALKING BASS FOR GUITAR50
 344—11TH CHORDS FOR GUITAR50
 503—CHORD ROUTINES. The most used chord sequences as found in all popular music. The "Formula" for all chord progressions50
 362—GUITAR RUNS75
 353—SINGLE NOTE IMPROVISATIONS50
 42—GUITAR CHORDS, in diagram . . . \$1.25
 982—GUITAR INTRODUCTIONS50
 367—UNUSUAL CHORD POSITIONS75
 346—OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it . . .75

Minimum Order \$1.00—Money Back Guarantee

FREE CATALOG PLEASE ORDER BY NUMBER

WALTER STUART music studio

Box 805-F, Union, New Jersey

Jake Trussell's
After Hours Poetry
 Now in its second printing. Circulated into nine countries including Germany, France, England, Canada, Mexico, Australia, Jamaica, Argentina, and the U.S.A. The best in poetry and jazz. For your copy send \$1.00 to

JAKE TRUSSELL
 Box 951, Kingsville, Texas

BERKLEE

SCHOOL OF MUSIC — 284 NEWBURY STREET — BOSTON 15, MASS.

DEVOTED
EXCLUSIVELY
to MODERN
MUSIC

- Jazz Workshop
- Big Band and Combo Ensembles
- Arranging & Composition
- Degree Course
- Diploma Course
- Correspondence Course

- First Semester Classes begin January • May • September
- New Berklee records, scores and publications now available.

— Write for information —

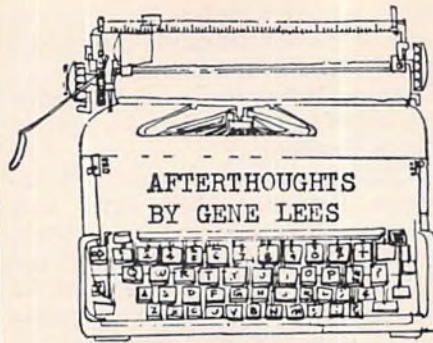


JOE MORELLO
(Dave Erubeck Quartet)

"Weather King Heads

are the answer to
a drummer's dream."

REMO, Inc.
12804 Raymer Street
North Hollywood, California



May I refer you to John Tynan's report, on page 13, on the arrest of Art Pepper? It describes an astonishing example of man's inhumanity to man.

We are accustomed to thinking that sadistic treatment of prisoners by police is limited to totalitarian countries. Yet here we see a sensitive human being whose crime is that he is sick—sick with the disease of drug addiction—treated in a way that could not be more ingeniously brutal if it had been devised by Ilse Koch.

Pepper was thrown into a police "tank" and permitted to go through the horrors and pain of withdrawal without medical help.

But, some will say, what can you do? That is the law of the land; a doctor is not permitted to give a narcotics addict drugs to relieve the agonies of withdrawal.

That's what everyone thinks—thanks to a sleight-of-hand trick of the Treasury department and the policies of a man named Harry Anslinger, who heads the narcotics division. But Pepper did have a right to help, not only on grounds of simple humanity, but on legal grounds. The Treasury department and police departments all over the country consistently go counter to the law of this nation when they deprive hapless souls arrested for addiction of their rights.

If you doubt that, let me refer you to the 1925 unanimous decision of the U.S. Supreme Court in the case of *Lindner vs. United States*.

The court ruled that the Harrison Act, which covers narcotics, "says nothing of addicts and does not undertake to prescribe methods for their medical treatment. *They are diseased and proper subjects for medical treatment* (italics mine), and we cannot possibly conclude that a physician acted improperly or unwisely or for other than medical purpose because he has dispensed to one of them, in the ordinary course and in good faith, four small tablets of morphine or cocaine for relief of conditions incident to addiction."

But, as Judge John M. Murtagh points out in his book on narcotics (*Who Live in Shadow*, published by


McGraw-Hill), the Treasury department "proceeded to ignore the opinion of the Supreme Court in the Lindner case, and to this day continues to ignore it. In the words of Rufus King, a leader in the American Bar Association and an authority on narcotics enforcement, 'By 1925, it was too late to change the pattern. The trick worked. The doctors had withdrawn and they never permitted the addict to re-approach them. The peddler had taken over, and his profits soared as enforcement efforts reduced his competition and drove his customers ever deeper into the underworld, where they were easy prey.'"

Judge Murtagh, along with many authorities, blames the Treasury department itself for the rise in drug addiction in America.

Why should anyone pursue policies considered wrong-headed, cruel, and most important of all, ineffectual, by many, many experts? Does the narcotics commissioner take pleasure in the sufferings of unfortunates like Art Pepper? Can't he see that Pepper and others like him are sick—and that to lock him away for life is like punishing a man for being an alcoholic, or even for being tubercular? Harry Anslinger has shown how much human understanding he is capable of. In an incredible utterance, he once gave his view of addicts: they are "immoral, vicious, social lepers."

Judge Murtagh says flatly that "there is only one way to start reform—retire Commissioner Anslinger and replace him with a distinguished public health administrator of vision and perception and, above all, heart."

Down Beat has not said its last word on narcotics addiction. It is a problem that concerns everyone interested in jazz—and not because there is an automatic link between them, as some have implied. Did you know that studies indicate that the highest addiction rate is among doctors? Nonetheless, the problem does exist among a small minority in jazz, and none of us can afford to hide our heads in the sand about it.

In the meantime, our heart goes out to Art Pepper. I wish to God there were something we could do to help him. 

DON'T FORGET THE POLL RESULTS

The next issue of *Down Beat* will contain the results of the 1960 *Down Beat* Readers poll. Preliminary figures indicate that some surprising upsets would turn up this year. So don't miss the Dec. 22 issue, on newsstands Dec. 8.



*For 8"x10" autographed print
of this picture, send 10¢ in coin
to Gretsch, Dept. CP to cover
handling and mailing.*

Charlie Persip plays Gretsch Drums

You can too. Try an outfit like Charlie's or specify your own set at your dealer's. Write Gretsch, 60 Broadway, Brooklyn 11, N. Y. for thirty-two page Diamond Jubilee drum catalog. Dept. DD-1223

Charlie's "Sparkle Green" outfit contains: 22"x14" bass drum; 14"x5½" snare; 12"x8" and two 16"x16" tomtoms, plus special Gretsch adjustable Hi-Hat stands, Floating Action drum pedal and other Gretsch accessories shown here.

AVEDIS ZILDJIAN HALL OF FAME



Avedis Zildjian
**AVEDIS
 ZILDJIAN CO.**
 GENUINE
 TURKISH CYMBALS
 MADE IN U.S.A.

AVEDIS ZILDJIAN takes great pride in presenting America's foremost drummers . . . all players of AVEDIS ZILDJIAN Cymbals exclusively.

AVEDIS ZILDJIAN Cymbals are the ONLY cymbals made ANYWHERE IN THE WORLD by Zildjians and their 336 year old secret process.

Write today for your free copy of "CYMBAL SET-UPS OF FAMOUS DRUMMERS"



LOUIE BELLSON



JOHN LAMOND



ROY BURNES



JOE MORELLO



COSIE JOHNSON



BARRET DEEMS



RAY BAUDUC



GUS JOHNSON



CHUCK FLORES



CONNIE KAY



ALVIN STOLLER



GENE KRUPA



CHICO HAMILTON



RAY MCKINLEY



SHELLY MANNE



L. CLIFFORD



MAX ROACH



COZY COLE



SONNY PAYNE



JACK SPERLING



ED THIGPEN



SHELLY MANNE



LIONEL HAMPTON



KENNY CLARKE



SHAMUS DRISCOLL



WILLIE RODRIGUEZ



BUDDY RICH



STAN LEVEY



SONNY AEGE



LLOYD MORALES



ROY HAYNES



MOUSIE ALEXANDER

Established 1623, Turkey . . . Transferred to America, 1929.

AVEDIS ZILDJIAN COMPANY • NORTH QUINCY 71, MASS., U.S.A.
 CYMBAL CRAFTSMEN SINCE 1623 . . . IT HAS LONG BEEN A FINE ART WITH US.